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A Study of Compositional Techniques Used in the
Fusion of Art Music with Jazz and Popular Music

Nadia Burgess

Volume 1

A thesis submitted in partial fulfilment
of requirements for the degree of
Doctor of Philosophy

Sydney Conservatorium of Music
University of Sydney
2014
Declaration

I declare that the research presented here is my own original work and has not been submitted to any other institution for the award of a degree.

Ethical approval has been granted for the study presented in this thesis from The University Human Ethics Committee. Participants were required to read an information statement and sign a consent form prior to the collection of data.

Signed: ______________________________________________Date: ___________
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Abstract

An analysis of the author’s composition portfolio is presented with reference to selected compositions by relevant contemporary composers interviewed in this study: Australian composers Judy Bailey, Stuart Greenbaum, Mark Isaacs, Andrea Keller, and South African composer Stefans Grové. The aim is to identify the existence of fusion in the art music composed by the above mentioned composers and to determine the kind of fusion. Enquiries are being conducted into a composer’s body of work, whether or not there is a specialization in a fusion of genres or whether only certain compositions feature this phenomenon. Further reference is made to the influence of American composers Pat Metheny, Lyle Mays, Maria Schneider, and Australian composers Paul Grabowsky and Carl Vine, upon the accompanying composition portfolio. Composers have to employ certain compositional techniques in order to overcome difficulties in practice. Presenting classical or jazz performers with musical genres they do not normally perform can be confronting. This thesis is an evaluation of compositions, as well as innovations by composers used to overcome difficulties in fusion.
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1 Introduction

Radical changes took place in western music during the twentieth century due to social and technological factors: modern technology led to a huge increase in the size of the musical audience, and to the growth and spread of popular music which includes blues, jazz and rock around the world.¹ Radio and vinyl records reached far outposts such as the small town in the North-Eastern Cape, South Africa, where I spent my early childhood, in the 1960s. I heard the traditional African music of the local tribal people daily, and listened to recordings of jazz-influenced dance music and rock and roll.

Growing up, I received tuition in classical music,² meaning formal, notated concert and church music in the European tradition from historical periods including the Baroque, Classical, Romantic, Impressionist and Twentieth-Century. During my teenage years, I played keyboards in a rock band. Like my contemporaries around the world at the time, I transcribed the music of popular groups such as Beatles, the Rolling Stones, ABBA, Queen, and Toto from vinyl records and cassette tapes.

I continued my studies in piano performance at university, but was also interested in jazz, that is, blues, ragtime, swing, bebop, cool, third stream, jazz fusion, and contemporary jazz. I was attracted to the complexity of jazz harmony, jazz rhythms, and the freedom of self expression jazz improvisation offered. I also liked the fusion of classical music with jazz in the music of George Gershwin, John Lewis, Claude Bolling and Jacques Loussier, the jazz-rock fusion of the groups Chicago, and Blood, Sweat & Tears, as well as the music of the Pat Metheny Group.

My ensuing career as classical pianist and teacher, and performer of jazz and popular music in Australia eventually led to a return to university to study jazz, followed by composition. My style evolved as a fusion of classical, jazz and pop music. Upon the

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advice of my mentor at the time, American-born composer/arranger William Motzing (1937 – 2014), I started including elements from African music into my compositions due to my heritage.

As my compositional language expanded, I became increasingly interested in contemporary art music, meaning notated music based on a variety of styles, composed in the late twentieth century to the present. I became fascinated with the music of acclaimed Australian composers, in particular Matthew Hindson (1968 - ), Graeme Koehne (1956 - ), Carl Vine (1954 - ), and Nigel Westlake (1958 - ). I felt an affinity with their music, but more importantly, I was encouraged by the fact that I could relate to their compositional language.

Matthew Hindson’s daring and exhilarating compositional style includes elements from contemporary popular music, particularly electronic dance music, techno, heavy metal, and death metal. It is unique and exciting music written for classical instrumentalists and it sparks interest among an international audience including young listeners. His compositions display driving rhythms and extreme dynamic levels as in the orchestral works *Speed* (1997) and *Rave-Elation* (1997/2002). Lyricism is also evident as in the slow movement of *Violin Concerto* (2001).

He explains that, “The truth is more to do with placing my works in some sort of context or tradition, that is, the contexts of contemporary art-music and the folk music of my own culture, such as techno.”

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3 Grove Music Online, “Art music,”
4 Grove Music Online, “Hindson, Matthew,”
8 David Bennett and Linda Kouvaras, “Modernist versus Postmodernist Aesthetics: Contemporary Music Criticism and the Case of Matthew Hindson,” *Musicology Australia* 27, no. 1 (November 2011): 62,
I found further inspiration in my journey as a composer who embraces popular styles, in Graeme Koehne’s later works. They reflect a combination of sophisticated compositional skill and a purpose to create music which is bold and entertaining as in the orchestral trilogy *Unchained Melody* (1990), *Powerhouse* (1993) and *Elevator Music* (1997). He adopts “aspects of art music and popular styles,” and his international success and appeal as a composer for dance and the concert hall has given him a powerful voice as he describes his approach as,

“...embracing elements of popular style and applying them to the instrument of the orchestra. The musical worlds of the classical tradition and the popular are often made to appear to exist in different atmospheres: one dwells in the ether of academia, while the other ‘thrives’ upon the polluted air of exploitive commercialism. I feel the perpetuation of this division is one of the most musically destructive tendencies of our time.”

Carl Vine’s diverse output for dance, television, film and the concert hall contains rhythmic complexity, vibrancy, virtuosity and great craftsmanship, as well as richness of extended harmony - qualities I aspire to. He is a master at creating tension and then releasing it when the listener least expects reprieve, as in *Smith’s Alchemy* for String Orchestra (2001), which is an arrangement of his single-movement *String Quartet No. 3* (1994). The energy-laden polyphonic outer sections are contrasted by the tranquillity and beauty of a ballad-like monodic slow section in which, “each instrument other than the first violin has a rhapsodic solo moment over a simple homophonic accompaniment.”

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6 (accessed June 28, 2014).
Vine is a prolific composer of piano music. His *Piano Sonata No. 1*\(^{16}\) (1990), the first of three, has attracted attention around the world, and of *Five Bagatelles* for Piano\(^{17}\) classical pianist Anna Goldsworthy writes,

“The *Five Bagatelles* for Piano, composed in 1994, has enjoyed a similar popularity in the United Kingdom. Vine is disparaging of the bagatelles, which he composed in just ten days, and yet they contain his style in microcosm: the motoric and jazz influences, the command of sonority and space, and those brief, heart-stopping moments of lyricism, when the cosmic textures compress to something singular, to the human voice.”\(^{18}\)

Westlake’s music for the concert hall, radio and film contains rhythmic energy, warmth and directness set in a language which strongly appeals to me. Michael Francis Hannan says of Nigel Westlake’s composition *Out of the Blue* for String Orchestra\(^{19}\) (1994),

“A large part of *Out of the Blue* is based on musical riffs that are given very repetitive and energetic treatment, perhaps indicating an influence from American minimal composers such as Reich and Adams. This ten-minute work seems also to derive some of its musical ideas from blues and other American genres. Parts of it even remind me of Gershwin.”\(^{20}\)

Westlake’s tremendous skill as orchestrator is evident in his recent impressive and successful collaboration with singer-songwriter Lior Attar, *Compassion* for Tenor and Orchestra\(^{21}\) (2013). This seven-movement song cycle for voice and orchestra, based on a collection of ancient Hebrew and Arabic texts, reflects a fusion of contemporary art

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\(^{17}\) Ibid.


\(^{19}\) *Westlake - Out of the Blue*, ABC Classics 462 017-2, CD, 1999.


\(^{21}\) *Nigel Westlake/Lior – Compassion*, ABC Classics 481 0678, CD, 2013.
music with popular and ethnic music, similar to what I am striving towards. Nigel Westlake’s vast output has attracted a global audience.  

Australian jazz pianist/composer and film composer, Paul Grabowsky (1958 - ), is also a composer of art music. His music is of great interest to me, especially his suite, *Ten Healing Songs*, in which a rare and wonderful collaboration between classical and jazz musicians takes place. The suite is described thus,

> “Paul Grabowsky's original compositions employ the lightness and rhythmic suppleness of a jazz trio with the addition of the expressive tonal range of the Goldner String Quartet and the beautiful and unique gift of Diana Doherty, one of the world's great oboists.”

Grabowsky’s description of jazz in the twenty-first century rings true,

> “Of course it’s also the meeting of north and south in the cultural sense, that there is this whole non-European, African tradition, ironically brought to us via the hideousness of slavery, but joins together with strange elements of European music to create this new meeting point, which is such a kind of reflection of the age we live in. . . . Jazz is essentially a music of individuality. . . . It can be perceived as a way of doing things, or a historical form.”

I have found admirable qualities in regards to the composers mentioned above, in the music of four other prominent Australian composers whose music I feel I can strongly relate to. Like me, they carry a unique mix of musical interests, influences, and

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ambiguous aesthetics. They provided me with valuable musical and technical models for my research.

Jazz pianists Judy Bailey (1935 - ), Mark Isaacs (1958 - ) and Andrea Keller (1973 - ) all received classical training in their formative years, yet have a strong jazz content in their compositional output, whereas Stuart Greenbaum (1966 - ) acknowledges the influence of jazz and pop music in his compositions.

About such a blend Keller says,

“We all have so many influences and it is a lifelong journey of all the things we discover and we like and we take with us and we learn from. There’s an accumulation of all this information and in that way we are very individual, because no one is going to have the same journey as us. So, I just see the music as being this evolution of my musical journey.”

27

Stuart Greenbaum was also influenced by pop music during his teenage years as I was, and describes the kind of pop thus,

“The fluidity of terminology makes using simple words like ‘rock’ and ‘pop’ increasingly difficult if one wants to be clear. Precisely because it is a mainstream, public culture, its definition does not really lie in the hands of academics. The growth and development of the genres has been too fast for the terminology to follow logically and with – at this point – widespread consensus. . . . , ‘pop’ refers to a fairly wide range of vocal popular music from the Beatles to Paul Simon, from Led Zeppelin to Madonna and beyond.”

28

Furthermore, due to the African content in my compositional language, I greatly value the way in which South African composer Stefans Grové (1922 – 2014) has incorporated traditional African music into his output of art music since 1984 – his

27 Andrea Keller, interview by author, transcript, Melbourne, February 4, 2013, 6 (page number).
“Music from Africa” series. Like me, he was born in South Africa of European descent, grew up in a rural area where traditional African music could be heard, and regards himself as a child of Africa.\textsuperscript{29} His creed is,

\begin{quote}
“I know the African sun which so warmly shines on my music. I know the nocturnal sighs and whispering of the fire people about age old matters in the shadows of long past moons. I feel the heartbeat of Africa in heart and soul.”\textsuperscript{30}
\end{quote}

For the research basis underpinning this submission, I decided to make a study of Bailey, Greenbaum, Isaacs and Keller and their compositions of art music which reflect a fusion with jazz and popular music, and of Grové and selected compositions from his “Music from Africa” series. Their views and compositional techniques were discussed in interviews that took place between April 2012 and June 2013. In the ensuing chapters a commentary will follow regarding the interviews, as well as comparisons between selected works by these composers and my own compositions between 2011 and 2014. The primary aim of this thesis is to investigate the way in which these composers have considered fusion in art music, jazz and popular music. The outcome of this investigation will then inform the manner in which I deal with fusion elements in my own compositions.

\textsuperscript{29} Stefans Grové, interview by author, transcript, Pretoria, April 10, 2012, 1-2.
\textsuperscript{30} Ibid., 7.
2 Methodology

Included in my previous research on third stream/confluent music was a brief study of the music of Stefans Grové, Mark Isaacs and Judy Bailey. Their continued activity and prominence in the field related to the topic of my research warranted continued study, with the addition of Stuart Greenbaum and Andrea Keller.

In 2011 to 2013, I set about collecting biographical information of the composers, literature about their compositional techniques and performances of their compositions. I examined recordings and scores, and chose works most relevant to my research. I prepared primary questions related to each composer's individual characteristics for the interviews which form the basis of my research.

During the preparation the following issues relevant to my topic were considered:

- compositions which fall into the contemporary art music genre
- compositional techniques used in selected compositions
- education in classical music
- experience in African music (in the case of Grové)
- experience in jazz
- experience in popular music
- geographical background of composers
- other musical influences upon the composers
- reason for fusion in their compositions of art music

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32 Ibid., 58.
33 Ibid., 65-68.
• popularity of compositions with performers and audiences.

2.1 Discussion of preparation and comparison of interview questions

Although the above list provides the starting point for each one-hour interview, the background and experiences of each of the composers and the nature of the works they composed, require slightly different approaches to the administration of the questions during the interview. The questions were formulated in order to obtain information regarding the following issues from the composers:

• The presence of tonality, atonality, modality, etc. in their music;
• The categories their works fall into;
• The influence of other composers on their music;
• The advice the composers would give young or emerging composers who are interested in their particular style;
• Their compositional process;
• The role of improvisation in their music;
• Their views on the collaboration of musicians from different genres; and
• The feedback they have received from the musical society in Australia (South Africa in the case of Grové).

The sections that follow show how the questions have been transformed to suit the person and the content. Much depended on the information I was able to gather before the interviews. The responses gained from the earlier interviews influenced the way I approached the later interviews. In this chapter I outline the similarities and differences in the forms of information that are available regarding my composer participant group.
Composer 1: Stefans Grové

I was able to find a great deal of information about Grové in the form of journal articles, theses and books, such as an edition by musicologists Stephanus Muller and Chris Walton. Some theses were available online, but others I was able to access at the music library of the University of Pretoria. I had to translate some literature from the Dutch-based language Afrikaans. I was able to obtain copies of scores from the Southern African Music Rights Organisation via email and live recordings from the composer himself by post.

As I am only focusing on Grové’s “Music from Africa” series, the only questions this interview have in common with the others are:

• Has your music become more tonal due to the influence of African music? (in this case)

• What is your advice to young or emerging composers who set out to fuse art music with African music?

Composer 2: Mark Isaacs

Isaacs’s activities in art music and in jazz are kept quite separate. Articles written by him and about him and his output, liner notes of his recordings, as well as information on his website gave me much insight. I was able to obtain scores and live recordings from Isaacs, the Australian Music Centre and the Sydney Conservatorium of Music Library. The interview question specifically tailored to Isaacs’s output is:

• How have the members of the Resurgence Band influenced, affected or enhanced your compositions in the rehearsal process?

Composer 3: Stuart Greenbaum

The articles and analyses available on Greenbaum’s website\textsuperscript{36} were most informative, as well as a transcription of a previous interview,\textsuperscript{37} and other articles written about him. I was able to obtain scores and recordings from the Australian Music Centre, and the Sydney Conservatorium of Music Library.

Greenbaum has a reputation of planning out a composition beforehand, but I wanted to hear him talk about the whole composition process. He has written about the influence of Steve Reich, Pat Metheny and Lyle Mays, but I wanted to discuss that further, due to their influence upon me. These factors resulted in the following questions:

• I have heard that you plan a composition beforehand, from beginning to end. Please describe your composition process.

• I believe you have a strong interest in the music of Pat Metheny and Lyle Mays who have been influenced by Steve Reich, and so have you. Please respond.

Composer 4: Andrea Keller

I was able to gain information from Keller’s website,\textsuperscript{38} articles written about her and liner notes of recordings. Scores and live recordings were obtained from Keller, the Australian Music Centre and the Sydney Conservatorium of Music Library.

I wanted to hear about her experience as an increasingly prominent female jazz pianist and composer in what has been a male-dominated field in the past. I wanted to find out if she has felt any prejudice, as I suspect it still exists to some extent in jazz circles. I included the following question:

\textsuperscript{36} Stuart Greenbaum, \url{www.stuartgreenbaum.com} (accessed December 22, 2012).
\textsuperscript{37} Stuart Greenbaum, interview by David Bennett in \textit{Sounding Postmodernism} (Sydney: Australian Music Centre, 2008).
\textsuperscript{38} Andrea Keller, \url{www.andreakellerpiano.com} (accessed January 15, 2013).
• The jazz scene was dominated by men in the past. How have you been treated in your role as a female musician and composer in Australia and overseas?

Composer 5: Judy Bailey

I found transcriptions of previous interviews, especially by Belinda Webster, to be informative, as well as further information on Bailey’s website. Numerous articles have been written about Bailey over the decades. I mostly obtained live recordings and details of broadcasts from Bailey herself, as recordings of her compositions of art music are not as readily available as those of her jazz works and performances. Equally, I found her scores, mostly in hard copy, to be spread between the Australian Music Centre, the Sydney Conservatorium of Music Library, and individual copyists.

As I have known Bailey as a teacher and mentor for many years, due to her unique style and approach, and based on my experience in the interviews I conducted with the other composers, the question topics for the interview with her were placed in a different order:

• composition process
• tonality/modality
• influences of other composers
• level of classical influence in specified compositions
• the way in which improvisation-like solos can be notated for classically trained musicians
• necessity or omission of improvisation in a crossover work

• advice to young or emerging composers
• reaction of the musical society in Australia to her compositions
• her experience as a woman in jazz in the past and present (as in the case of Andrea Keller).

The interviews are discussed in Chapter 3 and also referred to in Chapter 4.
3  Voices of the Composers

In this chapter a summary of the composers’ backgrounds, primary questions and answers from my interviews with them, and overviews of their compositional techniques are presented. Before the interviews, I provided the composers with the background information I gathered regarding their previous interviews, literature about them and comments about their compositional techniques. They were also given a list of their compositions selected for discussion, as well as the interview questions. Having admired these composers for many years, it was a great privilege to meet with them in person to discuss their oeuvre. Direct quotations from the interviews are used interleaved with further resource material and summary explanations derived from the interviews. The interview questions and answers are placed here for reference and critical observation rather than initially directly relating to my music. In Chapter 4 further reference is made to comments by the composers and compositional techniques used in selected compositions.

3.1  Interview with Stefans Grové, University of Pretoria, South Africa, 10 April 2012

3.1.1  Background

Stefans Grové was the only one of the three, “founding fathers of South African art
music,” 41 Arnold Van Wyk, Hubert Du Plessis and Grové, who created a reconciliation between his western art music and his “physical space” as from 1984. 42 Jeanne Zaidel-Rudolph, a former student of György Ligeti, says of Grové,

“In his own work during the time that I was his student, it was as though he was ‘tapping-in’ to the mystery and magic of Africa with its exoticism. This spirit of Africa informed his work but was nevertheless mediated through a Western cultural background. It remained at that time within the framework of an exotic approach to African elements, yet he managed to synthesize the material into his own idiom. I believe it was Stefans’s sense of reverence and respect for other people’s music that prevented him from using literal quotations.” 43

Already an accomplished pianist and organist, Grové studied composition with William Henry Bell and Erik Chisholm at the University of Cape Town from 1945 to 1947. 44 He received a Fulbright Scholarship and studied with Walter Piston and others from 1953 to 1955 at Harvard towards his Master of Music degree majoring in musicology. He attended Aaron Copland’s composition master class at the Tanglewood Summer School in 1955 on a Margaret Croft Scholarship. 45 Musicologist Chris Walton, comments,

“Copland’s distant influence can at times still be discerned in Grové’s music, as for example at moments in his later orchestral works when his instrumental textures are so

41 Stephanus Muller, “Place, Identity and a Station Platform,” in A Composer in Africa, 2.
42 Ibid., 3.
44 Muller, “Place, Identity and a Station Platform,” 3.
distributed as to convey a notion of wide-open spaces, albeit the wide-open spaces of Southern Africa.”

Grové taught composition at the Peabody Conservatory in Baltimore USA from 1956 until 1971. He returned to South Africa, where he was appointed at the University of Pretoria in 1972. There, he lectured in music history and supervised many gifted South African composers until 2002, after which he became composer in residence.

Grové’s influences include: J.S. Bach, Béla Bartók, Johannes Brahms, William Byrd, Aaron Copland, Claude Debussy, Paul Hindemith, Olivier Messiaen, Maurice Ravel and Igor Stravinsky. His earlier compositions reflect a modernist approach and were mostly atonal, but since his return to Africa, he gradually developed a renewed interest in indigenous, tribal African music to which he was first exposed in his childhood.

In the mid-1970s Grové integrated elements of African music into the ballet, Waratah, followed in 1981 by Tribal Dance for bassoon and piano, but Grové consciously began a new chapter in his composition output in 1984 with his violin sonata, Sonata on African Motifs. The first two movements of the sonata are musically Euro-centric and

47 Ibid., 23.
48 Ibid., 24.
49 Ibid., 33.
50 Stefans Grové, interview by author, 1.
51 Ibid., 6.
52 Ibid., 1-2.
53 Ibid., 4.
the last three movements are based on a song he heard sung by an African pickaxe worker.  

Walton writes that, “Grove’s compositions from 1984 onwards in fact seek to combine the Western and the African as more of a marriage of equals than almost any South African composer had attempted before.” Grové vowed, “. . . I felt that I, as an African, had to anchor my music in Africa.”

Grové’s “Music from Africa” series includes orchestral, chamber, vocal, choral and piano music dating from 1984 - 2014 and consists of contemporary art music influenced by the music and natural sounds from Africa, composed for classically trained western instrumentalists. He employs exotic titles, folk-based poems and program notes, and has drawn from field recordings of traditional African tribal music from sub-Saharan Africa by English-born ethnomusicologist Hugh Tracey (1903 – 1977). These compositions have been widely performed and broadcast in South Africa and overseas, and several dissertations and articles are still being written about Grové and his music. Regrettably there are few published recordings available.

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54 Stefans Grové, interview by author, 3-4.
58 Stefans Grové, interview by author, 2.
60 Walton, “Composing Africa,” 34.
These compositions by Grové can be seen to fulfil Ghanian-born musicologist Kofi Agawu’s wish for the music of contemporary Africa to inspire composers,

“No one should, of course, be denied to lament Africa’s losses, to brood over an imagined past, to dream about a future rendered impossible by colonialism. But more of us should begin to be fired by the complex and contradictory reality of contemporary Africa to pursue a future in which the vastness and potency of our collective musical resources inspires composers and performers to aim even higher for excellence in creativity.”  

South African-born scholar Megan Quilliam writes,

“Grové, who lived somewhat as an outsider for most of his life, came home to a South Africa that changed the way he expressed himself musically. His method of expression centred on inspiration not only from the indigenous African music in the linear melodies, complex rhythmic groupings and ostinato patterns that had previously not existed in his music, but the inspiration of Africa’s visual and mythical elements as well. The debate rages on about the extent to which Grové uses authentic African elements or whether or not audiences can hear his ‘Africanness’ in his music, yet the point is that these pieces are an expression of individual African identity for Grové, not anyone else.”

On my many visits to South Africa since I settled in Australia in 1983, I have witnessed the musical creativity Agawu writes about, as well as the fusion of African music with western popular music. I personally draw inspiration mostly from the traditional indigenous music like Grové. I agree with Quilliam that Grové’s “Music from Africa” series is an expression of African identity, and not an appropriation of African music for personal gain in the new post-Apartheid South Africa from 1994 onwards.

3.1.2 Selected compositions

I chose the compositions by Stefans Grové listed below due to the reflection of African content I can identify, and their relevance to my composition portfolio:

-  *Dance Rhapsody - An African City* for Orchestra (1986)
-  *Songs and Dances from Africa* - Seven Etudes for Piano (1990)
-  *Nonyana - The Ceremonial Dancer* for Piano (1994)
-  *Invocation from the Hills and Dances in the Plains* for Orchestra (1996)

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3.1.3 Interview questions and answers – Stefans Grové

During the interview, discussion was generated based on the interview questions but not restricted by them. Grové commented upon what different people had written about him and his music. Further reference will be made to the selected compositions in Chapter 4.

N.B.: When one listens to certain compositions from your “Music from Africa” series, it is sometimes difficult to recognise the African influences as they have become diluted, for instance, Dance Rhapsody – An African City. How and why have you filtered them into your own musical idiom to such an extent and does this process change from piece to piece?

S.G.: You see, to answer your first question, it depends how strong the influence and the subject matter is. The Dance Rhapsody is not a very good example, but Invocation from the Hills and Dances on the Plains is a very good one of strong African impulse in my style. . . . The impulse is stronger in some pieces than in others. I brought you Nonyana and Dance Song for the Nyau Dance68 for piano in which it’s very strong and in the Songs and Dances from Africa it’s very strong too. . . . And then in the Dance Rhapsody - An African City, it’s not so strong. It fluctuates.69 . . . I wanted to contrast the western city with the African aspects living together with the western civilisation.70

N.B.: Has your music become more tonal due to the influence of African music?

69 Stefans Grové, interview by author, 5.
70 Ibid., 9.
S.G.: The tonal centres fluctuate. Sometimes there is a gravitational core to it, other times less so, but the African stimulus is of course pentatonic. . . . Therefore, the tonality is not obscure. Before, it was atonal. Since 1984 the tonality is more or less governed by the traditional music, but one can speak of tonal centres.\textsuperscript{71}

N.B.: How do you balance the combination of European art music and African music – is the latter in the foreground or the background?

S.G.: I would say the African aspect is about 30\% and the western structural technique the rest. So, it is mainly a colorant for me as Westerner to tell my audience what traditional music was like.\textsuperscript{72}

N.B.: How do the later compositions of the “Music from Africa” series compare to the earlier ones?

S.G.: As I said, sometimes the (African) impulse is felt very strongly, other times not quite so strongly. In \textit{Songs and Dances from Africa} it is very strong, in \textit{Nonyana} it is very strong, but in others less so.\textsuperscript{73}

N.B.: Have the African elements become embedded in your late compositional style?

S.G.: You see the momentum of the African influence is sometimes altered... So, my style started with the impulse very strong, but then it gained its own momentum. More

\textsuperscript{71} Stefans Grové, interview by author, 6.
\textsuperscript{72} Ibid.
\textsuperscript{73} Ibid., 7.
than one person has told me I’m the only South African composer with a recognizable
style. My *Nonyana* was played somewhere in the north of Africa and a young woman
from Ghana attended it and said to the pianist, ‘That sounds like the music of my
country’! So, as time rolls on, the impulses become either strong or weaker. In *My
Seasons*, Suite for Piano (2012) for Ben Schoeman, it’s the style by itself without
much of Africa in there. The four seasons as experienced by myself, for instance an
autumn day, a white cold winter morning, the first rain and the development of delicate
colours of spring and the summer abundance. I use very new piano techniques, because
I think in piano playing the damper (sustain) pedal is not very conducive to clear
articulation, so those pieces are without damper pedal, giving rise to very exciting new
sounds. . . . There are exceptions of course. My wife is a yogi and when I hear her
practising her sessions and meditation, she put on some Eastern music, so that
It was recorded in Switzerland last year.

N.B.: What is your advice to young or emerging composers who set out to fuse art
music with African music?

S.G.: Traditional music has more or less died out and it is available practically only to
hear on (field) recordings which are mostly housed in the basement of libraries. So, if a
young composer wants to be influenced by the traditional sounds, he or she either has to
go out to the rural African communities where it can be heard, or descend into the

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74 *My Seasons*, by Stefans Grové, performed by Ben Schoeman, Stefans Grové 90 Years, Odeion,
University of the Free State, Bloemfontein, South Africa, August 11, 2012.

75 Stefans Grové, interview by author, 8.

76 *Three Meditations*, for Chamber Orchestra by Stefans Grové, performed by Chamber Orchestra of
South Africa, Musaion, University of Pretoria, South Africa, August 12, 2005.

77 Stefans Grové, interview by author, 3.
basement and get permission to listen to some of those recordings. If that is possible, I would say he or she has to have a very strong compositional technique so that he or she is capable of expressing various things and also absorb that influence.\textsuperscript{78}

N.B.: What is your opinion about the compositions of younger South African composers of art music who have also embraced African music?

S.G.: . . . it is very fine craftsmanship, but I find personality and originality lacking therein. It is very well made, but I see no face in it.\textsuperscript{79}

N.B.: Many writers and scholars have commented, and are still writing about your “Music from Africa” series in South Africa and abroad. Looking back at 43+ compositions since 1984, a period of 28 years, how do you feel about the impact it has had on your life, as well as on South African art music in general?

S.G.: Look, my music is part of my personality and my creative efforts are part of me appreciating the fact that I am alive and well, and can enrich my fellow human beings. I consider my music as reaching out and sharing with my listener, my experience in life.\textsuperscript{80}

\textsuperscript{78} Stefans Grové, interview by author, 8-9.  
\textsuperscript{79} Ibid., 14.  
\textsuperscript{80} Ibid., 10.
3.1.4 Compositional techniques

Stephanus Muller suggests that Grové’s post-1984 music has,

“. . . melodic and rhythmic impulses derived mostly from generic African source material (as opposed to techniques of quotation or collage). From a melodic point of view centripetal, but most saliently descending melodies, can be discerned as general characteristics of his style, whilst rhythmically rapidly changing metra and rhythmic groups of two, three or five are common. Given the fact that Grové’s music has always been rhythmically complex and the fast sections often energy-laden motoric drives, it follows that in terms of musical re-positioning (not to say innovation), it is above all the melodic parameter that is used by Grové in his quest for an African sound.”

Grové agrees that energy and rhythmic pulses are inherent in his style, as well as descending melodies (a characteristic of traditional Nguni music). His cousin, musicologist Izak Grové, recognizes the use of developmental techniques such as variation and timbre modulation in Stefans Grové’s music and continues,

“In these evocatively titled works, Grové prefers imitation of African qualities (descending 4ths, ostinatos) to direct quotations; he also imitates African instruments like the musical bow. Except for vaguely recognizable quartal structures and traces of bitonality, his music remains harmonically complex, defying facile analysis.”

81 Muller, “Narrative of Lateness”, 55.
82 Stefans Grové, interview by author, 9-10.
Stefans Grové confirms that modified ostinati and continuous development of ostinato patterns are important aspects of his compositional style. According to Professor John Hinch from the University of Pretoria,

“... Grové moved on to compose works which increasingly contained elements derived from both the natural sounds and the indigenous musical sounds of Africa. . . almost a lifetime’s exposure to the musical sounds of Africa increased Grové’s proclivity to use short germ-cells, with a limited range, as his basic building blocks.”

Grové agrees that natural sounds are important to him and that he works with germ cells or small motives. University of Pretoria graduate, Eugene Joubert, writes that Grové’s music is, “... rhythmically driven, that unity is created through melodic and rhythmic permutation and that the harmonic content is unconventional.”

Dr. Alexander Johnson from the University of Pretoria comments about the permutation mentioned above, “These elements bring about a forward momentum which re-introduces related material – a typical characteristic of ethnic music.”

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84 Stefans Grové, interview by author, 9.
86 Stefans Grové, interview by author, 8.
87 Ibid., 11.
In the interview Grové commented that he uses permutation, that is basic sonorities repeated with slight changes, and manipulates regular African meters such as 4/4, 9/8 and 12/8. He stressed the importance of the titles of his pieces and other accompanying literature in order to introduce the music to the listener, and acknowledged the imitation of indigenous African instruments such as the musical bow and mbira. He describes his use of form thus,

“I would like to say something about my form. I usually try and avoid the classical forms except binary form and ternary form, but most of my forms are like walking along a road and on the side you notice various things. So, you look ahead, and then you want to look back again. You’ve seen A, oh that’s very nice, and so you come to B and you come to C. What was A about really? Then A is quoted with variations and then as you go further, you look back and explain what B is about, and so on. So it’s really chain form.”

3.1.5 Summary

In the interview Grové pointed out that his “Music from Africa” series includes his entire oeuvre since 1984, and that he composes ‘from’ his geographical position in South Africa. He expressed his gratitude towards the indigenous African people for being positive about his music. Grové’s great love for the African continent and its

90 Stefans Grové, interview by author, 11.
91 Ibid., 12.
92 Ibid., 13.
93 Ibid., 5.
94 Ibid., 13.
95 Ibid., 11.
people came across in the interview as he talked about the changing seasons, bird calls and musical sounds. He is proud to be from Africa and to belong there. Traditional African music was an integral part of his childhood, so it became embedded in his inner ear. During the last decade of the apartheid regime in South Africa in the 1980’s, Grové, as a composer of European background, welcomed African influences into his music. I believe this was a personal and non-political decision. Grové meticulously manipulated any idea from African music that he took on board, melodically and rhythmically, to be enveloped by his existing compositional style. He created the unique language of his late compositional phase in the process. He continued to receive support via commissions and performance opportunities in the years to follow.

Whilst at the University of Pretoria, I met up with Nigerian-born musicologist and composer Meki Nzewi (1938 - ). Initially sceptical about the inclusion of African elements in my own compositions, Nzewi stressed the importance for composers to understand the significance of music traditions in African society. As an African native and having great respect for the indigenous African people and their music, I persuaded him that I merely wish to reflect my African heritage in my music.

Later in April 2012 in Cape Town, I had informal discussions with South African composers Peter Klatzow (1945 - ) and Hendrik Hofmeyr (1957 - ). They gave me an insight into the continual existence of African-influenced art music in South Africa. Klatzow and Hofmeyr have both established their own individual compositional styles, at times composing African-influenced works.
3.2 Interview with Mark Isaacs, Bonnet Bay, Sydney, 28 November 2012

3.2.1 Background

His parents’ forebears being of Baghdadi Jewish descent, Mark Isaacs was born in London. His family immigrated to Australia, he received tuition in classical piano from the age of five, became interested in jazz during his teenage years, yet studied composition and classical piano at the Sydney Conservatorium of Music. Roger Covell writes,

“Mark Isaacs’s unusual career has seen him simultaneously involved as a composer/pianist in both standard concert-hall and jazz/improvisation music, attaining international distinction in both. He trained as a concert-hall pianist and composer with many distinguished teachers and completed a Master of Music degree in composition at the Eastman School of Music at Rochester, New York State.”

Isaacs has devoted his life to composition and performance and continues to work on several diverse projects every year. He states that, “In terms of career development,

98 Roger Covell, Program notes, *Sonatine for Flute and Piano* by Mark Isaacs, performed by Geoffrey Collins and Ian Munro, Clancy Auditorium, University of New South Wales, Sydney, August 10, 2010.
I’m sure my apparent diversity tends to slow things down. In the classical world, I am thought of as a jazz musician, in the jazz world, as a classical musician.”

He has performed around the world as both a classical and jazz pianist, he has conducted major orchestras in Australia, won several awards and has received commissions from several ensembles such as the Australian Chamber Orchestra and the Australia Ensemble, his classical compositions reflecting his jazz interest, and the jazz works mirroring classical influences.

Isaacs’s compositions have been performed worldwide and his large output includes works for: solo instrument and orchestra (trumpet, piano, violin, flute, cello and cor anglais), orchestra, string quartet, solo piano, chamber ensembles, choir, as well as an oratorio, a mini-opera, a musical, scores for film/television/theatre, and numerous jazz compositions. He states in his biography,

“Believing in the power of melody, chromatic harmony, lyricism and polyrhythms are at the heart of his craft. He is interested in cross-fertilising the concert hall composing tradition with musical dialects of Western jazz and jazz-related/improvisation based music.”

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About his quintet, The Resurgence Band, which has recorded four albums to date featuring different styles, Isaacs comments,

“. . . it’s also my varied project in terms of subsumed genres, containing elements of jazz, classical, R & B, soul, gospel, Latin, blues, ambient and rock. It’s simultaneously an acoustic and electric band both in instrumentation and sound world.”104

And he writes about popular music during the 1970s,

“It was a period when stunning new instrumental music captured the imagination of young people who were looking for something else in contemporary music than the ‘popular song’ vocal format (whether truly ‘pop’ or ‘alternative). . . . The word fusion was coined, and it remains quite a usable one. Jazz fused with rock, classical fused with rock, classical fused with jazz, ‘world music’ fused with all of them and simultaneously an ambient and minimalist instrumental style took root as a place for all to go.”105

3.2.2 Selected compositions

These compositions by Mark Isaacs transgress genres. They were chosen due to their relevance to my composition portfolio as far as the presence of the fusion of art music with jazz, exemplary value and compositional techniques are concerned:

105 Mark Isaacs, Liner notes, Mark Isaacs Resurgence Band: Aurora, Gracemusic GR003, CD, 2010.
• So It Does for Six Players\textsuperscript{106} (1985)
• Chaconne/Salsa for Cor Anglais and Orchestra\textsuperscript{107} (2001)
• Walk a Golden Mile for Jazz Quintet\textsuperscript{108} from the album Mark Isaacs: Resurgence (2007)
• Songs at First Light for Jazz Piano Trio and Chamber Sextet\textsuperscript{109} (2008)
• Sonatine for Flute and Piano\textsuperscript{110} (2009)
• Night Song Part 1 for Jazz Quintet\textsuperscript{111} (2009)
• Aurora\textsuperscript{112} and Bagatelle\textsuperscript{113} for Jazz Quintet (2010).

3.2.3 Interview questions and answers – Mark Isaacs

N.B.: Do you regard your compositions as mostly tonal, and do you think that this fact has anything to do with your jazz background?

M.I.: So, what I understand atonal music to mean is that dissonance is continuous and doesn’t resolve. I think my music goes to that area sometimes, but in the commonly used sense of tonal, I would say, yes, it is almost always tonal, but, however, you will never find a key signature in any of my scores which might suggest I am not a tonal composer. To allow for all this, I describe myself as a pantonal composer. I may very

\textsuperscript{106} Mark Isaacs, So It Does for Six Players (Sydney: Australian Music Centre, 1985).
\textsuperscript{107} Mark Isaacs, Chaconne/Salsa for Cor Anglais and Orchestra (Sydney: Australian Music Centre, 2001).
\textsuperscript{109} Mark Isaacs, Songs at First Light for Jazz Piano Trio and Chamber Sextet (Sydney: Bonnet Bay, 2008).
\textsuperscript{110} Mark Isaacs, Sonatine for Flute and Piano (Sydney: Australian Music Centre, 2009).
\textsuperscript{111} Mark Isaacs, Night Song Part 1 for Jazz Quintet (Sydney: Bonnet Bay, 2009).
\textsuperscript{112} Mark Isaacs, Aurora for Jazz Quintet (Sydney: Bonnet Bay, 2010).
\textsuperscript{113} Mark Isaacs, Bagatelle for Jazz Quintet (Sydney: Bonnet Bay, 2010).
quickly modulate away from a starting tonality and may never return to it. I don’t see
tonality in that ‘classical period’ way so I mostly can’t use a key signature (and
consequently never do), because it would be contradicted very soon. It would be very
confusing for a performer to think ‘what was that key signature,’ because I’ve gone so
far away from that. So, as I say, I think my music is pantonal. I think it comes equally
from classical music and jazz. I’ve listened so much to Ravel, William Walton and
Bach. Their music is tonal, and I would say that Ravel is a pantonal composer. . . . I am
aware of what is commonly called atonality. I find it an interesting place to go to
occasionally. Sometimes there is no other place to go. Even in improvising, you build
and build, and sometimes you cross the line and let the dissonance become
continuous.\textsuperscript{114}

N.B.: Your compositions seem to fall into these categories:

**Art music:** such as *Invocations* for Cello and Orchestra\textsuperscript{115} (2011) and *The Wind in the
Willows* for Mixed Chamber Ensemble and Narrator\textsuperscript{116} (2012)

**Art music with jazz elements:** such as *Songs at First Light*

**Jazz with elements from classical music:** such as *Aurora,* and *Bagatelle*

How do you feel about this perception?

M.I.: Yes, I would make the interesting distinction that sometimes, (in some cases, not
that many), the jazz elements come into the instrumentation. In *Songs at First Light,* it
is a crossover of two kinds of ensembles, because there is a jazz trio in the middle of a

\textsuperscript{114} Mark Isaacs, interview by author, transcript, Sydney, November 28, 2012, 1-2.
\textsuperscript{115} Mark Isaacs, *Invocations* for Cello and Orchestra, \url{http://www.markisaacs.com/works} (accessed
November 24, 2012).
\textsuperscript{116} Mark Isaacs, *The Wind in the Willows* for Mixed Chamber Ensemble and Narrator,
chamber ensemble. So, that’s probably my most extreme. In other cases, for instance in the *Sonatine for Flute and Piano*, the format is a traditionally classical, but you are picking up the jazz influences . . . and I would do a fourth category which is jazz without classical elements.117

N.B.: Which composers who have included both elements of classical music and jazz in their compositions have influenced you?

M.I.: Generally well then, pretty much Keith Jarrett and Chick Corea would be my main formative influences for that, growing up, and then other composers, I would say Leonard Bernstein, in *West Side Story* particularly, and some other things of his. Then, funnily enough, I get it from John Williams, the film composer. . . . Another one is Andre Previn, and then you know of course, George Gershwin. I must say, for the classical jazz dichotomy those people, Gershwin, Andre Previn, Leonard Bernstein, Chick Corea, Keith Jarrett, and John Williams are the international people I grew up with. In my own country, Paul Grabowsky is another person I looked to. . . . Don Banks, yes I should’ve mentioned him, because I was very influenced by his piece *Nexus*.118

N.B.: What is your advice to young or emerging composers who are interested in incorporating elements from classical music and jazz into their compositions?

M.I.: I suppose my advice would be ideally, if you want to do it effectively, you should be playing jazz as well. I mean, I found being inside jazz as a player, it’s lovely to come

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117 Mark Isaacs, interview by author, 2-3.
118 Ibid., 3-4.
out of it and transport the experiences elsewhere. So, I would just say, be involved. I had a friend/colleague who was young and people said ‘you are too eclectic, what you need to do is focus’. I’ve had people tell me that all my life, and what I have done is to ignore them.\textsuperscript{119}

N.B.: How has the musical society and environment in Australia encouraged you as a pianist/composer in both the classical music and jazz scenes?

M.I.: My accomplishment is developing all the time, I’m still working on it, but the only reason that I’ve been able to achieve what I have, is by not stopping, not erasing my identity. I still believe I am a jazz musician, I still believe I am a musician of the concert hall, because I’ve done that all my life. People come up to me when they’ve heard me play in a jazz club, and they say ‘you obviously had a classical background’, and I’d say, ‘it’s not in the background, it is right up the front, I’m still doing it’.\textsuperscript{120}

I have a very great debt of gratitude to the society in which I live. I’ve been very happy to be here. . . . In very general terms, I would say I like living here because of our liberal democratic governments which have set up a scene that I feel has been very nurturing to me and has helped on a very practical level to enable me to do what I do. Obviously, the Australia Council, which we are blessed to have, has supported a lot of my projects.\textsuperscript{121}

N.B.: How does your skill as improviser affect the composition process?

\textsuperscript{119} Mark Isaacs, interview by author, 5.
\textsuperscript{120} Ibid., 6.
\textsuperscript{121} Ibid., 7.
M.I.: The way I compose, is by improvising at the piano, but I call it ‘stop the clock improvising’ - same process, different kind of use of time. . . . I sit down at the piano with a pencil, and I improvise and write it down, but the difference to improvisation is that it drops out of clock time into imaginary time. . . . I can’t have a plan until I start writing it. It starts from a process of improvisation where I usually start at the beginning of the piece. Sometimes not - with the cello concerto what I thought was the first movement ended up being the third movement, but mostly I think I know that this is the beginning of the piece. Until I know what the beginning is, I can’t know what is next! Maybe when I get to a certain point, I’d sense that I am half way through the movement, and I might start to have a sense that perhaps I’ll bring back some of the material from the opening, so a sort of a plan might start to develop then.\textsuperscript{122}

N.B.: How have the members of the Resurgence Band influenced, affected or enhanced your compositions in the rehearsal process?

M.I.: I rely on them a lot, particularly the drums. I have some very loose ideas about what the drums might do. They come up with stuff. Everything that I don’t write, I depend on them for. You’ve seen the scores that I use, the charts, not everything is written there. I try and give them things to improvise on that I have a sense that they will enjoy, that suits their particular skills, but that’s in the writing. What do they bring to the written bits? They bring a lot of inflections. You can give a jazz player a bare-bones melody without many written inflections at all. I would put a lot more

\textsuperscript{122} Mark Isaacs, interview by author, 9.
information down for a classical player otherwise I would get a very bland reading of it.  

N.B.: How do you feel about the ever-increasing confluence of styles and collaboration between musicians of different styles?

M.I.: Mixed feelings. I love to do it from time to time, but I also am a traditionalist. I love a string quartet, I love an orchestra, and I love a jazz trio or a jazz quintet or a string orchestra or a choir. . . . I think I’m more conservative. I prefer to ride on that energy of the weight of tradition: of the classical piano trio or the jazz piano trio or the string quartet, the orchestra. . . . I think there are new things to be said with existing forms.

3.2.4 Compositional techniques

About writing for the jazz piano trio and chamber sextet in Songs at First Light Isaacs comments, “Not only did I allow the jazz elements to come in I notated them for the classical players. I tried to give articulation that helps them make it sound jazzy in a jazz phrase.”

His approach is different when composing for his jazz quintet,

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123 Mark Isaacs, interview by author, 10.
124 Ibid., 11-12.
125 Ibid., 11.
“. . . I have strenuously found ways to vary – and indeed sometimes avoid – the traditional head - solos - head formal design that tends to accompany swing. . . . Between the Shores, Night Song: Part 1 and Good Tidings are wholly through-composed pieces that contain no improvised solos. The music that the saxophone and guitar play is entirely notated from beginning to end. The figurations of the accompaniments, played by the piano, double bass and drum set, are mostly improvised from a lead sheet containing the melody lines and chord symbols. This is analogous to a baroque instrumentalist improvising accompanying figurations from a figured bass. It's an important distinction, not all improvisations are 'solos' and the absence of the latter in these pieces by Resurgence is very unusual in jazz.”

He explains the inclusion of classical composition skills in his works for jazz quintet,

“For some reason there seems to be an unwritten rule in jazz that you generally only get to hear a melody twice in a row. In Aurora the three melody statements are in different keys, too, each a major third apart (and the solos are based on pedal tones also a major third apart). It is surprising how little modulation at the primary level of the material – as opposed to secondary modulations within and between phrases – is used in jazz, particularly instances of presenting the same material in a different key. In the area of counterpoint I often use written counter-melodies and in Night Song: Part 1 and Walk a Golden Mile I used canons between the guitar and the saxophone. In the former case the canon is at the unison and the half-beat, a device I learned from the Goldberg Variations (J.S. Bach).”

126 Mark Isaacs, “Insight: Clock time, imaginary time and the Resurgence Band,” 3-4.
127 Mark Isaacs, interview by author, 4.
“Walk a Golden Mile is carefully scored, in much the same way as I would write a concert work. There are no improvised ‘solos’, though accompanying parts are improvised. I constructed a canon between the sax and the guitar. It’s a piece generated by a written text throughout, much more so than in a head/solos jazz chart.”

About the level of jazz harmony present in his compositional language, he comments,

“Yes, it does come through to varying degrees I think. I don’t think it comes through particularly in the first movement of the cello concerto. People say it sounds more like Finzi or somebody like that. There is an overlap anyway, between those two harmonic systems. I think jazz chromatic harmony is different from classical chromatic harmony. In a way jazz went even deeper into chromaticism. . . . Well, why would there be a chord that is inherently a ‘jazz chord’? Because jazz has tended to explore those added elevenths or thirteenths, or alterations of all those extended chords, ‘added note harmony’ as they call it, in far more depth than in chromatic classical harmony. You can find something like it in Delius, whose harmony is the closest to jazz harmony.”

He concludes,

“There is another level you can go to, which I think is a deeper level, where there is a unifying thing, called humanity. There is a deeper level of music making, and I find at that level, the same issues are at stake. It’s about listening, communication, emotion,

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128 Mark Isaacs, “Musicians do different things – end of story.”
129 Mark Isaacs, interview by author, 2-3.
and when you start to talk about that level of music-making, then these different genres have so much more in common.\textsuperscript{130}

3.2.5 Summary

Mark Isaacs’s drive, assertiveness and industrious nature are evident in the path he carved out for himself. His opinion about self-belief and being true to oneself is most encouraging. He is the only composer I interviewed who has not pursued a career in education. As in my case, improvisation plays a vital role in his compositional process.

The confession of his fondness for musical tradition came as a surprise, and clarified his apprehension about writing music for ensembles consisting of a mix of musicians from different genres. His knowledge of classical compositional techniques and skill transforms his compositions which involve jazz musicians, into adventurous journeys. He creates something new that is different to the mainstream of new jazz compositions.

The excellence Isaacs has achieved in both contemporary art music and jazz is inspirational. His rich harmonic language and lyricism, and the way in which he incorporates classical compositional techniques into his compositions for jazz ensembles, have been influential upon my compositions as referred to in Chapter 4. Isaacs continues to compose music outside the jazz genre, however it is his compositions which reflect a fusion of art music and jazz that I find most invigorating.

\textsuperscript{130} Mark Isaacs, interview by author, 7.
3.3 Interview with Stuart Greenbaum, Melbourne Conservatorium of Music, 3 February 2013

3.3.1 Background

Greenbaum describes his sound as having “overt connections to jazz, pop and minimalism but the experience of listening to the music goes beyond these tangible influences.” He studied composition with Brenton Broadstock and Barry Conyngham at the University of Melbourne, where he graduated with a PhD in composition and now is Associate Professor and Head of Composition.

His music is, “...a crossover between classical and popular styles – particularly jazz and minimalism,” and “...by drawing on familiar styles such as blues, pop and jazz, his music celebrates modern life in all its forms.” According to Sean Hayes, Greenbaum’s music reveals, “a strong inclination towards modally-based chromaticism. In the context of pulsing motor rhythms (the influence of pop and jazz) this tends to

131 Stuart Greenbaum, [www.stuartgreenbaum.com](http://www.stuartgreenbaum.com).


Steve Meacham writes about Greenbaum’s background,

“Growing up in Melbourne, with a mother trained as a classical pianist and who taught music at Deakin University, the young Greenbaum found himself doing classical studies on oboe, piano and guitar while spending much of his free time listening to pop, rock and blues with his friends. Later he discovered jazz. And ultimately his appreciation of different forms of music worked its way seamlessly into his compositions. It wasn’t a question of deliberately mixing them so much as realising nothing was to be gained by keeping his interests and inspirations artificially apart.”

He has composed a wide range of works for orchestra, opera, solo voice, ensemble, duos, solo instruments, piano, and for choir, some of which have been commissioned by Australian ensembles such as the Melbourne Symphony Orchestra, and others have been performed overseas. Greenbaum explains,

“My earliest undergraduate pieces were influenced by composers like Britten and Stravinsky, and later again by Steve Reich. By 1988 (my final undergraduate year) I

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was beginning to incorporate jazz elements into my scores and by 1994 I was experimenting with orchestrating overt pop songs. In retrospect, these were not sudden decisions but the gradual removal of what I increasingly saw as artificial stylistic boundaries.”

3.3.2 Selected compositions

These compositions by Stuart Greenbaum reflect a fusion of art music with jazz and pop music and they contain characteristics that I endeavour to incorporate into my own works. The articles Greenbaum has written about them have given me an insight into his composition processes, as well as his approach to structure, inclusion of improvisation, extended techniques and fusion of genres:

- First Light for Piano\(^{141}\) (1997)
- Noyz in th’ ‘Hood II for Tenor Saxophone and Piano\(^{142}\) (1997)
- 90 Minutes Circling the Earth for Orchestra\(^{143}\) (1998)
- The Lake and the Hinterland for Alto Saxophone and Piano\(^{144}\) (2000)
- The Last Signal for Solo Piano and Large Ensemble\(^{145}\) (2005)
- Chamber Concerto for Flute, Percussion and Large Ensemble\(^{146}\) (2008).

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\(^{140}\) Stuart Greenbaum, “From First Light to Last Signal,” 1.
\(^{141}\) Stuart Greenbaum, First Light for Piano (Wellington: Promethean Editions Ltd., 1997).
\(^{142}\) Stuart Greenbaum, Noyz in th’ ‘Hood II for Tenor Saxophone and Piano (Fitzroy, VIC: Reed Music Pty. Ltd., 1997).
\(^{143}\) Stuart Greenbaum, 90 Minutes Circling the Earth (Hymn to Freedom) for Orchestra (Sydney: Australian Music Centre, 1998).
\(^{144}\) Stuart Greenbaum, The Lake and the Hinterland for Alto Saxophone and Piano (Fitzroy, VIC: Reed Music Pty. Ltd., 2000).
\(^{145}\) Stuart Greenbaum, The Last Signal for Solo Piano and Large Ensemble (Sydney: Australian Music Centre, 2005).
3.3.3 Interview questions and answers – Stuart Greenbaum

N.B.: Do you regard your compositions as mostly tonal, and do you think that this fact has anything to do with your jazz/pop influences?

S.Gre.: My music is definitely influenced very strongly by tonal music among other things, and at times, I think sections of the music can be analysed in purely tonal terms. However, for the most part I’d say overall, I wouldn’t describe my music simply as tonal and there are a few reasons behind that. One of them is the nature of cadences, another is things to do with either overlapping tonalities, altered bass notes, other chromatic things that perhaps are more influenced by other musical forms. . . . Jazz itself also is a hybrid of, as I’m sure you know music that evolves from gospel, the blues and spirituals into modern day jazz, but also has an influence of western tonal music in it, particularly by the time when jazz evolved into people like Duke Ellington. . . . I would be more likely to select modal over tonal, because in modal music there is the scale, the pitch set, but not necessarily a strong indication of how the harmonic progression is supposed to go. I think modality is often a little freer in progression by definition perhaps.\textsuperscript{147}

N.B.: Your compositions seem to fall into these categories:

- **Contemporary art music:** such as *Symphony No. 2 ‘Double Planet’\textsuperscript{148} (2010)*
- **Art music with jazz/pop elements:** such as *The Last Signal; Chamber Concerto; and First Light.*

\textsuperscript{146} Stuart Greenbaum, *Chamber Concerto* for Flute, Percussion and Large Ensemble (Sydney: Australian Music Centre, 2008).
\textsuperscript{147} Stuart Greenbaum, interview by author, transcript, Melbourne, February 3, 2013, 1.
How do you feel about this perception?

S.Gre.: What you say is true on a certain level in as far as there are some pieces, either by way of instrumentation or sometimes by the use of swing and other things or by the use of improvisation . . . which are perhaps closer to an overt jazz or popular surface to the music, but actually in writing the music, I don’t make that distinction. I don’t think now I’m going to do something a bit more ‘jazzy’. I think that jazz and classical music are omnipresent in all of my music.¹⁴⁹

N.B.: I have heard that you plan a composition beforehand, from beginning to end. Please describe your composition process.

S.Gre.: I would probably say that somewhere between half to two thirds of my pieces in recent years are quite mapped out structurally often in terms of time signatures and bars in certain kind of ways. I don’t always write in that way . . . sometimes I like to just write free form. I’ll start at bar one and I’ll just push with the idea, the idea is momentum, I just keep going . . . sometimes I’ll even start at the guitar, sometimes I’ll even start just by humming in my head, sometimes I’ll sketch something down on paper, a little different each time . . . Having said that, they are often the early stages in trying to conceive of material. I would say that maybe the vast majority of the composition process is completed at the computer in a notation (software) program.¹⁵⁰

N.B.: Which jazz composers have influenced you?

¹⁴⁹ Stuart Greenbaum, interview by author, 4.
¹⁵⁰ Ibid., 4-5.
S.Gre.: Weather Report, so, Wayne Shorter’s saxophone playing/composition, Jaco Pastorius’ fretless bass playing and the idea that the bass sometimes has the melody and that the fretless bass has a glissando sound, and then Joe Zawinul, the keyboardist. . . . I like Chick Corea too and Jarrett, and a lot of these players, when I say that jazz is an influence on my music, I particularly mean, contemporary North American jazz, that particular kind of movement that was happening. I am less interested in traditional jazz.\textsuperscript{151}

N.B.: I believe you have a strong interest in the music of Pat Metheny and Lyle Mays.\textsuperscript{152} They have been influenced by Steve Reich, and so have you. Please respond.

S.Gre.: \textit{The Last Signal} is quite influenced by Metheny and Mays’ \textit{The First Circle}.\textsuperscript{153} . . . a masterpiece, no doubt. . . . If I had to look at that transcription now, I would probably put more detail into it. I certainly don’t think it is complete or perfect by any stretch of the imagination, but I think the important things were in there, the things that really actually drive the rhythmic structure and harmonic structure of the piece and, yes, I found it a revelation and it is still influential to my own music.\textsuperscript{154}

. . . In Reich’s case, hearing \textit{Tehillim} in 1987 as a 20-21 year old was a formulative moment. I wasn’t sure what I thought of contemporary classical music up to that point, and then I heard Steve Reich’s \textit{Tehillim} and I was totally blown away by it, I thought it was amazing. I’ve studied and analysed some of his music. I’ve had the pleasure of interviewing him and I know almost every piece he’s ever written, so he would be high

\textsuperscript{151} Stuart Greenbaum, interview by author, 2.
\textsuperscript{153} Ibid., 6.
on the list of influences, certainly. . . . I’m not trying to write music structurally as he
does, but the language and the idea of repetition and harmony and rhythm are very
captivating and influential to me.155

N.B.: Which composers who have included elements of classical music and jazz in their
compositions have influenced you?

S.Gre.: . . . the Gunther Schuller thing was not fully convincing to me, and the other
reason why it wasn’t, it is not always that interesting listening to classically trained
players trying to swing. . . . I’ve certainly heard Nexus live twice over the years and I
thought that was quite interesting. . . . It was a different approach to crossover. That was
almost like saying, ‘Here is your jazz trio (or quintet). Here is the orchestra. How can
we make these different musicians work together?’ Whereas, my approach towards
crossover has been far more fundamentally: ‘before we start talking about the
musicians, it’s at a level of language.’ How it is written out, how it’s notated on paper.
I’ve not often asked, because I am generally writing for classical musicians.156

N.B.: How do you feel about the collaboration between musicians of different genres,
such as in a piece for string quartet and jazz trio which includes improvisation?

S.Gre.: Generally it’s not something that I seek.157 . . . I certainly have a couple of
pieces including The Last Signal that I wrote for Mark Isaacs, where I allow a soloist to
improvise, what I would call directed improvisation, where I provided some scales,

155 Stuart Greenbaum, interview by author, 9.
156 Ibid., 3.
157 Ibid., 9.
some chord symbols or some verbal directions about things, and I think that can be exciting too, but that is a bit more at the periphery of what I’ve really been attempting to do with my music. It’s far more to do with the actual notated music language and also it’s been a big journey for me to try and work out how I could make generally classical musicians make the music feel right without having to rely on them knowing how to swing in more traditional jazz terms.\textsuperscript{158}

N.B.: What is your advice to young or emerging composers who are interested in incorporating elements from classical music, jazz and pop into their compositions?

S.Gre.: My main piece of advice would be to analyse what they think is fantastic very carefully. If you hear a piece of music and you think that is amazing, well how is it done? Pull it apart, see what’s in it, because if you can teach yourself something, your ability to pull those techniques into your own artistic practice is valuable and useful. I think all composers should be open to discovering new things. I think you have to be open-minded, you have to grow, you cannot just stay still. You should always be developing not only your craft, but also your artistic vision of what you think the music can sound like, but I also think you should be discerning. I think what you study the most should be the things that are the best according to how you hear the music at any point in time.\textsuperscript{159}

N.B.: How has the musical society in Australia reacted to your music which reflects a crossover between contemporary classical music, jazz and pop?

\textsuperscript{158} Stuart Greenbaum, interview by author, 3-4.
\textsuperscript{159} Ibid., 8.
S.Gre.: Interestingly, I’ve had a lot of good and bad reviews from critics. Audiences probably have been reasonably open to what I do, but it’s hard to say for sure, because you know I don’t seek to write music that is radically different from anything that was ever written before. So, there are a lot of familiar components in my music that people might have experienced in other music. I can only hope that I put it together in a way that is more than the sum of its parts. I want people to like my music, but I don’t try to write music which I think people will like.  

3.3.4 Compositional techniques

Greenbaum comments about tonal elements in his music,

“... I’m often using scales and triads, if you like, the materials of tonality, regularly, frequently. However, how they progress in time, both if you like, from note to note, from chord to chord, but also structurally, I think it is different from what conventional tonality is.”  

He uses swing sparingly in his music,

“Let’s just say that ‘swing quavers’ is something I do occasionally, but actually it’s not the core of what I do. More often, if I want a triple feel, I’m more likely to write in 12/8 or 6/8 or 9/8, than I am to just say ‘swing quavers’.”

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160 Stuart Greenbaum, interview by author, 9.
161 Ibid., 1.
162 Ibid., 4.
Greenbaum describes elements of minimalism in his music as,

“I’m particularly interested in minimalism in terms of structures, sometimes expanding structures, where you might have something that is twenty bars long, and then twenty four bars long, and then twenty eight bars long - a process, a structural expansion or reduction. That is absolutely part of what we were talking about previously about architecture, and then also sometimes ostinato or looping patterns. But having said that, I don’t tend to write purely minimalistic music. I tend to write music that incorporates some minimalist techniques or structures without actually being purely minimalist.”

He acknowledges elements of pop and jazz in his music,

“In the case of First Light, it is strongly influenced by pop and jazz in regards to offbeat quavers and syncopation, and secondarily there are a lot of added-note jazz chords in it. In 90 Minutes Circling the Earth there are obviously references to classical and jazz music by harmony and rhythm.”

Rhythm sections are absent in Greenbaum’s music. He comments,

“Part of the challenge of when you don’t have drums and bass, a rhythm section if you like - there is percussion and piano in the Chamber Concerto, but there is not a so-called standard rhythm section in there – is that you have to look and see how the other

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163 Stuart Greenbaum, interview by author, 10.
164 Ibid.
instruments can function, what they can do to be able to create a groove or something that has that sort of feel.”

Greenbaum sums up his goal as a composer thus,

“There’s a lot in 1970s British rock that is of interest to me. I like it, and it is part of what I think and hear musically, but then so is Rachmaninoff. So, what does that mean? Again, I’m not trying to present something where people can say ‘that’s the Rachmaninoff bit and that’s the Pink Floyd bit’. I’m hoping that, you know, they are not distracted by that, that they are just hearing the synthesis of things. . . . So I suppose, when we talk about the different stylistic elements, the western classical tradition, the 1970s British rock, the North American minimalism from the 1970s and 1980s, contemporary American jazz from the last twenty five years, my intention is not to have things like a bento box, a taste of this and a taste of that.

. . . I absolutely think that you should be guided by how you hear, and for me it’s not enough for music just to be inventive, I want music that makes me feel like I could jump up and touch the roof. I want to feel elated and moved, you know. Describing it as happy or sad is perhaps just too simplistic. I want music to move me and excite me and that’s the music that I seek of others, and that’s what I try to create in my own.”

165 Stuart Greenbaum, interview by author, 11.
166 Ibid.
167 Ibid., 13.
3.3.5 Summary

Greenbaum is the only composer I interviewed who did not pursue a career in performance. However, from the first time I heard his music, I immediately knew I had to delve deeper. As I learned more about his background, I realised that we had similar influences and were from the same twentieth century generation.

It has been a revelation to get to know several of Greenbaum’s compositions during recent years, as well as his literary contribution. He has a great aptitude in describing and expressing his methodical compositional process in his analyses. I was most encouraged by his conviction to be guided by what he loves, and his perseverance in creating sounds he likes to hear, whilst not being concerned with the evolution of his identity.

Greenbaum also draws attention to the importance of one’s previous compositions and their influence on present projects. His view that the establishment of a compositional language is first and foremost has given me much food for thought. He confesses to write music that incorporates some minimalist techniques or structures without totally embracing minimalism, much the same as is evident in my compositions. He has forged a highly distinguishable musical language with a prevalence of elements of jazz and popular music.
3.4 Interview with Andrea Keller, West Preston, Melbourne, 4 February 2013

3.4.1 Background

Andrea Keller “is dedicated to the performance and creation of contemporary, original jazz and improvised music.” She writes,

“I like strange beauty, melody, groove, texture, creating a place where individuals can be free to express who they are and finding a way that they can all coexist together. I like being surprised, hearing people search for honest ways to express themselves and being on the edge of the inexplicable. This is where I create music from.”

Leon Gettler describes her as, “One of this country's most daring and fascinating composers, she produces work that bristles with surprises, a powerful blend of European lyricism with space and improvisation.”

Keller was born in Sydney, her parents being from Czechoslovakia. She studied classical piano, flute and saxophone at the Sydney Conservatorium of Music High School, and became interested in jazz in her teenage years. She graduated with a

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Bachelor of Music Performance (Honours) in improvisation from the Victorian College of the Arts, Melbourne, in 1996, followed by Master of Arts (Research) at the Queensland University of Technology. She has conducted many workshops and has taught at tertiary level in Melbourne.

She is an award-winning pianist and composer who has been involved in several successful duo and solo projects, The Bartók Project, the bass-less Andrea Keller Quartet which has a chamber-music-like approach, the Bennetts Lane Big Band, and Three Lanes, a trio consisting of recorder, electronics and piano. She has received grants for compositions, as well as several commissions from Australian classical and jazz ensembles such as the Australian Art Orchestra, Ten Part Invention and the Melbourne International Women’s Jazz Festival.

Angles, Part III of her composition Affectations for Prepared Big Band, has been selected to represent the Australian Section at the ISCM Festival World Music Days in Poland, October 2014. Her quartet has performed in Europe on several occasions and at many jazz festivals in Australia.

3.4.2 Selected Compositions

These works by Andrea Keller were chosen due to the fusion of art music with jazz within and their relevance to my composition portfolio. Some include the combination of performers from different genres as discussed in Chapter 4:

- *Andrea Keller - The Bartók Project: Mikrokosmos* (2002), arrangements by Andrea Keller of 17 selected pieces from *Mikrokosmos* by Béla Bartók, for Alto Saxophone/Bass Clarinet, Bass Trombone, Piano, Double Bass, and Drums\(^\text{176}\)
- *A Castle for All (The Tivoli Suite)* for Recorder, Tenor saxophone, Trumpet in Bb, Percussion, Two Pianos and Guitar\(^\text{177}\) (2008)
- *Wondrous Extravagance* from *Place* for Jazz Quartet and String Quartet\(^\text{178}\) (2010)

3.4.3 Interview questions and answers – Andrea Keller

N.B.: Do you regard your compositions as mostly tonal, and do you think that this fact has anything to do with your jazz influences?

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\(^{176}\) *The Bartók Project: Mikrokosmos*, ABC Jazz 066 204-2, CD, 2002.


\(^{179}\) Andrea Keller, *Affectations* for Prepared Big Band (Sydney: Australian Music Centre, 2011).
A.K.: I suppose I do regard them as predominantly tonal, but I don’t feel that I’m confined by that. I just enjoy exploring the possibilities within tonality. That of course includes bi-tonality and poly-tonality and the like. When I think about harmonic movement or tonality in the compositions, I like to think that there is a great flexibility in it. It’s mainly influenced by principals of tension and release rather than any sort of formal key structures. . . . I don’t know if it’s particularly a jazz influence.\(^\text{180}\)

N.B.: Which jazz composers have influenced you?

A.K.: Wayne Shorter would be the biggest one, I would say. It’s pretty hard to ignore him as a composer in the history of jazz when you look at Miles Davis’ quintets, Weather Report and also his own projects, and when he was with Art Blakey. . . . Weather Report not so much, but the Miles Davis groups definitely, I mean he wrote music for all those groups and on all their recordings he is featured heavily as composer and as a player so, it’s pretty hard to ignore him. I’ve always found him quite interesting and a little bit on the outer of jazz.\(^\text{181}\)

N.B.: Which composers of classical/art music have influenced you?

A.K.: A few years ago, I started listening to more of Arvo Pärt’s music.\(^\text{182}\) . . I had grown up playing classical music and Bartók was someone that I definitely liked, but not necessarily a real standout composer from all the repertoire I was playing and

\(^{180}\) Andrea Keller, interview by author, 1-2.
\(^{181}\) Ibid., 3.
\(^{182}\) Ibid., 2.
listening to. Nonetheless, he definitely was someone that I enjoyed playing and listening to.\textsuperscript{183}

. . . I’ve started listening to Pēteris Vasks now, because I’m on a bit of an Eastern-European minimalist type bend. In my formative musical years, definitely (J.S.) Bach - his music is beautiful and I still when I can just at home, play his music. I was very interested in Prokofiev when I was growing up, it may have influenced me in a subconscious way in terms of my jazz music, but he definitely was a big influence when I was younger.\textsuperscript{184}

N.B.: Your compositions seem to have evolved into these categories:

- **Art music with jazz elements**: such as *Three Lanes* (album); *Boy*; *Place*

- **Jazz with art music elements**: such as *A Castle for All* (album); *Affectations*; *Twenty Ten*; *Angels and Rascals*; *Lady Geri*; *That Day*; arrangement of *For Children* by Bartók

- **Jazz**: such as *Three Portraits of a Simpleton*; *Lines On My Face*; *The House*; *Tough Guy*; *Empty Boxes*; *The Sus One*; *Slim Jim*; *Dreaming the Glorified Bass Player*.\textsuperscript{185}

How do you feel about this perception?

A.K.: . . . the ones you’ve put under the jazz label were earlier on . . . but then the ones you’ve listed in the other categories are getting more and more recent, so I think it would make sense that around the time that I was studying and finishing studying, having studied jazz, sort of feeling that was the natural thing to express through the music and to really explore through the music. Then, as my own perception of my

\textsuperscript{183} Andrea Keller, interview by author, 5.
\textsuperscript{184} Ibid., 6.
musical identity has developed over the years, so too has the music and my listening has broadened. . . . That makes sense that my influences would have changed. I suppose I can kind of see that jazz category. It’s so ambiguous, these first two categories . . .

N.B.: Please describe your composition process.

A.K.: . . . generally I first search for some sort of concept that interests me, whether it’s a musical concept like a structural technique of Arvo Pärt’s or even a more abstract concept . . . So, getting the concept would be the first thing, then when I get the concept, often integrated in that is already some of the information like the intervallic structures that I might want to be using . . . contemplating the ideas and what I want the music to have, what I want it to fulfil. I suppose also at this stage really importantly is who I’m writing it for. . . . The improvisation is always a big consideration early on in my process, how that’s going to feature. . . . Then through all that thought, some musical ideas eventuate, and then I’ll sit at the piano and I’ll play with those ideas and I’ll flesh them out.187

N.B.: How do you feel about the collaboration between musicians of different genres?

A.K.: Mainly for me, the opportunities arose. With the Hush Project, I was asked to write the music for Freedman Fellows from both the classical and jazz fellowships which was quite challenging, because I had never really written music for so-called classical musicians.188

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186 Andrea Keller, interview by author, 8.
187 Ibid., 8-9.
188 Ibid., 4.
I suppose my way of approaching it, what I try to do anyway, is to think about how improvisation is used on many different levels in a piece of music. Thinking about the music, the texture of the music moving along as various threads, and some of them at sometimes being improvised and some not, sometimes the improvisation is the focal point and sometimes it’s not the focal point. I try to think about it as this kind of interweaving texture of spontaneous and pre-determined and I suppose that’s the way I approached writing for the two different types of musicians if you like. It wouldn’t be as cut and dried as somebody being in an accompanying role, not for any lengthy periods. Things were quite fluid I hope anyway.\footnote{Andrea Keller, interview by author, 5.}

N.B.: What is your advice to young or emerging composers who are interested in incorporating elements from art music and jazz into their compositions?

A.K.: Well, I think the best thing that you can do is to be really open to as much music as possible and when you hear something that resonates with you, it doesn’t matter what genre it is, to really be inquisitive and delve deeper into that music and what it is that would be resonating with you and what is making that music work so well for you. . . Think very analytically about the music and if there are scores get scores, and if there aren’t scores . . . transcribe. I would listen and transcribe and study as much as possible, always with an inquisitive mind and with a critical ear. Don’t be afraid to experiment with things and bring elements that you’ve found in other people’s music that you really like, into your own and just sit with it for a while. Just explore the possibilities for you and what you would come up with, with that.\footnote{Ibid., 11.}
N.B.: How has the musical society in Australia reacted to your music which reflects a crossover between contemporary art music and jazz?

A.K.: I’ve been really fortunate in that there have been a lot of people that have been really supportive of my music and have given me great opportunities, and opportunities to write the music that is crossing genres. . . . So, in that way I’ve been really fortunate. Sometimes I don’t know how they respond. I feel quite well supported, if you like, but sometimes I wonder if they just don’t know where to put me. They kind of just let it fall by the wayside a bit. I felt a little bit like that about Three Lanes that people just really did not know where to put it in terms of labels and boxes, so they kind of just went, ‘Oh, that’s interesting’ . . .

N.B.: The jazz scene was dominated by men in the past. How have you been treated in your role as a female jazz musician and composer in Australia and overseas?

A.K.: Well, again I feel I’ve been quite fortunate in that right from the beginning when I showed an interest in jazz and improvised music, it was always men, because there are predominantly men in the teaching positions and in the ensembles, who really recognised that enthusiasm in me and helped nurture my interest in the music. . . . So, in that way I was really lucky. Of course there have been instances where you feel like certain decisions are made, or certain things are happening, or there is certain treatment going on where you feel it’s because you’re a woman. I definitely do have my frustrations with being a female jazz musician in Australia, even though there are lots of women doing it now compared to say, twenty or thirty years ago, it still is a male-

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191 Andrea Keller, interview by author, 12.
dominated scene . . . there’s still that element that being a woman, you are a female jazz musician, you’re not just a jazz musician. I think if we’re going to get a rid of that sort of distinction between male and female in terms of musicians and their contribution, it’s still going to take some time.192

3.4.4 Compositional techniques

About the harmonic basis of her compositions, Keller comments,

“I know as a teenager when I came to discover jazz or started to listen to jazz, I was really taken with the extended harmony, the colours on the chords – the ninths, sharp elevenths, the altered dominant chords and all of that – I found that really exciting and intriguing to my ear. So, even in my formative years when I definitely didn’t consider myself to be a jazz musician, I was already trying to use those sounds in the music that I was writing. But having said all of that, in high school we were introduced to the concept of serialism, and I found that also very intriguing as a harmonic and melodic concept. I’ve definitely brought that influence into the music as well.”193

Inspired by Paul Grabowsky’s views on jazz,194 Keller explains how she perceives jazz and how it affects her music,

“I suppose it depends how you view the word jazz and how you define it. . . . As a noun it means pre 1950s type of music that swings, but that’s not my concept of it at all. My

193 Ibid., 1.
194 Paul Grabowsky, interview by Andrew Ford, 3.
The concept is the way of doing things which heavily involves improvisation, searching for the new and a big emphasis on individualism and finding your own voice.”

She likes working with intervallic systems and manipulating small amounts of information. She also acknowledges this in her compositional process,

“So, if I’ve had an idea for an intervallic structure of the chords or the bass, I’ll then flesh out whatever else I hear going on with that and how I hear the harmony developing, or whatever that idea is, whatever the concept was, how that’s going to fit in, and flesh out what goes on musically. I do improvise through this process, but it’s really quite controlled and I basically try to get whatever gem of an idea it is, the simplest sort of form of it, and then just improvise with that idea and see if there’s three or four different ways I can present that idea, then I’ll jot those down, and then I’ll start working with those and probably think of a structure quite early on, and how the ideas that I’ve come up with are actually going to be presented in this structure.”

3.4.5 Summary

Keller’s creative output is continuously evolving as she strives towards finding new horizons in her unique and organic fashion. When I revisit her earlier compositions, there always seems to be something new to discover in them, whilst the new works never disappoint in Keller’s daring and adventurous innovation, sometimes with added

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195 Andrea Keller, interview by author, 4.
196 Ibid., 2.
197 Ibid., 9.
extended techniques, electronic devices and improvisation for classical musicians. She has mainly been writing for small and large jazz ensembles.

Keller started out as a jazz composer with a strong foundation in classical music and this factor is evident in her new compositions in the jazz idiom. Her techniques of orchestration, use of counterpoint and development of thematic material add depth to her works. Improvisation is ever present and is also one of the aspects in her compositional process. She is forward-looking as far as jazz goes, being more interested in jazz of the late twentieth century than the earlier styles like Greenbaum, and shares his interest in minimalism.

In a similar way to Grové, Keller wants to communicate with her audiences, surprise them and bestow a musical gift upon them. I also aspire to this, as well as to her further wish for the audience at her quartet’s anticipated performance at the 2012 Wangaratta Jazz Festival, 198

“A fresh, never-to-be-created-in-the-same-way-again, unique experience. If they leave smiling, feeling even a little revitalized and as though they have received a gift – the gift of honest communication and expression, generously donated by the performers and composers – that would be the ultimate.” 199

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199 Andrea Keller, interview by author, 14.
3.5 Interview with Judy Bailey, Sydney Conservatorium of Music, 3 April 2013

3.5.1 Background

Judy Bailey was born in New Zealand and received tuition in classical music during her youth culminating in a diploma in piano performance from the Trinity College, London. She became interested in jazz - the music of Thomas Fats Waller, the George Shearing Quintet, Stan Kenton, Lennie Tristano and Lee Konitz, Horace Silver and Bill Holman in particular - and started doing arrangements for the Auckland Radio Band. Following her arrival in Sydney in 1960, she worked as pianist/arranger for television orchestras and performed with prominent jazz musicians in jazz clubs.

Bailey has taught jazz improvisation, jazz piano, jazz small ensemble, jazz counterpoint, jazz vocal ensemble, and composition, and has led composer/performer workshops at the Sydney Conservatorium of Music since 1973. She undertook a number of tours to South-East Asia with her quartet during the 1980s, became musical director of the

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Sydney Youth Jazz Ensemble, and took part in performances of Don Banks’s *Nexus* for jazz quintet and orchestra. Belinda Webster writes,

“Judy Bailey is an icon of Australian jazz. For more years than she would care to admit Judy’s been giving pleasure to Australian jazz enthusiasts, from the days of El Rocco right through to the present. Until the last two decades she has been the only woman in the top echelons (but won’t talk about gender in music) and has forged her own way through her career (without any female mentors).”

She has toured throughout Australia and New Zealand, has performed with local and overseas artists and has won many prestigious awards. She has recorded several albums being featured as jazz pianist and composer, and her big band compositions and arrangements continue to be performed. During the last twenty years she has composed several large-scale works which bring together musicians from classical and jazz backgrounds.

A performance Bailey’s composition *You’re an Instrument* for Jazz Trio and Two String Quartets, at the Melbourne Women’s International Jazz Festival 2007, was reviewed as “a unique presentation that offers the discerning listener a captivating blend of jazz and

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210 Judy Bailey, “Judy Bailey: In Conversation with Belinda Webster,” 44.
classical genres.” Bailey’s efforts have contributed to the acknowledgement and appraisal of “the music that creates a fusion of the classical and jazz genres” in Australia.

### 3.5.2 Selected compositions

The selected orchestral and chamber works from Judy Bailey’s output reflect a fusion of art music and jazz. The two compositions for big band contain a blend of jazz and African music. The relevance of these works will be discussed further in Chapter 4:

- **Two Minds, One Music** for Symphony Orchestra and Jazz Orchestra:
  - I. Allegro (1994)
  - II. Largo (1998)

- **Out of the Wilderness** for Symphony Orchestra and Two Soloists:
  - I. Searching
  - II. Discovery
  - III. Celebration (1998)

- **So Many Rivers** for Piano, Violin and Cello (2010)

- **Another Journey** for Big Band and Strings:

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213 Judy Bailey, *Two Minds, One Music* for Symphony Orchestra and Jazz Orchestra (Sydney: Australian Music Centre, 2005).
I. (Middle Eastern Influences)

II. (European Influences)

III. (Afro-American Influences)²¹⁶ (2011)

- *Happy Day*²¹⁷ (2006), and *Moving On*²¹⁸ (2010)

- *Contrasts* for Piano and Jazz Orchestra²¹⁹ (2013).

### 3.5.3 Interview questions and answers – Judy Bailey

N.B.: Please describe your composition process.

J.B.: I guess the clearest way I could begin to describe that, would be to say that generally speaking, melody enters the picture to start with.²²⁰... once an idea has in a sense ‘grabbed hold of me,’ and I feel in my gut that it’s worth going with, that’s when the contemplation process starts. Then I feel I’m able to continue developing that original idea... because I still write in the old fashioned way, I loathe to go anywhere near a piece of manuscript until I have in a sense plotted the course of the piece at least to a certain degree, so that the piece then starts to take on a semblance of the structure that it eventually will find itself placed within.²²¹


²¹⁷ Judy Bailey, *Happy Day* for Big Band, in *Pushing the Boundary*.


²²⁰ Judy Bailey, interview by author, transcript, Sydney, April 3, 2013, 1.

²²¹ Ibid., 2.
N.B.: How do you regard the nature of your compositions as far as tonality and modality is concerned?

J.B.: I don’t actually think in those terms. . . . Harmony is harmony and what I’m hearing because of the way the top voice or if you like, the melodic intent, is shaping itself. That has pride of place in my hearing. . . . It really is just a process of certain phrases that are shaped with the melodic voice pre-supposed or that suggest the harmonic content that is to accompany the melodic voice.222

N.B.: Which composers of classical or contemporary art music have influenced you?

J.B.: . . . there have been so many influences for all of us from so many diverse sources that I would be reluctant to name specific people, because I don’t sit down and listen intently to certain composers, or writers, with the express purpose of absorbing in order to be able to re-use. That’s not the way I listen. I think I absorb what you would call influences, because of course anything that we absorb, whether it would be visually or aurally or just through the degrees of sensation or emotion that we experience, all of those influences cannot help but shape in some amorphous way, the way we think and feel about life in general. So, I’m reluctant to single out any one particular source, because there are just so many and there are so many fantastic things to be absorbed in a way that can absolutely enrich our whole musical spectrum and our emotional spectrum as well. I find it difficult to explain.223

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222 Judy Bailey, interview by author, 2.
223 Ibid., 2-3.
N.B.: Which composers who have incorporated elements from both classical music and jazz into their compositions have influenced you?

J.B.: . . . I can’t name anyone, because in fact if I’ve come across material which specifically described the contents as being a fusion of this that or the other, then I’ve stayed right away from it, because I haven’t wanted to be influenced directly in that way. I’m not about trying to replicate or re-introduce or copy or borrow from specifically and directly in that way that I believe could occur if I were to expose myself to the sort of material that you are suggesting. So, I deliberately stay away from that, because I don’t want to be directly influenced. I want to be allowed to find my own way through the morass of material that is all around us in everything, not just in music. There are so many diverse elements that can influence each and every one of us in different ways and I’m very open to that and very accepting of that and welcoming of it. Certainly, many years ago when I was becoming so interested in jazz piano, of course there were certain people that I listened to in the way that all students hone in on specific players . . . you are attracted to what they are producing, because it strikes a chord within you and of course I went through that stage, but I feel I’ve come past that stage now. I’ve grown past that stage and that’s why I remarked earlier that I feel I need to be allowed to forge my own way and to find my own voice, whatever that might be.224

N.B.: Do you regard the classical influence, stronger in:

Four Reasons

Out of the Wilderness

224 Judy Bailey, interview by author, 3.
So Many Rivers

The Calling for Jazz Septet

Two Minds, One Music

Unity

You Can Take It Anywhere, than in.

Another Journey

Australiana Suite

Children’s Suite

Conversations

Reflections II

The Spritely Ones?225

J.B.: I find it really difficult to make a distinction between the percentages of classical influence within one body of work as opposed to another. It seems to me that the classical influence as far as my own output is concerned, is always there in one shape or form or another. I can only think it’s because, for a start, my love for classical music is as deep as my love for jazz, and added to that of course, as you know, I had early classical piano training. . . . I think, one could always take the individual pieces and say, ‘There is a little less classical influence in that piece as opposed to this other piece,’ but by and large, I’d say the classical thing is never far from the surface with me.226

N.B.: How do you go about writing jazz for classical players?

226 Judy Bailey, interview by author, 5.
J.B.: In the case of quavers, the strings would hear the saxophones and the saxophones (jazz players) know to backbeat those straight quavers which then give an illusion of a slight bounce or swing . . . those bunches of semiquavers for the strings in the third movement of Another Journey, would you believe, those sections where they’re playing for the lick of their lives are meant to emulate a bebop saxophone solo. . . . It’s a real challenge for them. Bless their hearts, they worked at it and they pulled it off.227 . . . A lot depends on the individual players interestingly enough, because generally speaking, if you’ve got a jazz ensemble alongside a classical orchestra, and there are certain areas regarding for instance articulation and phrasing, you’ll find that if the classical players are having a bit of a problem maybe with a phrase or two, the jazz people are more than willing to help. They will be able to, in a sense, gently demonstrate or lead the classical players into developing the right feel for the phrasing and the articulation. That’s generally what can happen. Having said that, if you are working just purely with a classical group, then you yourself have to be able to sometimes verbally articulate a phrase in such a way that they get the intended feel of it right, rather than having it sound jerky and disjointed and rigid.228

N.B.: Do you think improvisation is essential or not when composing a crossover work, what is the function of it, and how do you decide where in the structure this will take place?

J.B.: Improvisation is nothing more, nor less, than ‘instant composition’. Now, whether the writer or the composer wishes to allow players to ‘have their head’ as it were, and to make up their own music during the course of a piece, having been given a phrase or set

227 Judy Bailey, interview by author, 6.
228 Ibid., 7.
of pitches with which to improvise, or whether they prefer to actually write the notes out for each player, is entirely a personal choice for each composer. I wouldn’t make any rules about it at all. We take it for granted that jazz players would be improvising, that’s what they do, part of the time. For classical players to be improvising is not what they do, generally speaking. Having said that though, I personally rejoice when a classical player is given the freedom to improvise on the proviso that they themselves feel comfortable doing so, I rejoice in that. I might say, the classical players who do feel comfortable about improvising, rejoice in being able to do so . . . \(^\text{229}\)

N.B.: What is your advice to young or emerging composers who are interested in incorporating elements from classical music and jazz into their compositions?

J.B.: Just go ahead and do it. Have the courage of your convictions and just go ahead and do it. \(^\text{230}\)

N.B.: How has the musical society in Australia reacted to your music which reflects a fusion of classical music and jazz?

J.B.: People say all sorts of encouraging and very kind, appreciative things, which is lovely, but I just wish for all of us who are pushing on with producing our music, I wish there were more people out there who would have the opportunity to hear it and get to know it and appreciate it . . . I just wish we were given more high profile opportunities to bring the music to a wider audience. \(^\text{231}\)

\(^{229}\) Judy Bailey, interview by author, 8.
\(^{230}\) Ibid., 9.
\(^{231}\) Ibid.
N.B.: What has it been like to be a woman in jazz? Do you think your experience would be the same now?

J.B.: No, there are more opportunities for people generally, regardless of gender. There are far more opportunities and far wider encouragement in the shape of substantial financial help and prizes and so on and so forth, in competitions for this, that and the other right across the whole spectrum of music making. Not just in jazz and classical, but in every genre plus in all the arts really, in literature, art, and so on. There are growing opportunities for people, which I think is fantastic.232

3.5.4 Compositional techniques

Bailey explains the importance of the melodic line in her compositional process,

“That particular melodic line, be it just a little motif or just a little kernel of an idea, gradually takes shape and then generally, is going to determine the harmonic and rhythmic framework within which it’s placed.”233

She carefully notates certain note values, articulation, accents and verbal instructions for players, but welcomes individual interpretation. Referring to her directions in the many solo sections in Unity234 she says,

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232 Judy Bailey, interview by author, 9.
233 Ibid., 1.
234 Judy Bailey, Unity for Orchestra and Soloists (Sydney: Australian Music Centre, 2002).
“... a little nuance here, and a stylistic thing there. Having said that, there were directions on all the parts to give them freedom to pull the phrase around in any way that felt right for them. So it wasn’t just a straight bunch of notes to be uttered. Turning it into language, it was a sentence to be spoken using individual expression.”

Bailey embraces the art of improvisation,

“. . . being able to improvise is like being given wings and taking flight. . . . There’s a wonderful joy, there’s a wonderful freedom. You might have a few knocks or falls on the way, but you just pick yourself up and get right up there again and fly. There’s nothing quite like it. . . . I am totally encouraged and delighted that so many present day classical players, though there have always been classical players that have been very open minded and wonderful, are able to basically display an eclectic taste, which means that they are able to approach all types of different music with the right attitude. I’m finding more and more that younger classical players these days are really keen to be able to learn more about other types of music and how to handle it and how to do it well, and I think that’s fantastic. Conversely, there are more jazz people who I feel are taking great active interest in classical music and that’s wonderful too.”

3.5.5 Summary

I am grateful to have had the opportunity to delve deeper into Bailey’s exceptional and ever-adventurous musical mind. Having known Judy Bailey for over seventeen years

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235 Judy Bailey, interview by author, 8.
236 Ibid., 7.
and having studied with her, her responses were surprising and intriguing. As a pianist I thought she would regard harmony as an important part of her composition process, but she emphasizes the importance of melody. This is of significance to me, as much of the popular musical heritage I draw from characteristically evolve around a melody or theme, as is evident in the homophony in jazz standards and popular songs.

Bailey strongly encourages jazz students to find their own voice in their improvisation, rather than play pre-prepared scale patterns. She has made an enormous effort to involve classical students in improvisation and bring performers of different genres together. She has had a profound impact on the ensuing careers of her many students over several decades.

I have learned a great deal from studying Bailey’s scores. Her precise notation brings across her intentions, especially to classical players, effectively. She generally does not talk about gender in the jazz world, but Bailey should be applauded for what she has achieved early in her career as a woman in a male-dominated scene as a pianist, but even more so as an arranger, band leader and composer. She paved the way for a growing number of women following in her footsteps.
4 Analysis of portfolio of compositions

The compositions from the portfolio will be discussed in chronological order, so that the growth and development during the four-year research journey will become apparent:

- *Blue, Black and White*: Concerto for Jazz Quartet and Orchestra (2011)
- *Circles in Life* for Jazz Orchestra (2012)
- *In Motion* for Saxophone Orchestra (2012)
- *String Quintet* (2011/2013)
- *Sonata for Tenor Saxophone and Piano* (2013)
- *Concerto for Piano and Jazz Orchestra* (2014).

Musical examples are in concert pitch and mostly consist of reduced transcripts. Tables are included where the structure is unclear and the harmony is more complex. The compositional techniques used are discussed and my intentions are clarified in the following analyses. The influence of compositions by other composers and their effect on my compositions are referred to. Reference is being made to comments from the composers interviewed as well as other relevant texts.
4.1 *Blue, Black and White*, Concerto for Jazz Quartet and Orchestra (2011)

I. *Blue*

II. *Black*

III. *White*

*Blue, Black and White* is based on the traditional three-movement concerto form. The titles are descriptive, referring to movement I: a minor blues, movement II: a black mood, and movement III: a white wedding in Africa.

Previous study of compositions which include the combination of jazz influences and/or jazz performers and orchestra²³⁷ gave me insight into the existing repertoire, such as *Nexus* for Symphony Orchestra and Jazz Quintet²³⁸ (1971) by Australian composer, Don Banks (1923-1980), which was referred to in Chapter 3. A recent recording by the Victorian College of the Arts Orchestra and Jazz Ensemble²³⁹ is proof of its enduring appeal. Markus Plattner comments that in *Nexus*, “... all musicians are called upon to perform their usual ‘duties’. The innovation occurs in the interplay between the two bodies, jazz band and orchestra.”²⁴⁰

²³⁷ Nadia Burgess, “An Overview of Third Stream / Confluent Music and the Involvement of Australian Composers.”
²³⁸ Don Banks, *Nexus* for Symphony Orchestra and Jazz Quintet (Sydney: Australian Music Centre, 1971).
Having led the jazz quintet in the 1987 performance of Nexus with the Sydney Symphony Orchestra at the Sydney Opera House, Judy Bailey comments that, “. . . there were so many wonderful things about that performance, not the least of which, I found myself basically feeling I was enveloped by an entire orchestra and that was mega, just amazing to be inside this entire symphony orchestra, oh wow!”

Bailey’s Two Minds One Music was premiered in 2005, and performed again in 2012, at the Sydney Conservatorium of Music. She explains that, “. . . the piece attempts to trace (in miniature form) the growth of black American folk music spawned from the coupling of African tribal rhythms and European classical harmony and that’s JAZZ.”

It is similar in concept to the suite for jazz orchestra, Black, Brown and Beige (1943) by Duke Ellington (1899 – 1974), which is a musical portrayal of the history of African-Americans from the time of slavery to the swing era. Wolfram Knauer comments that, “In the arrangement for Black, Brown and Beige, Ellington went one step further: he conceived solo passages in such a way that they sound like genuinely improvised inventions.”

241 Nexus/Nocturnes – Sydney Symphony Orchestra.
242 Judy Bailey, interview by author, 3.
244 Judy Bailey, Program notes, Two Minds One Music by Judy Bailey, conducted by Imre Pallo.
With regard to Ellington’s first movement *Black*, Knauer continues,

“Through precise planning of all phases of the movement, Ellington is able to mediate external contrasts – between themes and between composition and improvisation – through the internal elements of arrangement and composition. He chooses not to rely on the individual styles of the musicians, which he knows well and thus might rather safely employ in his compositional plan, but rather invents melodies which are organised in detail as regards motive structure. . . . But Duke Ellington was a pioneer in employing ‘simulated improvisation’ – a compositional concept that up to now has been mostly neglected in the study of music.”

Bailey includes similar notated solo passages and sections for the classical performers in *Two Minds One Music*. Jazz soloists are featured in improvised solos, and at the end of the third movement, soloists and instrumental sections improvise freely guided by sets of pitches and the conductor’s sculpting. Her orchestral composition *Out of the Wilderness* from 1998 is more cohesive and condensed. It displays her skill in successfully communicating her intent to the conductor and classical performers, especially as far as notating articulated rhythmic phrases in a jazz style is concerned.

Bailey conducted the world premiere of her composition *Another Journey* for Big Band and String Orchestra at the Sydney Conservatorium of Music in 2012. Middle Eastern, European, and Afro-American influences, respectively, are incorporated into

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248 Judy Bailey, *Out of the Wilderness*.
the three movements,\textsuperscript{250} which contain elements from classical, jazz and popular music. In a similar vein, \textit{Chaconne/Salsa} for Cor Anglais and Orchestra\textsuperscript{251} by Mark Isaacs reflects a fusion of art music, jazz and popular dance music. It includes notated solo sections in the style of improvised jazz solos, as well as counterpoint.\textsuperscript{252}

Fellow Australian composer Johannes Luebbers aptly describes improvisation thus,

“As the approach to improvisation evolves, so too does the relationship of improvisation to composition. If we see jazz as a largely improvised tradition, jazz composition has traditionally served as a vehicle for the artist to improvise on. Even in big band music, though the balance between the composed and the improvised is different, an improvised section is still often about the soloist. This hierarchy has been re-thought in much contemporary large ensemble jazz, with improvisation being used as a tool for development rather than just as a means for self-expression. This approach is often found in the music of large ensemble composers like Bob Brookmeyer and his disciples. Here, rather than using the composition as a vehicle for the improviser's expression, the improviser is used as a vehicle for the composer's expression and for the advancement of the composition.”\textsuperscript{253}

\textsuperscript{251} \textit{Chaconne/Salsa} for Cor Anglais and Orchestra, by Mark Isaacs, Peter Duggan – soloist, Adelaide Symphony Orchestra conducted by Kristjan Järvi, Adelaide Town Hall, November 16, 2001.
\textsuperscript{252} Mark Isaacs, Program notes, \textit{Chaconne/Salsa}, Adelaide Symphony Orchestra conducted by Kristjan Järvi.
As in my orchestral composition *The Scatterlings*\(^{254}\) (2004), the musical language in *Blue, Black and White* is a synthesis of art music and jazz, and also South-East African music to a certain extent in *Blue*, but more so in *White*. Each member of the jazz quartet - alto saxophone, piano, double bass and drums - is featured as a soloist.

The novelty for the jazz quartet is the classical concerto structure, and performing alongside classically trained musicians. The orchestra functions in its usual capacity, but is invited into the world of jazz. The two ensembles interact with one another and are also treated as one force.

The capabilities of technique and interpretation of the two ensembles were taken into consideration, as well as the balance between the ensembles and the placement of improvised solos. Care was taken to utilize the orchestra fully and to steer away from synthetic swing. The availability of several different combinations of instruments and possible timbres is used like colours in a painter’s palette.

### 4.1.1 Movement I: *Blue*

Much inspiration as far as rhythmic possibilities in 3+3+2/8 and the modal flavour has come from *Mikrokosmos* No. 153, *Dances in Bulgarian Rhythm No.6*,\(^{255}\) by Hungarian composer Béla Bartók (1881-1945). I learned to play this piece in my late teens and

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have returned to it many times for inspiration, as in *Burlesque* for Small Jazz Ensemble\(^{256}\) (2003).

The album, *Mikrokosmos*\(^ {257}\) by the small jazz ensemble, The Bartók Project, displays Andrea Keller’s skill as arranger, as in the variation of and improvisation on *Dances in Bulgarian Rhythm No.6*.

![Figure 1: Béla Bartók, Mikrokosmos No. 153, Dances in Bulgarian Rhythm No.6, bars 1-4.\(^ {258}\)](image)

Keller comments about Bartók,

“... I started to play with other jazz musicians or improvisers who also had an interest in classical music, so I had an opportunity to arrange some of his things and sort of dabble in that, and the *Mikrokosmos* project grew out of that. After that initial reason of getting into Bartók, then I suppose it grew on me just what a fantastic composer he was. All that work he did, travelling and collecting folk music and re-interpreting it himself, and probably the Eastern-European influence, the modal influence, the bi-tonal

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\(^{257}\) *The Bartók Project: Mikrokosmos*.

influence, all of that stuff that’s actually in jazz, I started to see all of that and think, ‘Oh wow, this music is so rich, there’s so much here that I feel really connected to.’”


![Figure 2: Stuart Greenbaum, Chamber Concerto, Movement III, bars 8–11 (phrase A).](image)

According to Greenbaum, “The harmonic rendering and accompaniment of this motive makes use of contemporary jazz harmonies, parallel shifts and open modal voicings.”

His *90 Minutes Circling the Earth* for Orchestra contains “aspects of blues, jazz and minimalism” as is evident in *Blue*. The blues and jazz influence is evident in Greenbaum’s use of syncopation, jazz-influenced chords, pizzicato-glissandi as in acoustic jazz, and a 12/8 jazz feel and a 4/4 funk/rock feel in the drum kit.

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259 Andrea Keller, interview by composer, 5-6.
260 Stuart Greenbaum, *Chamber Concerto*.
261 Ibid., 80.
263 Stuart Greenbaum, *90 Minutes Circling the Earth*.
describes the form as, “not a traditional ‘Theme and Variations’ but it does cast a modern ‘minimalist’ slant on the form.”

In the introduction of *Blue* elements from traditional South-East African music are integrated into a minimalistic mosaic. Repeated notes in the wind instruments are based on an extended D minor chord. The xylophone plays a pentatonic ostinato, which is imitated by the first violins and accompanied on offbeats by a chord voiced in 4ths in the second violins, violas and celli.

![Figure 3: Blue, Black and White, Movement I, bars 10-13.](image)

Adding further rhythmic interest, the tuba and timpani play a different offbeat pattern, while the piano foreshadows the opening phrases of the main theme, derived from the xylophone pattern in bar 11.

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265 Stuart Greenbaum, “90 Minutes Circling the Earth (Hymn to Freedom),” 5.
Blue is a D minor blues. The main theme in the alto saxophone consists of sequential pentatonic and hexatonic patterns based on an altered blues chord progression. It is accompanied by rhythmic patterns from the introduction in the strings, piano, bass and drums, in order to maintain the rhythmic propulsion.

Keller’s arrangement of *Dances in Bulgarian Rhythm No.6*, sticks to the initial time signature for her first soloist and Greenbaum’s notated solo sections in the third movement of his *Chamber Concerto* adhere to alternating time signatures. In *Blue* variation is aimed for, so a modulation to E minor and change to 6/8 takes place. The rhythm section sets up a fast jazz waltz, implying two bars of 3/8 within 6/8.
The improvised alto saxophone solo is based on the blues structure set out before. In the last section of the solo the woodwinds, first French horn, first trumpet and trombone partake in call and response patterns derived from the theme.

The improvised drum solo is in the form of two-bar calls played by the orchestra, which are responded to by the drums. The harmonic rhythm here is twice as slow. The piano and bass accompany the woodwind and string calls, which are variants of the patterns shown above.

Figure 6: *Blue, Black and White*, Movement I, bars 74–77.

Figure 7: *Blue, Black and White*, Movement I, bars 87–88.
The original time signature returns in the finale in F minor and the theme in the alto saxophone is being doubled in unison or octaves by various instruments. Answering phrases are played by the xylophone and violins in order to continue the call and response idea. An improvised alto saxophone cadenza based on D-Aeolian is accompanied by patterns from the introduction: the woodwinds join the piano with thematic quotes and the brass join the second violins, violas and celli with the rhythmic offbeat pattern.

In this fairly short, but energetic first movement, motivic development occurs in the improvised saxophone and drum solos as well as in the accompaniment. The orchestration is varied throughout and unity is achieved by utilising motifs from the theme in the background accompaniment. The structure is clear and the length of sections remains constant. The trade section between the orchestra and the drums highlights the contrast between the notated and the improvised, and the interaction between the classical and jazz worlds, as does the saxophone solo in the cadenza.

To compose a piece for jazz quartet and orchestra seemed like an impossible task to me for years. However, due to my research I was able to tackle it with more confidence. In many ways I approached this movement as a jazz composer and I dealt with the orchestral sections the way I would in a mainstream big band arrangement. The delicacy of the woodwinds’ sound production and the strings’ ability to sustain sounds for long periods of time added to the thrill of the new sound world I was working with. The members of the jazz quartet embraced the opportunity to perform with the orchestra and it was a novel experience for the student orchestra due to the jazz content.
Recording by Hideki Isoda:


4.1.2 Movement II: Black

Emotions such as sadness, despair, loneliness and a sense of loss are portrayed in Black, a C minor ballad in slow 4/4 time depicting a black or dark state of mind. Melodic and atmospheric inspiration has come from the film soundtrack themes reflecting the same pathos by Alan Silvestri (1950 - ) scored for trumpet, strings and piano, and David Arnold (1962 - ) scored for piano and strings.

Figure 8: Alan Silvestri, The Bodyguard\textsuperscript{266} (1992), Theme\textsuperscript{267} bars 13–20.

\textsuperscript{266} The Bodyguard – Original Soundtrack Album, Arista Records Inc. 07822186992, CD, 1992.
Paul Grabowsky comments about his soundtrack of *Shiner* (2001), which includes *The Joys of Pugilism* scored for bass clarinet, vibes, jazz bass, drums and orchestra,

“A film score is at the service of something else. The music is not the main event it is inspired by the film. The mood and feeling created in *Shiner* is dark and violent, and has a sense of foreboding. The jazz inflection comes from the influence of the 1970s albums *Bitches Brew* and *Corner Pocket* by Miles Davis, his orchestral recordings with Gil Evans and the modal flavour of his compositions. . . . I was also influenced by classical composers Benjamin Britten and Igor Stravinsky, as well as film composer Jerry Goldsmith. I played in recordings of some of his film scores years ago.”

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271 Paul Grabowsky, transcript of telephone conversation, Melbourne, June 7, 2013.
A further model for *Black* is the second movement of Judy Bailey’s *Another Journey*, which features the piano as soloist with lush big band and string accompaniment voiced masterfully. The main theme is shared by five brass soloists. She reflects that, “... there’s still that same classical influence, particularly in *Another Journey*, in that second movement.”

![Figure 10: Judy Bailey, Another Journey, Part II, bars 5–12.](image)

In the introduction of *Black* the root note is avoided in order to maintain suspense, as three attempts at a theme are made by the bass clarinet. Successive entries on an extended E♭ major chord precede a bass fill which ends on the dominant of C minor. As in Arnold’s *Vesper*, the lyrical theme A is introduced by the piano and is accompanied by muted strings, and here also double bass and brushed snare drum.

272 Judy Bailey, interview by author, 5.
Figure 11: Blue, Black and White, Movement II, bars 17–26.

The woodwinds and alto saxophone repeat the theme, the strings continuing as before. A descending bass line creates a re-harmonisation and faster harmonic rhythm: Cm⁹/F - Cm⁹/E⁵ - A♭maj⁹/D - A♭maj⁹/C - Fm⁹/B♭ - Fm⁹/A♭ - D♭maj⁹/G - D♭maj⁹/F - Fm⁷/ B♭ - B♭. Mark Isaacs suggested this technique to me and it is one Andrea Keller is equally familiar with. She comments,

“In my jazz piano lessons when I was studying, we would often do exercises where you keep the melody of a standard, say All The Things You Are, and just have chromatically descending bass notes and try and make melody fit the bass note and (figure out) what you would put in between – that idea that every melody note has twelve possibilities of bass note.”

274 Andrea Keller, interview by author, 2.
The piano plays improvised answering phrases to theme B in the alto saxophone, the notated and improvised occurring simultaneously as in *Blue*.

![Musical notation](image)

**Figure 12: *Blue, Black and White*, Movement II, bars 37–46.**

As in usual jazz practice, improvised solos for bass and piano follow, based on the A-sections of the A-A-B structure. In the alto saxophone solo on the B-section, a walking bass line and slow swing in the drums increase the forward motion. The harmonic rhythm is sped up as the chords change per bar with II – V progressions every second bar. An improvised cadenza section for members of the jazz quartet re-introduces them to the audience. The piano has the longest cadenza, being given suggested chord voicing and then improvising on each chord: Dbmaj9#11 - Gbmaj9 - Gm9/C - C9. It precedes the repeat of theme A now in F minor in the strings along with saxophone improvisation. A Tierce de Picardie foreshadows the final movement.

*Black* is a jazz ballad which doubles as the slow movement of this concerto in which the orchestra mainly creates a vital backdrop and accompanies. During the rehearsals I mainly made changes to the piano part so it projected more, especially in the finale. As the trumpets were absent on the night of the recording, some chord voicing could not be heard properly, the most obvious being in the introduction.
Recording by Greg Ghavalas:
CD 1, Track 2, Ku-ring-gai Philharmonic Orchestra - Workshop for Emerging Composers conducted by Steven Hillinger, Roseville College, Sydney, 3 April 2012. Composers were mentored by Mark Isaacs. Jazz Quartet: Loretta Palmeiro – alto saxophone, Andrew Scott – piano, David Groves – double bass, Jamie Castrisos – drums.

4.1.3 Movement III: White

White was composed in anticipation of a white wedding celebration I was attending in South Africa. In the composition process of White I relied on memories of the traditional Xhosa music I heard during my childhood in the Eastern Cape near the Transkei border, and also drew on recordings of music of the Nguni tribes (Zulu, Xhosa and Ndbele) such as:

- *Icamagu*\(^{275}\) in which the Xhosa Traditional Choir sings spontaneously in several parts and responds to calls from a female lead singer, accompanied by hand clapping;


Indigenous South African music which combines traditional music and popular styles has also influenced my compositional language:

- **Nomaza** by Simpiwe Matole, a maskanda or Zulu migrant worker song which begins with a guitar improvisation and is accompanied by hand clapping, shaker and tambourine;

- **Little Boy** by Dollar Brand/Abdullah Ibrahim (1934 - ), an example of marabi, a township jazz blended with jazz, in which the saxophones are voiced spontaneously as in traditional vocal music;

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• **Qongqothwane / The Click Song**\(^{281}\) (traditional Xhosa wedding song) as sung by Miriam Makeba (1932-2008), an example of mbqanga, a township jazz dominated by the saxophone or the solo voice, in which rural songs are set to urban rhythms;

• **Unomathemba**\(^{282}\) by Ladysmith Black Mambazo, an example of mbube, a male choral style;

• **Special Star**\(^{283}\) dedicated to Spokes Mashiyane, by Mango Groove, an example of kwela, a pennywhistle street music based on a I–IV–I\(_c\)–V chord progression.

Judy Bailey creates a fusion of jazz with elements of African music in her compositions for big band: **Happy Day**\(^{284}\), a novel combination of an Afro-Cuban 12/8 feel and Celtic melody, and **Moving On**\(^{285}\), in which a set of ostinato patterns are combined at the whim of the conductor. My composition **African Suite** for Jazz Orchestra\(^{286}\) (2010) reflects a similar fusion and includes several improvisational sections.

However, in **White** I was aiming for a raw, authentic and colourful African sound as created by Stefans Grové, who uses western orchestral instruments to portray the sound of traditional African instruments in **Invocation from the Hills and Dances in the Plains**

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\(^{284}\) Judy Bailey, **Happy Day**, in Judy Bailey’s Jazz Connection: Pushing the Boundary.

\(^{285}\) Judy Bailey, **Moving On**, in Judy Bailey’s Jazz Connection: The Big Bands Are Back.

\(^{286}\) Nadia Burgess, **African Suite** (Sydney: Australian Music Centre, 2010).
for Orchestra. Elements of African music such as call and response passages, marimba ostinato patterns, polyrhythms and rapidly changing meter are on display in this exemplary art music setting. The opening pentatonic French horn call (imitating the sound of a kudu horn when blown into as in traditional African music) evokes images of open plains and endless horizons.

![Musical notation]

**Figure 14: Stefans Grové, *Invocation from the Hills and Dances on the Plains*, bars 1–8.**

Similarly, the sounds of African instruments such as ankle rattles, bells, drums, maracas, mbira (thumb piano), the musical bow, reed flute, xylophone, and the saxophone and penny whistle as played in township jazz, are re-created in *White*. The influence of traditional indigenous African vocal and instrumental music from South Africa is apparent in parallel-moving thirds/fourths/fifths/octaves, call and response, melodic repetition, pentatonic and hexatonic scales, descending melodies, unclear meter, ostinato patterns, and multi-ostinato.

Kofi Agawu’s description of African music rings true in *White*,

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“What is the secret of African music? Some say that it is communal and inviting, drawing in a range of consumers young and old, skilled and unskilled. It allows for the spontaneous and authentic expression of emotion. It is integrated with social life rather than set apart, natural rather than artificial, and deeply human in its material significance.”

*White* is a festive and joyous party piece fitting for an African wedding celebration. The influence of compositional techniques from classical music such as motivic development and counterpoint are discernible, but the main purpose is the creation of a propulsive movement everyone can enjoy. It is in G major, in the characteristic 12/8 meter of popular African styles. A sense of unclear meter is aimed for initially, so manifestation of the downbeat in the basses is delayed in the introduction, as the opening conga and tambourine rhythms fall off the beat. The pizzicato violins, violas and celli imitate the sound of the mbira in seven motifs which make up an ostinato pattern based on an ascending hexatonic scale: G, A, B, C, D, E.

![Figure 15: Blue, Black and White, Movement III, bars 17–19.](image)

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A penny whistle-like piccolo and flute motif begin a pentatonic ostinato.

The ostinati continue as accompaniment of theme A, which consists of a brass call that appears four times, being varied the second and fourth times. The answer in the alto saxophone and piano is in parallel fourths, while the bass and drum accompaniment is improvised. The influence of popular urban indigenous African music from South Africa is evident here, the harmony being a variant of that of the kwela style.
The shorter contrasting theme B is related to the bass ostinato. It is presented by the alto saxophone and piano, and is based on D-Mixolydian. The bassoons and all basses continue the bass ostinato while the strings play parallel moving chords imitating tribal choral singing: D - Em\(^7\) - D/F\(^\#\) - Am\(^9\).

An improvisatory trade section between the piano and the alto saxophone ensues. It is based on theme B, but twice the length, in the key centres: D - F - G - B\(^b\). As accompaniment, the bass ostinato now in the violas, celli and all basses, is answered by motifs from theme B in the violins. The improvised jazz bass solo based on theme B, is

Figure 18: Blue, Black and White, Movement III, bars 47–50.
in E♭ major and is accompanied by woodwinds only, in order to lighten the texture. The drum solo in 9/8 is accompanied by increasing layers of the bass ostinato. The density disperses in a contrasting eleven-bar contrapuntal section in A major, in meters 12/8 – 9/8 – 12/8. Motifs from theme B are treated in imitation, inversion and canon in the wind instruments.

Figure 19: *Blue, Black and White*, Movement III, bars 87-90.
The bass ostinato in the bass trombone and tuba becomes a call in the sixteen-bar conga solo section. The responses in the horns, trumpets and trombone are variations of previous ostinati. The woodwinds and strings play theme A in the finale which remains in A major (dominant major of the opening key in *Blue*, and a tone higher than opening key of *White*). It includes a festive ostinato by the vibraphone and piano, and glockenspiel.

![Glockenspiel and Vibraphone](image)

*Figure 20: Blue, Black and White, Movement III, bars 114–115.*

However, modified ostinati are inherent of Stefans Grové’s style.

![Marimba](image)

*Figure 21: Stefans Grové, Invocation from the Hills and Dances in the Plains, bars 59–67.*

Although the original score is referred to here, the orchestration of *White* was altered for the workshop recording due to the availability of instruments. The drummer played an improvised solo instead of the conga solo and the accompanying lower brass feature had to be re-arranged. The dynamics had to be altered overall to maintain a proper balance between the orchestra and the drum kit.

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I had to explain my intention with the fragmented ostinato patterns in the introduction so that it would make sense to the players. Equally, the contrapuntal section beginning at bar 87 took some rehearsing to make it work, the tambourine pattern helping to maintain the pulse. In the finale the divisi octave above was added to the first violins for extra projection. Before the final bar, the inclusion of five bars of collective improvisation for members of the jazz quartet proved to be a short but effective showcase for them at the conclusion of the concerto.

Recording by Greg Ghavalas:

4.2 Circles in Life for Jazz Orchestra (2012)

Dedicated to Pat Metheny and Lyle Mays

Circles in Life is the musical portrayal of circles created in human life, such as birth – life – death, daily rituals, travelling to and from the same places and re-visiting places. It is based on The First Circle,292 by American composers, guitarist Pat Metheny (1954 - )

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and pianist Lyle Mays (1953 - ). Metheny and Mays have diverse musical interests as described below,

“Metheny’s versatility is almost nearly without peer on any instrument. Over the years, he has performed with artists as diverse as Steve Reich to Ornette Coleman to Herbie Hancock to Jim Hall to Milton Nascimento to David Bowie. Metheny's body of work includes compositions for solo guitar, small ensembles, electric and acoustic instruments, large orchestras, and ballet pieces, with settings ranging from modern jazz to rock to classical.”

“While Mays has made his mark in the jazz idiom, he counts Bartók, Stravinsky, Berg, and Ravel among his musical inspirations.”

The opening hand clapping in *The First Circle* is similar to that of *Tehillim* (1981) by contemporary minimalist composer Steve Reich (1936- ). Stuart Greenbaum remarks that, “The organisation of rhythm into groups of two and three quavers comes from the technique of Hebrew cantillation, although it can also be found in traditional African drumming, which Reich has also studied.”

The rhythmic complexity, innovative melodic and harmonic content and lengthy lead-up to the final climax of *The First Circle*, makes it a piece of music one does not tire of.

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It was recorded in 1984 by the versatile fusion band, the Pat Metheny Group, consisting of acoustic/electric guitar, piano/synthesizer, double bass, drums, voice and percussion.

Having transcribed and analysed *The First Circle*, Greenbaum concludes that it, “is a work of appreciable sophistication in the application of rhythm as a primary structural determinant.” Greenbaum’s *Electric Confession* for Electric Guitar and CD (2000) is based on *The First Circle*. He comments that, “The use of a consistent pulse, redefined by varied groupings of either 2 or 3 quavers, together with a middle-section improvisation that leads back to a recapitulation, defines the structure of the work in similar fashion.”

Metheny and Mays succeed in manifesting a circular concept by the development of their opening rhythmic motif throughout the work and also by the overall structure. *The First Circle* corresponds with my African, minimalist and jazz influences and I aspire to achieve a similar effect in *Circles in Life* by means of several compositional techniques from art music. Economy of material and motivic development is aimed for, while the natural and musical sounds of Africa add to the element of surprise. Bob Curnow’s fine arrangements of the music of Metheny and Mays for his L.A. Big Band, recorded in 1994, initially sparked the idea of writing this type of piece for jazz orchestra.

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The introduction of *Circles in Life* portrays life in the sense that it starts with one voice (birth) and others being added (in life’s journey one encounters family members, friends and influences along the way). The patterns from bar 7 of *The First Circle* are quoted in the cymbal and alto saxophones in the opening bars of *Circles in Life*.

![Figure 22: Pat Metheny/Lyle Mays, *The First Circle*, bars 7-8.](image)

![Figure 23: *Circles in Life*, introduction, bar 15.](image)

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As shown above, three other single pitch saxophone ostinati are added one by one to emulate simultaneous bird calls I heard in Africa. The guitar imitates the cymbal rhythm on F tonic, the saxophones drop out gradually and trombones 1 and 2 enter with the opening motif of theme A. The guitar ostinato continues as theme A is shared by the alto saxophone, and tenor saxophone and trumpet in octaves. They are supported by a leaping bass ostinato (similar to that of *The First Circle*) in the same rhythm as the guitar ostinato.

![Musical notation](image)

**Figure 24: Circles in Life, theme A, bars 43-46.**

The harmony of theme B features a pedal point similar to the second theme in *The First Circle*, a trombone ostinato adding another rhythmic layer.
Figure 25: *Circles in Life*, theme B, bars 52-55.

Figure 26: Pat Metheny/Lyle Mays, *The First Circle*, bars 107-111.

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The repeat of theme A in the saxophones is accompanied by a trumpet counter-melody and a descending bass line which adds harmonic variation as in Movement II, Black from Blue, Black and White.

![Figure 27: Circles in Life, repeat of theme A, bars 61-64.](image)

The metric modulation to 12/8 is predicted by the piano cross-rhythm in the repeat of theme B. An offbeat bass line in the baritone saxophone, bass trombone and double bass builds tension.
The triple-pulse ‘Afro-Cuban 12/8’ drum groove brings about a more swung rhythmic approach. Within a slower harmonic rhythm, each chord from theme A is changed from major to minor adding to the circular concept, though the tritone-semitone intervals remain in the bass line. The freedom of the improvised solos here provides a sense of liberation, but the solos also build to a climax. A new accompanying bass ostinato is created here, while the guitar ostinato recurs in the guitar and piano. The repetition portrays the monotony of daily rituals. The second solo has a faster harmonic rhythm, accompanying oscillating figures in the saxophones adding to the overall concept.

The guitar solo is based on theme B. The offbeat bass pedal point chromatically descends as the entire ensemble embodies an ascending trend, gradually building
towards the climax of the piece, as in *The First Circle*. A new ostinato pattern with a descending curve, similar to the descending melodic patterns in *White*, is introduced in the baritone saxophone and piano. The original guitar ostinato continues in the trumpets, while oscillating patterns in the saxophones and layered chords in the trombones prevail.

![Figure 29: Circles in Life, guitar solo accompaniment, bar 129.](image)

The intensity increases as the entire ensemble builds to a climax. The original two ostinati continue in the saxophones, guitar and piano, eventually remaining in the piano only. A varied repeat of the introduction follows and the repeat of theme A and theme B remains in 12/8, so the thematic material takes on a swung character. The coda includes a drum solo, while the accompanying layered chords built on stacked fourths portray ever-ascending stairs.
Recurring ostinati, undulating and oscillating effects, ascending and descending bass lines, ever-ascending affects, major becoming minor, and the arch form, all imply circular concepts. I set out to create rhythmic complexity, unity and emotional intensity as in *The First Circle*, whilst aiming to vary the harmony and style of orchestration as much as possible.

The minimalistic character and rhythmic intrigue of *Circles in Life* presented an obstacle during the first readings with jazz orchestra, as the music partly belongs to a genre the musicians are not used to. Some members of the orchestra were quite negative towards the content. The initial rhythmic grouping of the first third of the piece was in 5+7/8, which sparked a debate as to how it could be notated clearer. A jazz orchestra willing to work through the difficulties was finally found, and a consensus was reached with the conductor and musicians. They related better to the grouping in 6/4. Dashed lines to indicate the centres of bars made the instrumental parts easier to follow. The ‘Afro-Cuban 12/8’ is a common jazz rhythmic feel, so the soloists and the rest of the orchestra felt at ease within that.

**Recording by Greg Ghavalas:**

CD 1, Track 4, Premiere performance by Divergence Jazz Orchestra conducted by Jenna Cave, Sound Lounge, Seymour Centre, Sydney, 25 July 2013.
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4.3 *In Motion* for Saxophone Orchestra (2012)

*Dedicated to Michael Duke*

*In Motion* reflects forward propulsion as in bustling traffic, busy lifestyles and travelling from place to place. It is through-composed, flows organically and was created outside the jazz idiom and customary jazz practices, yet contains elements of jazz, as well as minimalism, pop and African music. The coda includes free improvisation for the classical ensemble guided by modal indications.

The initial idea for the composition was sparked by *Opening* from the extended composition for the Pat Metheny Group, *The Way Up*303 (2005), by Pat Metheny and Lyle Mays. The mechanical pulse of city life and travel is imitated by repeated rhythmic patterns, arpeggios and single note pitches, related motifs, and angular syncopated chords with altered bass notes.304 Stuart Greenbaum applauds this venture by Metheny and Mays and says, “... what I love about *The Way Up* is the idea that they tackled a large form: the idea of an hour in four parts.”305 According to Elana Gillespie,

“*The Way Up* begins with an overture of the impending journey that the listener will recognize as belonging to everyone. Three parts building from a single line to many evolve to four recurring themes, each musician with a contrasting voice. There are crowds shouting their way, the hum and click of relentless engines, the eerie whine of

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305 Stuart Greenbaum, interview by author, 6.
twisting metal. Moments of solitary reflection appear, only to spiral to a thousand counterpoints; nothing of human making is left unexamined. A conversation is then shaped from the fray between a delicate feminine voice in acoustic guitar and a warm, electric reply, revealing intimacy amidst the turmoil of postmodern life.”

Further influence came from the shifting structures of sound in the form of repeated chords from a slow moving cyclic progression in the first movement of the orchestral work *Three Movements* by Steve Reich. The repetition of simple patterns according to methodical processes and systems as in *Tabula Rasa*, Double Concerto for Two Violins, String Orchestra and Prepared Piano (1977) by Arvo Pärt (1935 - ), is evident in *In Motion*.

I aimed for incessant motion as in *Gameboy Music*, the third movement from *Video Game Dreaming* for Saxophone Quartet (1996/2010) by Matthew Hindson, and a steady groove as in Greenbaum’s *Noyz in th’ ‘Hood II*. Greenbaum uses several extended techniques for saxophone in this piece which he describes as, “ . . . in a blues-rock style with a rap shuffle thrown in for good measure. It is a celebration of all the

307 Steve Reich – Tehillim/Three Movements.
308 *Tabula Rasa/Fratres/Symphony No. 3* / Pärt, Deutsche Grammophon 4576472, CD, 1999.
310 WSCXVI CONTINUUM SAXOPHONE QUARTET Video Game Dreaming iii Game Boy Music by Matthew Hindson, https://www.youtube.com/watch?v=Q3GiPv0YQcQ&list=FLhL3Ns11yT6meDGZZaJo0jA&index=115 (accessed August 30, 2012).
Deep Purple, Led Zeppelin, Status Quo, The Who and Jimi Hendrix to which I spent the larger part of my youth head banging."

_In Motion_ begins in 4/4 with a prominent bass motif which falls on the third beat of the bar in order to create a sense of unclear meter. In the introduction a descending three-note ostinato pattern grouped in 3+3+2 quavers appears in Tenor 1, Alto 3 and Alto 2, followed by interlocking inversions in Tenor 2 and Tenor 3. Theme A in the sopranino and soprano saxophones, and Alto 1 and 2 is accompanied by quaver patterns grouped 2+3+3 in Alto 3/Tenor 1, and Tenor 2 and 3.

Figure 30: _In Motion_, theme A, bars 12-13.

Before the repeat of theme A in five-part parallel moving harmony, Baritone 1 is given an eight-bar solo accompanied by slap tonguing based on motifs from theme A and its accompanying ostinati. Theme B is presented in 6/4 time in the alto saxophones, a contrasting sense of calm and open spaces being brought about by the legato broken chord accompaniment and sustained bass notes.

![Figure 31: In Motion, theme B, bars 42-43.](image)

A bridging section sets up a section in 5/4 which features elements from indigenous South-East African music such as call and response, descending melodies and a strong bass line. A call in the lower saxophones begins with an ascending fourth and appears seven times while two-bar responses in the higher saxophones begin with a descending fifth. Tenor 1 plays its pattern from bar 3 transposed and in retrograde, and mostly maintains its role throughout the section along with the descending bass line in Baritone 2 and Bass Saxophone.
The responses end differently each of the seven times. The calls, responses and accompanying two-note patterns are played in different combinations of instruments throughout the section in order to create orchestral variation. At Letter G, layered entries of repeated quavers, accented in groups of 3+3+2+2 and underpinned by five crotchets per bar in the baritone and bass saxophones, build tension before settling on a sustained chord.
Theme A is harmonised in tutti (six-note chords doubled) in the original key, moving in parallel block chords, manifesting itself in a powerful jazz feel and ending with trills in the upper six parts. Tenor 1 and 2 begin a new three-note ostinato and along with sustained bass notes, they accompany a re-harmonised variation of theme B.

A stretto section follows in which theme A is re-harmonised in the soprano saxophones, while Alto 1 and Alto 2 quote theme B. The original bass motif re-appears before free improvisation on a mode gives the performers the experience of spontaneous interaction. This renders a light and airy feeling of fizzling out into the final chord in only the top nine parts.

I had to find ways in which to create a groove and forward propulsion in *In Motion* without the assistance of drums. I gave the rhythmic pulses to individual saxophones or sections, unlike in Greenbaum’s *The Last Signal* where he gets wind players to take up various percussion instruments. The slap-tonguing section acts like a percussion feature. The ‘doo-dup’ bass motif is derived from characteristic jazz rhythm, as is the syncopated theme A. A sense of flow is created by continuous quaver movement which also acts as connective material. The baritone saxophones, especially Baritone 2, and Bass Saxophone mostly play the role of bass guitar or double bass, but also maintain rhythms normally played by the drums in a pop setting, especially in Letter J.

The improvisation at the end was initially approached with scepticism by the players, as it is not something they usually do. However, after they realised that they are capable of
it, I was able to include it. This in itself was a learning experience in ways in which to approach musicians when they are presented with a genre they are not familiar with.

Recording by Greg Ghavalas:

CD 1, Track 5, Premiere performance by the Sydney Conservatorium of Music Saxophone Orchestra conducted by Michael Duke, Verbruggen Hall, 31 October 2012.
Table 2: *In Motion*, analysis.

<table>
<thead>
<tr>
<th>Letter</th>
<th>Time signature</th>
<th>Description</th>
<th>Chord progression</th>
<th>Bars</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRO</td>
<td>4/4</td>
<td>Introduction</td>
<td>E-Phrygian</td>
<td>1-11</td>
</tr>
<tr>
<td>A</td>
<td>4/4</td>
<td>Theme A</td>
<td>Em – Dm – Em – Fmaj7(#11) – Em – Dm – Am/G</td>
<td>12-18</td>
</tr>
<tr>
<td>B</td>
<td></td>
<td>Baritone solo, slap tonguing</td>
<td>Modal solo, Em</td>
<td>19-27</td>
</tr>
<tr>
<td>C</td>
<td></td>
<td>Theme A</td>
<td>Em – Dm – Em – Fmaj9 – Em – Dm – Em – C/B</td>
<td>28-40</td>
</tr>
<tr>
<td>D</td>
<td>6/4</td>
<td>Theme B</td>
<td>D7/C9 – Am9/11 – Gm11 – Gmaj7(b9#11) – Fmaj9 – Dmaj9 – D/C9</td>
<td>41-56</td>
</tr>
<tr>
<td>E</td>
<td></td>
<td>Bridge</td>
<td>D7/C9 – Am9 – Gm11 – Gmaj9#11 – Fmaj9#11 – Dmaj9 – C9</td>
<td>57-65</td>
</tr>
<tr>
<td>G</td>
<td>5/4 – 4/4</td>
<td>Repeated chords</td>
<td>Em7 – Am11/G</td>
<td>92-99</td>
</tr>
<tr>
<td>H</td>
<td>4/4</td>
<td>Theme A tutti</td>
<td>Like letter C</td>
<td>100-111</td>
</tr>
<tr>
<td>J</td>
<td></td>
<td>Stretto</td>
<td>Am9 – B9(add9) – Am9 – Dm9 – Am9 – Fmaj9 – G – B9maj9#11</td>
<td>134-146</td>
</tr>
<tr>
<td>K</td>
<td></td>
<td>Improvisation</td>
<td>B9-Lydian</td>
<td>147-157</td>
</tr>
</tbody>
</table>

Passacaglia on a Fragment by Metheny and Mays

The exhaustion I suffered on an eastward inter-continental flight in 2012 prompted the initial idea of the passacaglia Red-Eye Flight. I turned to compositions I have admired for many years for inspiration, including Music for a While for Voice and Continuo\(^{314}\) by Henry Purcell (1659-1659) and Passacaglia and Fugue in C minor BWV 582 for Organ\(^{315}\) by J.S. Bach (1685-1750). From the contemporary art music repertoire, the second movement of So It Does for Six Players\(^{316}\) (flute/alto flute, clarinet/bass clarinet, piano, violin, viola and cello) by Mark Isaacs is a lyrical chamber passacaglia in which the bass theme is presented in succession by each instrument before being developed.\(^{317}\)

The instrumentation of Red-Eye Flight is a combination of a jazz quartet and a wind quintet similar to that of a nonet led by jazz trumpeter Miles Davis (1926-1991). His nonet consisted of alto and baritone saxophones, French horn, trumpet, trombone, tuba, piano, double bass and drums, and was featured on the album, Birth of the Cool,\(^{318}\) recorded in 1949/1950. It includes ingenious arrangements influenced by techniques from classical music such as polyphony, as in Moon Dreams (C. MacGregor & J.

\(^{315}\) J.S. Bach, Passacaglia and Fugue in C minor BWV 582, https://www.youtube.com/watch?v=F51uHpH3yQk&index=83&list=FLhL3Ns11yT6meDGZaJo0jA (accessed October 15, 2012).
\(^{316}\) Mark Isaacs, So It Does for Six Players.
Mercer) arranged by Gil Evans (1912-1988).\textsuperscript{319} Composer Gunther Schuller (1925 - ) who played French horn on some tracks, comments that, “Even in his most elaborate scores Evans succeeded in preserving the essential spontaneity and improvisatory nature of jazz, achieving a rare symbiosis between composed and improvised elements.”\textsuperscript{320} This is what I hope to achieve in my compositions.

In Andrea Keller’s \textit{A Castle for All (The Tivoli Suite)}\textsuperscript{321} there is a similar mix of classical and jazz performers as in the second movement, \textit{Oh Charming Harlequin} for Treble Recorder, Tenor Saxophone, Trumpet in Bb, Percussion, and Two Pianos.\textsuperscript{322} She aptly describes what she set out to do, and also what I strive towards,

“I wanted the music not to only be satisfying to listen to, but to be satisfying for the musicians to perform and be part of the ensemble. So, I wanted to able to write stuff the improvisers would feel like they were given their own space to play with their voice, but also that the musicians who were not going to be improvising, would also be feeling that they were given a chance to show their voice as well.”\textsuperscript{323}

As mentioned before in Mark Isaacs’s \textit{Songs at First Light} there is also “a confluence in the actual ensembles”\textsuperscript{324} where the jazz trio plays alongside the chamber sextet, and in

\textsuperscript{319} Grove Music Online, “Evans, Gil,” 
\textsuperscript{320} Ibid., 1.
\textsuperscript{321} Hush Collection Vol. 8: A Castle for All.
\textsuperscript{322} Andrea Keller, \textit{Oh Charming Harlequin} (Sydney: Australian Music Centre, 2008).
\textsuperscript{323} Andrea Keller, interview by author, 4.
\textsuperscript{324} Mark Isaacs, interview by the author, 11.
**Chaconne** from *Chaconne/Salsa*, the cor anglais and the orchestra carry the melody line, while an eight bar vamp is ever present, as is found in popular music. He explains,

“. . . by the twentieth century it was the ‘variations on a ground bass’ idea that stuck. This idea can just as easily be described using the twentieth-century term ‘vamp’. . . . To begin my *Salsa*, I take the ground bass line from the *Chaconne* and invert it . . .”

All these influences contributed to the compositional process of *Red-Eye Flight*. I endeavoured to develop my basso ostinato in as many ways I could conjure up as is explained in due course. The music depicts the dreaded flight which took off at sunset and flew eastwards to the sunrise: the take off, the in-flight entertainment, the onset of fatigue, the descent and landing. It begins with an ascending bass ostinato, similar to that of the final movement, *Part Three*, of *The Way Up* by Pat Metheny and Lyle Mays.

![Figure 33: Pat Metheny/Lyle Mays, The Way Up, Part Three, bars 1796-1800.](image)

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325 Mark Isaacs, Program notes, *Chaconne/Salsa*.
Figure 34: Red-Eye Flight, bars 1-5.

The solo trombone introduces the bass ostinato and is then joined by the French horn and tuba. It is repeated five times, the second note in each bar being harmonised differently:

- **Variation 1**: the harmony is played by the saxophones, French horn and trumpet: Ami7/G – Bbmaj7/C – Fmaj7(2½) – F#sus4/D - Bbm(add9)/Db;

- **Variation 2**: the baritone saxophone, arco double bass and piano join the bass ostinato with the tuba, while the alto saxophone, French horn, trumpet and trombone play the harmony: Am7/G – F7(sus4)/C - A♭add9)/F – Fmaj7/D – Gbmaj7/D♭;

- **Variation 3**: the cymbal joins the ensemble in a continuous offbeat pattern: E♭/G – D♭/C – G♭/F – E♭/D – C/D♭;

- **Variation 4**: the baritone saxophone and tuba play the bass ostinato off the beat: Emi7/G – Fmi7/C – Cmi7/F – Bbmaj7/D – E♭/D♭; and

- **Variation 5**: the piano enters with the bass ostinato in an opposite pattern to the cymbal and offbeat trills are introduced in the wind instruments: E♭ma7/G – A♭ma7/C – B♭ma7/F – Bm7/D – G♭ma7/D♭.
The jazz waltz is the first rhythmic feel to be explored. The harmony of theme A is determined by the bass ostinato.

The harmony of theme B is not related to the bass ostinato, so the rhythm section improvises their accompaniment here.

A variation of theme A in the duo combination of baritone saxophone and French horn precedes the piano solo based on theme B. It is notated here for the jazz pianist like Ellington’s “simulated improvisation” in *Black, Brown and Beige* for the sake of
motivic development. Variations of the bass ostinato, a high C pedal and varied harmony accompany the drum solo - the rigid notation contrasting with the free improvisation of the drums.

Figure 37: *Red-Eye Flight*, drum solo accompaniment, bars 157-166.
In the 6/8 section, I use different combinations of instruments. The tuba joins in, descending to a low G, as the piano begins a contrapuntal section in 7/8 time in the high register. The broken chords in the right hand introduce a re-harmonisation of the bass ostinato which is played by the left hand in the extreme bass register. This contrasts with the pitch range utilised up to now. Other instruments join in gradually and stretto occurs as the bass ostinato is heard starting on B♭ in the piano, on G in the trombone/alto saxophone and on F and octave apart in the baritone saxophone and the tuba. Further parts are added as theme B is played by the French horn, trumpet and trombone.
Accompanying the trumpet solo based on theme B, the bass imitates the tuba rhythm from before, and the cymbal enters with a continuous offbeat pattern. The improvisation here is a welcome release from the preceding notated lines and I think it is the ultimate new slant in the piece at this point. Tension builds as layers of ostinati are added during the seven variations of accompaniment, after which a climax is reached.
In the finale, the bass ostinato returns triumphantly as the piano continues the broken chords and the drums improvise a 7/8 time feel.
An arrangement of *Red-Eye Flight* for wind symphony was performed at a workshop in September 2013. The ending at Letter K was originally written in 7/4, but proved to be a rhythmic stumbling block. A change to 7/8 kept the momentum going. This workshop experience was good preparation for the rehearsals with the nonet, which eventuated fourteen months after the completion of the piece. The wind symphony arrangement includes orchestral percussion, but the jazz rhythm section in the nonet arrangement proved to be much better at driving the piece forward. The drummer is given a number of different drum feels to explore and an improvised solo, as well as an opportunity to go wild at Letter K. The improvisation in *Red-Eye Flight* illustrates what Isaacs and Bailey describe as the fluctuations and nuances jazz improvisers add to a composition. It is also about the bringing together of practices from the Baroque and jazz improvisation as Jacques Loussier did with his improvisation on the music of J.S. Bach.
as well as also introducing elements from pop styles in his trio’s anniversary album.\textsuperscript{327} I handpicked the classical and jazz players for the nonet, their individual styles and tone quality as important as their personalities.

**Recording by Greg Ghavalas:**

CD 1, Track 6, Premiere performance, Recital of Chamber Works, Music Workshop, Sydney Conservatorium of Music, 26 February 2014, Nonet conducted by Jenna Cave:


### Table 3: Red-Eye Flight, analysis.

<table>
<thead>
<tr>
<th>Letter</th>
<th>Time signature, feel</th>
<th>Description</th>
<th>Chord progression</th>
<th>Bars</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>7/4, Pesante</td>
<td>Variation on ground bass</td>
<td>F-Dorian, five variations, ending on C/B♭</td>
<td>1-38</td>
</tr>
<tr>
<td>B</td>
<td>3/4, 4/4, 3/4 - Jazz Waltz</td>
<td>Theme A</td>
<td>F pedal, E/F - Dm7/G - Cm7/B♭ - Dm7/C - F/E♭ - B♭/F - Cmi/A♭ - Dm7 - E♭maj7/G - B♭m7/D♭</td>
<td>39-75</td>
</tr>
<tr>
<td>C</td>
<td></td>
<td>Theme B</td>
<td>Fm7 - Cm♭ - A♭maj7(♭5) - D♭maj♭ - Cm♭ - Gm7 - Fm♭ A♭maj7 - D♭maj♭ - G♭maj7 - C♭maj♭</td>
<td>76-100</td>
</tr>
<tr>
<td>D</td>
<td></td>
<td>Interlude, and variation of theme A</td>
<td>G pedal, F/G – Em7/A – Dm7/C – Em7/D – G/F – C/G – Dm7/B♭ – Em♭ – F/A – Cm7/E♭</td>
<td>101-132</td>
</tr>
<tr>
<td>E</td>
<td>Change to 4/4</td>
<td>Piano solo based on theme B</td>
<td>Gm7 – Dm♭ – B♭maj♭(♭5) – E♭maj♭ – Dm7 – Am7 – Gm♭ – B♭maj♭ – E♭maj♭ – A♭maj♭ – D♭maj♭</td>
<td>133-156</td>
</tr>
<tr>
<td>F</td>
<td>4/4</td>
<td>Drum solo</td>
<td>F-Dorian</td>
<td>157-176</td>
</tr>
<tr>
<td>G</td>
<td></td>
<td></td>
<td>Dm7/F - Gm11 – B♭m7 – Cm11 – E♭m7 – Fm♭ – A♭m7 – D♭(♭5) – G♭(♭5) – D♭(♭5)</td>
<td>177-200</td>
</tr>
<tr>
<td>H</td>
<td>6/8</td>
<td>Theme A, Theme B</td>
<td>Like letter B &amp; C</td>
<td>201-230</td>
</tr>
<tr>
<td>I</td>
<td>7/8</td>
<td>Contrapuntal section, stretto of bass ostinato beginning on B♭, G and F</td>
<td>Gm – Am – Cm – Dm – Fm – Gm – B♭m - Em – Am – Ebm7</td>
<td>231-260</td>
</tr>
<tr>
<td>J</td>
<td></td>
<td>Trumpet Solo</td>
<td>Gm♭/F – Cm7/B♭ – Fm♭/E♭ – B♭m7/A♭ – G♭(♭5)</td>
<td>261-300</td>
</tr>
<tr>
<td>K</td>
<td></td>
<td>Finale, bass ostinato beginning on F</td>
<td>Variation 2, then variation 1 as described in text.</td>
<td>301-315</td>
</tr>
</tbody>
</table>
4.5 String Quintet (2013)

Dedicated to Matthew Hindson

I. Anticipation (2011)

II. Contemplation (2013)

III. Inspiration (2013)

Inspired by the recording Pieces of Africa\textsuperscript{328} of the Kronos Quartet (1992), I composed Suite for String Quartet\textsuperscript{329} in 2004. I have also re-visited the album Focus\textsuperscript{330} many times, being mesmerized by the way compositions and arrangements for string ensemble, piano, bass and drums by Eddie Sauter (1914-1981) come alive with the jazz improvisation of tenor saxophonist Stan Getz (1927-1991). I admire several string quartets from the classical repertoire, in particular String Quartet in F\textsuperscript{331} by Maurice Ravel (1875-1937), because of the richness of harmonic language and rhythmic vitality.

Due to an opportunity to write for the Sydney Symphony Fellows in 2011, Anticipation was composed. It was revised two years later and the second and third movements were added. The movements are different in style and background, but they are linked by the expression of emotions according to their titles.


\textsuperscript{329} Nadia Burgess, Suite for String Quartet (Sydney: Australian Music Centre, 2004).


\textsuperscript{331} Debussy/Ravel String Quartets – Orlando Quartet, Philips Digital Classics 411 050-2, CD, 1983.
4.5.1 *Anticipation* (2011)

Early in the composition process of *Anticipation*, a blend of art music with pop music came to mind, a model being the tempo and character of the vaudeville-like *Killer Queen*\(^{332}\) (1974) by Freddie Mercury (1946-1991), as recorded by the British rock group Queen. What Stuart Greenbaum writes about the crossover aspects in his compositions *The Last Signal* and *First Light*, equally applies to *Anticipation*,

> “. . . harmonic and rhythmic elements are clearly influenced by jazz and pop language. The sound of electric guitars and vocals are absent, though in *The Last Signal* there is significant use of percussion without actually using a drum kit. There are some structural influences, but no wholesale adoption of either pop or jazz forms. Therefore, the crossover aspects are taking place at the level of musical language and gesture, but not necessarily in recreating the sound-world normally associated with jazz or pop.”\(^{333}\)

He adds that, “. . . both can be viewed as tapping into a rich seam of musical heritage that draws jazz and pop elements into a contemporary classical context.”\(^{334}\) Similarly, *Raindrop* and *Bright Eyes* from *Ten Healing Songs* for Jazz Trio, String Quartet and Oboe\(^{335}\) by Paul Grabowsky, are examples of a fusion of contemporary art music, pop and jazz. The blending of elements of pop music such as characteristic rhythms and

\(^{332}\) *Queen’s Greatest Hits*, EMI Records Ltd. 0777 7 89504 2 4, CD, 1994, and, [https://www.youtube.com/watch?v=2ZBtPf7FOoM](https://www.youtube.com/watch?v=2ZBtPf7FOoM) (accessed August 16, 2014).

\(^{333}\) Stuart Greenbaum, “From First Light to Last Signal,” 1.

\(^{334}\) Ibid., 10.

\(^{335}\) *Hush Collection Vol. 7: Ten Healing Songs*. 

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triadic harmony with art music for the whole ensemble, and jazz improvisation for the trio, is most apparent in *Raindrop*. Grabowsky describes the score as being,

“. . . fully notated, some of the string parts are ‘ad lib’ and the rhythm section is fluid. Different groupings within time signatures such as 4/4 displace the meter, and some solo sections are written out for the classical musicians, as you cannot expect them to improvise. You always have to write to the players’ strength. Jazz suggests a certain language which is not necessarily useful for classical players, yet crossover music is a dialogue between different genres of music. Sometimes it is the combination of musicians from different genres which helps to create the fusion between art music and jazz.”

In *Anticipation* feelings of excitement and expectancy are portrayed. Elements from pop music are forged into a classical idiom, the result being performed on acoustic instruments emulating the roles of vocalists, synthesizers, electric guitars and drums. The harmony in pop music is generally triadic, so in order to expand the harmonic colour, I use pedal points, altered bass notes against triads, and jazz chord voicing based on stacked thirds with altered ninths and elevenths, along with syncopated rhythms, backbeats and a steady groove. Development takes place by way of instrumental solos as in small jazz ensemble and rock band practice, where every player is given a moment in the spotlight. The solos are notated in this case.

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337 Paul Grabowsky, transcript of telephone conversation.
Theme A in the first violin is accompanied by repeated chords as in *Killer Queen*, and a pedal point bass line: E – G – Bb – C♯.

![Figure 42: Anticipation, theme A, bars 15-18.](image)

The repeated note figure continues in the bass in the accompaniment of theme B in the second violin and viola.

![Figure 43: Anticipation, theme B, bars 31-34.](image)

In the next section, the second violin plays a notated solo based on the introduction, the first violin providing a secondary melody. The viola and cello maintain the pulse with repeated pizzicato notes. The texture changes again, as the viola presents a variation of
theme B. The violins accompany with a backbeat pattern and the cello and bass with a syncopated bass line, emulating a bass and drum groove in a rock style.

A five-bar transition with an ascending melody line and a descending bass line leads to the opening key as theme A is re-stated in the cello. The repeat of theme B in the first violin is followed in succession by the second violin, viola and cello in order to create a string quartet sound for a moment before the double bass joins in. The Coda features motifs from theme A and B supported by repeated notes in the double bass as earlier.
The influence of the musical language of Greenbaum and Grabowsky is evident in *Anticipation*. My intention was to create a pop-influenced piece of art music in quasi-sonata form. When *Anticipation* was rehearsed and performed by the Sydney Symphony Fellows, they were initially surprised by the popular style. However, they conveyed their appreciation of a change in style to their usual repertoire.

**Recording by Greg Ghavalas:**

CD 1, Track 7, Performance by the Sydney Camerata and David Groves, Recital of Chamber Works, Music Workshop, Sydney Conservatorium of Music, 26 February 2014.
Table 4: *Anticipation*, analysis.

<table>
<thead>
<tr>
<th>Letter</th>
<th>Time Signature</th>
<th>Description</th>
<th>Chord progression</th>
<th>Bars</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>4/4</td>
<td>Introduction</td>
<td>Emaj(^{n#11}) – Fm(^{#9}) – E(^{n#11}) – A(^{n#9}) – Dm(^{n#9}) – G(^{n#9}) – Cm(^{n#9}) – G(^n)/B – Bm(^9) – F(^9)/A – A(^{n#9}) – E(^{n#9}) – F(^#)dim(^3) – Fm(^{#}) – A(^{n#9})/B(^{#}) B(^7)</td>
<td>1-14</td>
</tr>
<tr>
<td>C</td>
<td>Theme B</td>
<td>E(^{#})m(^9) – A(^{#})m(^9) – A(^{#})maj(^7) – G(^{#})m(^9) – C(^{#})m(^9) – F(^{#})m(^9)</td>
<td>31-42</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>Violin II solo based on introduction</td>
<td>Like Letter A, starting on A(^{n#9})/B(^{#})</td>
<td>43-56</td>
<td></td>
</tr>
<tr>
<td>E</td>
<td>Viola solo based on theme B, transition</td>
<td>Like Letter C, starting on A(^{b}) and ending on D(^{b}/E)</td>
<td>57-67</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Theme A</td>
<td>Semitone lower than Letter B</td>
<td>73-88</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>Theme B</td>
<td>Semitone lower than Letter C</td>
<td>89-100</td>
<td></td>
</tr>
<tr>
<td>H</td>
<td>Coda</td>
<td>C – F/C – C – F/C – A(^{b})maj(^7) – Cmaj(^7/G) – Dm(^7) – C/E Am(^{#}) – Dm(^{#}) – F/G – Em(^{#}) Am(^{#}) – Dm(^7) Em(^{#}) – A(^{b})maj(^7) – F/G – C/B(^{#}) – Am(^{#}) C/A(^{#}) C/G – A(^{b})sus(^{4}) – G/F – Em(^{#}) Am(^{#}) – Dm(^{#}) F/C E/C – Am(^{#}) G/F – Em Am</td>
<td>101-124</td>
<td></td>
</tr>
<tr>
<td>Cadenza</td>
<td>Bm(^{b})m(^9) – Dm(^{#}) – Ddim(^{#}/F) – C/E – Am(^{#}) – Dm(^7) – Em(^7) – Fmaj(^7) – C/B(^{#}) – A(^{b})C – B(^{#}) – E(^{#})</td>
<td>125-137</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
4.5.2  *Contemplation* (2013)

In *Contemplation* a sense of quiet thought and calm is brought about by the systematic processes in the composition. It was composed after *Inspiration* and is in stark contrast to *Anticipation* and *Inspiration*, and the other compositions in this portfolio. *Contemplation* was inspired by the serenity and the sense of order and composure in the “tintinnabulli” style of Arvo Pärt, in particular *Tabula Rasa.*

According to Thomas Schäfer, Pärt,

“... is consciously holding out ideas such as simplicity, peace and beauty as antidotes to our complex experience in the world. ... Ever since 1976, when he wrote *Für Alina*, Pärt has been searching for ways of evoking spiritual peace: tonal centres, triads, the economical use of melodies, and an astonishing textural clarity are the constants in his musical language.”

New York music journalist, Corinna da Fonseca-Wollheim is of the opinion that,

“Mr. Pärt found a way out of the modernist impasse, one that eschews the alienating experiments of serialism without clinging to 19th-century models of tonality. ... The hypnotic repetition of simple patterns is similar to the minimalism developed by composers such as Steve Reich and Philip Glass. But while their repetitions evoke the

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339 Thomas Schäfer, liner notes of *Tabula Rasa/Fratres/Symphony No. 3/ Pärt.*
mechanical pulse of urban life, Mr. Pärt’s create a sense of sheltering space that invites the listener to turn inward.”

The sense of repose that is aimed for in *Contemplation* can also be found in Stuart Greenbaum’s homage to Arvo Pärt, *Moments of Falling* for String Orchestra (1988/1996) which he describes as,

“... a minimalist piece constructed around a cascading, 16-note sequential motive in the Aeolian mode. This motive is 19 quavers in length but accented within an 18 quaver metrical structure (3 bars of 6/8). This metrical displacement means that it actually takes 19 bars (or 114 quavers) for the motive to once again begin at the start of a bar line.... On a surface level, the piece is extremely simple, transparently mono-thematic and highly repetitive but due to the complexity of the mensuration canon, no bar is identical (in rhythm or resulting vertical harmony) to any other bar.”

Andrea Keller also acknowledges the influence of Pärt in her music and reflects,

“... I got a couple of the scores, had a look, and I realised how methodical it was really, and how systematic. So, *Affectations* - the *Angles* piece - is really influenced by that. It is basically just systems. Other things I’ve written since, *Boy*, the piece for Three Lanes and string quartet, that’s all systems as well.”

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343 Andrea Keller, interview by author, 2.
The structure of *Contemplation* is not complex as in *Moments of Falling*, and there are no preparations or improvisation as in the works mentioned by Keller. In the first twelve-bar section of *Contemplation* the subject is assembled by way of expansion. Pitches are added one by one to the initial two-note motif, while the length of the rests in between increases. The cello and bass play a drone of bowed fifths below. The subject is fully formed by bar 12, and is placed on the down beat in preparation for the next section.

The subject moves from the viola to the cello, a starting note added an octave lower. It is continuously repeated within the next twenty-four-bar section, being varied ten times. The slow moving line in the first violin ascends while the offbeat pizzicato bass line descends according to the following chord progression which changes every two bars:

\[
\begin{align*}
\text{A}_b\text{maj}^9 & \quad - \quad \text{A}_b\text{maj}^9/\text{G} \quad - \quad \text{G}_b\text{maj}^9 \quad - \quad \text{Fm}^{11} \quad - \quad \text{F}_b\text{maj}^9 \quad - \quad \text{E}_b\text{m}^{11} \quad - \quad \text{Dmaj}^9 \quad - \quad \text{D}_b\text{m}^7 \quad - \quad \text{Fm}^7/\text{C} \quad - \quad \text{Cm}^7(\text{sus}^4).
\end{align*}
\]

An octave apart, the second violin and the viola, begin a process of re-assembling the subject, one note at a time, adjusting the original pitches according to the harmony. The
addition of pitches continues until the subject has nearly doubled itself in bar 31. The subject is in its seven-pitch form again at bar 32 before coming to rest in bar 35 on G, the first pitch of the subject of the canon in G-Aeolian.

![Figure 47: Contemplation, bars 30-34.](image)

The rest of the subject of the canon is derived from the original subject in retrograde.

Two cells are used: A-B\textsuperscript{b}, and C-F-D. The latter is altered to: C-F-E\textsuperscript{b}-D.

![Figure 48: Contemplation, subject of canon.](image)

The canon begins with entries of the new subject a bar apart.
The contrapuntal process continues as the parts disperse into imitated phrases, some based on fragments from the original subject.

Figure 49: Contemplation, bars 36-41.

Figure 50: Contemplation, bars 42-43.
The section ends on the submediant chord, out of which layered entries of the first four notes of the original subject flow. The original subject is quoted beginning on C, then the tonic.

Figure 51: Contemplation, bars 49-53.

Like *In Motion*, *Contemplation* exists outside the jazz idiom. This is process-based music in its continual, regular, pre-planned descent, as in Pärt’s *Tabula Rasa*, especially movement I, and Greenbaum’s *Moments of Falling*. The only subtle jazz influence is the descending chord progression in Letter B upon which the minimalistic systems are built. Through the use of jazz harmonies in the progression, I am attempting to make a link between Pärt’s art music-world and jazz.

Recording by Greg Ghavalas:

CD 1, Track 8, Premiere performance by the Sydney Camerata and David Groves, Recital of Chamber Works, Music Workshop, Sydney Conservatorium of Music, 26 February 2014.
4.5.3 Inspiration (2013)

Upon hearing Carl Vine’s *String Quartet No. 3*\(^{344}\) for the first time in 2013, it was as if a door to a new musical adventure had opened. I felt compelled to explore new territories in my compositional language, but was perplexed as to how I would approach a new work for string quartet or quintet after having completed *Anticipation* two years before.

Andrea Keller ventured into a new direction with the addition of the Flinders String Quartet to her jazz quartet in the seven-movement suite *Place*,\(^{345}\) which examines notions of belonging and identity and combines electronics, improvisation, preparations with acoustic instruments. There are no electronics in the fifth movement *Wondrous Extravagance*,\(^{346}\) but the trumpet is prepared with foil over the bell. Bouts of frantic directed collective improvisation occur in the jazz quartet, while the string quartet is featured on its own, carrying thematic material as part of ensemble, accompanying and quasi-improvising at the end.\(^{347}\)

I drew inspiration from both Vine and Keller and entertained the idea of a blend of the two styles, but not including improvisation as Keller did. As I was considering a rhythmically challenging composition, I re-visited the forays of the Dave Brubeck Quartet into non-standard time signatures in jazz such as 5/4, 9/8 and 11/4, which have fascinated me for decades. The best known examples are Paul Desmond’s composition

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\(^{344}\) *Carl Vine – String Quartets – Goldner String Quartet.*


\(^{346}\) Andrea Keller, *Wondrous Extravagance*.

Take Five\textsuperscript{348} in 5/4 and Brubeck’s Blue Rondo à la Turk\textsuperscript{349} in 9/8 (2+2+2+3/8) from the album Time Out (1959).\textsuperscript{350}

At the beginning of the composition process of Inspiration, a novel rhythmic grouping in 5/4 caught my attention in The South of Everywhere\textsuperscript{351} (2008), a composition for small jazz ensemble by American jazz guitarist Jonathan Kreisberg (1972 - ).\textsuperscript{352}

\begin{figure}
\centering
\includegraphics[width=\textwidth]{fig52.png}
\caption{Jonathan Kreisberg, The South of Everywhere, riff.\textsuperscript{353}}
\end{figure}

Inspiration grew from Kreisberg’s riff and was initially written for string quartet. I subsequently decided to work towards adding two more movements to Anticipation in order to create a String Quintet. The addition of the double bass provided an independent bass part, strengthened the bass line as sometimes shared with the cello, and broadened the pitch range of the ensemble.

The riff is repeated sequentially in the introduction, which is based on a chord progression of which the bass line descends towards the dominant of C minor.

\footnotesize
\textsuperscript{353} Jonathan Kreisberg, The South of Everywhere, transcription by author.
The riff continues in the accompaniment of theme A in the first violin.

The riff evolves into the pizzicato bass line accompanying theme B in the viola.
Figure 55: *Inspiration*, theme B, bars 20-24.

As in Vine’s *String Quartet No. 3* which was discussed in Chapter 1, a subdued, introspective section provides contrast in *Inspiration*. Theme B appears inverted in the bass and is developed by way of imitation and re-harmonisation in a contrapuntal section in which the second violin and viola are also featured as soloists.

Figure 56: *Inspiration*, bars 31-33.

A re-harmonised version of theme B in the cello is accompanied by the violins and viola, creating a quartet segment as in *Anticipation*. A transition consisting of extended, sustained chords in the whole ensemble winds its way back to the original key. Layered entries of motifs from the introduction precede a repeat of theme A, which is then altered and re-harmonised.
The ending features contrary motion and parallel moving chords.

This uplifting final movement renders each performer an opportunity as soloist, as in *Anticipation*. In *Inspiration*, I do not create new harmonic territory while building upon Kreisberg’s rhythmic idea, yet the jazz influence here contrasts with the pop content of *Anticipation*. The members of the quintet found it rhythmically intriguing. Upon their advice, the articulation in Letters G and H was simplified for the best effect.

**Recording by Greg Ghavalas:**

CD 1, Track 9, Premiere performance by the Sydney Camerata and David Groves, Recital of Chamber Works, Music Workshop, Sydney Conservatorium of Music, 26 February 2014.
<table>
<thead>
<tr>
<th>Letter</th>
<th>Time signature</th>
<th>Description</th>
<th>Chord progression</th>
<th>Bars</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRO</td>
<td>5/4</td>
<td>Introduction</td>
<td>Fm11 → D♭maj7(b5) → A♭maj9/B♭ → G(♭maj7)</td>
<td>1-8</td>
</tr>
<tr>
<td>A</td>
<td>5/4, 12/8, 4/4, 5/4</td>
<td>Theme A</td>
<td>Cm9 → B♭m11 → G♭maj7(b5) → C♭maj7 → Cm11 → Dm11 → E♭m9 → Fm11 → G♭m9 A♭m9 → B♭m7 C♭7 → G♭(♭maj7)</td>
<td>9-19</td>
</tr>
<tr>
<td>B</td>
<td>5/4</td>
<td>Theme B</td>
<td>E♭m9 → Fm11 → A♭m9 → B♭m7→ C♭maj9 → B♭m7 → A♭m7 → E♭m7 → Fm11(b5)</td>
<td>20-31</td>
</tr>
<tr>
<td>C</td>
<td></td>
<td>Contrapuntal section,  theme B varied</td>
<td>A♭-Dorian, A♭m7 → A♭m9(G♭) → Fm11(b5) C♭7 → G♭ → B♭m7/A♭ → A♭m7/B♭ → E♭m7 → Fm11(b5)</td>
<td>32-42</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>43-52</td>
</tr>
<tr>
<td>D</td>
<td></td>
<td>Re-harmonisation of theme B</td>
<td>A♭m7 → A♭m11 → C♭m → G♭ → A♭m7 → E♭m7 → C♭m → G♭m → Dmaj7 → D♭m7 → C♭m7 → D♭</td>
<td>53-64</td>
</tr>
<tr>
<td>E</td>
<td>5/4</td>
<td>Transition</td>
<td>G♭m7 A♭m7 → C♭m7 D♭m7 → Dmaj7 D♭m7 → C♭m7 G♭m7/A♭ → E♭/G D♭m7 → C♭m7(sus4) B♭m7 → Am7 Cm7 → E♭(sus4)/D♭ C♭(♭9)</td>
<td>65-73</td>
</tr>
<tr>
<td>F</td>
<td>5/4, 4/4</td>
<td>Repeat of introduction</td>
<td>Like INTRO</td>
<td>74-81</td>
</tr>
<tr>
<td>G</td>
<td>5/4, 12/8, 4/4, 5/4</td>
<td>Repeat of theme A</td>
<td>Like Letter A, but ending on F(♭maj7)</td>
<td>82-93</td>
</tr>
<tr>
<td>H</td>
<td>5/4</td>
<td>Theme A altered, re-harmonised</td>
<td>B♭ma9 → A♭maj7(b5) → G♭maj9 → F♭maj9 → D♭maj9 → C♭♭(♭5) → B♭m11 → E♭(♭13) → C♭♭maj9 D♭maj9 → E♭m7 Fm7 → B♭m9 → C♭ma A♭ma → Gma7 → G♭</td>
<td>94-110</td>
</tr>
</tbody>
</table>
4.6  *Sonata for Tenor Saxophone and Piano* (2013)

*Dedicated to Nathan Henshaw*

I. *Walking at Sunrise*

Interlude I

II. *Rituals of the Day*

Interlude II

III. *After Dusk*

I have admired the virtuosity of the great jazz saxophone players such as Charlie Parker, Cannonball Adderley and Stan Getz for many years. I also became enthralled by the purity of tone and fluid technique of classical saxophonists such as Michael Duke during the past few years. In *Sonata for Tenor Saxophone and Piano* the saxophone player is given the opportunity to improvise guided by pitch sets, and scale, mode and chord indications. The piano part is notated in order to cater for the classical pianist, but an understanding of jazz chord voicing contributes to the quality of performance, as was proved in the four performances of the work to date.

Classically trained saxophonist Nathan Henshaw and I share an interest in compositions of art music influenced by jazz, so when he asked me to write him a five-minute piece, I naturally agreed. He is equally comfortable in the classical and jazz genres. As we started exchanging ideas, it soon became apparent that it was going to turn into a major work. The collaboration with Henshaw was crucial to the outcome of the composition.
Stuart Greenbaum’s *Sonata for Alto Saxophone and Piano*\(^{354}\) (2002) is an exemplary model as far as saxophone techniques are concerned, the style of writing for the piano, as well as the three-movement structure. Naturally, Greenbaum’s language suggests a jazz/pop/minimalist blend. As in Greenbaum’s *Chamber Concerto* mentioned previously, piano interludes link the three movements of *Sonata for Tenor Saxophone and Piano*. The movements depict the start of the day, the daily grind and night-time fun, respectively.

### 4.6.1 Movement I: Walking at Sunrise

The first movement, *Walking at Sunrise*, was inspired by my early morning walks on the headland overlooking Sydney Heads. I endeavour to create a feeling of expansive horizons as Greenbaum does in *The Lake and the Hinterland* for Alto Saxophone and Piano.\(^{355}\) A similar conversation between individual instruments as is present in *So Many Rivers*\(^{356}\) by Judy Bailey is aimed for. This is a rare and exquisite chamber ensemble work in her oeuvre which employs the piano as accompanist as well as equal partner to the violin and cello.

However, the mood and character of *Walking at Sunrise* was mostly influenced by *Perfectly Still This Solstice Morning* from *Winter Morning Walks*\(^{357}\) (2011), composed by Maria Schneider for American soprano Dawn Upshaw, the Australian Chamber

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\(^{354}\) Stuart Greenbaum, *Sonata for Alto Saxophone and Piano* (Fitzroy, VIC: Reed Music Pty Ltd, 2002).

\(^{355}\) Stuart Greenbaum, *The Lake and the Hinterland*.

\(^{356}\) Judy Bailey, *So Many Rivers* for Piano, Violin and Cello.

Orchestra, and improvisers Jay Anderson (double bass), Frank Kimbrough (piano) and Scott Robinson (alto clarinet and bass clarinet). The series of songs are based on nine poems from *Winter Morning Walks: 100 Postcards to Jim Harrison* (2001), by American poet and cancer survivor, Ted Kooser.\(^{358}\)

Schneider eliminates the divide between jazz, pop and classical music in *Winter Morning Walks*. She incorporates “freedom and unpredictability,” the “improvisation adding a sense of spontaneity to the work.”\(^{359}\) Like some of the other songs in the cycle, the first song, *Perfectly Still This Solstice Morning*, is essentially a ballad with a popular character sung by a soprano who is accompanied by a string orchestra and a jazz trio. It conveys a sense of calm and stillness at sunrise, which unfolds into serenity and space as one peers a long way into the distance, enveloped by nature.

As in *Perfectly Still This Solstice Morning*, *Walking at Sunrise* begins with a single pitch, depicting the first crown of the sun. The saxophone increases in dynamic, imitating the sun as it rises and bathes the earth in light. The piano part is based on F-Lydian. The saxophone dynamic decreases as low-register pitches in the piano herald the start of the conversation between the instruments at bar 15.

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The saxophone projects into the piano for increased resonance, while the pianist engages the sustain pedal. Ascending arpeggiated chords act as calls which the saxophone responds to with improvisation directed by mode, chord and duration indications.
The musical description of the beginning of a day continues. The theme consists of two eight-bar sections, the second of which the piano accompaniment is more syncopated in the second section, adding a pop flavour.

Figure 59: Walking at Sunrise, bars 43-58.

In the following variation, bends, growls and trills in the saxophone increase the tension. In the Cadenza, the solo saxophone improvises on pitch sets from the
introduction.

Figure 60: Walking at Sunrise, bars 80-82.

In the final section, the theme and “simulated improvisation” in this case, is heard at the same time as in *Black*.

Both performers are given freedom of expression in *Walking at Sunrise*, which is intended to remove the restraint of rigid stylistic boundaries. Liberties are given to the performers to interpret the notational guidelines in their own way. Unlike Greenbaum’s sonata, improvisation is introduced here as a vehicle for development and self expression.

**Recording by Greg Ghavalas:**

### Table 6: Walking at Sunrise, analysis.

<table>
<thead>
<tr>
<th>Letter</th>
<th>Time signature</th>
<th>Description</th>
<th>Mode / Chord progression</th>
<th>Bars</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRO</td>
<td>4/4, Ad lib, Molto rubato</td>
<td>Introduction</td>
<td>F-Lydian, D-Dorian, E-Phrygian, G(add9) - Bmaj7(#11) - Gm9</td>
<td>1-34</td>
</tr>
<tr>
<td>A tempo</td>
<td></td>
<td>Dm11 - Am9 - Fmaj9(#11) - G(add9), stacked fourths on C</td>
<td>35-42</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>Andante</td>
<td>Theme</td>
<td>Dm/F - Em/D - Em/F - Dm/G - C/Bb - C7(sus4) - F/D - Am11 - Dm9/F - Em/D - Bbmaj7/F - Gm11 - Bbmaj9 - Bbmaj7/C - Dm9 - Am11 Am11/G</td>
<td>43-58</td>
</tr>
<tr>
<td>B</td>
<td></td>
<td>Theme</td>
<td>Like Letter A, starting on Ebm/Gb, ending on bar 71: Cbm6/9 - Db9(sus4) - Ebm9 - Bbm11 - Am11 Em11</td>
<td>59-70</td>
</tr>
<tr>
<td></td>
<td>4/4, 2/4 Ad lib</td>
<td>Piano interlude</td>
<td>F-Lydian</td>
<td>71-75</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>76-79</td>
</tr>
<tr>
<td>CADENZA</td>
<td></td>
<td>Saxophone improvised solo on set pitches and mode</td>
<td>F-Lydian</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>A-Aeolian</td>
<td>81</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Piano stacked fourths on C - D - D</td>
<td>82-85</td>
</tr>
<tr>
<td>C</td>
<td>4/4, A tempo</td>
<td>Saxophone variation on theme, piano theme</td>
<td>Like letter A, starting on Em/G, ending on bar 98: C'add9 - D'add9 - Em11 - Bm11</td>
<td>86-97</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>98-102</td>
</tr>
<tr>
<td></td>
<td>4/4, 2/4, 4/4, Molto rall.</td>
<td>Ending</td>
<td>Am11</td>
<td>103-109</td>
</tr>
</tbody>
</table>
4.6.2 Interlude I and Interlude II

As Stuart Greenbaum does in his *Chamber Concerto*, I introduce interludes between the movements for a number of reasons:

- To give the saxophonist a moment of repose
- To let the piano be heard on its own
- To link the movements by first quoting from the previous movement and then quoting from the next movement within each interlude.

Interlude I begins on the final A minor chord of *Walking at Sunrise*, the piano left hand quoting the arpeggios from bars 94-101. This is a voicing popular with many composers, including Judy Bailey in *So Many Rivers* mentioned previously, Mark Isaacs in *Night Song Part I*\(^ {360}\) and Stuart Greenbaum in *The Moon*.\(^ {361}\) The next movement is foreshadowed as the right hand varies the phrase from *Rituals of the Day* in the piano left hand, bar 6. The phrase is elongated and raised in register in its two repeats. The arpeggios in the left hand descend towards the opening chord of *Rituals of the Day*.

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The arpeggio in bar 4 of Interlude I begins Interlude II in the piano treble, with parallel-moving descending triads in the left hand as in Letter E of *Rituals of the Day*. The opening chords of the piano riff of *After Dusk* are quoted at the end of the interlude.
Recording by Greg Ghavalas:


4.6.3 Movement II: Rituals of the Day

The monotony of daily routines is depicted in this second movement. I set out to re-create the indigenous traditional and popular African vocal and instrumental music I heard as a child. This included Xhosa solo songs, work songs, tribal choral music and lullabies.

A Quiet Song in the Twilight, the fourth of seven etudes, Songs and Dances from Africa for Piano\(^{362}\) by Stefans Grové, is an attempt to portray the spontaneity of tribal music on a western instrument. It was conceived from a traditional Xhosa song accompanied by a musical bow or mbira. The voice (treble clef) and the accompanying instrument (bass clef) function in separate perceptions of meter as illustrated by Grové.

He uses permutation to develop the pentatonic melody and creates modified accompanying ostinato patterns in groups of two and/or three quavers. The changing

\[\text{Figure 63: Stefans Grové, *A Quiet Song in the Twilight*.}^{363}\]

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\[^{363}\text{Stefans Grové, *Songs and Dances from Africa.*}\]
meter at the beginning of the melody reflects a process: 7/8 – 5/8 – 6/8 – 8/8 – 6/8 – 5/8 – 7/8.\textsuperscript{364}

The mbira I own is tuned in G\textsuperscript{b}, the six metal prongs fixed to a gourd. The mbira or thumb piano is a traditional instrument of the Shona people from Zimbabwe, but is also played by the Venda tribe from northern South Africa.\textsuperscript{365}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{mbira_tuning.png}
\caption{Mbira tuning.}
\end{figure}

In \textit{Rituals of the Day} the piano imitates the sound of an accompanying mbira or an African xylophone, whereas the saxophone interprets the melody line as sung by the human voice or played on a reed flute. The piano accompaniment in the opening section is set in seven three-bar segments of ostinato patterns which are modified and developed. The quaver patterns are straight in the first bar, irregular in the second and form a response in the third bar. The melody is free flowing and of irregular meter, typical of traditional African music.

\textsuperscript{365} David K. Rycroft et al., “South Africa,” 78.
Slap tonguing is used as a percussive effect in the next section. It also imitates the clicking sound produced in the language of the Xhosa tribe. Timbre trills imitate alteration of pitch in traditional African song.

The middle section is set in regular 12/8 time, often found in popular urban African music. A new accompanying ostinato is doubled in octaves and the melody is repeated at normal tone. A call and response segment depicting a work song flows into an improvised saxophone solo based on the marabi African township jazz style,
accompanied by a strong bass ostinato in the piano, as is often played by Abdullah Ibrahim.\textsuperscript{366}

The bass ostinato is varied in the piano to fit into 9/8 as the opening section returns and parallel-moving triads, as in tribal singing, are introduced.

Unlike in *A Quiet Song in the Twilight* by Stefans Grové, *Rituals of the Day* extends the blend of art music with indigenous music from the rural outposts, to the indigenous music of the urban centres of South Africa. This work is a reflection of my musical influences while living in South Africa for twenty-five years.

**Recording by Greg Ghavalas:**


**Table 7: Rituals of the Day, analysis.**

<table>
<thead>
<tr>
<th>Letter</th>
<th>Time signature</th>
<th>Description</th>
<th>Scale, chord progression</th>
<th>Bars</th>
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</thead>
<tbody>
<tr>
<td>A</td>
<td>9/8</td>
<td>Introduction and melody</td>
<td>Gb-Pentatonic</td>
<td>1-21</td>
</tr>
<tr>
<td>B</td>
<td>12/8</td>
<td>Slap tongue ostinato, repeat of melody</td>
<td>Gb-Pentatonic</td>
<td>22-27, 28-36</td>
</tr>
<tr>
<td>C</td>
<td></td>
<td>Call and response</td>
<td>Gb-Pentatonic</td>
<td>37-56</td>
</tr>
<tr>
<td>D</td>
<td></td>
<td>Improvised solo, bass ostinato</td>
<td>Gb-Pentatonic, Eb minor</td>
<td>57-72</td>
</tr>
<tr>
<td>E</td>
<td>9/8</td>
<td>Piano interlude, repeat of melody, improvisation</td>
<td>E minor, E-Aeolian</td>
<td>73-75, 76-87, 88-91</td>
</tr>
</tbody>
</table>
4.6.4 Movement III: *After Dusk*

*After Dusk* is a jazz rondo of which the theme is based on a riff of parallel-moving chords, as in *Milestones*\(^{367}\) (1958) and *All Blues*\(^{368}\) (1959) by Miles Davis.

In *After Dusk* a short introduction of block chords in the piano precedes the theme of this rondo which is presented in a fast swing. The theme consists of a seven-bar riff which is played twice in the piano, being answered each time by a notated solo saxophone phrase. The third time the shortened riff ends with concluding chords.

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Figure 70: After Dusk, theme, bars 5-28.

A repeat of the theme in the piano includes improvisation by the saxophone. The saxophone finally takes up the melody in the first episode accompanied by chords in the
piano right hand and offbeat fifths in the left hand which add bounce and forward motion.

![Musical notation](image)

**Figure 71: After Dusk, bars 53-60.**

The saxophone continues with the melodic line from the theme and includes a bar of improvisation at the end of each of the phrases. The harmonic rhythm of the riff in the piano appears at half speed. The contrasting second episode precedes the final theme which is varied, featuring octave leaps and improvisation. The ending includes tremolos in the piano left hand and an improvised cadenza ending for the saxophone.
After Dusk serves as a platform for the performers to perform in a swing style, abandon all inhibitions and end the sonata on a high note. Here the saxophonist has the opportunity to improvise in the third of the three different styles in the sonata, supported by the piano accompaniment which emulates a rhythm section.

Nathan Henshaw proved to be the ultimate saxophonist for Sonata for Tenor Saxophone and Piano. Equally, classically trained jazz pianist, Tim Fisher, brought out the best in the piano part. Andrea Keller’s reflection about the musicians she chooses to perform
with, concludes that, “. . . the importance of the people, the actual personalities . . .” adds to success of the music making. This was evident in this duo, and in the nonet which performed *Red-Eye Flight*.

**Recording by Greg Ghavalas:**


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371 Andrea Keller, interview by author, 10.
<table>
<thead>
<tr>
<th>Letter</th>
<th>Time signature</th>
<th>Description</th>
<th>Chord progression</th>
<th>Bars</th>
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<tr>
<td>INTRO</td>
<td>4/4, Ad lib</td>
<td>Introduction</td>
<td>Fm9 - A♭maj7 - Cm11 - A♭/B♭</td>
<td>1-4</td>
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<tr>
<td>A</td>
<td></td>
<td>Theme - riff</td>
<td>Fm9 - Gm9 - Fm9 - Gm9 - B♭maj9</td>
<td>5-28</td>
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<td></td>
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<td></td>
<td>- Eb9 - D♭9(#♭11)</td>
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<tr>
<td>B</td>
<td></td>
<td>Theme - improvisation</td>
<td>Like Letter A, ending on A♭maj7 - D♭maj9 - C7(#♭9)</td>
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<td>C</td>
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<td>Fm9 - Gm9 - Fm9 - Gm9 - D♭maj9</td>
<td>53-68</td>
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<td>- Eb♭maj9 - G♭maj9 - G♭/C</td>
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<td></td>
<td></td>
<td></td>
<td>- Fm9 - Gm9 A♭maj9 - D♭maj9</td>
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</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- C♭maj9 - G♭maj9 - C♭maj9</td>
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</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- D♭7(#♭9)</td>
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<tr>
<td>D</td>
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<td>Theme - melody</td>
<td>Gm7 - Am7 - Gm7 - Am7 - C7 - F♭</td>
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<td></td>
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<td>E</td>
<td></td>
<td>Episode 2</td>
<td>A♭m11 - B♭m11 - A♭m7/D♭9 - E♭m11</td>
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<td></td>
<td></td>
<td></td>
<td>- A♭♭9/B♭</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td></td>
<td>Theme – melody varied</td>
<td>E♭m9 - Fm♭9 - E♭m9 - A♭m9</td>
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<td></td>
<td></td>
<td></td>
<td>- E♭m9</td>
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</table>
4.7 Concerto for Piano and Jazz Orchestra (2014)

Dedicated to Carl Vine

Keyboard and piano concertos from the classical repertoire, particularly those by composers J.S. Bach, Amadeus Mozart, Ludwig van Beethoven, Sergei Rachmaninoff, Sergei Prokofiev, Dmitri Shostakovich, Béla Bartók, and especially Maurice Ravel, form the foundation of Concerto for Piano and Jazz Orchestra. It is in the traditional three-movement form. George Gershwin’s Rhapsody in Blue (1924) and Concerto in F for Piano and Orchestra (1925) equally serve as cornerstones.

Over the years a number of other jazz-influenced piano concertos have caught my attention. Concerto for Piano and Orchestra (1926) by Aaron Copland and Concertino for Piano and Orchestra (1927) by Arthur Benjamin are in a similar style to the Gershwin works, whilst Duke Ellington’s New World A-Coming for Piano and Large Jazz Ensemble (1945) is in a swing style. It was first performed by Ellington and his fifteen-piece band, but an orchestral version was recorded by him and the Cincinnati Symphony Orchestra in 1970.

373 George Gershwin, Concerto in F for Piano and Orchestra (New York: New World Music Corp., 1927).
374 Aaron Copland, Concerto for Piano and Orchestra, https://www.youtube.com/watch?v=KToUeaGQ5Zc&index=18&list=FLhL3Ns11yT6meDGZZaJo0jA (accessed June 8, 2014).
375 Arthur Benjamin, Concertino for Piano and Orchestra, https://www.youtube.com/watch?v=ZOVaw1_Nsxk&list=FLhL3Ns11yT6meDGZZaJo0jA&index=13 (accessed June 8, 2014).
In Dave Brubeck’s *Elementals* for Jazz Quartet and Orchestra\(^{377}\) (1963), the piano shares the stage with other soloists as in George Russell’s *Living Time* for Piano/Electric Piano and Large Jazz Ensemble\(^ {378}\) (1972). Claus Ogerman’s two-movement *Symbiosis*\(^ {379}\) (1973) features the Bill Evans Trio with large jazz ensemble and strings. Piano virtuoso Michel Camilo’s Latin-American *Concerto for Piano and Orchestra*\(^ {380}\) (1997) is modelled on the classical piano concerto, as is *Concerto No. 1* for Piano and Orchestra\(^ {381}\) (1999) by acclaimed jazz pianist Chick Corea, though it includes a jazz rhythm section.

According to Steve Elman, he, “. . . can think of only one thing that unites them spiritually: each of them is a composer’s attempt to stretch his (all the composers here are men) language beyond what he perceives as the limitations of jazz but each strives to do so without abandoning the core characteristics of jazz.”\(^ {382}\)

He describes different approaches as,

\(^{377}\) Dave Brubeck, *Elementals*, [https://www.youtube.com/watch?v=2Khld5deCUk&list=FLhl3Ns11yT6meDGZZaJo0jA&index=10](https://www.youtube.com/watch?v=2Khld5deCUk&list=FLhl3Ns11yT6meDGZZaJo0jA&index=10) (accessed June 8, 2014).


\(^{379}\) Claus Ogerman, *Symbiosis*, [https://www.youtube.com/watch?v=zJwAL9KY9B8&list=FLhl3Ns11yT6meDGZZaJo0jA&index=11](https://www.youtube.com/watch?v=zJwAL9KY9B8&list=FLhl3Ns11yT6meDGZZaJo0jA&index=11) (accessed June 8, 2014).

\(^{380}\) Michel Camilo, *Concerto for Piano and Orchestra*, [https://www.youtube.com/watch?v=On7E_hPTjGs&list=FLhl3Ns11yT6meDGZZaJo0jA&index=9](https://www.youtube.com/watch?v=On7E_hPTjGs&list=FLhl3Ns11yT6meDGZZaJo0jA&index=9) (accessed June 8, 2014).

\(^{381}\) Chick Corea, *Concerto No. 1*, [https://www.youtube.com/watch?v=hKmmb4buRM0&index=5&list=FLhl3Ns11yT6meDGZZaJo0jA](https://www.youtube.com/watch?v=hKmmb4buRM0&index=5&list=FLhl3Ns11yT6meDGZZaJo0jA) (accessed June 8, 2014).

“The jazz composer comes to this form from the position of the day-to-day improviser, so his or her primary goal is to integrate improvisation into a setting that normally operates under very strict control. Secondarily, he or she seeks to open up the form to admit some other qualities that jazz has made its own – propulsive rhythm, spontaneous interaction, informality. When the jazz composer is the soloist, which is usually the case, he or she ironically revives one of the most venerable traditions in classical music. From Mozart to Beethoven to Liszt to Rachmaninoff, with too many other less-talented virtuosi along the way to mention, the piano concerto was the Technicolor calling card, a showcase for the composer’s abilities as performer and the performer’s abilities as composer. And very often, these classical works included improvised portions – cadenzas where the composer showed off his or her ability to make music spontaneously.”

Chick Corea was commissioned to write a second piano concerto in the spirit of Mozart in 2006, which resulted in his six-movement *The Continents – Concerto for Jazz Quintet and Chamber Orchestra*. Elman commends Corea on the equal treatment of classical and jazz players, clear orchestration, but due to the lengthy jazz improvisations by the pianist and other soloists, he concludes that it may be more appealing to the jazz audience as it is predominantly, “…jazz interacting with the classical tradition.”

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Stuart Greenbaum echoes my sentiment about such large-scale jazz works, when he says, “I’m generally more interested in jazz which is compositional and that has extended duration, and compositional duration. I’m less interested in a fifteen-minute jazz track that has a forty-second head, twelve minutes of solos and then the forty-second head comes back.”  

Therefore, I turned to the contemporary art music repertoire for inspiration, and in particular to *Piano Concerto No. 1*  

![Image](https://via.placeholder.com/150) (1997) and *Piano Concerto No. 2*  

![Image](https://via.placeholder.com/150) (2012) by Carl Vine. These concertos continue in the tradition of the piano concerto, are reminiscent of Rachmaninoff, Prokofiev and Ravel, yet they are set in a refreshing contemporary mould. They appeal to a wide audience, portraying a mostly tonal dimension, exhilarating pianistic virtuosity, masterful orchestration, rhythmic vitality, lyrical melodic content, novel structure and voicing of extended harmony most attractive to the jazz ear.

Further influence has come from compositions by Judy Bailey and Andrea Keller featuring the piano with jazz orchestra, and a composition for solo piano with large ensemble by Stuart Greenbaum. He states that, “. . . it is perhaps worth noting that the piano is a fairly universal instrument (in western terms) and allows for an easy accommodation of both classical and popular techniques. This makes the piano an effective vehicle for many crossover approaches.” However, the music for jazz

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386 Stuart Greenbaum, interview by author, 6.
orchestra by American composer Maria Schneider\textsuperscript{390} (1960 - ) has been the strongest influence upon the sound world I set out to create for the accompanying jazz orchestra. Schneider acknowledges the influence of arranger Rayburn Wright (1922-1990), as well as composers/arrangers Gil Evans and Bob Brookmeyer (1929-2011).\textsuperscript{391} She says about Evans,

\begin{quote}
“The first time I heard Gil’s music, it touched the place in me that so rarely gets stirred. I loved the subtlety. I loved how deeply expressive it was. It had all the soft shifts in orchestration of classical music with the spontaneous exchange of ideas and rhythmical aspects of jazz. It made me see that I could bring my worlds of music together, too.”\textsuperscript{392}
\end{quote}

\textit{Concerto for Piano and Jazz Orchestra} is an example of notated art music in a jazz environment. Each movement contains a section open for limited, directed piano improvisation and improvised accompaniment for the guitar, double bass and drums (guided by chord symbols and drum-feel indications). Compositional and performance techniques from art music and jazz are combined to create a moderately challenging concerto which can be appreciated by classical and jazz audiences. The piano is lifted out of its usual role in the rhythm section of the jazz orchestra and given centre stage to be the main voice carrying thematic material, performing notated and improvised solos and displaying virtuoso passages fitting to the idiom.

\textsuperscript{392} \textit{Maria Schneider, Evanescence – Complete Scores,} vi.
The jazz orchestra was chosen as the accompanying ensemble due to its versatility and there exists lively interplay between it and the piano. The orchestra functions slightly outside its normal capacity as a jazz ensemble, assuming the role of orchestral accompaniment in the concerto format. Care was taken to maintain a proper balance throughout in order for the piano to be in the foreground most of the time. This resulted in the use of mutes for the brass, the saxophones doubling on woodwinds and the drum part including percussive effects only in some sections.

Variation, modulation, motivic development, counterpoint, extended harmony and diverse orchestration are inherent in *Concerto for Piano and Jazz Orchestra*. Contrast, changing timbres, and tension and release prevail. The key centres of the movements were pre-determined: Movement I – A♭ major, Movement II – F minor and Movement III: G major. Unlike the other compositions in this portfolio, I did not find it necessary to give descriptive titles to the movements.

4.7.1 Movement I

Of influence upon this movement is Maria Schneider’s treatment of the jazz orchestra as in *Evanescence* [393] (1991), as well as various piano techniques from the first movement of Carl Vine’s *Piano Concerto No. 2* and the first movement of George Gershwin’s

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*Concerto in F.* Stuart Greenbaum’s *The Last Signal*\(^{394}\) and Andrea Keller’s *Angles* from *Affectations*\(^{395}\) are also referred to below.

Propulsion is aimed for in this bright opening movement of *Concerto for Piano and Jazz Orchestra.* The repeated bass ostinato and use of call and response passages add an African flavour as in *White,* discussed earlier. In order to avoid a stagnant character, there is continual modulation in ascending semitones and whole tones after the introduction, creating a full circle from \(A^b\) to \(A^b\) throughout the movement. In order to maintain a sense of forward motion, I avoid the inclusion of slower sections and the interjection of virtuosic passages for solo piano, as occurs in Gershwin’s *Concerto in F* and *Rhapsody in Blue.*

The innovative tone colours Schneider creates in *Evanescence,* her maintenance of unity and her ability to build slowly towards climaxes, are evident throughout her orchestra’s first album.\(^{396}\) Her comments guided me in my orchestration as she says, “I’ve always tried to get as much colour from the orchestra as possible, trying to make it sound orchestral instead of sectional as in typical big band music. I also try to create sounds that you can’t easily define – various shades of translucence, power and density.”\(^{397}\)

In *Concerto for Piano and Jazz Orchestra* the solo piano opens movement I by assembling the motifs which make up the two-bar bass ostinato, interspersed with short

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\(^{394}\) Stuart Greenbaum, *The Last Signal* for Solo Piano and Large Ensemble.

\(^{395}\) Andrea Keller, *Angles* from *Affectations* for Prepared Big Band.


\(^{397}\) Maria Schneider, *Evanescence – Complete Scores,* xi.
virtuosic passages, parallel-moving block chords and arpeggios. The introduction leads towards the establishment of the bass ostinato by the piano, which is taken over by the double bass and baritone saxophone, joined by a straight quaver drum feel. The four-bar theme in the piano, accompanied by a single chord, acts as a call to which the orchestra responds. The theme is varied three times, before the addition of an ending phrase in the brass. The double octaves in the piano here include fourths and fifths, similar to the majestic opening chords in the first and third movements of Vine’s *Piano Concerto No. 2*.

![Figure 73: Carl Vine, Piano Concerto No. 2, Movement I, bars 1-2.](image)

![Figure 74: Concerto for Piano and Jazz Orchestra, Movement I, bars 47-49.](image)

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The piano begins a seven-bar transition based on the end phrase of the theme. The habanera-like rhythm is also present in some sections of the first movement of Gershwin’s *Concerto in F*.

![Figure 75: George Gershwin: *Concerto in F*, Movement I, bars 111-112.](image1)

![Figure 76: *Concerto for Piano and Jazz Orchestra*, Movement 1, bars 56-58.](image2)

The transition leads into a contrasting section with offbeat accompaniment in the bass and hi-hat, as in the opening section of Greenbaum’s *The Last Signal*. The

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399 George Gershwin, *Concerto in F*, 9.
400 Stuart Greenbaum, *The Last Signal*, 4-16.
development of the thematic material is in the form of a notated, accompanied piano solo. As in *Circles in Life* and *In Motion* discussed before, I include repeated patterns in the accompanying saxophones background figures. About the treatment of the jazz orchestra in a minimalistic fashion in her composition *Angles*, Keller says, “I really like the idea of having a small amount of information and manipulating it as much as you can.”

Figure 77: Andrea Keller, *Angles*, bars 72-73.
I let the piano improvisation flow out of a notated piano solo section as Greenbaum does in *The Last Signal*, about which he writes,

“I am fascinated by good improvisation but I was also mindful of attempting to integrate improvisational elements into the structure cohesively. This therefore involved altering the degree and extent of solo piano improvisation, together with working out proportionally where such improvisation could naturally be expected to flow out of fully notated areas in a fluid, organic way.”  

Varying the orchestration, a role reversal takes place upon the return of the theme. Different combinations of instruments as advocated by Schneider perform the calls whilst the guitar and piano respond. The instruments appear in the order of two, three, four and five at a time, followed by the whole ensemble. In *The Last Signal*, Greenbaum

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allows sixty seconds for a freely improvised cadenza with minimal chord guidance. As I included a similar thirty second improvised piano cadenza in Movement II, *Black*, from *Blue, Black and White*, I decided to notate the short concluding piano section here. It includes descending patterns in the solo piano, piano and orchestra exchanges and concluding ascending and descending arpeggios in the piano.

In this opening movement the soloist and the jazz orchestra are not called upon to perform outside normal jazz practice. The head - solos - head format is altered by the inclusion of a translucent, contrasting notated piano solo prior to the improvised solo. The conductor and performers found the restraint in this section unusual, but the increasing tension is released in the following section in which solo improvisation and improvised accompaniment take place.

**Recording by Greg Ghavalas**

CD 2, Track 1, Premiere performance by David Allen and the Sydney Conservatorium of Music Jazz Orchestra conducted by David Theak, Music Workshop, Sydney Conservatorium of Music, 24 September 2014.
Table 9: *Concerto for Piano and Jazz Orchestra*, Movement I, analysis.

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<th>Chord progression</th>
<th>Bars</th>
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<td>A</td>
<td>Straight 8’s</td>
<td>Theme</td>
<td>E♭m7/Ab</td>
<td>18-29</td>
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<td>B</td>
<td>Theme</td>
<td>Em7/A</td>
<td>30-37</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>Theme</td>
<td>Fm7/Bb</td>
<td>38-43</td>
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<td>D</td>
<td>Theme end</td>
<td>G/C - B7sus - A/B - B</td>
<td>44-55</td>
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<td>E - TRANSITION</td>
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<td>Offbeat</td>
<td>Piano solo</td>
<td>Bm7/E</td>
<td>63-70</td>
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<td>Piano solo</td>
<td>Cmaj7/F</td>
<td>71-78</td>
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<td>Straight 8’s</td>
<td>Theme</td>
<td>Am7/D</td>
<td>135-144</td>
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<tr>
<td>O</td>
<td>Theme</td>
<td>Bm7/Eb</td>
<td>145-152</td>
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<td>P</td>
<td>Theme</td>
<td>Bm7/E</td>
<td>153-158</td>
<td></td>
</tr>
<tr>
<td>Q</td>
<td>Theme end</td>
<td>D7/Gb</td>
<td>159-162</td>
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<td>E♭/F</td>
<td>163-164</td>
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<td>S</td>
<td>A tempo</td>
<td>Ending</td>
<td>F - Gb - G - A♭ - Gb7/Bb - A♭</td>
<td>165-175</td>
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</table>

### 4.7.2 Movement II

The tenderness, beauty and lyricism of the second movement of Ravel’s *Piano Concerto in G major*\(^{404}\) (1932) is mirrored in the second movement of Carl Vine’s

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**Piano Concerto No. 1.** Upon hearing the latter for the first time many years ago, I was struck by the graceful charm of the opening recitative-like piano melodic line and the voicing of the accompanying chords in the harp and strings. In the second movement of Vine’s *Piano Concerto No. 2*, the tuba carries the melody as the piano initially accompanies with arpeggiated chords set in Vine’s unique voicing style.

The conversation between the piano and the orchestra in Bailey’s *Contrasts* (2013) and Schneider’s moulding of the jazz orchestra into functioning as a classical ensemble in *Nocturne* from the album *Allégresse* (2000), served as further models in the compositional process of this movement. Jazz ballads are often in a thirty two-bar ternary form, like the standard *Tenderly*. This is usually repeated in the same key as improvised solos are performed over it and it is sung or played again at the end.

Movement II is also in ternary form, but like Bailey and Schneider, I endeavoured to create something less predictable. The orchestral introduction is based on pitches from F-Dorian, which are being added together to form cluster-like chords out of which chords based on stacked fourths evolve. A rhythmic pattern of 3+2+3+4 quavers prevails as in the trumpet section below.

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405 Carl Vine, *Choral Symphony (Symphony No. 4.2 and Piano Concerto)*, ABC Classics 456698-2, CD, 2000.
The solo piano sketches the opening motif of theme A in F minor, which follows accompanied by the ‘arco’ bass. The reed players have now switched to woodwinds. The trombones and double bass accompany theme B in the flute, muted trumpet and piano. The return of theme A is played by the tenor saxophone and the trumpet, accompanied by semiquaver arpeggios in the piano as in the second movement of Vine’s *Piano Concerto No. 2*, as well as chords in the woodwinds and trombones, and a descending bass line in the bass clarinet, bass trombone, guitar and double bass. A classical sound world with varying combinations of instruments is maintained as in Schneider’s *Nocturne*.

Instead of the normal jazz practice of going straight to an improvised solo, a faster transitional section is introduced, as in the second movement of Vine’s *Piano Concerto No. 2*. Repeated semiquaver patterns in 4/4 time are grouped in a 3+2+3+4+4 pattern

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411 Ibid., 41-45.
in the piano, as the bass line descends nearly two octaves from E♭ to F, accompanied by sustained chords in the muted brass and percussion effects.

**Figure 80: Concerto for Piano and Jazz Orchestra, Movement II, bars 46-47.**

Within a slower harmonic rhythm, motifs from theme A are presented in counterpoint in B♭ minor by the woodwinds, delaying the improvised piano solo based on theme B in C minor. Woodwind accompaniment based on motifs from theme A is added to the guitar, double bass and brushed snare drum accompaniment in the second section of the solo.

**Figure 81: Concerto for Piano and Jazz Orchestra, Movement II, bars 92-97.**
The voicing of these chords was inspired by the harmonic language of Carl Vine, as illustrated in the condensed progression below.

![Harmonic progression]

Figure 82: Carl Vine, *Piano Concerto No. 2, Movement II, letter M.*

The notated piano cadenza in E♭ major, based on theme A, flows out of the improvisation. The rhythmic grouping of 3+2+3+4 quavers reappears in parallel descending chords in bars 109-110. The repeat of theme A is re-harmonised in an E♭ major solo piano variation in 3/4 time.

The piano continues with theme B in the original key of G minor, accompanied by the brass as a 6/4 drum feel is heard for the first time in the movement. The trumpet and piano share the return of theme A. A counter melody in trumpets 2, 3, & 4, and cross-rhythms in the drums and in the bass line now in the baritone saxophone, guitar and double bass, add variation. The movement concludes with a snippet from the introduction.

In an arrangement for chamber ensemble of the opening section of Movement II, I included free improvisation on F-Dorian out of which the introduction then flows. This worked in the classical context and it was a novel experience for the performers. I

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decided against the inclusion of collective improvisation in this movement of the concerto to avoid the dragging out of the opening of the movement. I intended to guide the soloist and jazz orchestra away from the jazz idiom into the art music genre.

Recording by Greg Ghavalas

### Table 10: Concerto for Piano and Jazz Orchestra, Movement II, analysis.

<table>
<thead>
<tr>
<th>Letter</th>
<th>Time signature, Tempo</th>
<th>Description</th>
<th>Chord Progression</th>
<th>Bars</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>3/4 - Ad lib.</td>
<td>Piano only</td>
<td>Fm⁹ – Cm⁹ A♭b⁷⁰sus⁶ Am⁹ – D♭⁰sus⁶ – E♭⁰m¹¹ – C♭maj⁹ – Gm⁷/C</td>
<td>16-26</td>
</tr>
<tr>
<td>C</td>
<td>6/4 – Con rubato / A tempo</td>
<td>Theme A, piano/bass</td>
<td>Fm⁹ – D♭⁰maj⁷⁰(♯I) – G♭m⁹ – C♭maj⁹ – Fm⁹/B♭ – B♭⁰(add⁹)</td>
<td>27-31</td>
</tr>
<tr>
<td>D</td>
<td>A tempo</td>
<td>Theme B, Tutti</td>
<td>Gm⁹ – E♭⁰m⁹ – A♭⁰m⁹ – F♭m⁹ – G♭m⁹ – D♭⁰m⁹ – G♭/A♭ – C♭⁰maj⁷⁰(♯I) – B♭²/C</td>
<td>32-40</td>
</tr>
<tr>
<td>E</td>
<td>A tempo</td>
<td>Like Letter C, ending on Fm⁹/B♭ A♭/B♭</td>
<td>41-45</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>4/4 - Accel.</td>
<td>Transition</td>
<td>E♭⁰(sus⁴) – E♭⁰sus⁴/D♭ – Cm¹¹ – Fm¹¹/B♭ – Fm¹¹/A♭ – A♭⁰(add⁹)/B♭</td>
<td>46-51</td>
</tr>
<tr>
<td>G</td>
<td>4/4</td>
<td></td>
<td>E♭⁰maj⁷/F – E♭⁰m⁹ – B♭⁰add⁹/D – B♭⁰m¹¹/D♭ – Cm¹¹ – Emaj⁷/B♭ – Fm¹¹/A♭ – E♭⁰m¹¹/G♭ – E♭⁰(add⁹)/F – F♭⁰(sus⁴)</td>
<td>52-61</td>
</tr>
<tr>
<td>H</td>
<td>A tempo – counterpoint</td>
<td></td>
<td>B♭⁰m¹¹ – G♭m⁹/⁷⁰(♯I) – E♭⁰m¹¹ – A♭⁰m¹¹ – C♭⁰maj⁹ – F♭⁰m⁹ – E♭⁰(sus⁴)</td>
<td>62-75</td>
</tr>
<tr>
<td>I</td>
<td>Theme B – piano improvisation</td>
<td></td>
<td>Cm⁹ – A♭⁰m⁹ – D♭⁰m⁹ – A♭⁰maj⁹ – B♭⁷⁰/G♭⁰ – G♭m⁹ – A♭⁰m⁹ – G♭maj⁹ – D♭⁰/C♭</td>
<td>76-91</td>
</tr>
<tr>
<td>J</td>
<td>A tempo – woodwind accompaniment</td>
<td></td>
<td>Like Letter H, ending on F♭⁰maj⁹</td>
<td>92-103</td>
</tr>
<tr>
<td>K</td>
<td>4/4 – 2/4 Ad lib.</td>
<td>Cadenza</td>
<td>E♭⁰maj⁹ Fm¹¹/C E♭⁰(sus⁴)/D♭ – Cm⁷/G Fm¹¹ – Fm¹¹/D♭ – D♭⁰maj⁷⁰(♯I) – G♭⁰/B♭ – Fm⁹/A♭ – Gm⁷ – G♭⁰maj⁹ – C♭⁰maj⁹ – B♭⁰(sus⁴)</td>
<td>104-115</td>
</tr>
<tr>
<td>L</td>
<td>3/4 – 4/4 Con rubato</td>
<td>Theme A-varied, piano</td>
<td>E♭⁰maj - Fm⁹ – Gm⁹ – A♭⁰maj⁹ – Fm⁹ – Cm⁹ – Gm⁷ – D♭⁰maj⁹ – Fm⁹/B♭</td>
<td>116-125</td>
</tr>
<tr>
<td>M</td>
<td>6/4 - A tempo</td>
<td>Theme B, Tutti &amp; drums</td>
<td>Like Letter D</td>
<td>126-134</td>
</tr>
<tr>
<td>N</td>
<td>6/4 – 5/4</td>
<td>Theme A</td>
<td>Fm⁹ – D♭⁰maj⁹ – G♭m⁹/⁷⁰(♯I) A♭/B♭ – G♭maj⁷⁰(♭V)/C</td>
<td>135-139</td>
</tr>
<tr>
<td>O</td>
<td>6/4 -3/4-6/4</td>
<td>Ending</td>
<td>Fm¹¹</td>
<td>140-144</td>
</tr>
</tbody>
</table>

### 4.7.3 Movement III

The third movement of Carl Vine’s *Piano Concerto No. 2* has captured my imagination from beginning to end with its sparkling melodies, intricate rhythms, surprising...
meditative slow section and pianistic pyrotechnics. Mostly due to their rhythmic content, other influences are the third movement of Stuart Greenbaum’s *Chamber Concerto*, which was also of influence upon *Blue*, and Maria Schneider’s *Hang Gliding*\(^{413}\) (1999). What I aimed to create is a “. . . fast-paced whirlwind of Bulgarian rhythms and contemporary jazz harmonies . . .”,\(^{414}\) as Greenbaum describes his final movement.

Movement III of *Concerto for Piano and Jazz Orchestra* is bold, bright and rhythmic. The orchestral introduction is based on repeated chords consisting of stacked fourths, the time signature alternating between 5/8 and 6/8.


A hint at theme A follows as groups of 2, 3, and 4 quavers interchange in the brass in the next eight bars. Theme A is announced in the piano, voiced in double octaves which include fourth and fifths as in movement 1, and added thirds.
A notated piano solo is based on theme A, which is re-harmonised in two ways. The piano announces theme B in segments in the form of calls to which the trumpets respond in fifths, the 9/8 time adding to the African flavour. These segments are treated contrapuntally in the brass and saxophones by way of imitation.
The segments are joined to present theme B in full in the piano, which is to be developed by the piano improvisation. Flowing out of the sustained background accompaniment is a quote from movement I, bars 24-27, stated by the saxophones and
trombones in extended harmony. The longer note values bring about a slower contrasting section as in the third movement of Vine’s *Piano Concerto No. 2*.\(^{415}\)

Figure 86: *Concerto for Piano and Jazz Orchestra*, Movement III, bars 98-102.

The solo piano replies with a retrograde version of the above mentioned melody in the soprano saxophone, followed by a further quote from movement I, bars 30-33. The piano continues with a faster rhythmic transition, as in Vine’s third movement,\(^{416}\) the rhythm being similar to that of the opening of Schneider’s *Hang Gliding*.


\(^{416}\) Ibid., 66.
Theme A and theme B are repeated, the latter now featuring a passacaglia-like bass ostinato which the piano takes on in 7/8 time in double octave-chords voiced as in the opening of the movement. This shift in meter and texture precedes a solo piano quote from Movement II, bars 46-51. It is set here in 5/8 with a semiquaver pattern of 4+3+3.
A triumphant repeat of theme A ends the movement. It completes the journey of this concerto from strong jazz content in movement I, to the intention in movement II and movement III to explore compositional and structural techniques from art music.

The performers found movement III rhythmically challenging and the initial dynamic markings had to be adjusted to create a better balance between the soloist and the orchestra. The addition of the soprano saxophone in this movement added a sparkle to the upper register. At the premiere performance members of the audience commented that they could not distinguish between the notated and improvised sections of the concerto. This in itself is a reflection upon the organic flow which was created and that a balance between compositional development and improvisatory spontaneity was maintained. In order to create a concerto within the art music genre, improvisation was kept at a minimum and the total focus was kept on the pianist.

Recording by Greg Ghavalas

CD 2, Track 3, Premiere performance by David Allen and the Sydney Conservatorium of Music Jazz Orchestra conducted by David Theak, Music Workshop, 24 September 2014.
Table 11: *Concerto for Piano and Jazz Orchestra*, Movement III, analysis.

<table>
<thead>
<tr>
<th>Letter</th>
<th>Time/Tempo</th>
<th>Description</th>
<th>Chord Progression</th>
<th>Bars</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>5/8 - 6/8</td>
<td>Presto</td>
<td>Introduction</td>
<td>G pedal</td>
</tr>
<tr>
<td>C</td>
<td></td>
<td>Transition</td>
<td>Gsus4 - A#G - F/G - B#G - Em7/G - A#G - D#G - Gsus4</td>
<td>20-28</td>
</tr>
<tr>
<td>D</td>
<td>7/8</td>
<td>Theme A, variation 1</td>
<td>Am11 - Bm11 - Dmaj7(#11) - Ebmaj7(#11) - Fm11 - Gm7 - Amaj9(#11) - Gmaj9 - C7(#5)</td>
<td>29-36</td>
</tr>
<tr>
<td>E</td>
<td></td>
<td>Theme A, variation 2</td>
<td>Fmaj7(#11) - Gm11 - Am11 - Bbma7(#11) - D#maj7(#11) - G#maj9(#11) - F#maj9 - A#b/B</td>
<td>37-46</td>
</tr>
<tr>
<td>F</td>
<td>9/8 – quavers</td>
<td>Theme B, Call &amp; Response</td>
<td>See letter H</td>
<td>Contrapuntal variation</td>
</tr>
<tr>
<td>G</td>
<td>HH-dotted crotchets HH</td>
<td>Saxophones &amp; brass</td>
<td>Saxophones &amp; brass</td>
<td>59-66</td>
</tr>
<tr>
<td>H</td>
<td>9/8 Latin Bembe</td>
<td>Piano solo</td>
<td>Fm11 Gm11 - A#maj9 Bb(add9) - Gm11 - Cm11 - Bm11 - D#maj9 Gm7/C(repeated)</td>
<td>67-78</td>
</tr>
<tr>
<td>I</td>
<td></td>
<td>As before</td>
<td></td>
<td>79-84</td>
</tr>
<tr>
<td>J</td>
<td></td>
<td>Trombone backgrounds</td>
<td>As before</td>
<td>85-90</td>
</tr>
<tr>
<td>K</td>
<td>9/8 – 12/8</td>
<td>As before</td>
<td></td>
<td>91-97</td>
</tr>
<tr>
<td>L</td>
<td>9/8 – 12/8</td>
<td>Quote - saxes / trombones</td>
<td>F minor</td>
<td>98-106</td>
</tr>
<tr>
<td>M</td>
<td>6/8 – Ad lib.</td>
<td>Quote - solo piano</td>
<td>G#maj9 - Fm11 - Em11 - D#maj9 - C7(#5)</td>
<td>107-116</td>
</tr>
<tr>
<td>N</td>
<td>6/8 – 5/8, Molto accel.</td>
<td>Transition</td>
<td>Fm11 - Cm1/Eb - D#add9 - Bb sus4 - A#maj9 - G#maj9/#9 - Fm11 - F#maj7 - D#maj9 - B#m11 - E#m9 - D#b6 - C#9 - C#b6/9 - B#b6/9 A#b6/9</td>
<td>117-130</td>
</tr>
<tr>
<td>O</td>
<td>7/8 - Presto</td>
<td>Tutti, theme A, variation 1</td>
<td>Like Letter D</td>
<td>131-138</td>
</tr>
<tr>
<td>P</td>
<td></td>
<td>Theme A, variation 2</td>
<td>Like Letter E</td>
<td>139-148</td>
</tr>
<tr>
<td>Q</td>
<td>9/8 Latin Bembe</td>
<td>Theme B</td>
<td>Like Letter H, ending on Fm7/B</td>
<td>149-154</td>
</tr>
<tr>
<td>R</td>
<td></td>
<td>Orchestra only</td>
<td>As before, but starting on Fm11</td>
<td>155-160</td>
</tr>
<tr>
<td>S</td>
<td>7/8</td>
<td>Passacaglia variation</td>
<td>Gm11 Am11 - Bb sus4 C(add9) - Am11 - Dm11 Gm11 - Eb(add9) - Am7/D</td>
<td>161-167</td>
</tr>
<tr>
<td>U</td>
<td>5/8 – 6/8 - Presto</td>
<td>Theme A - tutti</td>
<td>Like B</td>
<td>177-183</td>
</tr>
<tr>
<td>V</td>
<td>5/8 – 6/8</td>
<td>Ending</td>
<td>Like C</td>
<td>184-195</td>
</tr>
</tbody>
</table>
5 Conclusion

In present times, it is obvious that musical genres are becoming increasingly diverse. Composers are delving into the classical and contemporary art music repertoire, jazz, popular music, world music and further afield for inspiration, and are ultimately creating music which reflects their individual musical journeys. The point where a piece of music ceases to belong to a certain genre and becomes a hybrid is hard to define.

For the purpose of this study, distinction had to be made between musical genres and their characteristics had to be defined. The fusion of art music with jazz and popular music in the selected compositions of the four Australian composers I interviewed was determined. In the case of the South African composer I interviewed, relevant compositions of art music with a high level of African influence were identified.

The way in which the composers consider fusion in art music, jazz and popular music and the compositional techniques they have used in selected compositions have brought the following characteristics to the fore:

- Mark Isaacs’s compositions feature notated solos for classical players and adherence to traditional classical or jazz ensembles; compositions for jazz ensemble feature through-composition, a high level of modulation, counter melodies, counterpoint, notated thematic material with improvised accompaniment and improvisation.
• Stuart Greenbaum: compositional language contains influences from jazz and pop such as added-note jazz chords, syncopation and offbeat quavers; use of compound time signatures to notate the triple feel of swung quavers; minimalistic structural expansion and reduction, as well as ostinato or looping patterns; scoring for western classical acoustic instruments

• Andrea Keller incorporates a high level of improvisation, collective improvisation, minimalism, preparation, extended techniques and electronics into her compositions; integrated ensembles are used at times

• Judy Bailey: emphasis on the importance of the melodic line; room for individual expression and interpretation of performers; improvisation; notated solos for classical players; the integration of classical and jazz musicians

• Stefans Grové: creation of an African sound based on the use of descending melodies, modified ostinato patterns, permutation, rhythmic complexity and motoric drive; use of western instruments to re-create musical and natural sounds of Africa; use of exotic titles and accompanying literature.

The study of compositional techniques used by the selected composers has informed the way I dealt with fusion in my compositions and has increased the quality of my compositional skill over the four year period, as reflected in my compositional portfolio. As an eclectic composer with an output in which there is a crossover of genres, it is vital
to know the strengths and weaknesses of the performers from different backgrounds and how to gain their co-operation. Having had experience as a performer of classical music, jazz and popular music, it has given me the level of understanding needed to avoid confrontation and difficulties which may arise due to fusion elements:

- In *Blue, Black and White* the orchestra is not expected to play in a jazz style, but the jazz elements such as syncopated rhythm, extended harmony and big band sectional arrangement, and African elements are in the music itself.
- Apart from the strong minimalistic character of *Circles in Life*, there are jazz elements present such as the improvised accompaniment of the rhythm section, the ‘Afro-Cuban 12/8 feel’ and four improvised solos which add familiarity to the jazz players in an art music-inspired piece.
- The jazz, African and pop-influenced musical language in *In Motion* is notated with rhythmic clarity for the classical ensemble.
- In the integrated ensemble of *Red-Eye Flight* every performer gets the opportunity to have a solo or duo moment, notated or improvised, in order to avoid the classical players merely accompanying the jazz players.
- As above, in the *String Quintet* care is taken to showcase each performer.
- In *Sonata for Tenor Saxophone* the musical language of the piano is essentially jazz, pop and African-influenced, but it is fully and clearly notated to be suitable for a classical pianist to play.
- As above, the piano part of the *Concerto for Piano and Jazz Orchestra* is almost fully notated, technically challenging, and the improvisational sections fairly short, so that the classical pianist is not excluded from an opportunity to perform it. Even though the members of the jazz orchestra are not given
improvisation opportunities, they are presented with material they do not normally play and therefore challenged in a different way.

My composition portfolio exists within the art music genre, although the individual compositions contain a fusion with either jazz or popular music or both, a common thread being the African flavour in the majority of compositions. I chose to steer away from structural limitations such as the jazz ‘head - solos - head’ and pop ‘verse - chorus’ forms. However, by transplanting the spontaneity and excitement of jazz and/or popular music and their rhythmic, melodic and harmonic elements into compositions of art music for acoustic instruments, I aim to create music that reflects what I find compelling and exhilarating. Furthermore, the inclusion of elements from traditional rural and urban indigenous music from my homeland South Africa, adds to the strength of my personal musical voice that sets it apart from other new music.

My approach can be viewed as offering:

- Jazz-pop-African-influenced creations of art music to classical ensembles as in *In Motion; Anticipation; and Inspiration*; and the orchestral part of *Blue, Black and White*: Concerto for Jazz Quartet and Orchestra; and,

- Art-music-influenced works to non-classical ensembles as in *Circles in Life*; and *Concerto for Piano and Jazz Orchestra*.

*Red-Eye Flight* and *Sonata for Tenor Saxophone and Piano* were composed for a mix of classical and jazz performers. The fusion component is the lowest in *Contemplation*, which has an inherent minimalistic character. The two concertos act as bookends to the
portfolio, three years separating the two. The outcome of the research has enabled me to evaluate and develop my compositional language and techniques. The knowledge gained has greatly enhanced my own compositions as is evident in the journey from the earlier works to the later ones.

Improvisation is not exclusive to jazz and the role of the improviser has become more comprehensive. Where present in compositions, composers employ improvisation at different levels and for divergent reasons. In my portfolio of compositions, improvisation or notated solos in the style of improvised solos are mainly used to develop thematic material, while improvised accompaniment is called for on occasion in order to free up the rhythm section. The only use of directed collective improvisation is at the end of *White* and *In Motion*. To me, improvisation adds freshness and a new slant to every performance of a work, as the final product is different each time. However, a balance between compositional content and improvisation, yet openness to the interpretational freedom of the performers, is at the heart of this oeuvre.

The opportunities to have my contemporary art music with a jazz-pop-African flavour performed have been rewarding, as rehearsal time with large ensembles is particularly difficult to obtain. As long as the notation catered for the expertise of the musicians involved, I managed to make my intent clear, as is evident on the recordings of my compositions. The established conductors, ensembles, and individual performers, as well as the ensembles consisting of tertiary students, have enabled me to iron out difficulties in:

- clarity of notation
• dynamic balance

• challenges for both classical and jazz performers due to unfamiliarity in style.

The following innovations and use of compositional techniques enhanced my compositions:

• the interplay and collaboration between jazz quartet and orchestra in *Blue, Black and White*

• the African sound world created in *White* and *Rituals of the Day*

• the incorporation of minimalism into jazz orchestra writing in *Circles in Life*

• the attempt to create an almost purely minimalistic movement in *Contemplation*

• the rhythmic writing for classical ensembles in order to portray jazz and pop characteristics in *Anticipation, Inspiration* and *In Motion*

• the use of variation, development and polyphonic writing in *Red-Eye Flight*

• the use of improvisation and freedom of interpretation in *Walking at Sunrise*

• the use of rondo form as a setting for development and improvisation in *After Dusk*

• the creation of a piano concerto in a jazz environment as in *Concerto for Piano and Jazz Orchestra*.

During the four years of my candidature I focused on the composition of art music fused with jazz and popular music, the inherent African content in my compositional language surfacing with varying prominence. Having a sound knowledge of jazz and popular music, I was able to concentrate more on strengthening the art music content in my
music. Improvisation is very controlled and at times limited in my portfolio, in order for the compositional strength to be maintained. It has been a challenge to produce music which is respectfully reflective of the main ingredients of the fusion at the core of my research. Although I will always be partial to such a fusion, I do value the genres in their own right and can foresee myself composing music which avoids fusion altogether. I am eager to continue experimenting with improvisation and how it can be brought into an art music context.

My compositional make up and personal style has been established by now, my language in itself being a blend of the sounds I like to hear. It remains to be seen which direction my future compositions will take, but I believe I have established a spring board from which to dive in at the deep end. In Australia there seems to be performers and audiences out there always on the lookout for music which takes them on exciting new musical adventures. It may well be that art music fused with genres such as jazz, popular music and even African music, has a promising future and possibly a growing audience.
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Transcript.


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(Opening).”

APPENDIX A: ETHICS APPLICATION

RESEARCH INTEGRITY
Human Research Ethics Committee
The University of Sydney
NSW 2006 AUSTRALIA

Ref: MF/HW
6 December 2011

Assoc. Professor Matthew Hindson
Composition
Sydney Conservatorium of Music
University of Sydney
Matthew.hindson@sydney.edu.au

Dear A/Professor Hindson

Thank you for your correspondence dated 5 December 2011 addressing comments made to you by the Human Research Ethics Committee (HREC).

I am pleased to inform you that with the matters now addressed your protocol entitled “A Study of compositional techniques used in the fusion of Art Music with Jazz, Pop, and African Music” has been approved.

Details of the approval are as follows:

Protocol No.: 14282
Approval Date: 6 December 2011
First Annual Report Due: 31 December 2012
Authorised Personnel: Assoc. Professor Hindson
Nadia Burgess

Documents Approved:

<table>
<thead>
<tr>
<th>Document</th>
<th>Version Number</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>Safety protocol</td>
<td>Nil</td>
<td>undated</td>
</tr>
<tr>
<td>Participant Information Statement</td>
<td>Nil</td>
<td>undated</td>
</tr>
<tr>
<td>Participant Consent Form</td>
<td>Nil</td>
<td>undated</td>
</tr>
<tr>
<td>Sample Interview Questions</td>
<td>Nil</td>
<td>undated</td>
</tr>
<tr>
<td>Recruitment email/phone script</td>
<td>Nil</td>
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</tbody>
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HREC approval is valid for four (4) years from the approval date stated in this letter and is granted pending the following conditions being met:

Condition/s of Approval

- Continuing compliance with the National Statement on Ethical Conduct in Research Involving Humans.
• Provision of an annual report on this research to the Human Research Ethics Committee from the approval date and at the completion of the study. Failure to submit reports will result in withdrawal of ethics approval for the project.

• All serious and unexpected adverse events should be reported to the HREC within 72 hours.

• All unforeseen events that might affect continued ethical acceptability of the project should be reported to the HREC as soon as possible.

• Any changes to the protocol including changes to research personnel must be approved by the HREC by submitting a Modification Form before the research project can proceed.

Chief Investigator / Supervisor's responsibilities:

1. You must retain copies of all signed Consent Forms and provide these to the HREC on request.

2. It is your responsibility to provide a copy of this letter to any internal/external granting agencies if requested.

Please do not hesitate to contact Research Integrity (Human Ethics) should you require further information or clarification.

Yours sincerely

Dr Margaret Faedo
Manager, Human Ethics
On behalf of the HREC

Cc Nadia Burgess nburgess@uni.sydney.edu.au

This HREC is constituted and operates in accordance with the National Health and Medical Research Council's (NHMRC) National Statement on Ethical Conduct in Human Research (2007), NHMRC and Universities Australia Australian Code for the Responsible Conduct of Research (2007) and the CPMP/ICH Note for Guidance on Good Clinical Practice.
APPENDIX B: INFORMATION SHEETS

A Study of the Fusion of Art Music with Jazz, Pop, and African Music

PARTICIPANT INFORMATION STATEMENT

(1) What is the study about?
You are invited to participate in “A Study of Compositional Techniques Used in the Fusion of Art Music with Jazz, Pop, and African Music.” Selected compositions by the following contemporary composers will be reviewed: Australian composers Judy Bailey, Stuart Greenbaum, Mark Isaacs, Andrea Keller, and South African composer Stefan Groves.

The aim is to discuss compositional techniques used by composers to create the above mentioned fusion. Enquiries will be conducted into a composer’s body of work, whether or not the composer specializes in a fusion of styles or whether only certain compositions feature this phenomenon, and whether the compositions in this style have been successful as far as performances, public support, and academic and journalistic appraisal. The reason for the fusion will be ascertained, analyses of works will be included and written material reviewed. A substantial bibliography and discography will be compiled.

(2) Who is carrying out the study?
The study is being conducted by Nadia Burgese, student, and will form the basis for the degree of Ph.D. at The University of Sydney under the supervision of Assoc. Prof. Matthew Hindson, Chair of Composition, Sydney Conservatorium of Music.

(3) What does the study involve?
Participants will be interviewed and an audio recording will be made of the interviews. These recordings will be invaluable, may be kept in perpetuity and used again in the future. Sample interview questions will be provided beforehand.

(4) How much time will the study take?
Interviews will last 1-2 hours.

(5) Can I withdraw from the study?
Being in this study is completely voluntary - you are not under any obligation to consent and - if you do consent - you can withdraw at any time without affecting your relationship with The University of Sydney.

You may stop the interview at any time if you do not wish to continue, the audio recording will be erased and the information provided will not be included in the study.
(6) Will anyone else know the results?

If the participants agree, their contribution to a fusion of styles and their compositions will be discussed and/or analysed in the final dissertation, and at subsequent seminars, in journal articles, and the like.

(7) Will the study benefit me?

There will be no financial benefit involved.

(8) Can I tell other people about the study?

Yes.

(9) What if I require further information about the study or my involvement in it?

When you have read this information, Nadia Burgess will discuss it with you further and answer any questions you may have. If you would like to know more at any stage, please feel free to contact her by email: nadia.burgess@unisys.com or by phone: +61 419 273043.

(10) What if I have a complaint or any concerns?

Any person with concerns or complaints about the conduct of a research study can contact the Manager, Human Ethics Administration, University of Sydney on +61 2 8627 8176 (Telephone); +61 2 8627 8177 (Facsimile) or humanethics@unsw.edu.au (Email).

This information sheet is for you to keep.
APPENDIX C: CONSENT SHEETS

PARTICIPANT CONSENT FORM

I, [PRINT NAME], give consent to my participation in the research project.

TITLE: A Study of the Fusion of Art Music with Jazz, Pop, and African Music

In giving my consent I acknowledge that:

1. The procedures required for the project and the time involved have been explained to me, and any questions I have about the project have been answered to my satisfaction.

2. I have read the Participant Information Statement and have been given the opportunity to discuss the information and my involvement in the project with the researcher.

3. I understand that being in this study is completely voluntary – I am not under any obligation to consent.

4. I understand that any research data gathered from the results of the study may be published in the researcher’s final dissertation.

5. I understand that I can withdraw from the study at any time, without affecting my relationship with the researcher(s) or the University of Sydney now or in the future.

6. I understand that I can stop the interview at any time if I do not wish to continue, the audio recording will be erased and the information provided will not be included in the study.

A Study of the Fusion of Art Music with Jazz, Pop, and African Music
7. I consent to:

- Audio recording  YES ☐  NO ☐

- Receiving Feedback about the outcome of the research YES ☐ NO ☐

If you answered YES to the "Receiving Feedback" question, please provide your details i.e. mailing address, email address.

Feedback Option

Address: ____________________________________________

________________________________________________

Email: __________________________________________

.................................................................
Signature

.................................................................
Please PRINT name

.................................................................
Date

A Study of the Fusion of Art Music with Jazz, Pop, and African Music