

2021

## Exploring and reapplying Wayne Krantz's method of constructing the album Greenwich Mean

Christian A. Meares

Follow this and additional works at: [https://ro.ecu.edu.au/theses\\_hons](https://ro.ecu.edu.au/theses_hons)



Part of the [Composition Commons](#), [Music Performance Commons](#), and the [Other Music Commons](#)

---

### Recommended Citation

Meares, C. A. G. (2021). Exploring and reapplying Wayne Krantz's method of constructing the album Greenwich Mean.<https://ro.ecu.edu.au/theses/1568>

This Thesis is posted at Research Online.  
[https://ro.ecu.edu.au/theses\\_hons/1568](https://ro.ecu.edu.au/theses_hons/1568)

# Edith Cowan University

## Copyright Warning

You may print or download ONE copy of this document for the purpose of your own research or study.

The University does not authorize you to copy, communicate or otherwise make available electronically to any other person any copyright material contained on this site.

You are reminded of the following:

- Copyright owners are entitled to take legal action against persons who infringe their copyright.
- A reproduction of material that is protected by copyright may be a copyright infringement. Where the reproduction of such material is done without attribution of authorship, with false attribution of authorship or the authorship is treated in a derogatory manner, this may be a breach of the author's moral rights contained in Part IX of the Copyright Act 1968 (Cth).
- Courts have the power to impose a wide range of civil and criminal sanctions for infringement of copyright, infringement of moral rights and other offences under the Copyright Act 1968 (Cth). Higher penalties may apply, and higher damages may be awarded, for offences and infringements involving the conversion of material into digital or electronic form.

Exploring and reapplying Wayne Krantz's  
method of constructing the album  
*Greenwich Mean*

This thesis is presented in partial fulfilment of the  
**Bachelor of Music (Honours)**

**Christian A. G. Meares**

Western Australian Academy of Performing Arts (WAAPA)

Edith Cowan University

2021

## Copyright Declaration

I certify that this thesis does not, to the best of my knowledge and belief:

- (i) incorporate without acknowledgment any material previously submitted for a degree or diploma in any institution of higher degree or diploma in any institution of higher education;
- (ii) contain any material previously published or written by another person except where due reference is made in the text of this thesis;
- (iii) contain any defamatory material;
- (iv) contain any data that has not been collected in a manner consistent with ethics approval.

Signed:

A solid black rectangular box redacting the signature of the author.

Christian A. G. Meares

Date: 18/11/2020



## Abstract

Praised for his non-traditional approach to improvised music, his idiosyncratic chordal voicings and strong sense of time, Wayne Krantz has become a touchstone in modern jazz and a unique voice on the guitar. In 1999, Krantz self-released *Greenwich Mean*, an album comprising of small vignettes spliced together from a year's worth of recorded live improvisation from his weekly residency gig at the esteemed 55 Bar in New York's Greenwich Village. This album marks a fundamental shift in Krantz's approach to composition from through-composed works to smaller, novel arrangements with a strong emphasis on group improvisation.

Using a practice-led research strategy, this study investigates the circumstances, philosophy, and production methods used to create *Greenwich Mean*, and explores ways they might be reapplied to generate new works for my own guitar/electric bass/drums trio. The methodology involved borrowing methods familiar to my musical practice (such as musical transcription and analysis, composition, improvisation, practise, rehearsal, performance, audio recording/editing, and scoring and charting) and supporting these with literature review and an insightful semi-structured interview with Wayne Krantz.

The research has uncovered that a key musical principle of the album and Krantz's music more broadly is 'balancing improvisation and composition'. Analysis and interview have shown that this is achieved in several ways: in live performance, through four-, eight-, and sixteen-bar forms, cueing, and 'germs', meaning short motivic ideas that have been repurposed from older Krantz compositions; on the album, it is achieved through composite takes, looping, and constructing melodies from brief audio fragments. The consequences of this principle include a variety of effects, such as new cues, novel and malleable arrangements, and new improvisational and compositional language. The production methods used by Krantz were then explored in my own practice, leading to the creation of four new scored works. Despite some limitations, this method succeeded in helping me exceed my compositional boundaries.

In spite of his acclaim, Krantz has largely slipped under the academic radar and remains relatively less well-known in comparison to his contemporaries. This research contributes new knowledge on an artist who is, undoubtedly a seminal and unique figure.

Additionally, by exploring the novel approach used in the creation of *Greenwich Mean*, it provides valuable insight into a potentially fruitful process quite removed from traditional compositional methods, helping contemporary artists explore new musical horizons.

## Acknowledgements

*To my lecturers:* Thank you for everything – it’s been a long five years, but it’s over now. Victory.

*To my friends:* You guys are cool. You know who you are. Thanks for being cool.

*To my fellow honourables, Naomi Geste, Keely O’Brien, and Alannah Burford:* Huzzah.

*To Dr. Nick Abbey:* Thank you for making what could have been an incredibly stressful experience incredibly enjoyable.

*To Chris Travaglini and Joe Powell:* Without you, this would be impossible, but without your friendship, it would be inconceivable. Thank you for pushing me along and mentoring me.

*To my siblings:* I’m sorry I annoy you guys – thank you for putting up with me.

*To my parents:* Thank you for instilling in me the desire to pursue my dreams and for providing me every opportunity to do so.

*So, to my family:* I love you more than words. Thank you for supporting me always.

*And finally, to Wayne Krantz:* Your music spoke to me in a way that only music can – thank you making such inspiring music and for being part of my research.

# Table of Contents

<b>COPYRIGHT DECLARATION</b> .....	<b>I</b>
<b>ABSTRACT</b> .....	<b>II</b>
<b>ACKNOWLEDGEMENTS</b> .....	<b>IV</b>
<b>TABLE OF CONTENTS</b> .....	<b>V</b>
<b>TABLE OF FIGURES</b> .....	<b>VII</b>
<b>TABLE OF TABLES</b> .....	<b>IX</b>
<b>INTRODUCTION</b> .....	<b>1</b>
AIMS AND RESEARCH QUESTION .....	2
RATIONALE AND SIGNIFICANCE .....	2
CHAPTER SUMMARY .....	3
<b>CHAPTER 1: LITERATURE REVIEW</b> .....	<b>5</b>
EXISTING ACADEMIC RESEARCH .....	5
OTHER SOURCES SHEDDING LIGHT ON HIS APPROACH .....	7
<b>CHAPTER 2: METHODOLOGY</b> .....	<b>9</b>
PROCESS .....	10
<i>Analysis</i> .....	10
<i>Reapplication</i> .....	11
<i>Evaluation and Findings</i> .....	11
<b>CHAPTER 3: ANALYSIS OF GREENWICH MEAN</b> .....	<b>13</b>
BACKGROUND TO <i>GREENWICH MEAN</i> .....	13
<i>Origins of KCL</i> .....	13
<i>Recording the residency at 55 Bar: The raw materials for Greenwich Mean</i> .....	14
KEY MUSICAL PRINCIPLES OF KCL EMERGING FROM THE <i>GREENWICH MEAN</i> PERIOD .....	15
<i>Balancing improvisation and composition</i> .....	15
<i>Germs</i> .....	16
<i>Establishing form through four-, eight-, and sixteen-bar sections</i> .....	18
<i>Cueing</i> .....	20
ALBUM CONSTRUCTION METHODS .....	21
<i>Creating Composite Takes</i> .....	22
<i>Looping</i> .....	23
<i>Constructing from Fragments</i> .....	24
<i>Audio ‘Easter Eggs’</i> .....	26

MUSICAL EFFECTS OF PRODUCTION APPROACH .....	26
SUMMARY.....	28
<b>CHAPTER 4: EXPERIMENTING WITH REAPPLYING KRANTZ'S METHOD .....</b>	<b>29</b>
PROCESS .....	29
COMPOSITIONS .....	30
'Pop' .....	30
'Ballad' .....	33
'Rock'.....	35
'Six/Eight' .....	37
FINDINGS/OBSERVATIONS.....	39
<b>CONCLUSION .....</b>	<b>42</b>
<b>REFERENCE LIST .....</b>	<b>44</b>
<b>APPENDIX A: INTERVIEW WITH WAYNE KRANTZ (9 AUGUST 2020) .....</b>	<b>47</b>
<b>APPENDIX B: TRANSCRIBED EXCERPTS OF <i>GREENWICH MEAN</i> .....</b>	<b>69</b>
<i>INFINITY SPLIT</i> .....	69
<i>GREENWICH MEAN</i> .....	69
<i>ANEMONE</i> .....	70
<i>MARBLE MAKER</i> .....	71
<b>APPENDIX C: MUSICAL MATERIALS GIVEN TO MY TRIO .....</b>	<b>73</b>
<b>APPENDIX D: SHEET MUSIC FOR FINISHED COMPOSITION: 'POP' .....</b>	<b>75</b>
<b>APPENDIX E: SHEET MUSIC FOR FINISHED COMPOSITION: 'BALLAD' .....</b>	<b>78</b>
<b>APPENDIX F: SHEET MUSIC FOR FINISHED COMPOSITION: 'ROCK' .....</b>	<b>80</b>
<b>APPENDIX G: SHEET MUSIC FOR FINISHED COMPOSITION: 'SIX/EIGHT' .....</b>	<b>83</b>

## Table of Figures

FIGURE 1: EXAMPLES OF FORMULAS [SIC] FROM <i>AN IMPROVISER'S OS</i> (2019) .....	6
FIGURE 2: COMPARISON OF <i>NOT CONSCIOUSLY WRITTEN ABOUT</i> C SECTION AND <i>ANEMONE</i> B SECTION.....	17
FIGURE 3: COMPARISON OF <i>ANEMONE</i> B SECTION TO <i>INFINITY SPLIT</i> A SECTION.....	17
FIGURE 4: <i>WHIPPERSNAPPER</i> HITS (6:34).....	18
FIGURE 5: INTRO RIFF ON <i>A FRIENDS DAT MACHINE MAKES</i> . [SIC] (0:00).....	18
FIGURE 6: SAMPLE OF BASS FIGURE FROM <i>MARBLE MAKER</i> (0:33).....	19
FIGURE 7: SAMPLE OF BASS FIGURE FROM <i>ANEMONE</i> (0:00).....	19
FIGURE 8: iZOTOPE RX 7 ANALYSIS OF <i>CINECITTA</i> DEMONSTRATING COMPOSITE TAKES .....	23
FIGURE 9: iZOTOPE RX 7 ANALYSIS IDENTIFYING LOOPED AUDIO AT THE END OF <i>HONEY LOVES SUGAR</i> .....	23
FIGURE 10: iZOTOPE RX 7 ANALYSIS SHOWING RAPID CUTS BETWEEN SHORT AUDIO FRAGMENTS ON THE TRACK <i>GREENWICH MEAN</i> , WITH DRUM NOTATION OVERLAID .....	25
FIGURE 11: CONSTRUCTED PARTS – OPENING TWO BARS OF <i>GREENWICH MEAN</i> .....	25
FIGURE 12: iZOTOPE RX 7 ANALYSIS SHOWING IDENTICAL AUDIO BORROWED FROM <i>BLUE PERIOD</i> SOLO FOR MELODY .....	26
FIGURE 13: EMERGENT RHYTHMIC FIGURE FROM <i>POP</i> .....	30
FIGURE 14: THE A SECTION BASS LINE FROM <i>POP</i> .....	31
FIGURE 15: <i>POP</i> A SECTION IN LOGIC PRO X, CONSTRUCTED FROM LOOPED AUDIO .....	31
FIGURE 16: <i>POP</i> B AND C SECTION IN LOGIC PRO X, CONSTRUCTED FROM COMPOSITE TAKES.....	31
FIGURE 17: EXCERPT OF FIGURE DURING DRUM SOLO (D SECTION) ON <i>POP</i> .....	32
FIGURE 18: <i>POP</i> FINAL CONSTRUCTION IN LOGIC PRO X.....	33
FIGURE 19: THE A SECTION OF <i>BALLAD</i> .....	33
FIGURE 20: A SECTION FROM <i>BALLAD</i> IN LOGIC PRO X, CONSTRUCTED FROM LOOPED AUDIO .....	34
FIGURE 21: BASS FIGURE AT END OF SOLO (E SECTION).....	34
FIGURE 22: E SECTION OF <i>BALLAD</i> IN LOGIC PRO X, CONSTRUCTED FROM LOOPED AUDIO .....	34
FIGURE 23: <i>BALLAD</i> FINAL CONSTRUCTION IN LOGIC PRO X .....	35
FIGURE 24: A SECTION FROM <i>ROCK</i> IN LOGIC PRO X, CONSTRUCTED FROM FRAGMENTS .....	35
FIGURE 25: B SECTION FROM <i>ROCK</i> IN LOGIC PRO X, CONSTRUCTED FROM FRAGMENTS AND SUPERIMPOSED MELODY .....	35
FIGURE 26: OUTRO HITS FROM <i>REIN'S PANTS</i> .....	36
FIGURE 27: HITS AT THE BEGINNING OF <i>ROCK</i> .....	36
FIGURE 28: C SECTION (SOLO ONE) AND D SECTION (SOLO TWO) FROM <i>ROCK</i> IN LOGIC PRO X, CONSTRUCTED FROM COMPOSITE TAKES .....	36
FIGURE 29: <i>ROCK</i> FINAL CONSTRUCTION IN LOGIC PRO X .....	37
FIGURE 30: GERM FROM <i>MIXED SIGNALS</i> .....	37
FIGURE 31: EMERGENT IDEA FORMED DURING REHEARSAL .....	37
FIGURE 32: LOGIC PRO X FILE FOR <i>SIX</i> , CONSTRUCTED FROM COMPOSITE TAKES .....	38
FIGURE 33: LOGIC PRO X FILE FOR <i>EIGHT</i> , CONSTRUCTED FROM COMPOSITE TAKES AND LOOP.....	38
FIGURE 34: HI-HATS IN <i>ROCK</i> AND <i>SIX/EIGHT</i> .....	39



## Table of Tables

TABLE 1: PREPARED INTERVIEW QUESTIONS FOR WAYNE KRANTZ .....	10
TABLE 2: FINAL STRUCTURE OF <i>POP</i> (FIGURE 18) .....	33
TABLE 3: THE FINAL STRUCTURE OF <i>BALLAD</i> (FIGURE 23) .....	34
TABLE 4: FINAL STRUCTURE FOR <i>ROCK</i> (FIGURE 29).....	36
TABLE 5: FINAL STRUCTURE OF <i>SIX</i> (FIGURE 32).....	38
TABLE 6: FINAL STRUCTURE OF <i>EIGHT</i> (FIGURE 33).....	38



## Introduction

While my approach to improvised music initially came from a predominantly blues background, my Bachelor of Music study at the Western Australian Academy of Performing Arts (WAAPA) has introduced me to jazz fusion, which has quickly become a fascination. After founding my own contemporary jazz trio (guitar, electric bass, and drums), I started investigating how guitarists playing in this format navigate harmony and melody in the absence of another chordal instrument. This search led me to Wayne Krantz, an American jazz guitarist praised for his non-traditional approach to music, idiosyncratic chord voicings, and rhythmic conviction.

Krantz has released eleven albums as a leader. *Greenwich Mean* (1999d) – the fourth of these, and his first release with the KCL Trio, which featured drummer Keith Carlock and bassist Tim Lefebvre – is an important landmark in Krantz’s oeuvre, marking a shift away from the through-composed works found on *Signals* (1990) and *Long To Be Loose* (1993b), towards shorter, more improvisational pieces. Though his previous album *2 Drink Minimum* (1995a) had begun this evolution, *Greenwich Mean* takes the idea further. The album is comprised of small vignettes from a year’s worth of live improvisation, spliced together from bootleg recordings made at his weekly 55 Bar residency in Greenwich Village, New York. In it, parts of his old compositions have been repurposed to create ‘sectional’ forms – meaning ideas that aren’t typical song forms, such as AABA or similar, but do “have clear sections, some of which can be repeated” (Miller, 1992, p. 63) – to provide a starting point for live group improvisation. Speaking on this shift in his compositional philosophy, Krantz has described how he felt earlier long-form works were too constricting:

*Long to be Loose [sic]* is kind of the epitome of [this notion] . . . the forms were much more complex. By the time that *2 Drink Minimum* had happened I had already started making an effort to go from like 10-page charts to 2-page, 3-page charts with more improvising. And that’s what happened with *2 Drink Minimum*, and then that trend continued, it became less and less composing and more and more improvising. (as interviewed in Sealey, 2015, p. 104)

The widespread splicing used by Krantz for *Greenwich Mean* is relatively unusual in jazz – especially amongst live albums, which have tended to focus on documenting a fixed performance – and has resulted in novel arrangement features and a number of emergent

compositions that have subsequently become mainstay improvisation-focused vehicles for the trio's live performance. As a musician, my interest is in developing new repertoire for my trio focussed on group improvisation, removed from the compositional methods familiar to my practice. Consequently, this research involves investigating, through analysis and interview, the methods Krantz used in constructing *Greenwich Mean* and then using practice-led research to explore their reapplication in my own compositional practice.

### Aims and Research Question

My aims for this study are to:

- Identify the principles and process used by Wayne Krantz to create *Greenwich Mean*; and
- Produce new works for my trio through practice-led explorations of Krantz's approach.

These aims lead directly to my core research question:

How might Wayne Krantz's method of constructing *Greenwich Mean* be reapplied to generate new works for a contemporary guitar trio?

### Rationale and Significance

A major part of my rationale for embarking on this research is a problem encountered in my practice as a creative musician: feeling compositionally blocked or 'boxed in'. Many of my works up to this point have followed either traditional AABA song form or a more through-composed style similar to that of Krantz's earlier works. Upon hearing *Greenwich Mean* (1999d), I became enthralled by its heavy emphasis on group improvisation and the way it had been constructed through the patchworking of different nights of music.

The net effect of Krantz's process on *Greenwich Mean* is analogous to musicologist Lawrence Wayte's description of Miles Davis' *Bitches Brew* (1970), the first major example of a jazz album created through splicing:

There are few easily discernible repeating sections; there are no clearly recognizable "heads" (in the jazz vernacular) to which the musicians dutifully return after their solos; it is often difficult to tell precisely which instrument is meant to be highlighted in any given passage, as if everybody (or perhaps

nobody) is soloing at a given moment, thus violating one of the more enduring formal requirements of post-bebop jazz: the recitation of a song's melody followed by a succession of clearly demarcated instrumental solos and concluding with a return to the melody. (Wayte, 2007, pp. 73-74)

This approach is significant because of the emphasis it places on group interaction and manipulation of audio, which constitutes an innovative method for alternative compositional techniques. The importance of group improvisation in this regard became more apparent as I undertook my research, and while it plays a key part in my emergent compositions, theories of group improvisation exceed the scope of this paper and as such are not discussed in detail; as such, the role of group improvisation in a compositional process such as the one used by Krantz poses a fertile thread for future research.

More broadly, the research is also significant as it contributes to academic research on 64-year-old Krantz, a long-time seminal artist who has largely flown under the academic radar. One of the greatest and most innovative guitar players of the modern era, Premier Guitar terms Krantz “cutting-edge” (Charupakorn, 2012, para. 1) and All About Jazz describes how “Krantz's instantly recognizable, head-cocking idiosyncrasies, combined with his distinctive harmonic language and effortless ability to groove, even at his most oblique, continues to be a lightning rod” (Kelman, 2012, para. 1). Guitarist and researcher Thomas Williams (2017, p. 113) contends that

Krantz's vocabulary also eludes simple categorisation. There are moments when you would be forgiven for thinking of Krantz as a straight ahead blues/rock player, others when you would conceive him a traditionally schooled jazz 'lines' player, and others where his playing is so unique it does not conjure any allusion.

Despite Krantz regular acclaim, academic studies that discuss him are comparatively rare, despite studies into other jazz musicians such as Kenny Wheeler (Humphries, 2009), Avishai Cohen (Abbey, 2011), Claire Fischer (Foster, 2011) and Lennie Tristano (Salisbury, 2018) being commonplace; this present research contributes new knowledge on the artists and aids in closing this gap.

## Chapter Summary

This study is structured as four main chapters:

1. A review of the literature surrounding Wayne Krantz, his practice, and his album *Greenwich Mean*;
2. The methodology used for my analysis of Krantz's work and the reapplication of his concepts;
3. Analysis of *Greenwich Mean*, including its background, construction, and the musical effects of this compositional method; and
4. A discussion of my reapplication of Krantz's approach and reflection on how successful this ended up being in terms of its outcomes for my own practice.

Chapter 4 is followed by a brief conclusion to the research.

## Chapter 1: Literature Review

This chapter discusses two main types of literature most relevant to the study of Wayne Krantz's practice:

- Academic sources, which offer several key insights and demonstrate an opportunity for further research; and
- Other sources that contribute understanding of the processes he uses.

### Existing academic research

Like many modern jazz musicians, there is not an enormous amount of academic material focusing on Krantz. However, a couple of notable sources do exist, and these highlight both some key elements of Krantz's music and opportunities for further research. Of the literature reviewed, Thomas Williams' 2017 PhD is the only published thesis featuring Krantz as the subject – the second half of the thesis focuses on a practice-led exploration into assimilating Krantz's improvisational strategies into Williams' own practice. Williams sheds some light on the characterization of albums like *Greenwich Mean* (Krantz, 1999d), describing how:

Krantz's music is heavily improvised, with an emphasis on group interaction and a more evident timbral control than is normally typical in jazz/fusion styles. His compositions focus on blurring the lines between melody and harmony, relying on an intensely rhythmic construct to carry the improvisations instead of the traditional jazz standard vehicle. Form is present but appears malleable and very indistinct to those unfamiliar with his music. (Williams, 2017, p. 112)

Williams' contentions also support the notion that Krantz is worthy of study in the world of contemporary music, owing to the innovations and renown brought by his apparent abandonment of the common notions of assimilating melodic and harmonic language "in pursuit of a freer form of interaction with abstract intervals and rhythms . . . As this abandonment and segregation has developed throughout his career he has still ascended further into the pantheon of jazz guitarists" (2017, p. 113).

In addition to Williams' work, two unpublished Honours theses from Edith Cowan University (ECU) exist, and each contains relevant primary interview data. In guitarist Christopher Sealey's 2015 study, Krantz describes how what he considers an important notion of 'imitating composition' – using live improvisational interaction as a compositional

tool – began emerging around the *2 Drink Minimum* (1995a) era, before becoming a more complete model for *Greenwich Mean* (1999d). Likewise, Joe Powell’s 2015 thesis on Lincoln Goines’ playing on *Long To Be Loose* (1993b), and the role bass plays in Krantz’s compositions in that era. In an interview with Goines, he states his role was to “connect everything together” and “outline form” (Goines as interviewed in Powell, 2015, p. 52). The bass being the unifying instrument to outline form in the highly improvised setting of Krantz’s music is something that has maintained from *2 Drink Minimum* to *Greenwich Mean* and beyond.

Krantz has published his own pedagogical text, which elaborates on the notion of abandoning learned musical language in improvisation: *An Improviser’s OS* (2019). The first half of the book consists of over two thousand ‘formulas’ [*sic*], which Krantz defines as “a specific combination of one to twelve functions [meaning notes, described numerically by their relationship to the root] within an octave” (2019, p. 52; see Figure 1, for example)



Figure 1: Examples of formulas [*sic*] from *An Improviser’s OS* (2019)

Krantz uses these formulas as an alternative to practicing improvising with scales – “the tonal limitation of formulas . . . forces us to overcome our dependence on the familiar” (2019, pp. 45-46). The second half of the book is presented as a light-hearted Q&A with the reader, exploring Krantz’s perspective on broader musical questions such as, how to practice formulas, how to develop better aural skills and where to go when stuck in a practice rut. One crucial insight involves Krantz distinguishing between compositional and improvisational playing and discussing their relative merits:

Compositional playing has certainty on its side: you’ve already practiced it, you know it sounds good, it can be as fast or as long or complex as you want it because you’ve had time to prepare it. You might be making a spontaneous decision about when to play it, but you’re accessing the inherent strength of actual composition . . . Improvisational playing is transmitted directly from its creator – you – to the listener. The music is forged in the present and, because

of that spontaneity, its energy is as fresh as any flash of inspiration. (2019, p. 43)

Such discussion of the ways in which Krantz conceptualises composition and improvisation provide important insights into how he plays – with a heavy emphasis on improvisation and the chase of spontaneity – and these insights have helped shape the design of the interview questions in the present research.

### Other sources shedding light on his approach

As a relatively well-known musician, there is a reasonably large volume of public information available beyond academia that concerns Krantz’s biography, critical reception, equipment, and the like, including websites, magazine articles, and print and recorded interviews. A select few of these give additional insight into his processes; for instance, in a guitar masterclass at GroundUp Fest 2020, Krantz reiterates his renewed interest in ‘imitating composition’:

I started off with my groups by writing a lot . . . and that was great for the records, but as we started to play live I realised that for us, the best gig we could have would be a gig where we didn’t screw it up . . . that led me to more improvising, and so that cycle happened from being super composed to now, there’s actually very little composition happening. (as interviewed in Jazz Memes, 2020, 3:17)

Continuing, he elaborated that “if you’re jamming formlessly, it’s harder to imitate composition” (2020, 8:45). On this quest to imitate composition, Krantz realised that adopting simple Western forms (four-, eight-, or sixteen-bar sections) would help make the improvising he was doing with his groups more “dependable” (2020, 4:44).

During an instructional video commissioned by popular guitar magazine Guitar World, Wayne Krantz offers a personal insight into his song writing process. During this video, Krantz introduces an important piece of terminology of his making, the concept of the ‘germ’:

Most songs start as a ‘germ’ of an idea that comes to you as an improvisation . . . it starts with that moment of improvisation, and the whole thing of composition is how do you expand that so that it turns from this one cool little riff you’ve got into something that can be played by a band. (Guitar World, 2012, 0:30)

This video sheds light on the way Krantz uses improvisations as a technique for developing emergent compositional ideas and how a fundamental concept behind the composition of *Greenwich Mean* (1999d) was the use of smaller phrases, or germs, instead of long, composed sections.

A video from the 1999 Marciac Jazz Festival – the year that *Greenwich Mean* was released – features live performances of the newly solidified *Greenwich Mean* arrangements and a candid backstage conversation with Krantz. Together, these illuminate some of the thought processes and philosophies that were emerging in this era of his output; for instance, Krantz explains that his music is about something

a little bit different . . . [I'm] trying not to rely on a vocabulary so much and just try[ing] to say, "It's gonna be a certain kind of a groove, and let's try to make something happen spontaneously". It's sort of a different way of approaching the music and the guitar, and that's what I do. (as interviewed in urbster1, 2014, 3:02)

Their performance illustrates this, with malleable arrangements and numerous groove and tempo shifts that reflect the emergent language of *Greenwich Mean*.



## Chapter 2: Methodology

In undertaking this study, I have employed practice-led research (PLR) as my methodological framework, as this is the approach most suited to my aim of exploring ways of reapplying Krantz's compositional methods to generate new compositional output of my own. British professor and artist Carole Gray (1996), an early codifier of the paradigm, explains that PLR is:

Firstly, research which is initiated in practice, where questions, problems, [and] challenges are identified and formed by the needs of practice and practitioners; and secondly . . . carried out through practice, using predominantly methodologies and specific methods familiar to us as practitioners. (p. 3)

The present research is, as previously alluded to, motivated by problems I have faced as a composer: thinking outside the box to search for my own take on the improvisation-led philosophy of composition that Krantz employs. This type of problem-driven research is a good fit for this investigation, as it also mirrors real-world artistic research; for instance, as will be discussed, Krantz himself describes how the process of making *Greenwich Mean* (1999d) necessitated developing novel solutions to a variety of challenges as a composer, band leader, and sound editor.

A major advantage of PLR is that it allows researchers to investigate through the methods adapted directly from their familiar discipline (Abbey, 2019, pp. 40-41); the methods I have chosen to pursue the aims of this study are drawn directly from practice in my field, and include:

- Musical listening and transcription;
- Analysis;
- Composition;
- Improvisation;
- Practise;
- Rehearsal;
- Performance;
- Audio recording and editing; and
- Scoring and charting

Supporting these adapted methods were more 'traditional' research methods, including a literature review and an interview with Wayne Krantz himself, which took place on 9 August

2020, conducted via Skype (Skype Technologies, 2003) and recorded as audio and screen captured video. I used a semi-structured approach for this interview, which involved a series of pre-set questions about the processes related to *Greenwich Mean* (Table 1; the full transcript of this interview is contained in Appendix A).

Table 1: Prepared interview questions for Wayne Krantz

1	Your style changed a lot between <i>Long To Be Loose</i> and <i>Greenwich Mean</i> , from being very through-composed to being more improvisationally driven. Why and how did you go about doing this?
2	How did you decide on the parts of your previous compositions to deconstruct and open up as vehicles for group improvisation?
3	When you were improvising off of a ‘germ’, did you have any methods to get out of the tonality or tempo so it didn’t become stale?
4	What was your initial intent and concept for the album when you received the raw bootleg recordings?
5	Did you have specific musical inspirations for the compositional style of this album?
6	How did you go about constructing the composite tracks that ended up on the album?
7	How did this album influence your path as an artist going forward?
8	If you were to use a similar process for creating an album today, would you do anything differently?

This interview was conducted with full and maintained ethics approval from ECU’s Research Ethics Management System (REMS). Krantz was recruited via email; I provided him with an Information Letter and a Consent Form, the latter of which he signed and returned. The interview lasted slightly over an hour, and Krantz was remunerated at his regular teaching rate.

## Process

### Analysis

My first step was to undertake musical transcription to identify germs on *Greenwich Mean* (1999d) and their respective origins in Krantz’s previous body of work, notably *Long To Be Loose* (1993b) and *2 Drink Minimum* (1995a). Located germs were notated in Sibelius (Avid, 1993), with timestamps for where they can be found in the new works on *Greenwich Mean*

(excerpts of these transcriptions are contained in Appendix B). Following this, I imported the songs into the audio editing/analysis program iZotope RX 7 (2018). This software was useful in observing Krantz's splicing approach in several ways. Firstly, it helped pinpoint abrupt changes in the noise floor of the audio – “the base level of noise” present in a recording (Murphey, 2020); as the works on this album are comprised from recordings taking place on different dates, the noise floor sometimes changes in the middle of a song when Krantz has cut to audio from a different performance. Secondly, iZotope RX 7 was also useful for identifying loops and audio samples that are repeated during the album via its ‘find similar event’ function: when a section of audio is highlighted, iZotope RX 7 will scan the remainder of the song to find any events it deems similar within a variable percentage. The findings from my analysis are presented as sheet music excerpts scored using Sibelius and screenshots from iZotope RX 7, and these are presented in Chapter 3.

#### Reapplication

My first step for my reapplication of Krantz's approach was to deconstruct my pre-existing compositions into germs, which were provided to my trio alongside a small amount of new written material (Appendix C). After having learned this material accompanied by some rehearsals, we played three gigs of roughly 90-minute length, with a heavy emphasis on group improvisation and creativity. All gigs were recorded to an iPhone to simulate the two-track nature of *Greenwich Mean* (1999d). Recordings were subsequently imported into the Logic Pro X (Apple Inc, 1993) DAW, where audio from all three gigs was spliced together to create new works. Like Krantz, these finalised recordings were sculpted into new arrangements of their own, with hopes of learning them as new repertoire. These compositions are presented as screenshots of the Logic Pro X file from which they were made, and as sheet music (full scores can be found in Appendices D, E, F, and G). This process is discussed in more detail in Chapter 4.

#### Evaluation and Findings

My presentation and evaluation of these experiments takes structural and tonal influence from Alice Humphries' 2009 investigation and reapplication of jazz trumpeter and composer Kenny Wheeler's compositional techniques. Having documented my reapplication process through audio recordings, DAW session files, and scores, I reflect in Chapter 4 on the success of the project in terms of my aim to produce new works for my trio using Krantz's

approach, especially considering my rationale of feeling compositionally blocked. The novel nature of the works found on *Greenwich Mean* (1999d) represent a compositional technique that breeds highly malleable and interactive performances. This differs fundamentally to my previous works, which followed either traditional AABA song form or a more through-composed style similar to that of Krantz's earlier works. The success of the works born from this process are evaluated on the ways in which they did, or did not, achieve my goal. I also discuss the limitations I have experienced using this method.

## Chapter 3: Analysis of Greenwich Mean

Through analysis of Krantz's music and the interview conducted with him (personal communication, 9 August 2020), this chapter explores the context for and creation of *Greenwich Mean* (1999d). It firstly discusses the album's background, including the origins of the Krantz/Carlock/Lefebvre (KCL) trio and recorded live performances that later became the album. Next, it elaborates on the key musical principles informing the trio's sound in this period of time and the decisions made in the creation of the album. The following section describes the album's construction methods, explaining how Krantz made new works from raw live recordings and showcasing the solutions he found for the creative challenges he faced when piecing together *Greenwich Mean* (1999d). Finally, it describes some of the main musical effects of Krantz's compositional method, many of which have informed his shared language with KCL.

### Background to *Greenwich Mean*

*Greenwich Mean* (1999d) documents both the beginning of the KCL trio and a shift in Krantz's performance philosophy from being composition-driven to being improvisation-driven.

### Origins of KCL

KCL started in the wake of Krantz's first trio, which had featured bassist Lincoln Goines and drummer Zach Danziger. Danziger introduced Krantz to up-and-coming bassist Tim Lefebvre, resulting in a transitional trio which played, as Krantz put it, material that was "more composed than what the KCL stuff became" (personal communication, 9 August 2020). As Krantz recounted, Keith Carlock moved to New York a couple years after the formation of this interim trio, and word about him quickly reached Krantz. The three began playing together, and Krantz recalled that it "immediately felt good . . . it was immediately fun, and that became the band that I started doing this 'minimal composition, maximising improvisation' thing with".

Prior to *Greenwich Mean* (1999d), Krantz's music was far more compositionally driven. *Long To Be Loose* (1993b), for instance, was heavily through-composed with brief moments of improvisation. Of this balance, Krantz explained:

It's one thing to make a record like *Long To Be Loose* – one thing to conceive of something and see it through and rehearse it and figure [out] how to play it and record it – but to take something so reliant on composition on the road meant that the only way I could judge gigs was if we played the music 'correctly'. That wasn't fun enough. The fun parts were the little tiny bits in between the composed things where it was looser, more improvisational. (personal communication, 9 August 2020)

His subsequent album *2 Drink Minimum* (1995a) represents an evolutionary step towards music that featured more section-based compositions with elongated solos and a heavy emphasis on group interactivity. Krantz described this approach as being more free, "looser", and "fun", elaborating that:

If there's a lot of compositional stuff happening, it can really eat up whatever space might be available for some kind of communal agreement about something fresher, something spontaneous, something that can happen in the moment. (personal communication, 9 August 2020)

This desire for minimising composed material in live performance is an ethos Krantz followed further with the KCL trio and ultimately through the album *Greenwich Mean* (1999d).

Recording the residency at 55 Bar: The raw materials for *Greenwich Mean*

In the late 1990s, KCL held a longstanding residency at the iconic 55 Bar in New York's Greenwich Village. Through these gigs, the trio began to conceptualise and solidify the unifying musical principles that would facilitate the improvisation-driven music they were starting to play. As Krantz had previously explained:

Playing the joint [55 Bar] regularly provided a perfect opportunity to try stuff, to rehearse live, to record. To build bands. Lots of the directions I took with the music were responses to how the audiences reacted, how it felt to play there. It became more of a groove thing there for me, more of an improvising thing. Those things define me now. (2017, para. 34)

Unknown to Krantz, his long-time fan Dr Marc Bobrowski, a regular 55 Bar patron, had been recording many of KCL's sets with a pair of clip-on microphones attached to his glasses over about a year, between summer 1997 and spring 1998 (interq.op.jp, 2001; Krantz, 2014).

Bobrowski handed over 100 sets worth of material to Krantz, creating the initial opportunity for *Greenwich Mean* (1999d), but also resulting in a unique problem for the guitarist; he explained: "I resolved to figure out a way to use my favourite magic moments of those 100 hours on this record. So that was a kind of challenge: 'How do you do that?'" (personal communication, 9 August 2020). This creative challenge prompted the novel solutions Krantz employed in constructing the album.

### Key musical principles of KCL emerging from the *Greenwich Mean* period

*Greenwich Mean* (1999d) is a transitional point in Krantz's evolution as an artist. In our interview, Krantz elaborated on key principles informing the sound of the album – and later the trio's ongoing approach – that had emerged in the era of the 55 Bar residency and the album's creation. The main principles he focused on included the balance between improvisation and composition, the repurposing and opening-up of germs (musical components extracted from his pre-existing tunes), the group's unifying approach to form, and the role of verbal cuing.

### Balancing improvisation and composition

The need to achieve balance between improvised and composed material is something Krantz described in reference to both the KCL trio's live performances and the composition of *Greenwich Mean* (1999d). In regard to the former setting, he has previously explained how in KCL's early days, rehearsals were often spent trying to solve the problem of how to make "improvisation more dependable" (Jazz Memes, 2020, 4:44), because having a strong performance would otherwise be left up to chance. He elaborated that:

when the KCL trio started, I tried it with no music. We went from whatever the level of music was with *2 Drink Minimum* and just showed up to the gig with no music at all. Quickly it became apparent that to do what we wanted to do improvisationally, we needed to have some kind of balance. (personal communication, 9 August 2020)

Achieving this same balance was also important to Krantz when it came to the construction of the album itself. As many of the raw recordings were essentially more open-ended jams,

he opted to retrospectively create this balance by editing audio in an earlier version of the industry-standard Digital Audio Workstation (DAW) Pro Tools (now made by Avid):

I built these little compositional forms . . . these little forms that kind of functioned like compositions do, in the sense that they were more thematic and repetitive, maybe – definitive in some way that wasn't just open 'blowing' [i.e., soloing] – so that the balance existed between improvisation and composition.  
(personal communication, 9 August 2020)

The specific methods he used to achieve this will be discussed in detail later in the chapter.

### Germes

To provide some compositional balance in his live sets, Krantz initially opted to repurpose short excerpts of his old compositions, which he termed 'germes' and believed had "inherent strength" (Krantz, 2019, p. 43) in a compositional sense. In particular, Krantz described in our interview how *Long To Be Loose* (1993b) was full of ideas that he considered to be "underrepresented", meaning that they were strong ideas that might only show up once within a longer through-composed work, and that this album was therefore a fertile source of germes. Krantz also repurposed ideas from *2 Drink Minimum* (1995a). Krantz's trio would play these germes in a live setting as a jumping off point, and rather than needing to flesh out a new full composition, "the development ended up being largely improvisational, as opposed to compositional" (personal communication, 9 August 2020). Krantz iterated the role germes played in balancing these elements, stating that in creating a framework for improvisation, he would consider:

What works here? What can give us just enough that's set-in-stone, so that we can play for 20 minutes without thinking about it, and when we return to it, have it be strong enough to stand up against what [improvising] we'd just done?  
(personal communication, 9 August 2020)

These germes were a key part of the KCL era and consequently manifest in various places on *Greenwich Mean* (1999d). For instance, as seen in Figure 2, the guitar melody from the C section of *Not Consciously Written About* (1993c) is the foundation for the B section of *Anemone* (1999a).



NOT CONSCIOUSLY WRITTEN ABOUT C SECTION

2:31  $G^{add4}/A$   $D^{add4}$   $G^{add4}/A$

ANEMONE B SECTION

0:20  $G^{add4}/D$   $D^{add4}$   $G^{add4}/D$

$Dm^{add4}$   $C\#^o/D$   $D7(sus4)$

Figure 2: Comparison of *Not Consciously Written About C* section and *Anemone B* section

This same germ has also been used in *Infinity Split* (1999g) – *Infinity Split* is based on the B section of *Anemone*, with the note length doubled. Figure 3 shows how *Infinity Split* uses some of the further evolved chordal voicings found in *Anemone*, noted by the chord shapes included above the staff.

ANEMONE B SECTION EXCERPT

0:26  $Dm^{add4}$   $C\#^o/D$   $D7(sus4)$

ANEMONE B SECTION EXCERPT. NOTE LENGTH DOUBLED

0:26  $Dm^{add4}$   $C\#^o/D$   $D7(sus4)$

INFINITY SPLIT A SECTION

0:00  $F^{add2}$   $A7$   $F^{add2}$

Figure 3: Comparison of *Anemone B* section to *Infinity Split A* section

*Marble Maker* (1999h) features two germs placed in close proximity to one another. The first of these borrows the hits from *Whippersnapper* (1995b, 6:34; Figure 4) which can be heard reused in the tune's introduction at 0:29.



Figure 4: *Whippersnapper* hits (6:34)

The second directly copies the introduction riff from *A Friend's DAT Machine Makes*. [sic] (1993a, 0:00; Figure 5), which provides the main riff and foundation for the remainder of the 9-minute song (for example, it can be first heard in *Marble Maker* at 1:02).



Figure 5: Intro riff on *A Friends DAT Machine Makes*. [sic] (0:00)

Whilst several other germs appear on the album, these are the most prominent examples, and clearly demonstrate one of the main strategies Krantz employs in his aim to achieve balance between improvisational and compositional material.

#### Establishing form through four-, eight-, and sixteen-bar sections

A key aspect of *Greenwich Mean* (1999d) – and KCL's improvisational language more broadly – is their concept for establishing form. Whilst form on some of the works produced on this album can be difficult to discern (in the sense that heads and melodies are not often readily apparent and solos seem to flow into grooves organically), the underlying improvisational form that guided the KCL trio through their playing remains present throughout.

Krantz explained one of the group’s main aims necessitated a strategy for maintaining form, stating that

we wanted to get away from the jazz aesthetic of playing over the form of a tune and respecting the song . . . Once the compositional stuff was over, the next beat we could be anywhere really: we could be very, very remotely removed from what the composing was. (personal communication, 9 August 2020)

In the absence of prewritten changes, the group’s unifying concept for form returned to the simplicity of the total number of bars of a phrase. Having previously discussed this notion (Jazz Memes, 2020), Krantz reiterated to me the importance of four-, eight-, and sixteen-bar forms in the trio’s approach:

The thing that made that [cohesive ensemble playing] possible was that everything was four, eight, sixteen [bar phrases] . . . when we’re improvising, we all know exactly where we are in the phrase . . . That persists to this day . . . that’s our form. It’s open, it’s free, but there is a form. (personal communication, 9 August 2020)

Krantz strongly emphasised the cruciality of maintaining this form for implementing a “tension-and-release scheme” within otherwise open-ended jamming, which he believed was essential to developing performances that sounded “strong”. Often, this is established by the bass, Lefebvre playing with four- or eight-bar phrases that work to support Krantz’s improvisation, such as on *Marble Maker* (1999h; Figure 6) for instance.



Figure 6: Sample of bass figure from *Marble Maker* (0:33)

Four-bar phrasing can also be seen in the A section of *Anemone* (1999a), where Lefebvre plays a motif with plenty of space for Krantz (Figure 7).



Figure 7: Sample of bass figure from *Anemone* (0:00)

This unifying concept in the KCL trio serves as an intelligent way to outline form in the absence of composed material, and aids Krantz in his pursuit of strong performances in the highly improvised setting that his trio exists in.

### Cueing

One aspect of KCL's playing which informed the bootleg recordings and *Greenwich Mean* (1999d) but isn't evident from these audio-only artefacts themselves is a cueing system that Krantz had devised to direct the freer improvisational approach idiosyncratic to the trio. Krantz used these cues to achieve moments of more cohesive spontaneous creation: his ethos of "imitating composition". In one of the only videos of KCL from this era, Krantz can be visibly seen mouthing out cues to Carlock and Lefebvre at the 1999 Marciac Jazz Festival (urbster1, 2014).

Krantz mentioned employing at least a dozen or so cues, which achieved various effects such as: shifts in dynamics, changes in orchestration, different grooves etc. He specifically recalled two of the more notable cues in more detail. The first of these was entitled 'change':

On [beat] 1 of the next phrase the cue would become enacted, and in this case, it simply meant the tempo doesn't change, but the content of what we're playing changes . . . everybody would be playing different content. Completely different. (personal communication, 9 August 2020)

As Krantz elaborated, this cue meant rolling the musical "dice" as a way to "achieve a random change spontaneously". The unintended implication of this cue for the album was a method of generating compositional material instantaneously, which in turn can manifest itself on a new composition.

A second cue of note was a method of retaining and returning to a successful spontaneous idea:

If we spontaneously worked our way into some kind of groove that felt incredible . . . I would instruct everybody to memorise what they were doing, to memorise their part in the groove, whatever that is, to be conscious of it. Then I would cue us out of it, to something else related, and then at some point I

would cue back to the thing we found spontaneously. (personal communication, 9 August 2020)

Krantz described how this cue helped achieve his aim of spontaneous composition, allowing audience members to perceive the repetition of a musical idea as a song: “There’s that cool repeating riff again!”. He also reflected on his time as a band leader using these cues:

[Cues] have to be conceived, we have to rehearse doing it, we have to figure out what to call it – and then it can be used in a compositional way, to sort of direct the direction of the improvising. Half of the time, that’s what I felt like in that area: a director. I didn’t feel like a guitar player, I was just a director. (personal communication, 9 August 2020)

Given how important cueing was to the KCL trio, these cues would have likely generated some of the musical ideas that manifest themselves on *Greenwich Mean* (1999d). Cueing also became an important part of how the trio would reproduce the works found on the album, especially in executing some of the nonmetric modulations. (In Chapter 4, I will discuss how this was a key part of the process that I overlooked in my attempts to reapply Krantz’s method.)

### Album Construction Methods

Songs on *Greenwich Mean* (1999d) weren’t generated in the most conventional way, especially in comparison to the trends in jazz at that time. Over a period of about a year, Krantz utilised the technology available to him to digitally pare down the approximately 100 hours of live two-tracks he was given by Bobrowski, piecing together ideas in a way that shaped not only the album but also the trio’s sound going forward. Using Pro Tools, Krantz spliced music from different performances together to highlight what he referred to as “magic moments” – the improvised, spontaneous material arising from this period of the KCL trio. Rather than wanting it to be a documentation-style live album, his philosophy was:

We don’t really need the songs themselves, we don’t need any of the written stuff, if I can figure out how to construct some kind of sculpture that would let me use these ‘blowing’ sections that I thought were so strong. (personal communication, 9 August 2020)

Using splicing, Krantz worked about achieving this in three main ways: most broadly, simply through take-swapping; on a smaller scale, by creating loops out of grooves and ideas played

by the trio; and on an even more detailed level, by generating unplayed parts out of audio fragments that in some cases were as short as sixteenth notes.

The idea of using splicing to complete a recording of a tune is far from new – from Glenn Gould (Hecker, 2008) to Miles Davis (Wayte, 2007), clear precedent for this method of production has been set. What is novel about Krantz’s use of the technique is that he embraces some of the more jarring elements associated with editing, such as significant changes in EQ:

I wasn’t trying to make it sound that it hadn’t been edited . . . I wasn’t trying to hide the fact that there was editing on the record. So, once I allowed myself that, then it just turned into a creative exercise. (personal communication, 9 August 2020)

In fact, Krantz went as far as to say that not trying to make it sound like it was unedited had “freed me up. That was part of what made it [*Greenwich Mean*] possible”.

#### Creating Composite Takes

Numerous songs on the album feature large sections of multiple performances stitched together into a composite take technique, some more obviously than others. Krantz explains that in a lot of what he chose to do in terms of putting separate takes together, “there was no tempo logic or key logic”; rather, he would simply follow what he “liked the sound of”. Tracks that use this in a more overt way are *Cinecitta* (1999c) and *Wet Heat Sweat* (1999k). For instance, iZotope RX 7 analysis of the *Cinecitta* (1999c) stereo file shows that at the 1:10 minute mark, the noise floor observably changes in a way that suggests there has been a hard, sudden cut between takes (Figure 8) – of note is the presence of a thin horizontal line situated at just above 1.5kHz after the point at which these takes have been cut, which the iZotope Education Team explain indicates “electrical buzz” (Moyer et al., 2020, para. 35) that was clearly not present prior to the cut. In addition to this, there is a significant increase in “broadband noise”, which appears across the full frequency range (2020, para. 38).



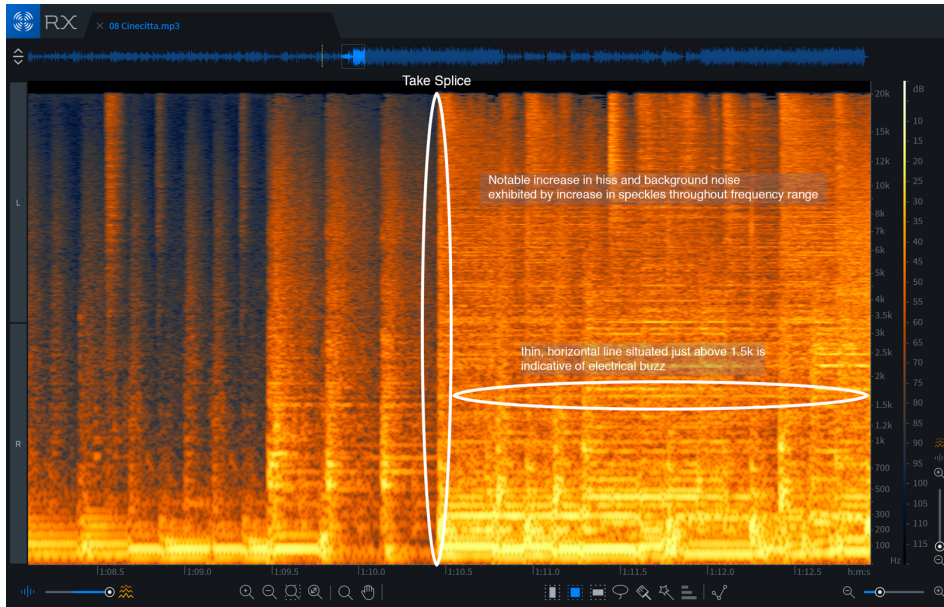


Figure 8: iZotope RX 7 analysis of *Cinecitta* demonstrating composite takes

### Looping

One of the methods Krantz employs to achieve a sense of composition is to make use of the strength inherent to repetition. In several instances, when finishing a song with a vamp, Krantz creates a loop to provide an identifiable form. One example of this is at 2:03 on *Honey Loves Sugar* (1999f), where iZotope RX 7 analysis of the audio shows that a two-bar section has been artificially looped a total of seven times (several of these repetitions are displayed in Figure 9).

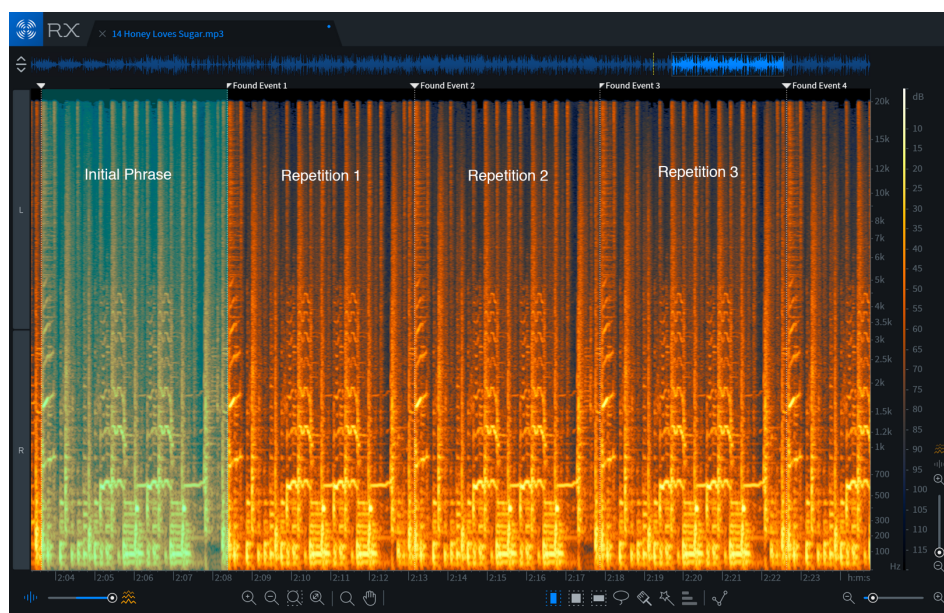


Figure 9: iZotope RX 7 analysis identifying looped audio at the end of *Honey Loves Sugar*

Looping can also be heard on tracks such as *There's Looting in Bombay* (1999j, 4:18), *Greenwich Mean* (1999e, 1:58) and *Wet Heat Sweat* (1999k, 0:00).

#### Constructing from Fragments

The most detailed and time-consuming way Krantz opted to achieve compositional balance was by constructing heads by piecing together tiny recorded fragments, which he stated went down to sixteenth-note resolution in places. Following a comment that I made to Krantz, in which I remarked that I would have never thought of approaching album production by piecing melodies together from tiny fragments, he responded that the concept emerged as a necessary solution to the central problem he faced for this album: how best to highlight the strongest improvisations. He explained:

You say you'd never think of something like that: no, you would never think of something like that until you're sitting there trying to figure out how to turn this [the raw recordings] into a song. Once you're faced with that, then you start looking around for solutions ... [to] the problem of: "How am I going to turn this into something that kind of sounds like – maybe – it was sort of a head that we played?". (personal communication, 9 August 2020)

The clearest example of this is album's title track *Greenwich Mean* (1999e), the melody of which, as Krantz put it, "is totally just constructed sixteenth-note stuff – we never played anything remotely like that". The first bar of this composition is a clear example of this technique in use (Figure 10, vertical lines represent separate cuts).



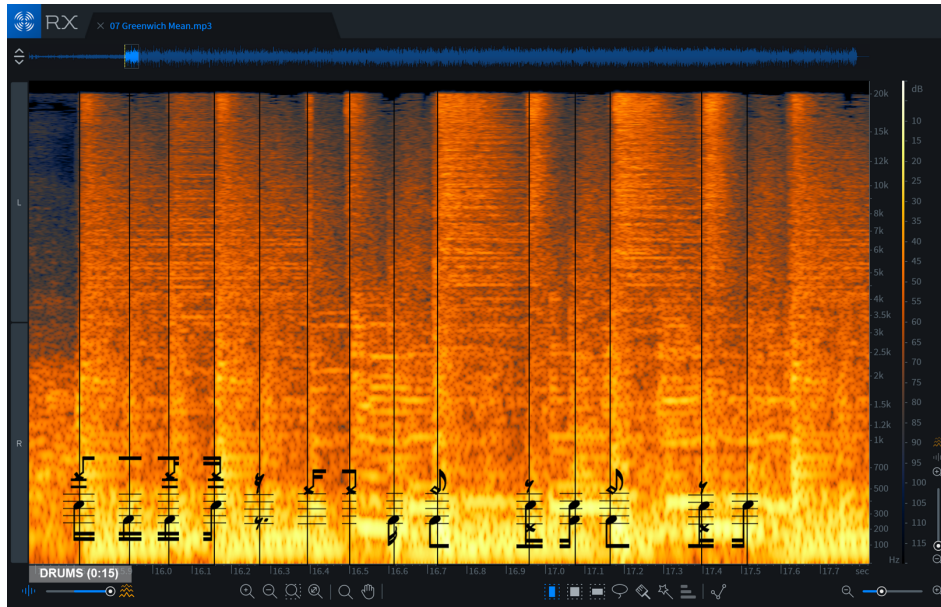


Figure 10: iZotope RX 7 analysis showing rapid cuts between short audio fragments on the track *Greenwich Mean*, with drum notation overlaid

Figure 11 shows the final guitar and drum parts created for this section through the use of splicing.



Figure 11: Constructed parts – opening two bars of *Greenwich Mean*

Krantz also constructed melodic structures by taking “whatever bits I could from the solo”. In one instance of this, Krantz appropriates improvised material that later appears in his solo to construct a melody for the song *Blue Period* (1999b). The highlighted sections in Figure 12 show where the melody (0:19) has been borrowed from the solo (1:08).

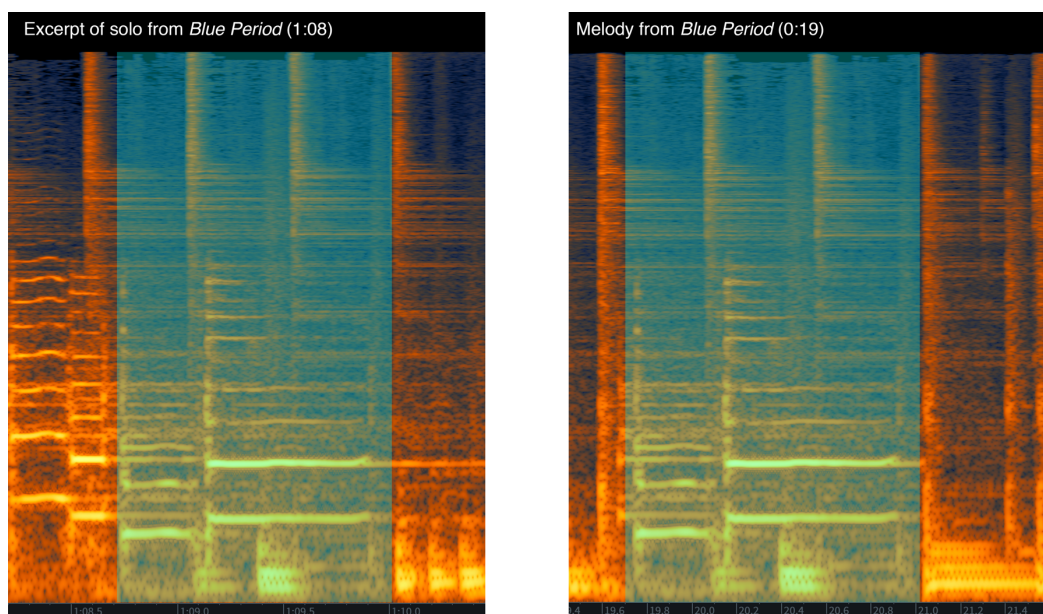


Figure 12: iZotope RX 7 analysis showing identical audio borrowed from *Blue Period* solo for melody

### Audio ‘Easter Eggs’

As a creative choice, Krantz also inserted some ‘Easter Eggs’ – in the sense of “a cryptic reference, iconic image, or inside joke, that fans are intended to discover” (dictionary.com LLC, 2016, para. 6) – in the form of sonic peculiarities into the album. For instance, there are some compositions on the album which start with elongated sections of bar ambience; Krantz explained:

I just cut to the sound of the bar that was happening as I walked into the club. I had a recorder with me, and recorded myself coming in, and the ridiculous conversations and the ambience of that little dive, you know, and then the song starts. I really wanted it to be as fun to listen to as it was for us to play down. (personal communication, 9 August 2020)

Another example is a small clip of a bottle falling over which recurs on several tracks, including *Blue Period* (Krantz, 1999b, 0:14). There is also a reused reverb trail that can be heard in various places throughout the album; this is most evident on *Spektor* (1999i, 0:08).

### Musical Effects of Production Approach

According to Krantz, the creative process for this album allowed for prolonged experimentation with the raw audio, moving things around until he found what it was that he wanted the songs to sound like:

With *Greenwich Mean* I was just sort of putting stuff together that sounded good to me: there was no logic as to why this should follow that . . . Once we heard that, then we started playing more like that, so the idea of not relating to the composed stuff became a part of the whole thing in a fundamental way.

The unique construction of this resulted in some musical effects that have had a lasting effect on Krantz.

The effect of granting himself so much creative freedom ended up with the construction of novel pieces, which have become highly malleable and can be heard being played in bootlegs and recordings of the band from the surrounding years. On the album *Your Basic Live* (2003), two versions of the track *Greenwich Mean* (1999e) can be heard – both very different and highly improvisational. The malleability of the form is a remnant of the way in which these compositions were born – Krantz explains when KCL started, they were just figuring it [the music] out, so the ‘blowing’ stuff, the open stuff, was really exciting. We sort of knew what we were doing, but not really, so all these things were happening that you couldn’t possibly plan or write. (personal communication, 9 August 2020)

The trio developed a strong group language as a result of replicating what Krantz had created with *Greenwich Mean* (1999d). One of the most notable aspects of this is their tendency to jump to a seemingly unrelated tempo. Krantz describes how the concept for these nonmetric modulations was a direct result of constructing the album, and describing how his composite takes were

the first time I heard those tempo changes, happening between one track unrelated to another, suddenly cutting to a different groove and a different tempo [e.g., *Marble Maker* (1:02), *Wet Heat Sweat* (0:28), *Spektor* (1:50)]. When I heard that – that kind of DJ thing of just randomly dropping the needle – I realised I wanted to do that live, and that lead to these cues for tempo changes that became just part of the language of the band. (personal communication, 9 August 2020)

He goes on to say that the cue “came directly from *Greenwich Mean*. That’s when we started doing it. We learned how to imitate the effect”.

## Summary

My first aim for this research was to gain a better understanding of the principles and processes used by Wayne Krantz to create *Greenwich Mean* (1999d). My analysis of the album and interview with this renowned guitarist have uncovered new knowledge about its creation. Firstly, the history of KCL led directly to a core musical principle that Krantz has maintained in the trio since *Greenwich Mean*: an approach which involves “minimal composition/maximising improvisation” while striving for balance between the two elements. He achieved this in the live format through the use of germs; employing four-, eight-, and sixteen-bar phrases as the unifying principle for form; and a cueing system designed to direct the band in the highly improvised setting that KCL existed in. In terms of the album, which was spliced together from various live recordings, he achieved this balance through digital editing, using composite takes, looping, and melodies constructed from fragments. The effect of having constructed the album in this way led to new cues, novel arrangements, and new improvisational and compositional language that the band has since adopted into their vocabulary.

## Chapter 4: Experimenting with reapplying Krantz's method

Hoping to dislodge myself from my compositional wheelhouse, my second aim for this research was to produce new works for my trio by reapplying elements of Krantz's approach. This chapter details how I went about this, introduces the resulting works created with my trio, and presents reflections on the success of these works the explorations more broadly.

### Process

My experiments essentially followed the steps Krantz had used and that he reiterated to me in our interview: record my trio rehearsing to two-track to document the improvisations, and then proceed to "edit compositionally" in a DAW (in my case, I used Logic Pro X) to balance out whatever improvising has been done.

I created some germs by taking pieces of my pre-existing compositions that I thought were particularly strong and took these to my guitar trio, a relatively new endeavour featuring drummer Chris Travaglini and bassist Joe Powell. The group learned the written material and held four rehearsals in which we attempted to play freely, in a KCL-like manner. Following this, we played three gigs, each approximately two hours, where minimal instructions were given to the trio in an attempt to facilitate spontaneity and freedom:

- The Ellington Jazz Club (31 July 2020)
- WAAPA (13 August 2020)
- WAAPA (26 August 2020)

As Krantz had suggested, rather than multi-track recording, I limited myself to using the two-track approach of *Greenwich Mean* (1999d) by simply recording the sets on an iPhone. Between each gig, the group listened back to the sets together, allowing us to increase our awareness of each other's musical language, transcribe and learn interesting spontaneous ideas, make adjustments to the material, and discuss strategies for the next performance.

I imported the three recordings, which totalled around five and a half hours of material, into Logic Pro X. With a focus on finding moments that I thought best represented some of the language the trio was developing, I cut the audio into smaller segments as I saw fit. This process was beginning around the time the interview with Krantz was conducted, and initially proceeded based on my broad understanding of what he had done (gleaned from extensive listening to bootlegs of his playing around the era and reading interviews with him

from that time period). At first, I found this to be quite a difficult experience – the sheer amount of raw audio captured seemed daunting. Reflecting on the interview clarified for me important aspects of what he had done, helping me refine my path going forward. In one sense, I hadn't realised exactly how extensive some of his audio editing was (the sixteenth-note slivers on *Greenwich Mean* (1999e), for example), and had also been unaware of an important principle; as Krantz explained, “the rule was with the editing, was that I don't touch the improvising. I only edited the stuff that I was calling composition”. These insights helped me start thinking outside the box with the editing process, and Krantz's reflection of only editing compositional material provided a much-needed stipulation to stop me from getting bogged down. Importantly, this prompted me to isolate what I felt were the trio's strongest improvised moments first and building around that, rather than starting from the broader and more abstract goal of wanting to write a tune. One factor I was unconscious of was the importance of a cueing system in the live context for KCL – as a result, cueing didn't feature heavily in my performances (only in the final performance).

## Compositions

Four new compositions were created via this process:

- *Pop*
- *Ballad*
- *Six/Eight*
- *Rock*

This section explores how these were created, including a description of the germs and emergent ideas that informed them, screenshots of the Logic Pro X sessions, and lead-sheets for the new works.

'Pop' [For the recorded performance of this work click here: https://ro.ecu.edu.au/av\\_collection/63/](https://ro.ecu.edu.au/av_collection/63/)

The emergent idea that eventually led to *Pop* (full score: Appendix D) was a rhythmic figure we had been jamming as a trio (Figure 13). At our gig, 13 August 2020, this idea became a common thread throughout the performance and as such I decided I wanted to highlight it.



Figure 13: Emergent rhythmic figure from *Pop*

*Pop* starts with the bass exploring the rhythmic figure, whilst drums provide a Latin groove. This figure was looped during the second gig, 13 August 2020 (Figure 14).



Figure 14: The A section bass line from *Pop*

A small piece of composition was edited together to create a brief moment of repetition (Figure 15). The two highlighted sections are identical snippets of audio.

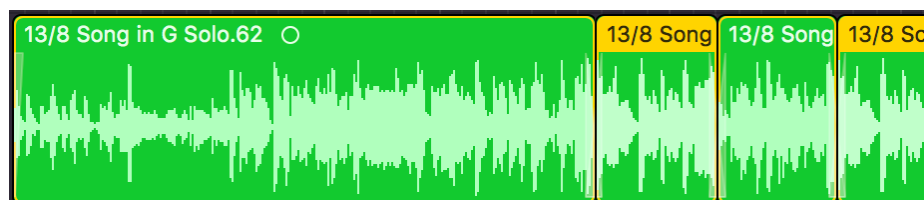


Figure 15: *Pop* A section in Logic Pro X, constructed from looped audio

Following this A section, I cut to another idea from 13 August 2020, and using composite tracks, I stitched together two pieces that had initially been separated by some more groove-oriented content (Figure 16). This result of these choices ended up with the bulk of song representing mostly melody, making it fundamentally different from Krantz's approach for *Greenwich Mean*.

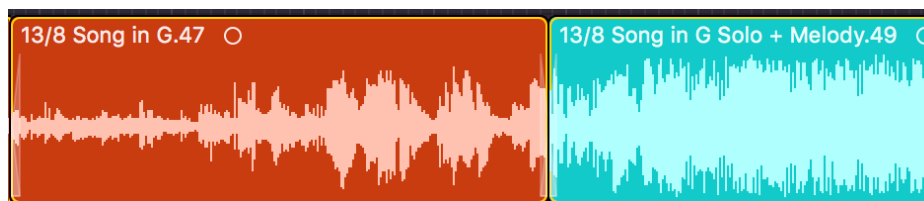


Figure 16: *Pop* B and C section in Logic Pro X, constructed from composite takes

There is no significant, definable 'blowing' until the drum solo at the end, which was taken from the final performance, 26 August 2020. This short drum solo features an emergent groove we had stumbled into in-the-moment, in which the guitar plays groupings of five

sixteenth notes while the bass lays down a four-bar phrase. The result of this combination is a twenty-bar phrase (Figure 17) which, whilst not exactly in keeping with one of KCL's key musical principles, ended up being one of my favourite moments of any of the compositions born out of this process.

Figure 17: Excerpt of figure during drum solo (D Section) on *Pop*

Of the four pieces, this song took the least amount of time to come together, as I had a clear initial idea of how I wanted it to work going into it. Working in bigger chunks, this mostly involved splicing together a composite take of an intro, a brief melody, and short guitar solo (Table 2).



Table 2: Final Structure of *Pop* (Figure 18)

A Section	Bass melody of emergent idea [captured 13 August 2020]
B Section	Spontaneous groove captured on [captured 13 August 2020]
C Section	Guitar solo/melody over emergent idea [captured 13 August 2020]
D Section	Drum solo over emergent idea [captured 26 August 2020]

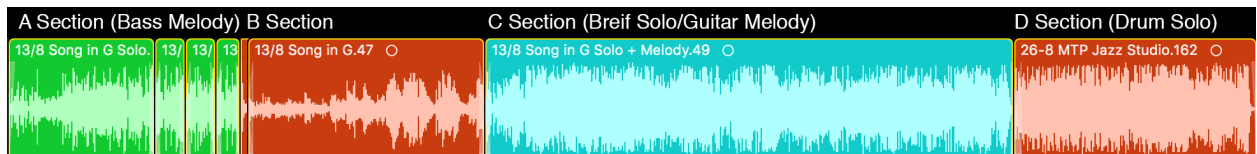


Figure 18: *Pop* final construction in Logic Pro X

‘Ballad’ For the recorded performance of this work click here: [https://ro.ecu.edu.au/av\\_collection/64/](https://ro.ecu.edu.au/av_collection/64/)

When I heard back the emergent idea that eventually became the A section of *Ballad* (full score: Appendix E) after our first gig, 31 July 2020, I knew I wanted to use it for a piece – there was something about the simplicity of it that I loved (Figure 19).

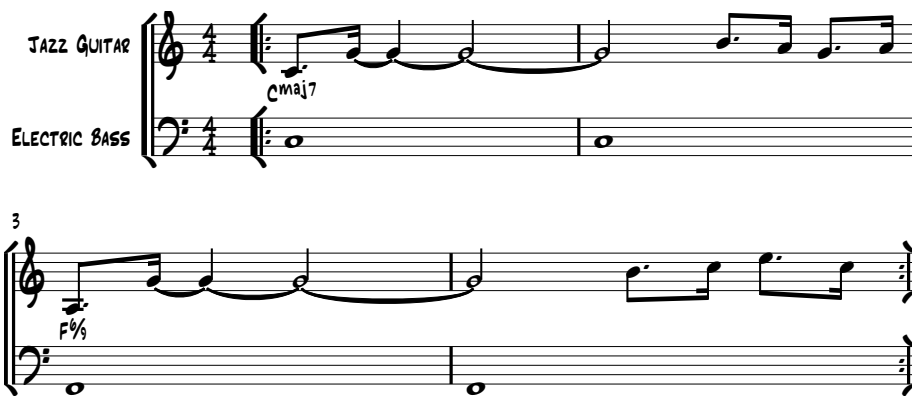


Figure 19: The A section of *Ballad*

Despite this, I spent a long time trying to figure out how to make *Ballad* work, finding it one of the more difficult pieces to finish. Due to being unsure of where to take the tune, I decided to just start composing the A section by making a loop (Figure 20).

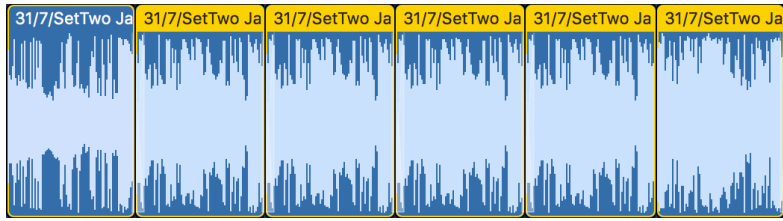


Figure 20: A Section from *Ballad* in Logic Pro X, constructed from looped audio

In a similar way to the A section, I knew I wanted to use the emergent idea that became the ending figure as soon as I had heard it. Having already observed that making loops out of sections I felt were strong created (through repetition) something that felt even stronger, I created a loop of my favourite part of Powell’s bass solo (Figure 21), which almost functions as a coda at the end of a pop song (Figure 22).



Figure 21: Bass Figure at end of Solo (E Section)

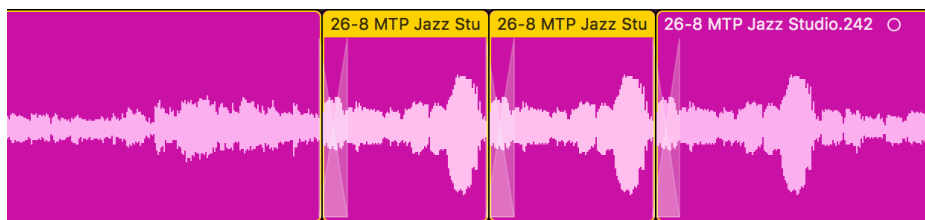


Figure 22: E Section of *Ballad* in Logic Pro X, constructed from looped audio

The composition as a whole features two bass solos, stitched together, as I wanted to hear the first half of the song move more than it ended up doing. The answer I landed on was to piece these two solos together and feature compositional material that I had built to bookend the song. Consequently, *Ballad* was constructed by stitching together a composite take of larger recorded sections and creating some loops from shorter sections in the A section and at the end (Table 3).

Table 3: The final structure of *Ballad* (Figure 23)

A Section	Constructed from a loop of an emergent idea [captured 31 July 2020]
B Section	Bass solo [captured 31 July 2020]

C Section	Bass cue into new section (in 6/8), soloing around semiquaver idea [captured 26 August 2020]
D Section	Bass plays repeating melody, captured during solo from previous section
E Section	Constructed from loop of a line Powell played at the end of the solo [captured 26 August 2020]

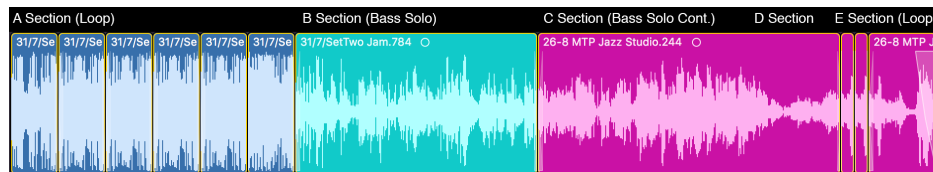


Figure 23: *Ballad* final construction in Logic Pro X

‘Rock’ For the recorded performance of this work click here: [https://ro.ecu.edu.au/av\\_collection/66/](https://ro.ecu.edu.au/av_collection/66/)

*Rock* (full score: Appendix F) was a deliberate attempt at using some of the more extreme splicing of sixteenth notes found on songs such as *Greenwich Mean* (1999e) and *Blue Period* (1999b). Using individual pieces of a riff played from our first performance and a snippet of hi-hat from a drum fill played during the same night, I created a trap-like groove with a repetitive figure (Figure 24).



Figure 24: A Section from *Rock* in Logic Pro X, constructed from fragments

I then superimposed a guitar fill from 26 August 2020 as a simplistic *Blue Period* (1999b) style melody over the top of this constructed groove to make the B section of this tune (Figure 25).

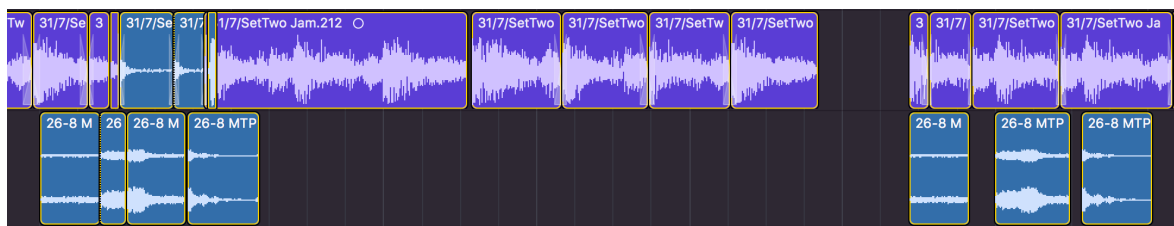


Figure 25: B section from *Rock* in Logic Pro X, constructed from fragments and superimposed melody

*Rock* uses a germ in the form of hits of one of my previous compositions *Rein's Pants* as an opening before the A section (Figure 26, Figure 27).



Figure 26: Outro hits from *Rein's Pants*



Figure 27: Hits at the beginning of *Rock*

The solo section, which came next through an unprepared jump cut, involved using two separate solos from 13 August 2020 with similar rhythmic constructs to generate a key change (Figure 28).



Figure 28: C section (solo one) and D section (solo two) from *Rock* in Logic Pro X, constructed from composite takes

Track two shows the superimposition of the melody over the top of the groove, and track three shows the two guitar solos stitched together (Table 4).

Table 4: Final Structure for *Rock* (Figure 29)

Intro	Hits from germ of <i>Rein's Pants</i> [captured 26 August 2020]
A Section	Spontaneous groove captured on [captured 13 August 2020]
B Section	Melody constructed from fragments [captured 26 August 2020]
C Section	Guitar solo one [captured 13 August 2020]
D Section	Guitar solo two [captured 13 August 2020]
E Section	Melody from B section returns

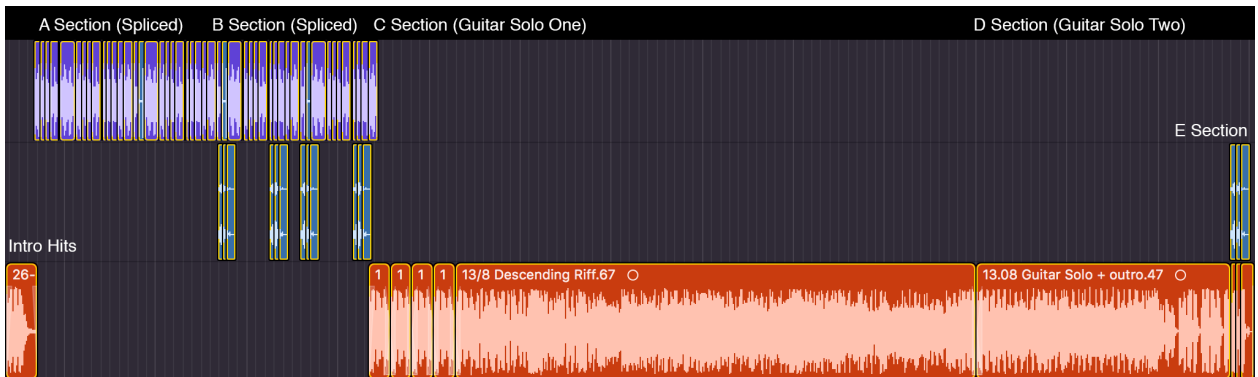


Figure 29: Rock final construction in Logic Pro X

‘Six/Eight’ For the recorded recording of this work click here: [https://ro.ecu.edu.au/av\\_collection/65/](https://ro.ecu.edu.au/av_collection/65/)

*Six/Eight* (Figure 35, full score: Appendix G) was the song that took the most time to finish, and one that I am still not fully content with. This composition as it currently stands has always felt like two compositions, hence the name *Six/Eight*, meaning a song called *Six*, followed by a song called *Eight*. *Six*, was constructed from a germ of one of my compositions from earlier this year, *Mixed Signals* (Figure 30).



Figure 30: Germ from *Mixed Signals*

This germ manifested itself numerous times in rehearsals, and eventually an emergent idea formed from it during a rehearsal (Figure 31).



Figure 31: Emergent idea formed during rehearsal

Both the germ from *Mixed Signals* and the emergent idea were captured on the same gig,

I decided to put both of these ideas together resulting in the first half of the song, which functions as more of a vamp than anything else (Table 5).

Table 5: Final Structure of *Six* (Figure 32)

A Section	Guitar solo over emergent idea [captured 26 August 2020]
B Section	Band plays emergent idea [captured 26 August 2020]
C Section	Band plays germ [captured 26 August 2020]
D Section	Band returns to emergent idea [captured 26 August 2020]

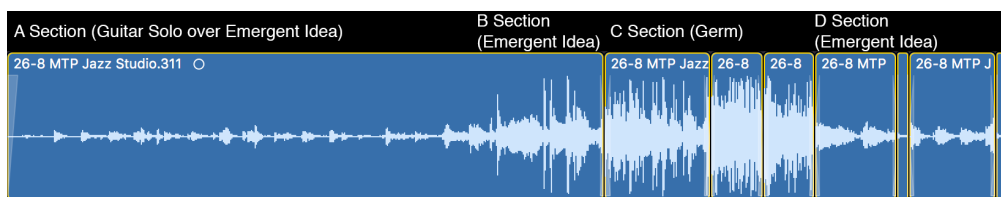


Figure 32: Logic Pro X file for *Six*, constructed from composite takes

The second half of the song, *Eight*, was a completely spontaneous idea we stumbled on during our second performance. Almost as soon as I heard it back, I was aware that this moment was something special that deserved to be highlighted in the recordings, and it remains almost completely unedited. The only edit that was made to this piece was a small loop at the end of the piece, which aided in defining the melody of this piece (Table 6).

Table 6: Final Structure of *Eight* (Figure 33)

E Section	Guitar solo over spontaneous groove [captured 13 August 2020]
F Section	Loop of emergent guitar melody [captured 13 August 2020]

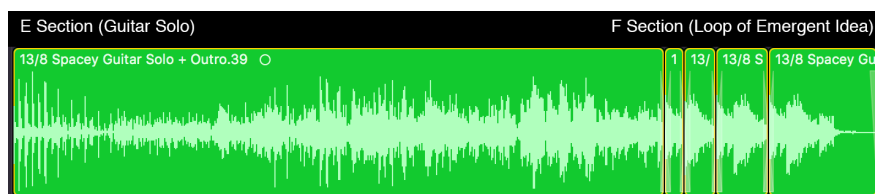


Figure 33: Logic Pro X file for *Eight*, constructed from composite takes and loop

*Six/Eight* also features my attempt at one of Krantz’s audio ‘Easter Eggs’ – the hi-hats that cue the tempo change for *Eight* are the same audio file as those used in the A section of *Rock* (Figure 34).

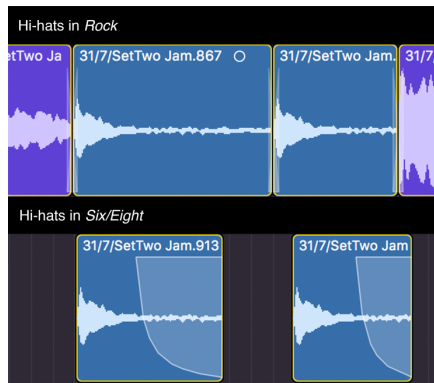


Figure 34: Hi-hats in *Rock* and *Six/Eight*

The final construction of this composition is shown in Figure 35.

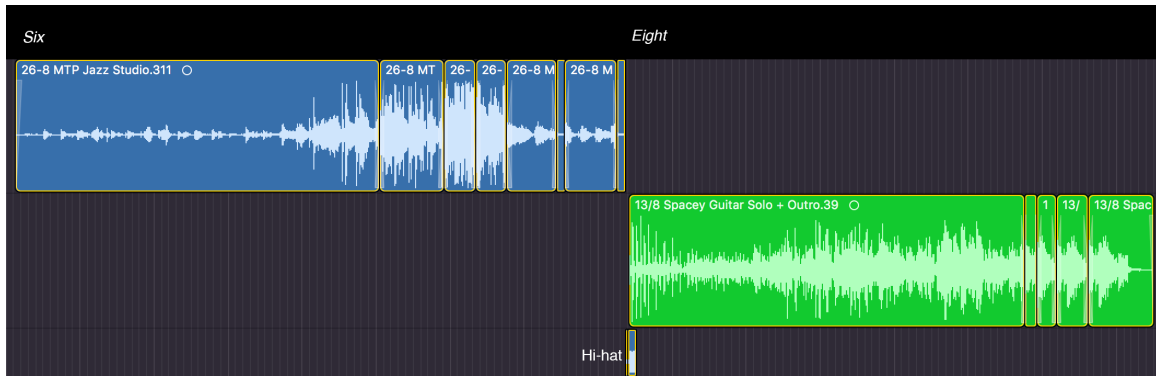


Figure 35: *Six/Eight* final construction in Logic Pro X

### Findings/Observations

Through gaining a better understanding of Krantz’ musical principles and process for constructing *Greenwich Mean* (1999d), this research has enabled me to successfully develop four new compositions that differ from my previous works. These new works’ sections are more open to interpretation and the forms steer clear from AABA and through-composed forms, which had been my predominant compositional choices up to this point, tendencies I was keen to get away from. In addition to alleviating me of my preconceptions of form, the process was a fertile source for emergent harmonic, melodic, and rhythmic ideas, generated spontaneously in collaborative improvisation with the trio. Many of these I wouldn’t have arrived at in my usual process of composition, such as the drum solo at the end of *Pop*, or the A section of *Rock*. Furthermore, the process of listening, editing, and trialling different ideas has opened my ears to far more than what is perhaps reflected in the works I have produced: I

believe stronger compositional ideas have already begun to take shape, and I look forward to developing upon what I have learned from this highly unique process. A strong foundation has been laid for me to continue to develop the group language with my trio required to achieve the level of interactivity upon which music this open is predicated. I also feel this process has been successful in that exploring in more depth the novel approach used in the creation of *Greenwich Mean* (1999d) has led to valuable insights into a potentially fruitful process quite removed from traditional compositional methods, and this will hopefully help other contemporary artists explore new musical horizons of their own.

While I'm happy with the pieces as scored works, I don't yet feel they are fully realised in live performance. Part of this is that the level of musical maturity required to derive results as successful as *Greenwich Mean* are high, and something to strive for, but far from as easy to implement into my trio as I had initially – and admittedly, naively – hoped. The preconceptions of how I wanted this music to sound when I took this music to my trio was a hindrance on making the music come off the page – Krantz explained that the environment required for maximising the chance of playing successfully in something like his trio's improvisational style must be as “free of preconception and of the acceptance of givens as you can manage” (personal communication, 9 August 2020).

A clear limitation I faced during this process was time. When I started editing, it quickly became apparent precisely why this process took Krantz a full year. Even with a significantly smaller sample size of recordings (just under six hours compared to Krantz's 100 hours), there was an initially overwhelming amount of material present, and the possibilities seemed endless. One idea can be developed in any number of ways, and having attempted the process, I am newly in awe of Krantz's creative ability. Krantz reflected on the process that “the hard part was listening to it”, elaborating that “it was really, really [pause] tedious”. Krantz also explained why he had never thought about repeating this process on a subsequent album: he knew “how much work is involved, and how long it takes” (personal communication, 9 August 2020). This method is potentially fertile, but certainly lends itself to having a longer timeline to see the best results.

One significant thing to note is that my interview with Krantz took place partway through the reapplication process – whilst through my preliminary research I had understood a reasonable amount of his motivations and what had happened during the production of



*Greenwich Mean* (1999d), I wasn't fully aware of some important musical principles – namely, the cueing system Krantz used to help direct the improvising. This unfortunately was never implemented into my trio's practice during the time of us performing gigs, and recordings reflected some of the more hit-and-miss problems that Krantz was minimising, to an extent, with his cueing. In addition, the free jamming never as felt 'organised' in the way that Krantz reflects on his work with KCL. Conversations often took place within my trio about how best to work through feelings of being taken out of the moment during a performance. Krantz's cueing system would have been a great improvement, and is definitely a method I could explore in future; he explained:

So whatever instructions you give, that's three variables: the point of change, what kind of change could happen, and how you could instruct the changes made. Once you establish that, that's where you could really do it your own way. (personal communication, 9 August 2020)

In summary, in reflecting on the question of how Wayne Krantz's method of constructing *Greenwich Mean* (1999d) might be reapplied to generate new works for a contemporary guitar trio, I feel that in my personal experience this process has so far mostly stayed at the stage of being a compositional tool, useful for capturing and rearranging emergent ideas that arise in group improvisation. This being said however, I look forward to further exploring this process and the musical philosophies that surround it in a live context with my trio. More broadly, this method has fertile potential for adaptation and further exploration by other composers.

## Conclusion

This research aimed to identify the principles and process Wayne Krantz employed to construct *Greenwich Mean* (1999d) and then to produce new works for my trio using the insights gained from my analysis of this unique compositional method. This was driven by both my fascination and appreciation for Krantz's music and a problem found in my practice of feeling compositionally blocked. The first chapter of this research summarised the limited pool of academic research that currently surrounds Krantz and identified other existing resources that aided in the understanding of his musical practice.

Chapter 2 explained how I used a practice-led methodology in an attempt to replicate the process of constructing this album in my own trio. This involved analysing Krantz's music using musical transcription in conjunction with iZotope RX 7, shedding additional light through a semi-structured interview with Krantz himself.

My research and analysis allowed me to outline in more detail key aspects of the process that Krantz had employed to create *Greenwich Mean* (1999d), and principles present in his trio's work more broadly. Chapter 3 presented the major findings, including the central ethos that informs both Krantz's live and compositional frameworks: his desire to balance improvisation and composition. He achieved this in a live context through the use of cueing, germs and four-, eight-, and sixteen-bar forms, and on the album through several forms of splicing, including take-swapping, looping, and constructing melodies from short audio fragments.

Chapter 4 detailed my own experimentations with using this compositional technique, and sought to answer the core research question: How might Wayne Krantz's method of constructing *Greenwich Mean* be reapplied to generate new works for a contemporary guitar trio? This process generated four new compositions, using a variety of techniques gleaned directly from Krantz's approach. These new compositions worked well on paper but demonstrated some oversights in my conception of the research, as achieving improvised results as successful as *Greenwich Mean* proved to be difficult. Regardless, this topic represents fertile ground for further research (and further experimentation in my ongoing practice), and has provided an insightful look into Krantz's practice as a musician, composer and bandleader.

In conclusion, Krantz's unique approach to guitar playing and composition has been a great source of inspiration for me as a musician. His work on *Greenwich Mean* (1999d) is novel, engaging, and is a worthwhile research subject that offers an alternative method of composition for contemporary artists seeking to explore new musical horizons. Exploring his processes through my research has furthered my own practice, helped rectify a comparative lack of research into this highly acclaimed artist, demonstrated the utility of practice-led research, and contributed to knowledge on this fascinating compositional technique, which may be useful to many other practitioners in the field.

## Reference List

- Abbey, N. L. (2011). *Aspects of rhythm in the music and improvisation in six pieces by bassist Avishai Cohen* [Honours thesis, Edith Cowan University].  
[https://ro.ecu.edu.au/theses\\_hons/23](https://ro.ecu.edu.au/theses_hons/23)
- Abbey, N. L. (2019). *Phantoms, An original jazz trio studio recording - and - Dispelling phantoms: An Australian bassist exploring assumptions of jazz practice, An exegesis* [Doctoral dissertation, Edith Cowan University]. <https://ro.ecu.edu.au/theses/2259>
- Apple Inc. (1993). *Logic Pro X*. (Version 10.5.1) [64 bit]. Apple.
- Avid. (1993). *Sibelius*. (Version 2020.6) [64 Bit]. Avid.
- Charupakorn, J. (2012, June 27 2012). *Interview: Wayne Krantz - Inside the Beat*. Premier Guitar.  
[https://www.premierguitar.com/articles/Interview\\_Wayne\\_Krantz\\_Inside\\_the\\_Beat?page=1](https://www.premierguitar.com/articles/Interview_Wayne_Krantz_Inside_the_Beat?page=1)
- Davis, M. (1970). *Bitches Brew* [CD]. Columbia.
- dictionary.com LLC. (2016). Easter egg. In *Dictionary.com*.  
<https://www.dictionary.com/browse/easter-egg>
- Foster, C. N. (2011). *Using Clare Fischer's solo piano approach in Yesterdays to reinterpret Jazz standard repertoire* [Honours thesis, Edith Cowan University].  
[https://ro.ecu.edu.au/theses\\_hons/37](https://ro.ecu.edu.au/theses_hons/37)
- Gray, C. (1996). Inquiry Through Practice: Developing Appropriate Research Strategies. No Guru No Method Conference Proceedings, Research Institute, University of Art and Design, Helsinki.
- Guitar World. (2012). *All That Jazz with Wayne Krantz: The Art of Songwriting, and How to Play "War Torn Johnny," Part One*  
Youtube. <https://www.youtube.com/watch?v=p7qeOwThzSg>
- Hecker, T. (2008). Glenn Gould, the Vanishing Performer and the Ambivalence of the Studio. *Leonardo Music Journal*, 18, 77-83. <https://www.jstor.org/stable/25578126>
- Humphries, A. (2009). *Kenny Wheeler: Melody, harmony and structure : An analysis of the melodic, harmonic and structural techniques in the compositions of Kenny Wheeler, and the implementation of those techniques into the authors own creative process* [Honours thesis, Edith Cowan University]. [https://ro.ecu.edu.au/theses\\_hons/1333/](https://ro.ecu.edu.au/theses_hons/1333/)
- interq.op.jp. (2001). *Wayne Krantz*. Retrieved 31/10/20 from  
<https://web.archive.org/web/20010220054646/http://www.interq.or.jp/blue/sudo/Quest/cards/W/WayneKrantz/index.html>
- iZotope. (2018). *RX 7*. (Version 7.01.315) [64 bit]. Izotope.

- Jazz Memes. (2020, 16/02/2020). *Wayne Krantz Masterclass - GroundUP Music Festival 2020*. Jazz Memes. <https://www.youtube.com/watch?v=3xQLdsJJOxg>
- Kelman, J. (2012). Wayne Krantz: Howie 61 [Review]. Retrieved 14/05/2020, from <https://www.allaboutjazz.com/wayne-krantz-howie-61-by-john-kelman.php>
- Krantz, W. (1990). *Signals* [CD]. Enja.
- Krantz, W. (1993a). A Friend's DAT Machine Makes). On *Long To Be Loose* [CD]. Enja.
- Krantz, W. (1993b). *Long To Be Loose* [CD]. Enja.
- Krantz, W. (1993c). Not Consciously Written About. On *Long To Be Loose* [CD]. Enja.
- Krantz, W. (1995a). *2 Drink Minimum* [CD]. Enja.
- Krantz, W. (1995b). Whippersnapper. On *2 Drink Minimum* [CD]. Enja.
- Krantz, W. (1999a). Anemone. On *Greenwich Mean* [Digital Music]. Wayne Krantz. <https://waynekrantz.bandcamp.com/album/greenwich-mean>
- Krantz, W. (1999b). Blue Period. On *Greenwich Mean* [Digital Music]. Wayne Krantz. <https://waynekrantz.bandcamp.com/album/greenwich-mean>
- Krantz, W. (1999c). Cinecitta. On *Greenwich Mean* [Digital Music]. Wayne Krantz. <https://waynekrantz.bandcamp.com/album/greenwich-mean>
- Krantz, W. (1999d). *Greenwich Mean* [Digital Music]. Wayne Krantz. <https://waynekrantz.bandcamp.com/album/greenwich-mean>
- Krantz, W. (1999e). Greenwich Mean. On *Greenwich Mean* [Digital Music]. Wayne Krantz. <https://waynekrantz.bandcamp.com/album/greenwich-mean>
- Krantz, W. (1999f). Honey Loves Sugar. On *Greenwich Mean* [Digital Music]. Wayne Krantz. <https://waynekrantz.bandcamp.com/album/greenwich-mean>
- Krantz, W. (1999g). Infinity Split. On *Greenwich Mean* [Digital Music]. Wayne Krantz. <https://waynekrantz.bandcamp.com/album/greenwich-mean>
- Krantz, W. (1999h). Marble Maker. On *Greenwich Mean* [Digital Music]. Wayne Krantz. <https://waynekrantz.bandcamp.com/album/greenwich-mean>
- Krantz, W. (1999i). Spektor. On *Greenwich Mean* [Digital Music]. Wayne Krantz. <https://waynekrantz.bandcamp.com/album/greenwich-mean>
- Krantz, W. (1999j). There's Looting In Bombay. On *Greenwich Mean* [Digital Music]. Wayne Krantz. <https://waynekrantz.bandcamp.com/album/greenwich-mean>
- Krantz, W. (1999k). Wet Heat Sweat. On *Greenwich Mean* [Digital Music]. Wayne Krantz. <https://waynekrantz.bandcamp.com/album/greenwich-mean>

- Krantz, W. (2003). *Your Basic Live* [CD]. Wayne Krantz.  
<https://waynekrantz.bandcamp.com/album/your-basic-live>
- Krantz, W. (2014). *Live Krantz*. Retrieved 16/05/2020 from  
<https://web.archive.org/web/20190424083744/http://www.livekrantz.com/>
- Krantz, W. (2017). *INTERVIEW RE/55 BAR*. Wayne Krantz. Retrieved 31/10/20 from  
<http://www.waynekrantz.com/?p=1100>
- Krantz, W. (2019). *An Improviser's OS v.2* (G. W. Krantz, Ed. Vol. 2). Wayne Krantz.
- Miller, R. (1992). *Modal Jazz Composition and Harmony* (n.a., Ed. Vol. 1). Advance Music.
- Moyer, B., Brown, G., & iZotope Education Team. (2020). *Understanding Spectrograms*. iZotope. <https://www.izotope.com/en/learn/understanding-spectrograms.html>
- Murphey, C. (2020). *Noise Floor: What is it, and why does it matter?* Musicians On A Mission. Retrieved 11/11 from <https://www.musicianonamission.com/noise-floor/>
- Powell, J. (2015). *An Analysis of Lincoln Goines' playing, on three selected tracks from the 1993 Wayne Krantz Trio Album Long to Be Loose*. [Unpublished honours thesis]. Edith Cowan University.
- Salisbury, A. (2018). *The rhythmic, harmonic and phrasing language of Lennie Tristano: Analysis and strategies for incorporation in modern jazz improvisation* [Honours thesis, Edith Cowan University]. [https://ro.ecu.edu.au/theses\\_hons/1518](https://ro.ecu.edu.au/theses_hons/1518)
- Sealey, C. (2015). *Wayne Krantz: A Harmonic & Melodic Analysis of Improvisations from the Live Album 2 Drink Minimum* [Unpublished honours thesis]. Edith Cowan University.
- Skype Technologies. (2003). *Skype*. (Version 8.65.0.78) [64 bit]. Microsoft Corp.,.
- urbster1. (2014, 1999). *Wayne Krantz with Tim Lefebvre and Keith Carlock - Marciac Jazz Festival 1999 (remastered)*. <https://www.youtube.com/watch?v=DOiz6vb-ucM&t=675s>
- Wayte, L. A. (2007). *Bitches Brood: The Progeny of Miles Davis's Bitches Brew and the Sound of Jazz-Rock* [Doctoral dissertation, University of California]. University of California, Los Angeles.  
[https://www.academia.edu/7596618/Bitches\\_Brood\\_The\\_Progeny\\_of\\_Miles\\_Davis\\_s\\_Bitches\\_Brew\\_and\\_the\\_Sound\\_of\\_Jazz-Rock](https://www.academia.edu/7596618/Bitches_Brood_The_Progeny_of_Miles_Davis_s_Bitches_Brew_and_the_Sound_of_Jazz-Rock)
- Williams, T. (2017). *Strategy in Contemporary Jazz Improvisation: Theory and Practice* – [Doctoral dissertation, University of Surrey]. University of Surrey.  
<http://epubs.surrey.ac.uk/id/eprint/842640>

## Appendix A: Interview with Wayne Krantz (9 August 2020)

CM To kick us off, could you briefly tell me how the Krantz/Carlock/Lefebvre trio came to be? That trio's so synonymous with your sound of that era.

WK I'd been playing with Tim Lefebvre for some years. Zach Danziger met him on a cruise ship somewhere, and Zach came back to town and said there's a bass player moving to town that I should hear. And so, Tim was playing in the trio, I can't remember who was playing drums – I don't think Zach was, but it was some kind of interim trio between the first trio, which was Zach [Danziger] and Lincoln [Goines] and the Krantz/Carlock/Lefebvre (KCL) trio. Tim was just off the boat – literally – and getting his feet wet in New York, and we were playing stuff that was more related to the record before *Greenwich Mean*, which I think was *2 Drink Minimum*. We were playing some of that music, and some music I was writing in the style of that record, which was more composed than the KCL stuff became.

CM Yeah.

WK At some point a couple of years after that, Keith moved to New York, and somebody recommended him too. People were calling me about this guy who was moving to town, and then he started calling me. I just happened to be looking for somebody at that time, and so we got together with Tim, and it just kind of immediately felt good. Tim liked it right away, but I wasn't positive – it seemed slightly fusion-y to me, what Keith was doing at that time. Keith was just coming up from North Texas State, and I never really thought of the band, or any of the bands, as fusion bands *per se* – I guess it depends on what you think that word means – it seemed a little bit in that camp, but not too much, and I figured we would be able to work it out [pause]. But it was immediately fun, and that became the band that I started doing this 'minimal composition, maximising improvisation' thing with.

CM That's awesome, because you sort of – I guess you just sort of talked about it then – in the period leading up to *Greenwich Mean*, it seemed you were trying to move away from the long composition stuff: *Long To Be Loose* is very through-composed and then *2 Drink Minimum* is slightly less composed – seems like it's more sectional – and then *Greenwich Mean* is very improvisation focused and very open. I guess one of my big questions is: what was driving that desire to shift the compositional style?

WK Yeah, a number of things. After *Long To Be Loose*, I was kind of wondering what to do next. And I remember that at that time, I happened to be hearing harmony that was even a little bit darker than *Long To Be Loose*. I mean, *Long to Be Loose* has some pretty dense, dark stuff in it – although it’s still groove-based and hopefully has some sort of positive spin, ‘cause I always want to have that in the music – but I remember that in the transition after, I was hearing darker stuff, and so I had felt like I had a choice, you know: “Should I just keep going in the direction of *Long To Be Loose*?” which is kind of, sort of my ‘ivory tower’ record in a way: it’s where I mapped out my imagination most thoroughly of all those records, compositionally. I could have gone further up the tower with some more obscure harmony, maybe, but I just really was already feeling like that was about as obscure as I wanted to get in terms of making stuff that people could relate to. I mean, already, with the *Long To Be Loose* stuff, people were looking at us with confusion. They didn’t know what it was; they weren’t sure what they were listening to. So, once I kind of decided, “No, I’m going to come back down the tower” – there were some other people that were starting to climb up those towers around me, and I thought, “Let them do it. I’ll come back down and see what’s available closer to the ground”. That led to the more ‘groove’ sensibility which was starting to happen with *2 Drink Minimum*. That was one thing that led to a more improvisational thing, but I also just recognised that it’s one thing to make a record like *Long To Be Loose* – one thing to conceive of something and see it through and rehearse it and figure [out] how to play it and record it – but to take something so reliant on composition on the road meant that the only way I could judge gigs was if we played the music correctly. That wasn’t fun enough.

CM [Laughs]

WK The fun parts were the little tiny bits in between the composed things where it was looser, more improvisational, and other things came in to play that we could gauge whether it was working or not by. So that led me to the less compositional approach of *2 Drink Minimum*, which was probably, at the most, not even half as much writing – maybe a third as much writing – as *Long To Be Loose* and had some solos. Songs, as you say – it’s astute, what you said: they were more sectional, in an obvious way, which I always took to just kind of mean that I wasn’t that good a composer, because I think transition is [pause], I feel like somehow transition is the mark of a good composer. That was another reason why I wasn’t too thrilled ultimately with *2 Drink Minimum*, because it was less – I mean, the record before had a bit more transitional awareness I felt – I mean, not entirely, not as much as I’d like. At any rate, the fun was where the improvising was, ultimately. Really, that was what it was: that was the fun part. And we wanted to tour, we wanted to play for people. We didn’t just want to make a record and not tour it, and so I opted for the fun thing, and I needed to find people who could do it. When the KCL trio started, I tried it with no music. We went from whatever the level of music was with *2 Drink Minimum* and just showed up to the gig with no music at all. Quickly, it became



apparent that to do what we wanted to improvisationally, we needed to have some kind of balance with some measure of writing involved. And so I wrote these really brief things, and we took pieces of *Long To Be Loose* – like we'd take an eight-bar section somewhere in the middle of a song from *Long To Be Loose* and highlight it, and maybe I wrote a little bit around it, if anything – and we used those to balance the improvising. So, I guess the transition was a combination of not wanting to make the same record twice – which I still stand by: no matter how good it is, no matter how much people like it, I feel like I have to move as a band leader, or a writer, an imaginer of context, whatever you want to call it – so it was that, and then just being drawn to the fun of it, 'cause it turned out that that bass player and that drummer could do it: they could spontaneously generate very groove-based stuff. Which is kind of the bottom line of all that stuff, really, but became more so when Keith got into the band, 'cause he was the first real groove drummer I had played with, but he was a groove drummer that could improvise. So that just ended up being kind of like a perfect storm for what we had in mind.

CM Yeah. It's really interesting, you sort of highlighted something that I had discovered by analysing that album for my thesis – you were taking sections from *Long To Be Loose* and using them almost as ways to organise the improvisation. It seems like it's a really unique way to provide some kind of form of a composition to a really free art form.

WK Yeah, I mean honestly, the compositional stuff – what little of it there was with KCL trio – we kind of intentionally didn't let it inform the improvisation, we intentionally kept it pretty remote. We wanted to get away from the jazz aesthetic of playing over the form of the tune and respecting the song and all that stuff. I was just thinking of it in terms of balance between the compositional content and improvisational content. Once the composed stuff was over – which took a very short period of time, usually – the next beat we could be anywhere, really: we could be very, very remotely removed from what the composing was. And that kind of sensibility has pretty much persisted ever since. I don't ever – well maybe I shouldn't say ever – but most of the time we don't play over any form that's recognisable with the composition. Our improvisational form is always uniform: it's always four-, eight-, and sixteen-bars, always. It's never different. Once it gets to being open, which is after anything that's composed, it immediately goes to that phrase structure, and very often it has little or nothing to do with the compositional stuff that came before or comes after. More than anywhere else, that sensibility came from *Greenwich Mean*, because with *Greenwich Mean* I was just sort of putting stuff together that sounded good to me: there was no logic as to why this should follow that – there was no tempo logic or key logic or feel logic – it was just some shift that I liked the sound of, like really kind of viscerally. Once we heard that, then we started playing more like that, so that idea of not relating to the composed stuff really became a part of the whole thing in a fundamental way.

CM Yeah. From what I understand, you sort of got a whole bunch of recordings from Dr Marc Bobrowski, so how did you arrive at that concept of choosing to mash things together?

WK Yeah – I think it was 100 hours of music, I think it was 100 sets that I had. I'd already gotten to the point where I realised the best stuff we were doing was the spontaneous stuff. I mean, some of the writing was nice too, but as I said, I was kind of using some of the stuff from *Long To Be Loose*, and that had already been recorded. If I recall, the writing I was doing at the time for the band – actually, I shouldn't say that, some of the writing was pretty nice. I would take bits from *Long To Be Loose*, mostly – I don't think *2 Drink Minimum* so much – but *Long To Be Loose*, just because there was so much content in *Long to be Loose*. Stuff happened in *Long To Be Loose* that only got played once, it was never even repeated in the form, so it's only been heard once.

CM [Laughs]

WK So, it seemed like a good opportunity to highlight that stuff, and I was writing some stuff to kind of compliment that, that I actually remember liking a reasonable amount. But when I had that 100 hours of stuff and was wondering what kind of record I wanted to make for that band – first of all, it was just realising that sonically it was okay, that the recording that guy did was decent enough to use. He was using reasonably good recorder: they were earphone mics, and he would position himself directly in front of the band, and not move for an hour, because if he moved the whole field would sweep and everybody would get carsick who was listening to the thing. It really sounded pretty good – I mean, to me it sounded exactly like what it was: that's precisely how it sounded to me on stage at the 55 Bar. Exactly. And I like the sound. I mean, I always did: I always liked that sound there. So that was one thing. And the other thing, as I say, was that we were just figuring it out, so the 'blowing' stuff, the open stuff, was really exciting. We sort of knew what we were doing, but not really, so all these things were happening that you couldn't possibly plan or write. So, I went through those 100 hours with a sieve and found the best of it – really found the best stuff, to my ear, that was in there – and I resolved to figure out a way to use my favourite magic moments of those 100 hours on this record. So that was kind of the challenge: "How do you do that?". If I'm using live tracks – it's all two-track, there's no mixing, there's no isolating instruments or anything – how do you take your favourite bits from those gigs? Maybe it's a two-minute passage from that set and a four-minute passage from that set – whatever it was – [how do you] edit that down, and then figure out how to organize that on a record? And that's when it became apparent that it wasn't even necessary to use the stuff that

I'd written that created the context for that stuff [the improvising], because the stuff, as I say, really didn't have anything in particular to do [with the written content] – I mean, in some cases it did, I can think of a few situations on that record, as I recall it now, where it might have had some relationship with what was written before it. That's kind of what led me to this idea, that, well, we don't really need the songs themselves, we don't need any of the written stuff, if I can figure out how to construct some kind of sculpture that would let me use these 'blowing' sections that I thought were so strong. That's when I got into serious editing in Pro Tools. I just went to the two-track of the isolated bits that I liked, and also some bits around that that I didn't end up using – maybe part of the composition, maybe not – and just edited these really [pause] – they were like sixteenth-note slivers, basically. I built these little compositional forms, maybe leading into one of those sections I liked or coming out of one of those sections that I liked. I built these little forms that kind of functioned like compositions do, in the sense that they were more thematic and repetitive, maybe – definitive in some way that wasn't just open 'blowing' – so that the balance existed between improvising and composition, which we realised was necessary when we were playing gigs. It's just that the compositional part of it was stuff that we never played: it didn't exist, I made it up, I edited it that way, created those things. That gave me the balance I needed between something that sounds compositional and something that sounds improvisational. And that took a year. Then it was just a matter of organising those things somehow, making them go together somehow. I realised quickly that some of them were so short it seemed kind of ridiculous to even have spaces between them, so I just made the thing one long track. Until the very end, there's a few isolated things that just kind of appear magically from afar, and then disappear on the horizon. Unfortunately, that's lost for anybody downloading that record now, because whatever format they're using to download just separates all the stuff, so you don't get the sense of one long thing with these isolated little, – what would you call them? – electric synapses firing, or whatever it is, at the end, saying goodbye in a gradual way.

CM Mm.

WK That ended up being, as I say, me just deciding what sounded good together, for reasons that I couldn't explain. It just made sense to me: the way one thing followed the other. It starts with more or less just a live 'blowing' section, that kind of eases in that way. There're a few breaks in it, here and there – oh yeah, right before the song *Greenwich Mean* happens, I just cut to the sound of the bar that was happening as I walked into the club. I had a recorder with me, and recorded myself coming in, and the ridiculous conversations and the ambience of that little dive, you know, and then the song starts. I really wanted it to be as fun to listen to as it was for us to play down, and I feel really good about that – the fact that I think I pulled that one off.

CM No, definitely!

WK And then what happened was ultimately, we learned – like, that’s the first time I heard those tempo changes, happening between one track unrelated to another, suddenly cutting to a different groove and a different tempo. When I heard that – that kind of DJ thing of just randomly dropping the needle – I realised I wanted to do that live, and that led to these cues for tempo changes that became just part of the language of the band. We also learned some of the compositional stuff that I built and played that as composition after the record came out.

CM Yeah, some of those pretty radical tempo shifts have seemed to become a bit of a mainstay in some of the live sets I’ve seen with various drummers.

WK Yeah, for sure.

CM I was very curious to find out if those radical tempo shifts evolved from that putting together of two completely unrelated parts.

WK Exactly that. That came directly from *Greenwich Mean*. That’s when we started doing it. We learned how to imitate that effect.

CM That’s amazing!

WK It’s cool, yeah.

CM Just jumping back a bit, you talked really briefly about how you were selecting parts from *Long To Be Loose* to highlight as a compositional thing. I think I had it a little bit backwards, because I thought you were taking these little tiny ideas – I think you refer to them as ‘germs’ – and you were extrapolating improvisation out of a four-bar section. From what you said earlier, it sounds like you arrived at these huge

group conversations of improvisation, and you chucked in the little sections in editing, as opposed to driving the improvisation.

WK Let's see. I think there's some cases on *Greenwich Mean* that are – is it the song *Marble Maker* that's a riff that we were playing? I don't think that was on *Long To Be Loose*, it was just a riff. And I can't remember, but I think that is included with the improvisation around it, but I'm not sure. There's nothing that I edited in, that I created on that record, that was a recreation of *Long To Be Loose* stuff. If there's anything on *Long To Be Loose* that showed up on that record – and I guess there are a few things – those were the few things that I kept on *Greenwich Mean* that were actually part of the takes that I was using to grab the improvisation from. But most of the stuff isn't that: it's other stuff we were playing, other heads that I'd written that had nothing to do with *Long To Be Loose*. All I had initially was the improvising, so the compositional stuff – with the exception of those few things I grabbed from *Long To Be Loose* – was all constructed after. That's why the band had never heard them. When the band heard the record, that's the first time they had heard that stuff.

CM Yeah, fascinating. So, I've watched a couple interviews with you, and you mentioned in one of them that you want to get out of a jam on an idea before it dies. I think it's 1999, maybe, when you're touring with Krantz/Carlock/Lefebvre, and you sort of mention that it was important that the trio gets out of something before that idea gets taken to its furthest point. Did you have any methods for doing that? To get out of the tonality or tempo so the idea doesn't become stale?

WK At that time, with that band, we had maybe between 12 and 15 cues that I would use to direct the band, to direct the improvising. So, there were any number of ways to change something up: cues like dynamic cues, or content cues, or 'who's playing now' cues, or tempo cues, or compositional cues. Cues about how to organise the improvising we were doing. We rehearsed these cues. We would come in and rehearse once a week and I'd have a couple of different ideas for new cues. We'd rehearse the doing it and come up with a word that described it that was easily lip-read, because it was way too loud to actually be heard. There was a cue called 'change' – I couldn't actually say anything, so I'd say word 'change' and exaggerate it like that, and I would turn to them and give that cue, and they would see it. What 'change' meant was: on beat 1 of the next phrase – as I said, all the improvising is always organised the same way, it's always four-, eight-, or sixteen-bars, so I would give the cue during the phrase and on 1 of the next phrase, the cue would become enacted, and in this case [for 'change'], it simply meant that the tempo doesn't change, but the content of what we're playing changes. So, if we'd gotten into something that I wanted to change, either because it had already fallen apart or I wanted to change it before it did fall apart or it was just boring – or whatever it was

– I would give that cue, and then on 1, everybody would be playing different content. Completely different. It's like the dice get rolled, and it's completely random. Nobody has any idea what the other person is going to do, so it's literally just resetting our orientation to what's happening, and then immediately trying to tweak what we randomly went to in a way so that it made sense with what the other people had gone to. It was a really nice way to achieve a random change spontaneously. But, I mean, that cue has to be conceived, we have to rehearse doing it, we have to figure out what to call it – and then it can be used in a compositional way, to sort of direct the direction of the improvising. Half of the time, that's what I felt like in that area: a director. I didn't feel like a guitar player, I was just a director, you know? Kind of like channelling the improvising this way and that way. There was a bunch of those cues. The other cue we really liked was: if we just spontaneously worked our way into some kind of groove that we felt was really incredible, I would cue – I can't remember what the word we used was, but I would instruct everybody to memorise what they were doing, to memorise their part in the groove, whatever that is, to be conscious of it. Then I would cue us out of it, to something else related or not related, and then at some point I would cue back to the thing that we'd found spontaneously. So that led to this effect that was really like spontaneous composition, and people perceived it as a song, as some new tune we were playing, because "Oh! There's that cool repeating riff again!", but it was all spontaneously generated. That's what I mean: having that kind of creativity happening during that period was really exciting. 'Cause just all kinds of stuff was happening. It hadn't become codified yet. And that was a cool period.

CM Yeah.

WK Yeah, that thing – I might have said this in the interview [you mentioned from 1999], because I remember someone asking me something like that once. Sometimes the audience would get angry when I cued out of something – like something that was totally killing – and I'd say, "Let's get out while the going is good here; let's retire while we're on top", and I would cue out of it before it had even begun to disintegrate. People would occasionally get outraged by that. But part of that too was just learning how to cue, learning what kind of cue to give, learning when to give it and when not to, and all that. That was a learning process. I mean, I'd never done anything like that before.

CM Mm. That's fascinating. It's really amazing. I'm sort of replicating this process which you went on, which I understand in of itself is somewhat contrived, because I feel like you arrived at this process by sort of reaching the pinnacle of through-composition, and amazing compositional prowess, and getting away from that. But I'm sort of trying to replicate the process because I'm finding myself really, compositionally, in a slump, where I'll go to the same rhythmic devices or really

similar tonalities. So, I'm trying to use this potentially as a method to generate alternative compositions. And the first thing I noticed when we did a live gig with my trio is, how hard it is to get out of something once it's all started. Like, if you start with an idea, and it evolves naturally, and trying to find ways to stop before the idea has gone on for years.

WK Yeah, I mean, I think the answer to that, man – I mean, if you haven't tried this already – to me the answer – a couple things come into play. One is, how do you instruct the move, how do you call for it, how do you cue it? That's one thing: you have to determine how to instruct the guys to do something else. And then you have to determine when that move is going to be made after the instruction is given. Because you don't want to go like, "Okay everybody, let's do something different: one, two, three, four" – like, that's not cool.

CM [Laughs]

WK So, what that means is that you have to have a cue for the kind of change that you want to happen. Maybe that would be the first step: the first step would be to think of "What kind of change would I want? What kind of escape hatch would I like to devise here? What could it go to? Composition? Okay. Or, more improvisation, but improvisation of a different nature?". I mean, that's that whole process I was talking about: coming up with all these various cues to have different options about where it could go. So that's one thing. But then the other thing is determining when it's going to go there, so that the band can move there cohesively and not just have it be a train wreck when you get out.

CM Yep.

WK And to me, the thing that made that possible was that everything was four, eight, sixteen [bar phrases]. Everything. That means that when we're improvising, we all know exactly where we are in the phrase. I mean, more or less, we all make mistakes sometimes. But that persists to this day: we know it's four- and eight-bar music here – that's our form. It's open, it's free, but there is a form. There's a form because we say there is, and the form is four-, eight-, or sixteen-bars. So whatever instructions you give, that's three variables: the point of change, what kind of change could happen, and how you could instruct the changes made. Once you establish that, that's where you could really do it your own way. That's where you don't have to use my solutions for that. You could come up with your own answers. Like steal the idea of it. Steal the idea of the cue, and the idea of how that relates to

form, and the idea of what kinds of changes you want to make with the cue. Feel free to steal that. But if you don't feel like stealing my cues exactly, which it seems to me might be – like the music is not about doing that: the whole music existed because we didn't want to sound like everybody else that was doing stuff with trio [laughs]. So, you know, it would be ironic if that became something then that people did instead, because then you're back where you started. But the idea of that cueing situation – first of all, I didn't invent cueing: I mean, James Brown did it, Prince did it, it's a common RnB tactic, sometimes to tempos that aren't related. I mean, the whole thing – it's not like we did it for the first time in history. But yeah, those kinds of things, I think would be necessary almost – no, I don't want to say necessary. That's one way to do what you're asking about, to be able to figure out how to get out of it. It's hard to get out of it unless you have some kind of conceived, compositional method of getting out of it. Cause, spontaneously trying to get out of it – you're going to be really, really lucky if that transition sounds anything like anything you would want, you know what I mean?

CM Yeah, totally. Yeah. Just jumping back, sorry I'm all over the place –

WK Go ahead. No, it's fine.

CM – jumping back to inspirations for the compositional style of *Greenwich Mean* – because the songs feel a bit like little vignettes into the sound of what 55 Bar and the sets that were happening at the time, and as you said, you were cutting sixteenth-note slivers together to try to make something that felt compositionally – you know, didn't just feel like free improv – using lots of little splices here and there. Were you inspired in particular by anyone else who was doing a similar thing?

WK No. Some of what you just said I didn't get, was garbled. But I think I get the thrust – I think you're just asking how I came up with the idea of creating these little compositional moments to bookend the existing improvising?

CM Yep.

WK I didn't know what else to do, man. I didn't know what else to do. I didn't want to just – it just seemed corny to use [pause] –



CM For some reason, it didn't – it wasn't – it's not that the music wasn't good, the compositional stuff that we were playing wasn't good, I think it's just that because the improvising felt so fresh, I wanted the composition to feel fresh too.

CM Yeah.

WK And the way to do that was to construct something new with the little bits and pieces I had there to edit with. And the whole process of that record was really [pause] personal. I didn't look outside myself for one solution on that record. And that's one of the reasons it took so long to make, because it's ludicrous. You know, I heard it once [pause] – I haven't heard the whole thing in probably – easily – 10 years, maybe more, but sometimes I kind of run across little bits and pieces of it and I'm just amazed [pause] that it was possible to do it, that it was possible to build something that – I mean, I wasn't trying to make it sound that it hadn't been edited. That freed me up. That was part of what made it possible.

CM Mm.

WK I wasn't trying to hide the fact that there was editing on the record. So, once I allowed myself that, then it just turned into a creative exercise: "Cool, I don't have to pretend anything here, I can just put it together however I want". And the compositional stuff is impossible to play, literally: you know, it's using the back side of a snare hit for a sound for an eighth note, and then some sound that happened accidentally on the guitar that I wouldn't be able to replicate as the down beat, and all that kind of stuff.

CM Yeah, cause there's lots of sort of, timbrel elements that just sort of seem like they've been spliced together.

WK Exactly.

CM The sound of this one bottle falling over –

WK Yeah.

CM – it's on like 5 tracks.

WK Exactly.

CM It's so funny!

WK Yeah exactly.

CM Yeah.

WK I remember when somebody – 'cause initially I sold that record just off my website. I don't think it's ever been in a store, it's always just been on my site, or now, on the label's site that I work with sometimes. On their Bandcamp site. I remember people were writing reviews of it, the people that had bought it directly from me, and one person wrote in and said, "The musicians are to be celebrated and the editor is to be shot". [laughs]

CM [laughs]

WK I get it, I get it. But that's what it was. It's a sculpture, it really is. It's not a live gig, it's a sculpture.

CM Totally.

WK And yeah, you know, like with any sculpture – with a lot of sculpture, I guess – you have to give yourself to it. You have to suspend something, in order to enjoy it.

CM Yeah. So how did you go about constructing those composite tracks? How did you manage 100 sets? That's a lot of raw data.

WK Well, I mean, the hard part was listening to it, man. Listening for 100 hours. I kept track of the bits that I liked. The improvising on *Greenwich Mean* – the rule was with the editing, was that I don't touch the improvising. I only edited the stuff that I was calling composition. The free spaces of improvising, I don't think I touched that ever, on any of that stuff. So that was just – nobody told me to do that, it was just a rule for myself. And so, how do you actually slice up the sixteenth notes? I don't know if you know Pro Tools, but that's a magic thing, it's a magic bit of software, especially for editing. And editing that record has served me very, very well for every single record I've made since, because I always edit my own stuff. I wouldn't think of turning that over to anybody else, unless somebody was doing a remix or something. But it's so much a part of the creative process for me, that I can't imagine not doing it. It's just I've never done it to that degree again, and hopefully never will.

CM [laughs]

WK But you know, it was really, really [pause] tedious. But I mean, I love the effect – I was excited because I liked it, I liked what was happening with it, so that kind of gave me the impetus to go on.

CM Yeah totally. Yeah, if you were going to do a similar process today, would you do anything differently?

WK I mean, I don't know. [pause]. If you're asking, if I just took a bunch of gigs and isolated the bits I liked and tried to turn into a record? Well, I mean, I would do it differently, simply because I've already done it that way. So, I would have no reason to do it that way again. The nice thing about all this stuff, man, is that we're artists. So, we get to do whatever we can imagine, whatever we want. That's our freedom. We might not be paid for it, we might not be celebrated for it, very few people might hear it –

CM [laughs]

WK – but on the upside, we can really do whatever the hell we want. So, it would be a creative question. Like, how do you proceed in the same initial way with a new record, based on bits and pieces that you liked on tracks, and assemble it, but not just try to recreate *Greenwich Mean*? And that would be a creative exercise to come up with that answer. I've never thought about doing it, because I know how much work is involved, and how long it takes. And plus, you know, we've moved on, it's just a different – the music is in a different, I'm in a different place. And that band doesn't really exist anymore. But I mean I could do the same thing with any band really, I suppose, if I wanted to. You know the record I just made [*Write Out Your Head*] is almost 100% composed. There's like 3 saxophone solos on it, 1 guitar solo, drums are kind of improvised, actually – or totally improvised, I should say, I didn't write any of it – and a little percussion, but the vast majority of it is composed. It's as much of a compositional record as *Long To Be Loose* was, and the only reason I did that was because I hadn't done it since then. Rather than do it with a trio – I wasn't going to remake *Long To Be Loose* – I just took the compositional sensibility, in terms the fact it was going to be heavily, heavily balanced towards composition and not improvisation, and then did it on a computer, did it in Sibelius for a quintet – kind of a jazz quintet really, you know, saxophone, Rhodes, and stuff – and not coming from the trio place at all.

CM Yeah, totally.

WK So yeah, I think it's important – for me anyway – I think it's important to [pause] – Plenty of people find a way to make a record, and they continue to make records that way, and they kind of refine their methods, and there's some great music coming out of that. It's just that my inspirations have more to do with painters that kind of go through periods and don't go back, they just keep going in a direction, you know? That kind of stuff I like and I respond to, so I try to do it.

CM Yeah, totally. Jumping back very quickly: this one's quite specific, but I'm doing a bit of a transcription on the song *Blue Period* and I noticed – I'm not sure how much you remember of the tune, because obviously the album is quite a while ago – you used –

WK Is it –

CM You go!

WK [Pause]. I'm not sure, is that the one – do you know if Will Lee is on it?

CM Yeah

WK Is it kind of almost a shuffle-y feel? Swingy, kind of?

CM Yeah, a little bit. It is.

Yeah okay – and that one is basically a guitar solo, right?

CM Yeah, it's pretty much a guitar solo – but what I find really interesting is that the melody, 'melody' in inverted commas –

WK Mm, yeah.

CM – the part that repeats is a little excerpt from the solo. It's two notes. [Pause]. Do you remember why you thought to do that? It's a thing I would never think to do.

WK I mean, I actually don't remember doing it, but I'm positive – I think I know why I did it. Because I had that bit of improvising – I had the guitar solo, or whatever it is on that thing – and needed composition, because I wanted to have it be a little song, you know? I didn't want to just have it cut to a guitar solo on some track, and then go to some other thing, I wanted there to be some kind of compositional content. And I'm sure what happened was I just listened to the solo, let it wash over me, and tried to isolate some bit of it that I could extract to create the compositional part from. Like as I said, sometimes on that record, I did that from the improvisation itself, sometimes I did it from whatever the compositional content was leading up to it or following it. So, in that one – apparently – I went to the solo itself, and just looked through it for something that sounded compositional to me. There's a difference between the way compositions sounds and improvisation sounds, and I'm pretty sensitive to the difference – I mean, in terms of how I assess whether what I'm playing is compositional or not, it's fairly easy for me to discern those

things. I don't remember the melody part of that [song], but I'm sure I took whatever bits I could from the solo, and just tried to make something that could sort of, in a way, stand on its own as melody. Even though, as you say, it's just notes.

CM Yeah, it's really cool.

WK Like, I think if you were faced with a similar thing – you know, you say you'd never think of something like that: no, you would never think of something like that until you're sitting there trying to figure out how to turn this into a song. Once you're faced with that, then you start looking around for solutions that you would never think of before. It's not like those are ideas I conceived before I made that record. Those are ideas that were just the best solutions I could think of to solve the problem of: "How am I going to turn this into something that kind of sounds like – maybe – it was sort of a head that we played?" [Laughs].

CM [Laughs]. Yeah, totally! Speaking about heads, I guess in the traditional sense: one thing I sort of noticed is – well, certainly the way I first listened to the album and started getting into it – those little germs from *Long To Be Loose*, they felt like natural A sections, because there's such a strength to the compositional elements of them. How did you decide on what parts you wanted to take out of the old songs?

WK It was just the parts I liked. The parts I liked, the parts that maybe were underrepresented on the record. As I say, the thing about the *Long To Be Loose* record is that there's like 10 songs in every song. You can kind of go in and take – there's like 10 powerful germs in every song, and each one of those germs could be developed into a song of its own. And in fact, that's what we did. It's just that the development ended up being largely improvisational, as opposed to compositional. But yeah, it's the grooviest stuff, the coolest stuff, I don't know, the happiest stuff. I was trying to go for the positive – there's a little bit of like lighter wave, anthemic stuff – you know, just the stuff that moved me. Or maybe it might have been the stuff that was most fun for us to play – just stuff that rocked well with audiences and was fun – that we would return to. There wasn't any science to that at all. It was just kind of like, practically, "What works here? What can give us just enough that's set-in-stone, so that we can play for 20 minutes without thinking about it, and when we return to it, have it be strong enough to stand up against what we'd just done?". Like, if you go to the moon when you're improvising and come back to something inane, the whole thing dies. So, you have to come back to something

that has some kind of power to it, or else it'll – yeah, it's not that great. So, that kind of stuff.

CM Mm. Do you have any advice on replicating tunes birthed out of this process? For the end part of my degree, I have a big graduation recital, and I want to play a song that I created out of trying to use this process to generate something –

WK Oh, cool.

CM – and obviously I'm not too sure where this whole process will lead me sonically, in terms of how much tempo modulation there will be, or any of that. Do you have any advice on how to replicate that stuff? You do it amazingly well with that trio. It feels so fresh any time I've heard any excerpt of you guys playing those tunes.

WK Oh, that's good. I'm glad to hear that. I mean it seems like the coolest thing to do for that. I mean, I don't know you plan to do it, and I don't know how much time you have on your hands, but what if you took your trio into the rehearsal space, got a decent recorder – like something that was okay, doesn't have to be phenomenal, just something that sounds good, that's two-track – and recorded yourselves improvising for an hour, and then took that hour and went into Pro Tools with it and picked out the bits of it that you liked – the one bit of it that you liked, improvisationally, the one three-minute passage of improvising out of that hour that you thought was good enough for other people to hear – and then did exactly what I did? Which is: edit compositionally from the surrounding hour, or from that three minutes, and then once you've created something with that, use the improvising you did as inspiration for whatever writing you were going to do for that tune that you have to perform, and then rehearse it with the guys. Like I said, with that record, we had to rehearse those things that I made with those sixteenth-note slivers, and they weren't that easy – it wasn't that easy to do. Like I say, when you're using the sound of beer bottles falling, and weird guitar frequencies, and reverb from a snare bouncing off a wooden wall three feet away, and all that kind of stuff, it's really hard to recreate that. The song *Greenwich Mean* is a good example of that: the head is totally just constructed sixteenth-note stuff – we never played anything remotely like that. The groove – it goes to some kind of guitar solo and groove after the head of that song – that was something we did at the bar. So, I built that head, and then we had to learn it, and even though I tried to transcribe it faithfully, we never really got it. It never sounded exactly like it did on that record, which is, to me, is the way it should sound. So, I guess what I'm saying is, I'm glad you think we're able to recreate this stuff, but really, it's always hard, and you might not be totally satisfied with the result that you get, and all you can do is just try to be as faithful to it as you can. I'm not sure if that answers your question. But as long

as you have good guys in your group, they can probably play anything you can write. [Pause]. I mean freshness man, that's why we improvise. That's what creative playing is. It is fresh, by definition. It can't be anything else. If you're improvising it really can't be anything else. And then it's about, over time, figuring out how to do that in a way so that it matches the integrity of composition enough so that the audience is willing to accept it, so that it fulfils the requirements the audiences have that composition fulfils. But if you can achieve the organisational strength with the improvising, then you can kind of simulate that compositional strength, but in a way that, by definition, is fresher than anything you could write. So that's the goal. That's what we're trying to do. We're just trying to always bring the level of it up, so that at our worst – and we are at our worst sometimes – it's still worth hearing. Even if it's not as great as it was last time, or whatever, it's still worth hearing because it is fresh, because it is spontaneous, because we're actually going for it all the time. And that, just all by itself – even before you decide whether it sounds good – is valuable. That has value. That has power. And that's where it matters, the people you choose, and are they capable to play with? Are you capable of being creative in that way? If you're not yet capable to your satisfaction, what do you do to become capable of doing that if you're interested in it? And the same thing with the people that you choose to play with. Not every great bass player is capable of spontaneously generating groove that's creative. They're just not. And the same goes with drummers. And if it's not a groove thing, if it's some other thing – even if it's non-pulse, whatever it is, it doesn't really matter what it is – but for that idea of creative playing people have to be capable of it for it to work. And then there's a huge conceptual thing attached to that of just strategizing, "How do we make this sound good?", because this could sound just as bad as anything. It could be sound as bad as the most derivative drivel.

CM [laughs]

WK How do we prevent that, you know? How do we keep this cool enough so that people might want to hear it? It's not just some academic exercise that they have to go here because they're being forced to. [Pause]. Yeah, I don't know if that answers your question.

CM No, it really does. My final question really, is: the guys and I are sort of labelling it as 'the search' – that hunt for something in-the-moment that has a real strength to it – because, I think, when everyone's sort of searching for something, it can be really tough to –

WK [brief interruption]



CM In the Chris Potter Underground video documentary, someone mentions the concept of 'musical baggage', and sort of like, when you're on the hunt for something – for us at the moment, I guess it is a hunt for a groove that has real strength to it, where everyone is sort of going out and searching for something –

It always seems when you guys are playing with your trio that you land on some incredible grooves just so quickly. And it seems like you are all just totally aware of each other's playing to the fullest extent that you can just arrive on something so fast. Obviously, I mean, it comes from years of experience, but I guess my big question is: how?

WK Yeah, no, it's fair enough [pause]. In terms of the technical part of it man, we couldn't do that if we weren't playing the same phrase length. That unifies us. I don't know if you're doing that with your thing?

CM Yeah.

WK Okay. That has to be said. It can't be overstated how critically important that is to what you're talking about, because that's the whole tension-and-release scheme – that's what makes stuff sound good, that's what makes stuff sound strong – is form. So that's part of it anyway. That's essential. You say you're doing that: okay. There's something about when you describe it as a search – I don't describe it that way. I don't use that word. It doesn't feel like a search to me. And it's possible – I believe that sometimes, as artists, if we use words that aren't accurate, they can get in our way, because our conception starts trying to mould itself to a word that might not actually be the most conducive to the kind of movement that we want. I'm not sure what word would replace it. All I can say is, to be open for stuff to happen, if I were involved in a search, that sounds like some kind of narrow focus to me, that would eliminate a large part of the landscape. And that could be counterproductive. It could be, like if I'm thinking things like, "Okay I have to come up with a really strong groove now". I don't talk to myself like that. I don't ask that of myself. I'm just trying to be open.

CM Yeah.

WK We have this basic thing happening: the basic thing happening is, it's a funk and/or rock groove. That's our milieu. We're not playing swing. There are certain kinds of

things that people play when they're playing funk and there are certain kinds of things that people play when they're playing rock, and with my stuff, we make sure our fallback positions –

If I'm just teaching a song to the drummer, and I say its funky, the first time we play through the song, he doesn't play the slickest, most sixteenth-note-active funk groove that he memorised from a Dave Weckl video six years ago, he plays a very, very stripped down 'boom bap' thing, so that there's no extraneous information that's not improvisational, that's muscle memory, that's cliché or prejudgement about what funk is, or anything like that. It's just 'boom bap'. Okay, 'boom bap' is a cliché too, but we have to do something. There has to be something happening if it's going to be funky. It has to somehow relate to history – enough so that, "Okay, it's going to be steady tempo and 'boom bap'", but that's about it. And as long as the bass player, too, isn't doing an imitation of some slapping sixteenth-note dude from the 70's or whatever it is, or some stock funk cliché. But just something like [vocalises simple bass rhythm], or whatever, something with minimal information. What that does is it creates the context that we have to have to work our magic, to whatever degree we're able to. The openness of that – the fact that we're not dealing with preconception, the fact that we're paring it down to the most basic thing we can but still have it be perceived of as 'groove music' – and that sounds like it's easy to do that, but it's actually not when you're talking about people that can play, because people that can play have a whole bunch of stuff. They have an arsenal, usually –

CM Yeah.

WK – they have an agenda, and all of that stuff runs interference to improvising. I'm just throwing it out there – I don't know what your situation is – but if you're already dealing with a bunch of information, none of which is particularly improvisational – it's compositional, let's say, and this isn't a value judgement, it's just two different kinds of music, some of it is stuff that we knew from before that we're doing again, some of it is stuff that we're spontaneously generating now – if there's a lot of compositional stuff happening, it can really eat up whatever space might be available for some kind of communal agreement about something fresher, something spontaneous, something that can happen in the moment. I mean, what you say is true: a lot of this depends on what kind of experience you have together, and how well you know each other and blah blah blah, but in my experience, if you're dealing with creative people, that isn't an essential component. This other thing is this openness: this willingness to deal with what's actually happening, rather than trying to force something. The search kind of sounds a little bit – not to get too hung up on that word, I'm mentioning it just because you mentioned it, and I thought, "Hm, is it a search, what we're doing?". Not really. It doesn't feel like one, anyway, it feels like something else. And although that something else I don't really have a word for right now, I do know the kind of context it needs to exist, and that

context is one which is as free of preconception and of the acceptance givens as you can manage. Like I say, there's a certain given: it's got to be 'boom bap'; okay, I play the guitar, it has six strings. Alright. So, there's certain givens that we're willing to accept –

CM Totally.

WK – but beyond that, there are no givens. So that means that if I play an E flat and an F a 7<sup>th</sup> below it, then the bass player factors that into what they do, like “Oh, it's that sound. Okay, so maybe I'll let that speak, and then I'm going to play something after it that's part of that sound”, and all that stuff starts to happen. That's the spontaneous nature of it. We're not reaching into our fusion arsenal here, and to the degree that we do is to the degree that we fail. And sometimes we do, and it bugs me, but that's just the way it is. But when we don't, that's when the kind of thing that you're talking about can happen. In terms of how long it takes [pause] – you just make sure that everything you're doing is grooving, man. It's not like it has to start off as a repeating thing that immediately sounds like the baddest groove ever, and it immediately is turned into this legendary groove – none of that exists. Whatever you're playing, from beat one, just make it groove. I figured that out a long time ago. No matter how active, no matter how syncopated, whatever it is that I'm thinking or playing, the groove is always there. That means anybody, bass or drums, is free to interact with that in a grooving way, at any point, it's not like they have to force a groove to happen over something that's just kind of meandering along with no rhythmic impulse in it. So, everything that we're all playing is all geared in a way to this kind of interactive, rhythmic counterpoint that defines groove, that defines funk, that defines syncopation in a band. To achieve that spontaneously, people have to be listening to each other and leaving space for other people to contribute their part of the rhythmic counterpoint. Those kinds of things. Whenever you come up against a barrier, I think idea of redefining the terms is a pretty good idea. I'm trying to think, there's a million examples of this – I can't think of any, of course! That's why I use the word 'formula', that's why I don't use the word 'scale' when I'm talking about the book that I wrote [*An Improvisers OS* (2019)]. Those 2048 sounds: they're scales –

CM Yeah.

WK – but I don't use the word 'scale', I use the word 'formula', because when I think 'formula', I think of a jar that's being shaken with a bunch of different ingredients in it, that makes a colour, a tonal colour – but it's not like the root is always on the bottom, or on the top. It's not a scale. It's not [sings major scale].

CM [Laughs]

WK Just thinking 'scale' interferes with trying to deal with that tonality in a creative way. You know what I mean?

CM Yeah.

WK The word can hang you up.

CM Yeah. Awesome. Hey, don't want to take up too much of your time –

WK Man, if there's anything else essential just hit me.

CM I think you've covered a lot! You've been just a wealth of knowledge.

WK Oh good. Let me think for one second to see if there's anything about that record that should be said that I haven't said. [long pause]. No. I think we got it.

CM [Laughs]. Thank you so, so much.

WK That's alright man. Good luck with everything. I wish you all the best.

Appendix B: Transcribed Excerpts of *Greenwich Mean*  
*Infinity Split*

Appendix B is not available

Appendix B is not available

Appendix B is not available

Appendix B is not available

**TRANSCRIBED BY CHRISTIAN MEARES**



# Appendix C: Musical Materials Given to My Trio

## MTP GERMS

CHRISTIAN MEARES

**A** GERM. MIXED SIGNALS

JAZZ GUITAR

5-STRING BASS GUITAR

J. GTR.

BASS

**B** GERM. MIXED SIGNALS

J. GTR.

BASS

J. GTR.

BASS

**C** EMERGENT/NEWLY COMPOSED IDEA

J. GTR.

BASS

**D** GERM. MIXED SIGNALS

J. GTR.

2


**E** GERM. REIN'S PANTS

J. GTR.  Bass 

**F** GERM. REIN'S PANTS

J. GTR.  Bass 

**G** GERM. VERY CONSCIOUSLY WRITTEN ABOUT

J. GTR. 

**H** EMERGENT/NEWLY COMPOSED IDEA (RHYTHMIC FIGURE)

J. GTR. 

# Appendix D: Sheet Music for Finished Composition: 'Pop'

For the recorded performance of this work, click here:  
[https://ro.ecu.edu.au/av\\_collection/63/](https://ro.ecu.edu.au/av_collection/63/)

## POP

MEARES, TRAVAQLINI, POWELL

**A** ♩ = 95  
BASS SETUP GROOVE BASED ON FIGURE, SPARSE INSTRUMENTATION

JAZZ GUITAR

5-STRING BASS GUITAR

2

J. GTR.

BASS

**B** NON METRIC MODULATION - VAMP OPENS INTO SOLOS

J. GTR.

BASS

**C** SOLO LANDING/MELODY

J. GTR.

BASS

13 **D** UP - SET UP GROOVE THEN DRUM SOLO OVER FIGURE

J. GTR.

BASS

COPYRIGHT © MEARES, TRAVAQLINI, POWELL

For the recorded performance of this work, click here:  
[https://ro.ecu.edu.au/av\\_collection/63/](https://ro.ecu.edu.au/av_collection/63/)

2

15

J. GTR.

BASS

17

J. GTR.

BASS

19

J. GTR.

BASS

21

J. GTR.

BASS

23

J. GTR.

BASS

25

J. GTR.

BASS

COPYRIGHT © MEARES, TRAVAGLINI, POWELL

For the recorded performance of this work, click here:  
[https://ro.ecu.edu.au/av\\_collection/63/](https://ro.ecu.edu.au/av_collection/63/)

3

The image shows a musical score for three systems of music. Each system consists of a J. GTR. (Jazz Guitar) part in the upper staff and a BASS part in the lower staff. The first system starts at measure 27 and ends at measure 30. The second system starts at measure 29 and ends at measure 30. The third system starts at measure 31 and ends at measure 31. The J. GTR. part features a rhythmic pattern of eighth and sixteenth notes. The BASS part provides a harmonic accompaniment with a mix of quarter and eighth notes.

COPYRIGHT © MEARES, TRAVAGLINI, POWELL

# Appendix E: Sheet Music for Finished Composition: 'Ballad'

For the recorded performance of this work, click here:  
[https://ro.ecu.edu.au/av\\_collection/64/](https://ro.ecu.edu.au/av_collection/64/)

## BALLAD

MEARES, TRAVAGLINI, POWELL

**A**  $\text{♩} = 60$   
DOUBLE TIME DRUMS. GUITAR LET NOTES RING OUT

JAZZ GUITAR

6-STRING ELECTRIC BASS

J. GTR.

E. BASS

**B** BASS SOLO  
C F

**C** FOLLOW BASS INTO THIS SECTION  
DRUMS 16TH TRIPLET FEEL, SOLOS CONTINUE

**D** BASS SOLO LANDING MELODY. GUITAR SWELLS. DRUM TRIPLETS CONTINUE  
Cadd9

**E** ENDING CUED BY REPEATING LINE

COPYRIGHT © MEARES, TRAVAGLINI, POWELL

For the recorded performance of this work, click here:  
[https://ro.ecu.edu.au/av\\_collection/64/](https://ro.ecu.edu.au/av_collection/64/)

2

13

J. GTR.

E. BASS

RIT. . . . .

The musical score consists of two staves. The top staff is for the J. GTR. (Jazz Guitar) and the bottom staff is for the E. BASS (Electric Bass). The J. GTR. staff begins with a treble clef and a series of slanted lines, indicating a specific playing technique. The E. BASS staff begins with a bass clef and contains a sequence of chords, followed by a melodic line with a triplet and a sixteenth-note figure. A 'RIT.' marking with a dotted line is positioned above the J. GTR. staff, indicating a ritardando.

## Appendix F: Sheet Music for Finished Composition: 'Rock'

For the recorded performance of this work, click here:  
[https://ro.ecu.edu.au/av\\_collection/66/](https://ro.ecu.edu.au/av_collection/66/)

### ROCK

♩ = 105

MEARES, TRAVAGLINI, POWELL

INTENSITY UP AS IF JUST FINISHING REIN'S PANTS

JAZZ GUITAR

6-STRING BASS GUITAR

3 **A** GREASY HIP HOP GROOVE, RING MOD/SUB BASS

J. GTR.

BASS

DR.

5

J. GTR.

BASS

DR.

7 **B** ON CUE. GUITAR PLAYS MELODY, DRUMS PLAY SIMILAR FIGURE AS A

J. GTR.

BASS

COPYRIGHT © MEARES, TRAVAGLINI, POWELL



For the recorded performance of this work, click here:  
[https://ro.ecu.edu.au/av\\_collection/66/](https://ro.ecu.edu.au/av_collection/66/)

2

9

J. GTR.

BASS

11

**C** NEW TEMPO, LED ZEPPLIN STYLE ROCK - INTENSITY UP STRAIGHT AWAY

J. GTR.

BASS

13

GROOVE TURNS INTO GUITAR SOLO

J. GTR.

BASS

15

J. GTR.

BASS

**D**

17

SOLO LANDING, SLOW DOWN, NEW GROOVE

J. GTR.

BASS

COPYRIGHT © MEARES, TRAVAGLINI, POWELL

For the recorded performance of this work, click here:  
[https://ro.ecu.edu.au/av\\_collection/66/](https://ro.ecu.edu.au/av_collection/66/)

3

**E**

18 END SOLO, UNISON MELODY

J. GTR.

BASS

The musical score is written for two instruments: J. GTR. (Jazz Guitar) and BASS. The score is in 4/4 time and features a unison melody. The key signature is one sharp (F#). The score starts with a measure rest (18) and ends with a double bar line. The melody consists of quarter notes and eighth notes. The bass line consists of quarter notes and eighth notes.

## Appendix G: Sheet Music for Finished Composition: 'Six/Eight'

For the recorded performance of this work, click here:  
[https://ro.ecu.edu.au/av\\_collection/65/](https://ro.ecu.edu.au/av_collection/65/)

### SIX/EIGHT

MEARES, TRAVAGLINI, POWELL

**A**  $\text{♩} = 110$   
SOLO GUITAR OVER LOOP

JAZZ GUITAR

6-STRING BASS GUITAR

3 **B** START SWELLING INTO GROOVE

J. GTR.

BASS

7 **C** ESTABLISH GROOVE OVER MELODY

J. GTR.

BASS

11 **D** VAMP OUT START/SETTING UP NEW TEMPO AND FEEL

J. GTR.

BASS

15 **E**  $\text{♩} = 85$  MELLOW & SPACEY  
GUITAR SOLO OVER GROOVE

J. GTR.

BASS

$E\flat^{\flat} \frac{6}{8} (\#11)$   $B\flat \text{maj}^9 / D \ B\flat \text{maj}^9$

COPYRIGHT © MEARES, TRAVAGLINI, POWELL

For the recorded performance of this work, click here:  
[https://ro.ecu.edu.au/av\\_collection/65/](https://ro.ecu.edu.au/av_collection/65/)

2

Musical score for J. GTR. and BASS, measures 19-23. The score is in 6/8 time and features a key signature of two flats (Bb and Eb). Measure 19 includes a boxed 'F' and the instruction 'GUITAR LAND ON MELODY TO CUE OUT'. The guitar part (J. GTR.) is written in treble clef, and the bass part (BASS) is written in bass clef. The guitar part features a melodic line with a slur over measures 19 and 20, and a repeat sign at the end of measure 23. The bass part provides a rhythmic accompaniment with eighth notes and rests.