



**Jazz as process: Developing artistic
practice as a composer, player and leader
in a small jazz ensemble**

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Abstract

This practice-based research paper is an enquiry into the music-making practice of a composer, performer and leader in a small jazz ensemble, to determine what processes, attitudes, and compositional, rehearsal and performance techniques and strategies create an efficacy in realising the score in performance. The intention was to unpack the suppositions and methods contained in the creative act of small jazz ensemble composition within, during and by way of artistic practice, involving the interrelationships between the composer's intention and the musicians' interpretation of a musical score. New musical material was composed to serve as frameworks and as a vehicle for scrutinizing the primary question: How do the processes involved in the composition, development, absorption, interpretation and transferral of musical material from the score to the performance contribute to the development of the artistic practice of a composer/player/leader in a small jazz ensemble?

This doctoral study involved the writing, performing and recording of ten original compositions in a small jazz ensemble context. These compositions, influenced by 1960s post-bop and free jazz improvisers/composers such as Miles Davis, Ornette Coleman, Thelonious Monk, Joe Henderson, Wayne Shorter, and John Coltrane, provided material for frameworks. Data informing the exegesis was collected from a reflective diary, reflexive observations, audio/video recordings of public and studio recordings, scores, responses to an open-ended questionnaire by participating musicians, and analyses from a participant/observer perspective. The results of this study will demonstrate how reflecting inward on method and outward (Bartleet, 2009, p. 4) on the perceptions, experience and knowledge of other practitioners, contributes to the development of practice. The creative process in the writing, rehearsal and performance of compositions is defined, explained and demonstrated in the development of artistic practice.

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Certification

I hereby certify this work is original and has not previously been submitted in whole or part by me or any other person for any qualification or award in any university. I further certify that to the best of my knowledge and belief, these research papers contain no material previously published or written by another person except where due reference is made in the papers themselves.

Signed: _____

Date: _____

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Chapter One: Introduction, Research Question

During high school, my passion for playing the saxophone developed, yet I resisted the need to build knowledge toward evolving my craft as a musician. Improvisations occurred without my knowing what I was doing. Playing along with Ornette Coleman's *The Shape of Jazz to Come* (Coleman, 1959) helped me to recognise creative possibilities, using the ear and memory to explore. Listening informs, providing information for musical activity; it is where music composition and performance begins and ends. For example, according to Hindemith (1952), as the music unfolds, the listener is constructing a mirrored image, registering components, trying to match them with corresponding components, surmising the course, comparing it with the structure from recent memory. The closer the external experience approaches perfect coincidence with internal expectation, the higher the aesthetic satisfaction (p. 20). That said, unexpected listening experiences ask us to think of new perspectives in our interpretations and expectations of music and art in general.

The culmination of past, present, and future experiences and memories, and their relationship to and use of information and imagination, are critical to developing artistic practice. The ear develops a memory, contributing to the next stage: the "creative motivation" and writing of a composition, followed by the "communicative notation of the score" to the instinctive, imaginative, musical and "interpretative capacity of the performer" (Szekely, 2003, p. 119). However, my lack of theoretical knowledge to reinforce my aural memory and history of listening to jazz recordings was like being alone in a dark room looking for a light switch. This generated an ingenuity to problem-solve, that evolved to become a character trait in my later years of schooling, as I sought methods for comprehending music, its fundamentals, and their relationships. Methods were a result of experimentation, a process of seeking out information and discovering its application to musical ideas as either improvisation or composition. At times this process was reversed: through experimentation, a musical idea was explored and referenced to its source as a building block of theory.

A lack of resources and guidance instigated a method for self-learning and development as a musician, composer, leader, educator, and now, researcher, leading to studies at Sydney Conservatorium of Music, some 25 years ago. Since then, output has emanated through learning, exploring, understanding and creating structures, both as compositions and improvisations. Composing arose both as a creative need and a tool for learning to improvise. It was necessity which led me to learn music theory as an improviser through composition, allowing for discovery: how melody, harmony, and rhythm combine and interrelate as an organised structure. Composition allowed me the time and space to edit and plan my ideas. Inventions arose due to the fertile environment of curiosity and determination to comprehend music-making. A composition was a logical step in understanding the mechanics of melody, harmony, rhythm and form, helping to create coherent, imaginative statements, contributing to an idiosyncratic vocabulary and language as an improviser. By creating compositions, I was learning the fundamental theory required

to perform them as an improvising musician. This process also worked in reverse as explorations into improvisation led to new understandings in creating compositional structures.

Because of my early experiences as a musician/composer, learning about jazz composition and improvisation seemed an obvious choice. It offers a platform for exploration within a style, with potential to explore improvisational and compositional choices, using various influences to impact and create an outcome. At the time, jazz was an option, offering the potential for creative exploration. Since then, there has been a personal revelation and discovery that the nature of composition and improvisation extends beyond style. When introduced to European classical music and world music by musical colleagues, my horizons began to broaden. My imagination and interpretation of the musical experience developed with the exploration of other genres through the listening, resulting in a positive influence on my craft and thinking as a composer and improviser.

Every composer/improviser has a unique journey. A comment by the participating piano player in recordings for this doctoral study demonstrates their path to learning and developing their craft both as an individual and in a community:

There are two aspects to the way artists have had a personal influence and impact. There is a very emotional response and also an intellectual response. Someone like John Coltrane had a tremendous emotional impact. That said, there are many intellectual aspects of his process as a composer/improviser. There isn't necessarily a handful of artists that have influenced personal practice, but I think that most jazz fans are ultimately collectors of information. Just like someone collects wine, they seek to identify the nuance and build a vast knowledge of what is in the world. One powerful element in this concept of influence is the real relationships, developed with other artists (whether students, collaborators, or mentors). Ultimately, I do not think one can separate the person from the art. (Appendix E, pp. 143–144)

External influences such as the “materials being used” or “social context in which the activities occur” in contrast to the internal influences and “activity of the mind” and the exploration of creative potential in developing an artistic product (Vygotsky, as cited in Borgo, 2007, p. 6), are not a dichotomy in the artistic practice as a composer/improviser. Artistic practice as a composer/improviser is a single process encompassing both internal and external influences as information, imagination, and experience. Thus, my self-learning was at times limited, and my developing creative practice also required inter-relational learning through an arts community of jazz practitioners. Initially, when confronted with writing composition at an early age, there were overwhelming feelings and doubts, not knowing how to put ideas to paper, due to lack of information necessary for putting together a musical canvas. One can have the gift of imagination, but without information, this potential lies dormant. Of course, one could say the same in regard to absorbing and assimilating information into an outcome: creating can only occur through exploring the mind’s potential as imagination. As a composer/ player/ leader, this motivation for learning and application is a direct consequence of the desire to write and perform jazz as either a composition or improvisation, or through giving instruction as a leader in the group performance.

Initially, compositions were a method to support an understanding of the fundamentals and relationships occurring in music. Compositions also allowed me to develop my practice as a musician, using improvisation as a tool for creating a presentation of the musical score. The concept of presentation as a descriptor for the small jazz ensemble compositional performance is inspired by Arnold Schoenberg who stated that "Composition . . . is above all the art of inventing a musical idea and the fitting way to present it" (Schoenberg, as cited by Kurth, 1995, p. 182). In this paper, I will use the word "presentation" as the organisation and application of musical ideas throughout the process of writing, rehearsing, arranging and performing the musical score in the small jazz ensemble.

For this study, musical scenarios were written as a score for interpretation and exploration by inspired improvising musicians as a small jazz ensemble compositional performance. The 'compositional performance' is the working collaboration between the composer's intentions and the participating, interpreting, improvising musicians in the presentation of the musical score in a small jazz ensemble, resulting in a method: intuition and intellect as a through-composed creative process and practice. My definition of a 'through-composed creative process' consists of the use of intuition and intellect in the creation and application of a musical idea as an organised structure such as improvisation or composition whilst remaining open-minded to further developments and future outcomes as a continuum. The term through-composed creative process will be used throughout this paper and it should not be confused with its common meaning in relationship to the use of form in designing the architecture of a musical structure such as a composition.

Utilisation of intuition and intellect as a praxis is a distinguishing feature shared by arts and science, as is the advancement, examination, trial, disposal and fulfilment of ideas (Zielinski, 2011, p. 299), reflected in this study through the composition's performance within, during and by way of practice as a composer, performer, and leader in a small jazz ensemble. The focus is not on the product but its creation and recording. Perspectives were investigated using metaphor as a descriptor. Using metaphor to describe the discourse of the music-making process and my experience of artistic practice as a composer, player, leader of a small jazz ensemble has shaped my "thinking about music" and "thinking in music", leading to new understandings of "musical meaning" and its products (Larson, 2012, p. 2). The word metaphor comes from the Greek word *metapherein*: to 'transfer' (Knight, 1995, p. 244). It is the application and "imaginative use of a word or phrase" to describe "somebody or something in order to show that they have the same qualities" and to "make the description more forceful" (Hornby & Cowie, 1995, p. 734). This tool has been beneficial as a method for transferring the creative activity (the tangibles and intangibles of the music-making process) into words on the page.

I wish to investigate the conundrum of the creative musical process which occurs in the small jazz ensemble compositional performance, using "sensorial observation and dynamic interactive exploration" as an "aesthetic and epistemic tool" (Coessens et al., 2014). How can I develop strategies to evolve and

learn from my experiences as a composer/player/leader within the small jazz ensemble compositional performance? This aspiration seeks to understand the transferability of "tacit knowledge" contained within my practice as a composer/player/leader of a small jazz ensemble compositional performance. My hope is to provide some insights into the "origins and characteristics of...practice-led experimental research" and "potential for artistic output" (Coessens et al., 2014). It also seeks to understand how the collective experiences of participants within the compositional performance can contribute as knowledge to developing artistic practice of the small jazz ensemble. The project draws on a "sensorial and interactive approach of knowledge discovery" rather than a "more analytic and cognitive approach" (Coessens et al., 2014). Therefore, discovery, observation and learning from musical experiences have remained central to this study in order to maximise the input and development of my artistic practice. The Nobel laureate, Sir Peter Medawar describes this creative process by drawing upon the field of science as an example. In an eloquent statement he noted that:

Observation is the generative act in scientific discovery. For all its aberrations, the evidence of the senses is essentially to be relied upon – provided we observe nature as a child does, without prejudices and preconceptions, but with that clear and candid vision which adults lose and scientists must strive to regain (as cited in Perle, 1996, p. 22).

My objective in this artistic research project is to delve into underlying processes occurring on the subconscious and conscious levels of music-making as an individual and within a collective, using intuition and intellect as a thread to understanding. Intuition is defined as "the power of understanding situations or people's feelings immediately, without the need for conscious reasoning or study" (Hornby & Cowie, 1995, p. 628). Intuition is recognised as the "flash of inspiration", "allied to impulse", and connected to "experience", the "process of learning..., repetition" and "testing" (Davidson, 1882, p. 309). The use of intuition exemplifies the spontaneity of imagination and creative musical discovery.

In contrast, intellect is the "power of the mind to think" logically and "acquire knowledge" (Hornby & Cowie, 1995, p. 620) as a "natural or native mental ability" (Hurst, 1934, p. 34). The use of intellect exemplifies the organisational, pragmatic facility to create and present a musical idea based on information. Consequently, for this research project, compositions were written as devices to interrogate my primary question: How do the processes involved in the composition, development, absorption, interpretation, and transferral of material from the score to the performance contribute to the development of artistic practice as a composer/player/leader in a small jazz ensemble?

The development of my artistic practice as a composer/player/leader in a small ensemble was the result of trial and error, self and collective learning within a community of creative, improvising musicians who look to problem-solve by finding solutions to advance their craft through the best interpretation and presentation of the small jazz ensemble compositional performance. Improvisation, the structure of sounds as part of or in direct correlation with a compositional performance is "its own goal ... the process is the product, and the researcher is forced to focus on the creative processes of group creativity"

(Sawyer, 2003, p. 5). An improvisation is a tool for embellishing and exploring ideas contained within a compositional framework. The same can also occur in reverse: that is, a composition can be a tool for embellishing and exploring ideas expressed within an improvisational framework. Both constitute the organisation and arrangement of sound as a process: the use of improvisation and composition as a presentation leads to further insights, contributing to the next performance. Managing this creative process serves as a thorough, sensitive investigation and assemblage of useful, cognitive propensities of the mind for developing artistic practice as a composer/player/leader of a small jazz ensemble. Thus, artistic research, through its quest for understanding, is dedicated to broadening and cultivating mindful perspectives, and to enriching our world with new images, narratives, sounds and experiences (Borgdorff, 2009, pp. 15–16). The artistic product, in this case, the small jazz ensemble compositional performance is an opportunity for a composer/player/leader such as myself, and contributing, improvising musicians, to learn through the small jazz ensemble compositional performance to create something new as either a personal or collective experience.

This project involved writing, performing and recording ten compositions as an improvising jazz saxophonist in a small ensemble context – the source of developing my practice. The small jazz ensemble composition is a straightforward scenario, easy to negotiate due to the limited number of participants involved and their interactions, which dictate what one can do in the gap between compositional intention and the improviser's interpretation. The presentation of a composition creates a space and an opportunity for performers to explore their creative potential and aesthetical ideals as a collaboration through ‘jazzing’ (a suggested descriptor for this activity). To date, I have written approximately 160 works, with 60 compositions created since this project began, with a selection of ten tunes considered in detail for this study. Throughout this study, musical ideas were influenced by a variety of literature, music recordings and experiences. Ideas were created and developed on the saxophone or piano, as improvisation or as a skeleton of a composition. The approaches are somewhat different in regard to the two different instruments used for investigating, developing, and organising a musical idea as a music-making process. In the past, creative spontaneity occurred on the saxophone as a melodic concept, mainly due to time predominately spent on this instrument as my primary voice for music performance. In comparison, the establishment of a chordal progression, voice leading, and framework on the piano occurred because of its harmonic possibilities, compared to the saxophone, which can only play one note at a time. The piano also had the advantage of visually and aurally ‘working out a musical problem’ as one can see and hear what one is doing.

The creative process was fourfold: the writing, rehearsal, arrangement, and performance of the composition. The small jazz ensemble compositional performance is a direct outcome of a “jazz community’s...practices”, requiring the authentic adjustment and utilisation of components in “collective improvisation”, and exposing the boundaries of “conventional labels to style” and variety of “music-

making within the jazz tradition” (Berliner, 2009, p. 341). This unique process is an opportunity for participants through their collective experience to interpret the score, using improvisation in the “organization of sound and silence”, and the form of “designing” or “arranging” (Cage, as cited in Davies, 1997, p. 14) to contribute to the small jazz ensemble compositional performance. The role of the “musical interpreter is not so very different from that of the creator” (Copeland, as cited in Schwartz & Childs, 1998, p. 148).

He is simply the intermediary that brings the composer’s work to life – a kind of midwife to the composition. He partakes of the same dedication of purpose, the same sense of self-discovery through each performance, the same conviction that something unique is lost, possibly, when his own understanding of a work of art is lost. He even partakes of the involuntary nature of creation, for we know that he cannot at will turn on the wellsprings of his creativity so that each performance may be of equal value. (Copeland, as cited in Schwartz & Childs, 1998, p. 148)

The contribution of the participants to this doctoral study was critical to its success in understanding how to develop artistic practice as a composer/player/leader. My observations of participants as creative, improvising musicians who share knowledge and musical experiences through collaboration in rehearsal helped me to gain invaluable insight and clarification as to the vital role of the performer in interpretation and presentation of a small jazz ensemble compositional performance. The composer/player/leader and participants of the small jazz ensemble not only work together in collaboration but are also involved in a “common enterprise” and “single experience” (Sessions, 1950, p. 5) of the composition’s presentation.

Ultimately, the small jazz ensemble performance is either “based on a created product” or “designed to generate a final product” (Sawyer, 2003, p. 136) and the potential for the creative process to evolve lies between the composer/leader’s intention and boundaries set for the participating musicians in interpreting the score as an exchange of musical choices and interactions. Subject material - melodic, harmonic, or rhythmic ideas contained within the musical score - however simple or complex, had to be interesting enough to engage participants in a discussion, and so the question was asked: How can one produce an engaging subject for improvisers to explore? Compositional performances took place as a quartet consisting of saxophone, piano, double bass, and drums. A portfolio of audio/video recordings consisting of studio and public performances, and scores, accompanies the written explanation, assisting in comprehending developments and interpretations of musical works. The exegesis includes my reflections as a participant/observer assuming the roles of composer, performer, and leader, and those of contributing members of the small ensemble. Chapters on compositions as case studies, a comparative analysis and conclusions finalised the methods used: reflexive observations, audio/video recordings of public and studio recordings, scores, responses to an open-ended questionnaire by participating musicians, and analyses as a participant/observer; looking at links, themes, and gaps revealed in the literature review.

Chapter Two: Concepts, Terms and Literature

It was essential for the development of my creative practice as a composer/player and leader of a small jazz ensemble to continually review certain procedures and frameworks. Specifically, I felt it necessary to examine and re-examine existent tangible/intangible forms of information/imagination in musical structure, inherent in the writing, rehearsal and performance of a composition. I aspired to learn how best to explore the complexities of music-making, using illustrations and concepts to discover insights, perspectives and approaches to investigating and developing small jazz ensemble compositional practice. This chapter will cite sources which present or discuss the key concepts underpinning the research.

Jazz as process

Jazz pianist/composer Bill Evans stated that “jazz is not so much a style as a process of making music” (Evans, 1966). ‘Style’ suggests specific characteristics particular to a certain genre, and the “strongest creative element in jazz is improvisation” (Evans, 1966). However, this music-making process was present for some time beforehand, such as in the Western Classical music tradition. “In an absolute sense, jazz is more a certain creative process of spontaneity than a style. Therefore, you might say that Chopin, or Bach, or Mozart, or whoever was able to make music of the moment (improvised music), was in a sense playing jazz” (Evans, 1966). Jazz trumpet player/composer Dave Douglas elaborates on Bill Evans’s statement, by describing his aesthetic values and expectations in the music-making process: “You’re not thinking about any one thing. You’re trying to represent everything. Every part of your experience from birth to that moment” (cited in Peterson, 2006, p. 75). Experiences contribute to the foundations for “abstract planning and cognitive reasoning about art”, but the creative idea and its formation as jazz improvisation cannot form without the mediation of “lived, social experience” (Borgo, 2005, p. 174).

In 1938, jazz pianist and composer Jelly Roll Morton stated that “without [an improvised] break, you have nothing” in regard to the performance of jazz (cited in Hill, Richard & Meddings, 2003). He continued, “Even if a tune has no break in it, it is always necessary to arrange some kind of a spot to make a break. Because without a break, as I said before, you haven’t gotten jazz . . .” Morton’s comments are relevant today, indicating the distinctive nature of jazz for potential exploration of musical material, inherent as compositional intent and realized as improvisational interpretation, in the rehearsal, arrangement and performance of a musical score. The presentation of the author's ideas as a music score and framework allows participants to build, share and develop ideas. The score provides a framework: a ‘space’ for participants to communicate and converse with one another as improvisers in a musical language.

Personally, my understanding of the four-letter word “jazz” has changed significantly since beginning this study. At first, defining and interpreting the style was built upon my personal knowledge and experience of listening to and studying the art form, learning from jazz masters such as Charlie Parker, Miles Davis, John Coltrane and Ornette Coleman. Five years on, my point of view has changed, recognising the need to both learn and detach oneself from tradition by learning from others, as well as ‘self-learning’ by developing one’s own ideas through the application of music fundamentals. This has led me to a more mature and objective perspective on jazz as process, a means and not the end product. My investigations into jazz as process has led me to believe that harnessing one’s creativity to form musical structures is a subjective method but also a means for comprehension and development of music as a language (Adorno, 1998, pp. 3–4).

Comprehension of the style and its cultural and social roots in the African American tradition is necessary in order to have a solid foundation in jazz composition and improvisation. However, perceiving music as a global rather than African American improvisational process removes expectations and limitations placed on the improviser and composer in exploring one’s musical imagination. By remaining open to sound, recognising that “there can be no genuine silence”, social, political, cultural, and geographical influences cross boundaries where musical outcomes can then exceed the “intentionality of both composer and of listener” (Campbell, 2017, p. 361), leading to a global perspective on jazz as a process.

The creative process and practice of the jazz musician as a composer and improviser involve experiencing “new insights” and contributing to the “discourse on art” (Borgdorff, 2011, p. 46). Contemporary improvisers such as guitarist Pat Metheny and pianist Brad Mehldau, perceive jazz through different lenses. They are not interested in ‘neo-traditionalism’ and recreating the past but learning from tradition as a “socio-cultural practice that assigns temporal meaning” (Shoham, 2011, p. 315) to a given point in time. This learning is “built through multiple cultural sites: objects, rituals, religious dogmas, geographical configurations, oral stories, texts, cultural performances, and leisure activities” (Shoham, 2011, p. 315). Thus, the creative practice of musicians such as Metheny and Mehldau moves “from the processes of the integration of great and little traditions to the integration of different meanings of tradition” (Shoham, 2011, p. 335). This perspective allows for numerous approaches to music-making to coincide and intersect. It creates new possibilities of reinvention and interpretation as a means to developing artistic practice. This method exemplifies the idea that the connection between artist and creative output is susceptible to continuous variation and innovation (Frisk & Karlsson, 2011, p. 280). These variations contribute to the process of innovation as an “ability to form new compositional ideas” through “musical imagination” which is generated from “existing musical memories and forms” (Thompson, 2015, p. 229). The listening experience contributes a substantial

portion to the musician's lifetime of memories and forms from which to explore imagination in order to create.

According to Art Lange in a foreword to Ran Blake's *Primacy of the Ear* (2010), listening to music on a two-sided disc was a more profound experience, providing immersion and absorption of information with the listener focusing more frequently and intently. Contrast this with 21st century listening with more music available and little time to listen, we sample more but spend less time digesting (Blake, 2010, pp. iv–v). Musicians such as Pat Metheny and Brad Mehldau have both learnt their craft from listening, imitating and assimilating musical knowledge from influential figures in jazz history. However, in addition to performing standards, blues forms, and modern jazz repertoire, they have also preferred to explore, interpret, and develop their ideas as composers and improvisers, resulting in a personal approach to writing music to fulfil an "improvisational urge" (Metheny, cited in Niles, 2009, p.146).

Metheny's approach illustrates the need for jazz musicians to compose an "inner musical image" as a "framework for improvisation" (Goldstein, 1993, p. 11). This approach to constructing a framework from which to build an improvisation is perceived to be a "microcosm of the creative process which occurs in compositional fields" (Sawyer, 1992, p. 262); and Louis Armstrong, Duke Ellington, Charlie Parker, John Coltrane, and Thelonious Monk "forged personal musical styles through improvisation", demonstrating the "variety and richness of music... created in this idiom" (Goldstein, 1993, p. 11). Historically, the idiom and origin of the jazz language are African American; however, due to the dissemination of music, initially through the radio to a worldwide audience, jazz was adopted by other musicians, integrated into other world cultures and vice versa. Assorted peoples and settings have produced fresh, new perspectives on jazz, transforming the traditional African American art form in their corner of the world. In Duke Ellington's words, "Jazz is good music—when it sets itself, as earnestly as any other form, to explore and express the feelings and conditions of its time" (Ellington, 1995, p. 257). Global influences have added new interpretations/permutations beyond the familiar spheres of canon and history, reflected as a 'jazz moment in time' - either an improvisational or compositional performance. This perspective and process of using global influences in artistic practice provides "tools and knowledge" (Borgdorff, 2011, p. 46), which then leads to new forms of jazz composition and improvisation.

In the past, listening to music was "bound by time and space" (Clarke, 2007, p. 47), as an event, listening to someone perform, that is, until the technological developments of the radio and gramophone. When gramophones became available in the early twentieth century, they held traces of the "social character of live performances" (Clarke, 2007, p. 63) through its presentation of audio equipment as a "guise of an instrument" (Clarke, 2007, p. 63). It had to be "engaged every four minutes to change the side" (Clarke, 2007, p. 64), providing a "tangible source for the music", as a physical object and people were drawn together to listen, in the same manner as a concert. The recorded music performance then evolved to the personal stereo which used either an LP record, cassette tape or CD; however, today's experience of

music listening is very different with recorded music reduced to a digital file. People now devote "15% to 25% of their waking lives" to listening based on preferences "dictated by algorithms developed by streaming services" from "vast unchartable archives" (Fricke, Greenberg, Rentfrow, & Herzberg, 2019, p. 2).

Though our listening habits have changed, listening continues to be an ability that requires us to store "notes that have just gone by" (Armour, as cited in Levitin, 2006, pp. 114–115) alongside previous similar listening experiences, which are then interpreted and developed and applied to one's practice as a jazz composer or improviser. Music listening works much like a through-composed creative process, as a continuum and experience of various sounds, contributing as input and inspiration throughout the musical life of the composer and improviser. It is the post-experience: the writing of the musical work; the performance of the score; and reflections that influence future outcomes as a composer, performer and listener. The concept and manner in which time is used to understand, develop and create impacts the outcomes of writing, performing and listening to a composition. The information on the score and interpretative strategy for the musical performance is the pre-experience. The compositional, improvisational and or listening experience may seem like separate entities, and yet they interlink, supporting one another in the creative process.

In composed or scripted art forms, there are two kinds of time: the moment of inspiration in which a direct intuition of beauty or truth comes to the artist; then the often laborious struggle to hold onto it long enough to get it down on paper or canvas, film or stone. (Nachmanovitch, 1990, p. 17)

Through my artistic practice, I have observed the musical activity of composition or improvisation to be the same creative process. It is an act of inspiration and choice guided by either a previous memory and preconceived information or an act of discovery. The creative act (composition or improvisation) is differentiated only by the concept of 'time' and how it is used to organise ideas into an eloquent structure. Schoenberg indicated that composition and improvisation are separate entities, and yet the same, differentiated by how 'time' is used to record and produce ideas, aided by, and as a result of our musical ear. He said, "Composing is a slowed-down improvisation; often one cannot write fast enough to keep up with the stream of ideas" (Schoenberg, cited in Nachmanovitch, 1990, p. 6).

Another perspective on the conception of a musical moment is explained by Bruno Nettle who suggests that "composition and improvisation were not qualitatively different", but rather "a continuum among musical genres, from more improvised to less improvised", indicating that "rapid composition" occurred at the "improvisational end", and "slow composition" occurred at the "compositional end", and stating that "Western composers, such as Schubert, composed in bursts of quick, spontaneous creation" (cited in Sawyer, 2003, p. 80). The creative process is an ever-present need for "self-expression"; however, the composer/improviser cannot force a successful outcome (Copeland, as cited in Schwartz & Childs, 1998, p. 148). The process is "entirely spontaneous", or "induced, gradually perceived" (Copeland, as cited in

Schwartz & Childs, 1998, p. 148). It is the "oxymoron of hard work and sophisticated skills", and "the playful spontaneous, responsive frame of mind" assisting one's artistic practice in developing "disciplined" improvisations and compositions (Bresler, as cited in Draper & Harrison, 2011, p. 98).

The life memories and information (stored as knowledge) of the jazz composer and improviser encapsulate, transform, transfer and arrange ideas in that individual's voice, either in the form of improvisation or composition. The two occurrences are identical except for the function and utilisation of time: improvisation is spontaneous, organised and creative; composition is spontaneous, organised, creative, but edited. To illustrate this point, Derek Bailey in *Improvisation, its nature and practice in music* (Bailey, 1993) recalls a brief encounter in Rome, 1968, with jazz saxophonist, Steve Lacy:

I took out my pocket tape recorder and asked him to describe in fifteen seconds the difference between composition and improvisation. He answered: 'In fifteen seconds the difference between composition and improvisation is that in composition you have all the time you want to decide what to say in fifteen seconds, while in improvisation you have fifteen seconds.' His answer lasted exactly fifteen seconds and is still the best formulation of the question I know. (Bailey, p. 141)

Creative musical outcomes obtain their "meaning" in relation to their environments (Borgdorff, 2011, p. 56). These environments in which musical insights and learning occur have changed significantly over the last century: a live performance to memorizing a tune from a radio broadcast; transcribing a solo off the record to rewinding and reviewing a track on cassette tape; skipping over the melody on a compact disc to searching through digital files on the internet for inspiration. Social, folkloric, and cultural traditions have contributed to music-making processes, due to musical collaborations as a community, benefits from technological advancement, and the ability to engage with one another on the planet due to overcoming geographical barriers.

Conceptualising artistic practice and its outcomes as being "embedded in time", is a perspective that differentiates itself from "traditional scientific methods" due to the relationship between artists and the outcome being "subject to constant change" (Frisk & Karlsson, 2010, p. 277). Tradition is a practice that becomes standard, yet creativity is a spontaneous ordered invention. Thus, improvisation is a reflection of modernity's essence: society at a juncture in time, in the present tense. As Dave Douglas puts it: "It's really quite simple: wake up every day and try to reflect what's really going on inside you and outside you. In this period, it's reflected in the thousands of ways music is changing and growing" (cited in Nicholson, 2003). Regarding change, growth, and learning from traditional and current resources, De Bono (1977) states that: "Traditional methods of thinking" have taught us "how to refine ... patterns and establish their validity"; however, "we shall always make less than the best use of available information unless we know how to create new patterns" (De Bono, 1977, p. 13). By investigating the practice of favourite improvisers and composers, one learns to comprehend "recurring vocabulary patterns", "phrase construction", "motive development", and "storytelling strategies" (Berliner, 2009, pp. 363–364), which

in turn contributes to developing one's artistic practice as new interpretations or permutations of the traditional small jazz ensemble compositional performance.

From the perspective of one's practice and its development, creativity is a process that is constant and evolving beyond tradition and standard patterns. Remaining objective and open to the various influences, learning from others in my reading, listening, and observations; combined with the approach of silence, contemplation, and experimentation throughout this study, have led me as composer/player/leader of a small jazz ensemble to experience imaginative and innovative insights and discoveries. One could assert that contemporary jazz has now evolved from a style to the consideration of jazz as a process. 'Process' seems an apt word for effectively locating, identifying, and developing perspectives on music-making in the 21st century. A theory of process recognises its unification "not in terms of underlying substance" but as a "permanent form or pattern" exhibited as "continuously changing processes", much like a "wave maintains its form" even though variations occur as a result of "different volumes of water and different times" (Blackburn, 2005, p. 294). As a result, the small jazz ensemble compositional performance is an "active" (Dewey, as cited in Sawyer, 2003, p. 103), "imaginative" (Collingwood, as cited in Sawyer, 2003, p. 305) experience and process.

Now the whole process of learning the facility of being able to play jazz is to take these problems from the outer level, in, one by one, and to stay with it at a very intense conscious, concentration level, until that process becomes secondary and subconscious. Now, when that becomes subconscious, then you can begin concentrating on that next problem which will allow you to do a little bit more, and so on and so on. (Evans, 1966)

The fusing of African American jazz, that is, an improvisational art form, with other cultural interpretations and practices, resulted in great diversity in process, and not necessarily in style. Brad Mehldau's solution to these complexities faced by the contemporary musician/composer seeking to find a personal voice, is to "base that identity on the inception of jazz and go from there", or not "raise the question of identity in the first place" (cited in Peterson, 2006, p. 180). A fitting analogy for jazz music is as a "generous family with a big house" with many "guests". Occasionally, "a visitor is particularly illuminating" affecting "the viewpoint of jazz permanently", "leaving something behind in that house...forever" (p. 180). This interpretation is useful for artistic practice. Instead of the overwhelming feeling and expectation of covering a vast amount of previous information and contributions to an art form, one can be inspired by a particular artist, understanding their work and finding an alternative perspective as a means to developing new ideas. The materials and resources of other practitioners provide the composer and improviser with an opportunity for interpreting and developing a perspective which contributes to one's artistic practice.

This perception of jazz as a process argues that certain elements come into play, contributing to and demonstrating improvisation as a verb: ranging from a "human action...normally based on rules and instructions" to "an acute state of readiness", using "internalised skills, and practice", involving "tacit

knowledge” (Alterhaug, 2004, pp. 97–98) to “solve an unexpected situation” (Alterhaug, 2004, p. 98) – the small jazz ensemble compositional performance. The act of the musical performance in the small jazz ensemble context has a “social dimension” (Shelemay, 2011, p. 48) and is a process of interactions, collaboration and relationships of participants, as improvisers and interpreters of the composition. It is a continuous exchange of ideas in a communal setting. A metaphorical illustration of jazz as a community is the idea of a whole village bringing up a child, where participants help nurture one another's creative practice and outcomes.

Jazz composer/improvisers explore and create a variety of content from different viewpoints due to their personalities, experience, knowledge, methods, environments and respective instruments; and though an intention to connect to the listener may not be conscious, any logical or coherent breakthrough in a compositional performance is “a move toward communication” (Copeland, as cited in Schwartz & Childs, 1998, pp. 151–152). The jazz composer has the desire for the “character and specific expressive nature of the interpretation” (Copeland, as cited in Schwartz & Childs, 1998, p. 152) to be revealed by the improviser. As for the improvising performer, the demands are a “wider range than that of the actor, because the musician must play every role in the piece” (Copeland, as cited in Schwartz & Childs, 1998, p. 153). Thus, the “composer and performer are not only collaborators in a common enterprise but participants in an essentially single experience” (Sessions, 1950, p. 5).

With numerous resources at our disposal, jazz musicians and composers have endless possibilities to create a unique canvas, not limited by style and encouraged by process. However, a different assessment of what jazz is and is not is raised by Wynton Marsalis in a New York Times article:

Despite attempts by writers and record companies and promoters and educators and even musicians to blur the lines for commercial purposes, rock isn't jazz and new age isn't jazz, and neither are pop or third stream. There may be much that is good in all of them, but they aren't jazz. (Marsalis, 1988)

Does that mean contemporary improvising jazz musicians/composers who may draw on rock, pop, third-stream or world music are not playing jazz? Marsalis's comments imply a creative process which leads to specific outcomes through placing boundaries within 'accepted' musical influences, in order to maintain a tradition, “necessary to stave off cultural mediocrity, social degeneration, and the destruction of the music's African American core” (Hersch, 2008, p. 7). Is not “the combination of freedom and tradition...vital for jazz”? (Collier, 2009, p. 180). The jazz tradition is a “constantly transforming construction” (Elworth, as cited in Hersch, 2008, pp. 16–17) and model for aesthetic, cultural, social, and historical reflections and statements in which to explore new imaginative, informative findings and perspectives.

Thus, considerations for investigating process can be useful in pursuing artistic practice and its development in jazz composition/improvisation in the 21st century, without the limitations of style. Rather than pointing to any particular style or styles, a suggestion for a definition of jazz could be: ‘a

unique genre encompassing a variety of influences, in which the composer allows space for improvisation'. The documentation of musical structures on paper and their development during a performance by improvising musicians makes the jazz process unique. The musical score and its framework are "incomplete" allowing, at times, demanding - a development, "coloured" by improvisation (Collier, 2009, p. 264). Jazz improvisation and its configuration of sounds which define a structure, in direct correlation with a compositional performance, are much like the organisation of language, finding efficient, effective, and eloquent methods to communicate and different modes of expression. Giddens & Deveau (2009, p. 378) define jazz composition as a musical work, performed by musicians in various settings and formats, much like in any other genre, remaining true to the composer's intentions, while declaring that the first goal of jazz improvisation is the interpretation and unique performance of the score.

Developing compositional or improvisational skills requires a creative method of investigating and expanding "techniques or ideas" in order to create an idiosyncratic vocabulary as a composer/player/leader of the small jazz ensemble (Turetzky & Dresser, as cited in Borgo, 2005, p. 174). Igor Stravinsky describes the creative activity when writing a composition as "two things, intervals and rhythm, which are the main elements of music" (Stravinsky, 2013). Arnold Schoenberg also surmises composition as "thinking in tones and rhythms" where "every piece of music is the presentation of a musical idea" (Schoenberg, 1995, p.15). Personally, I regard these two definitions as somewhat accurate if one also takes into account the movement (rhythm) that occurs when a sound (tone) precedes another sound. Schoenberg then expounds on the notion of a musical idea, referring to the analogy and construct of relationships, using the example of connection "established between tones" (p. 16). At its root, Schoenberg considers the "totality of the piece as the idea", presented by the composer in a manner whereby "balance is restored" (p. 18). Schoenberg's proposition of balance and totality in a musical idea/composition is a depiction of a framework, involving interrelationships of fundamentals such as melody, harmony, rhythm and form.

In *Creative Improvisation* (Dean, 1989), Roger Dean presents various definitions for the term improvisation. These range from the "discovery and invention of original music spontaneously, while performing it, without preconceived formulation, scoring or context" to the "ability to organise sound, silence and rhythm with the whole of his or her creative intelligence" (p. xv-xvi). The author's perspective is a "simultaneous conception and production of sound in performance" (p. ix). For me, as a practising improviser/composer, the improvisational process is "intuition in action" (Nachmanovitch, 1990, p. 41): the culmination of music theory, aural memory, organisational ability, and the development of preconceived ideas and sounds to form a creative possibility and solution to the small jazz ensemble compositional performance.

Composition and improvisation represent creativity in action, the essence of invention in music-making. The word 'jazz' describes a unique process, involving improvising musicians interpreting the intentions of the composer in the hope of contributing to a successful outcome and performance as a collaborative effort. My personal understanding of jazz is music-making where interactions take place between participants who are required to make decisions as to the amount of liberty taken, negotiating between the composer's direction, and their own performance as arrangers of the compositional material. As a jazz composer/improviser, 'jazz' is an opportunity to generate music spontaneously, organising ideas into a coherent framework for presentation, either independently as a soloist, or interdependently within a collective. Jazz scholar Ingrid Monson argues that improvisation in the jazz ensemble performance must take the approach of interactive, collaborative exploration as a cause for "musical invention", and as a "point of departure" (Monson, 2009, p. 74). As compositional structure generates a platform for improvisation and vice versa, the arrangement is the architectural design of the performance, organised during rehearsal, "challenging group members to negotiate fresh musical models in performance and stimulating the conception of ideas in the process" (Berliner, 2009, p. 233). The compositional structure in jazz may be considered a "cognitive model" with the writing, rehearsal, arrangement and performance of the small jazz ensemble, being a "fluid and evolving" (Thompson, 2015, p. 211) process.

Intuition and intellect are used for developing and organising creative, imaginative outcomes. It correlates to the social scheme and ability for individuals to work together as a unit. In the small jazz ensemble, choices, contributions, and leadership within the group lead to a creative, musical presentation: "the process is the essence of the genre, and it must be the central focus" (Sawyer, 2003, p. 6). The potential success of a small jazz ensemble compositional performance is dependent on improvising musicians pursuing a genuine, idiosyncratic musical moment, using their ability as narrators to portray a story efficiently and effectively by themselves in the shoes of the author (that is, the composer) and his or her characters. This personal but objective experience requires one to play something that is "appropriate to the moment" (Reigle, as cited in Borgo, 2005, p. 191).

More often than not, as is the case with most jazz standards, the composer is not present, and a group of improvising musicians are left to design an interpretation of a musical work, inspired by their collective listening experiences, in the hope of contributing to a successful performance. The written framework for the musical structure is similar to a map with directions to a destination: the composer's intention; yet discussions take place en route in organising the performance of the score by the interpreting performers. The musical structure is determined by physical and metaphysical relationships within the "composer's sphere", "the practising musician's domain", "what the performer owes to the composer", and "what the performance does with the work" (Godlovitch, 2002, p. 3). The communication which unfolds co-exists as dualities of internal/external processes, contributing to the musical product through the collaboration of individuals, resulting in the sharing of knowledge and experiences as "jazz community", drawing on

information in the form of music fundamentals and theory, and exploring the metaphysical dimensions of imagination and creative potential. Thus, music-making as a small jazz ensemble compositional performance is an “intersubjective experience”, requiring an open dialogue and exchange that organises the experiences of the composer/player/leader of the small jazz ensemble and those of the improvising musicians and participants (Smith, as cited in Benson, 2011, p. 585).

I greatly value the traditions and contributions made by jazz musicians/composers/leaders, past and present. Without them, today's musicians would have no foundation from which to learn through the study of others' practices and process, as well as their artistic outcomes. The ongoing development of practice "entwines with jazz's artistic tradition", with "mutual absorption and exchange of ideas", taking place in a community, leading to "idiosyncratic musical perspectives" (Berliner, 2009, p. 59); and like any other art form, jazz reflects the social conditions of its time, captured in performance as both improvisation and composition.

The composers and improvisers I have listened to have all had a cumulative effect on my learning and my musical imagination, through the character demonstrated in their music. Some examples include Sonny Rollins, who has a sense of fun and at times, comedy when it comes to expressing beauty. Joe Henderson is a beautiful storyteller. Wayne Shorter is an adventurer, exploring the unknowns, and John Coltrane has the sheer power to transport and move people through his raw emotion. These musicians are all saxophonists and composers; however, there are many more musicians/composers of varying instruments and backgrounds which have also impacted my personal practice. The sequential unfolding of my role as a composer/player/leader of a small jazz ensemble is a process of “the ongoing present” being educated and inspired by “the cumulative past” (Schoenberg, as cited in Cherlin, 2007, p. 157). This process of discernment facilitates the recollection of informative experience by intuitively relating “what is happening to what has happened” as a “sense of musical form” and order (Schoenberg, as cited in Cherlin, 2007, p. 157). As a researcher, the process of the composer/player/leader of the small jazz ensemble involves the discernment between one's intentions of effective “representational forms” of the composition's score and the relationship to the performer, the “communicative reach”, underlying creative potentiality and interpretation of the score's performance (Dyrssen, 2010, p. 231).

Developing one's practice as a composer/player/leader of a small jazz ensemble compositional performance within the community and world at large can be “complicated at times” with a variety of “conditions, perceptions, and...social events”, rooted in the “historical process, cultural circumstance, systems, and complex mediations” impacting artistic outcomes (Clarke, 2011, p. 612). Thus, musicians such as Brad Mehldau recognise that most contemporaries now “specialise” and “focus on a few periods and delve more deeply into them”, regarding the learning and development from the jazz tradition. He compares this process to philosophy and the work of Georg Hegel, stating that Hegel was the “last philosopher who could still give a full account of the whole history of human thought in his writing”,

acknowledging that it is “too much information, so people had to stop trying to go for that meta-view” (cited in Peterson, 2006, p. 181). Because the mind “works to create fixed concept patterns” new information is impractical unless there is a method for creating updated “old patterns” of thinking (De Bono, 1977, p. 13).

With global, social, and political change throughout the last century, the production of new ideas and the investigation of new horizons have remained constant. Wayne Shorter identifies the opportunity for artistic development and exploration in the 21st century, asserting that failure is "an illusion" (Shorter, 2009). He continues by stating that "now is the time for us to reach further than our grasp", and "our cognitive preservation... and power is the tip of the iceberg ... if we don't reach the preservation of that iceberg it might melt" (Shorter, 2009); a negative consequence of human complacency: not using imagination to creatively problem solve.

In summarising the proposition that jazz is a process, I refer to Pat Metheny’s suggestion for expanding and developing the tradition as musicians, composers, and listeners by working towards a “vision...more concerned with what this music can become than what it has already been, a new kind of animal-but one connected to the larger jazz tradition” (cited in Nicholson, 2003). As a composer/player and leader of a small jazz ensemble, I am aware of how past jazz masters have influenced and extended musical vocabulary and that of their band members. The innovations of bebop, and in particular Charlie Parker’s new uses of jazz harmony, melody, rhythm, articulation, and phrasing, have become generic within jazz tradition and vocabulary, influencing generations of jazz musicians (Meadows, 2003, pp 217–218). Trumpeter Miles Davis, tenor saxophonist John Coltrane and alto saxophonist Ornette Coleman were all influenced by Parker in some way, yet the classic recordings *Kind of blue* (Davis, 1959), *Giant steps* (Coltrane, 1959) and *The shape of jazz to come* (Coleman, 1959) each represents a distinctive extension and evolution of bebop language and small jazz ensemble composition and performance. Interestingly, the variety of musical output and impact generated by these particular artists is the creative result of collaborative freedom and license between composer and performer to work interdependently, where improvisation occurs within the boundaries and formal structure of the small jazz ensemble compositional performance.

Using language and metaphor as a descriptor

In addition to the jazz literature cited in this paper, information from other fields has been drawn upon as a resource to help scaffold the notion of language and metaphor as a descriptor for the intuitive and intellectual processes in creativity, in particular, small jazz ensemble composition and its performance. At times one assumes that lack of evidence is the sole obstruction to intellectual progress — find the information and the obstacle disappears. However, boundaries and limitations are "often deeper and more abstract in thought", and connecting to the "right metaphor", and not only the "requisite information" is

an alternative approach. "Revolutionary thinkers" not only collect "facts", but introduce "new intellectual structures" (Gould, 1985).

The fundamental musical structures of melody, harmony, rhythm and form used in the moment of improvised music and composition are comparable to the structures of day-to-day conversation: a line of thought is conveyed, drawing upon a vocabulary of words, phrases and sentences as a means of dialogue and correspondence. The observed correlation between musical composition/improvisation and language might be explained in this anecdote by jazz saxophonist, composer, Joe Henderson:

Pepper Adams turned me on to a writer, Henry Robinson. He wrote a sentence that spanned three or four pages before the period came. And it wasn't a stream of consciousness that went on and on and on. He was stopping, pausing in places with hyphens, brackets around things. He kept moving from left to right with this thought. I can remember in Detroit trying to do that, trying to play the longest meaningful phrase that I could possibly play before I took the obvious breath. (cited in Forest, 2016)

The creative act of composition is much like the example of language and written text in books, with its mapping of ideas. There are similarities and differences in the presentation of vocabulary and language in the two forms of communication. Structure occurs in sentences, both in spoken and written language. Similarly, phrases occurring as an underlying structure in improvised music can also be found in composed music (Larson, 1998, p. 212). For instance, with a conversation between two people, it is assumed there is sufficient space for communication, listening to one another's thoughts, feelings, and understanding each other's perspective. As this number of participants increases the assumption is that more time is necessary to allow a generated space for hearing, communication, and perception. More order is required for interplay, collaboration, and teamwork for participants to contribute to developing the group's potential. The "most meaningful reflection", captured as an honest, creative moment, motivates the "evolution" and "unique disciplines of the jazz or improvising musician" (Evans as cited in Kahn, 2001, p. 154). Group improvisation presents additional trials with "collective coherent thinking", and "human...social need for sympathy from all members to bend for the common result" (Evans as cited in Haidet, 2007, p. 164.).

Noam Chomsky highlights distinctive qualities found in the underlying structure of language as a means to translate human expression. In *Language and Mind* (Chomsky, 2006) he refers to the work of German philosopher and poet Karl Schlegel, who found the word "poetical" to best describe the "element of creative imagination in any artistic effort" (p. 90). Furthermore, Schlegel concluded that every model of expression found in art makes use of a "certain medium" and that "poetry – language – is unique" in its articulation of the mind and its thoughts. Language is "boundless in scope", "constructed" from a "recursive principle that permits each creation to serve as the basis for a new creative act" (Chomsky, 2006, p. 90).

The recursive principle in music allows for the artistic exploration of possibilities which co-exist in the constructs of music fundamentals. Nadia Boulanger, the influential teacher of 20th-century composition, conveys this eloquently. When describing her aesthetic expectations of well-constructed musical statements, she noted that: "I only hope that a certain approach to grammar and to the form of language goes beyond personal taste" (cited in Monsaingeon, 2007). Similarly, Schoenberg noted that connecting musical ideas in a "comprehensible, coherent, and logical" way is as diverse as the technique found in language, suggesting that the process of musical construction should "proceed along the line of grammatical principles" (Schoenberg, 1995, p. 28). These statements by Boulanger and Schoenberg are analogous, representing the value placed on the expressive nature of human language as a 'means to an end', through the developing technique and use of vocabulary for achieving one's goal and outcome: effective communication. Language continues to be a practical "complementary medium" to assist in conveying "what is at issue in the research" – given one maintains "a gap between what is displayed and what is put into words" (Borgdorff, 2011, p. 58).

Creative design

The term 'Creative design' is a metaphor, a descriptor applied to the process of generating and solving problems using invention and exploration "which demands the imposition of an order" (Schön, 2017, p. 103). It assesses what decisions and means are required to achieve the end by whatever available resources (Schön, 2017, p. 39). Creativity generates "new or original ideas, insights, restructurings, inventions, or artistic objects" (Vernon, 1989, p. 94). It is accepted as being of "scientific, aesthetic, social, or technological" value, combined with the "acceptability or appropriateness of the creative product" (Vernon, 1989, p. 94). Creativity also emphasises the need for unique, practical, and valuable outcomes.

Using pragmatism in artistic practice is the aptitude to locate the knowledge required of a given subject to facilitate operations within that subject (Biggs & Büchler, 2010, p. 88). In the case of the small jazz ensemble compositional performance, it is the interpretation of information of musical fundamentals and their application to the score using one's acquired skills as an improvising musician. Performing the composition in this instance is more about the process of design and planning and less about spontaneity. This pragmatic approach to problem-solving contrasts with the idea that creativity results from "chance observation" or from a seed which then germinates (Claxton, 1998, p. 148). The human brain has an aptitude for allowing this observation or seed to be nurtured, moving about and linking up with other areas of the mind as a conception is activated, producing an opaque, separate "quality of consciousness", a process that seems to be "what is required" (Claxton, 1998, p. 148) for creativity.

Imagination and free-thinking allow the capacity of human potential to develop as a gradual, intuitive process. In the case of serendipitous discovery which leads to new ideas, the "research is more like

exploration than like following a firm path” (Borgdorff, 2011, p. 57). Again, in the case of the small jazz ensemble compositional performance, it is a case of participant/improvising musicians relinquishing all preconceptions and surrendering to spontaneity as a creative process with less concern for design or planning.

In *Lateral Thinking* (De Bono, 1977), the author describes the motivation of design as a backdrop to "generate alternatives...beyond the adequate in order to produce something better", releasing the designer from "domination by cliché patterns" (pp. 255–256). De-Bono's 'lateral thinking' is a very different example again, an approach that seeks to explore alternatives, to weigh up choices and perspectives, seeking the best option and optimum solution to a problem. Lateral thinking is a combination of logical/deductive reasoning and theoretical reflection (Dyrssen, 2010, p. 226). An example of this process is the potential combination of a rational, speculative, discerning interpretation of the score in the design of the small jazz ensemble compositional performance by the improvising musician/participant.

With the previous examples mentioned, the main indicator and influence in the process is the creative choice which impacts the design of the small jazz ensemble compositional performance. From a psychological perspective, the capability for our brain to function efficiently during “real-time performance” is minimal, and improvisation on the small jazz ensemble composition must limit “decision making” (Johnson-Laird & Sloboda, as cited in Sawyer, 2003, p. 80). In contrast, composition has an “unlimited processing capacity” (Johnson-Laird & Sloboda, as cited in Sawyer, 2003, p. 80), allowing for more complexity in the creation of musical structures. In the small jazz ensemble compositional performance, various outcomes eventuate due to decisions required of the composer/player/leader and the participating musicians to solve a problem: the presentation of the score through its arrangement in rehearsal for its performance.

For this paper, creative design is the intersection between this particular process of composition and improvisation in connection to the performance of a small jazz ensemble composition. ‘Arrangement’ is the intersection between composition and improvisation where the preparation and presentation of material occurs; I refer to this process as ‘creative design’. The creative design and process of this music-making activity require a “constant balance between finding a problem and solving that problem, and then finding a new problem during solving the last one...” (Sawyer, 2003, p. 115), through the writing, rehearsal, arrangement and performance of the small jazz ensemble composition. As a composer/player/leader, “questions, problems, challenges are identified” that are shaped by the “needs of practice and practitioners” (Gray, as cited in Draper & Harrison, 2011, p. 90); and the investigation is carried out through the small jazz ensemble compositional performance. This poses both questions and answers to creative problem finding/solving and the process was described eloquently by Miles Davis, who once said to his musicians, “I pay you to practice on the bandstand” (as cited in Sawyer, 2003, p. 65).

Decomposition

The notion of decomposition as a model for investigating music was brought to my attention when a brief opportunity to meet with jazz saxophonist and composer, Wayne Shorter presented itself in 2010.

Shorter's quartet had performed his compositions at the Sydney Opera House, and I observed that the group's improvisations on his compositions seemed like 'live composition' with everyone in the group contributing to a collective, creative process concerning the compositional performance, through the act of improvisation. Shorter responded, "decomposition" and repeated with a tone of mystery, "decomposition" (W. Shorter, personal communication, March 7, 2010).

'Decomposition' describes the re-invention of an art form or product, and an opportunity to see the inner workings of fundamentals at play, rearranging them into a different order and set of circumstances which in turn, produces a different outcome. In *Aesthetic Theory* (Adorno, 2002, p. 78), Theodor Adorno defines decomposition as a process of releasing the "counterforce of art": the exploration, understanding, and application of perspectives and possibilities within the artistic practice and product. Decomposition is a process involving the "whole" (the creative outcome) "versus the sum of its parts" (the co-existing components): "independent" elements have an "interdependent" relationship with one another (Chaltin, 1970, pp. 7–8) in developing artistic practice and product.

American economist, political scientist and cognitive psychologist, Herbert A. Simon describes the role that decomposition can play in design. Design involves the production of other possibilities and contexts, and then, "testing...these alternatives against...requirements and constraints" (Simon, 1996, pp. 128–129). Design is "concerned with how things ought to be, with devising artefacts to attain goals" (p. 114), and the metaphor, model and example of decomposition is practical for devising and understanding relationships and the breaking down of an elaborate system into "semi-independent components corresponding to its many functional parts" (p. 128). Designing "each component can then be carried out with... independence, since each will affect the others...through its function" and "mechanisms that accomplish the function" (Simon, 1996, p. 128).

In an engineering conference paper by Hamzah and Cheng, *Learning How to Invent: The Use of Functional Decomposition Among Novice Engineers During Solution Development* (Hamzah & Cheng, 2011), the authors use the example, model and metaphor of decomposition for investigation and problem solving. The method is applicable for examining parameters and the understanding of interrelationships at work in musical structures, lending itself to the development and creation of new works. Hamzah and Cheng found that the representation and usage of the words "invention" and "design" mirror comparable "problem solving processes"; where creative design organises complicated structures and expands on conceptions within the "scope of invention" (Hamzah & Cheng, 2011, p. 2). Decomposition has the ability to transform an "ill-defined problem state" into "well-structured problems" (Wiggins, as cited in Collins, 2007, p. 243).

The creative organization that occurs in artistic problem solving and inventive design is demonstrated in an example provided in a master's thesis by Melissa Ellamil, *Different Modes of Creative Thought* (Ellamil, 2008). Decomposition is used by artists to deconstruct and reconstruct paintings and this technique can be applied to small jazz composition, performance and listening experience: "Meanwhile, during painting, artists tend to fall into sequences starting with the generation and exploration of ideas, and following through with the evaluation and decomposition of the initial structures, which lead back to the re-generation and reconstruction of ideas" (Ellamil, 2008, p. 3).

The honest presentation of one's artistic practice in the small ensemble compositional performance can be upheld in its "theoretical scrutiny" (Schoenberg, 1995, p. 60) through decomposition of the music-making process as one experiences perspectives and begins to understand how "all components work together to shape the whole". The components which co-exist within and as part of the unified musical structure may "appear separate and independent to the eye and the ear"; however, their significance is disclosed through their "co-operation....incorporated in the horizontal plane as successive sounds, and partly in the vertical plane as simultaneous sounds" (Schoenberg, 1995, p. 60).

This procedure of exploring semi-independent components can be applied to the investigation and break down of elements that occur in music. Shorter refers to a composition's characteristics as "DNA" allowing the players to make a "harmonic road or adventure" within the form (Shorter, cited in Mercer, 2004, p. 119). In biological terms, DNA, deoxyribonucleic acid, is a substance in chromosomes (a tiny thread-like part of a cell that carries genes) that stores genetic information (Knight, 2004). Thus, one can perceive how this metaphor as an investigative tool in the decomposition process can lead to new perceptions as an improviser and composer of a small jazz ensemble. Investigating decomposition as a creative process can be an individual or collective action, with relationships between performers, the reflective experience, the information on the score, and the instinctive approaches of participants contributing to a unique perspective on arrangement and exploration of microcosms as semi-independent components of a jazz composition.

Exploring the DNA, the components which make up the cell structure of a jazz composition, as a means for improvisation within the skeletal form was explored in more detail by the great 1960s Miles Davis quintet. "Critics and musicians view the quintet as the touchstone for innovative small-group jazz improvisation" (Waters, 2011, p.5). Members of this group used intuition and intellect to contort musical rules as a rationale for creative exploration. The practice of exploring DNA (components which make up the composition's cell structure) contribute to its "own identity" and interpretative performance; "a process likened to discovering a tiny thread and gradually tweaking it until something solid starts to emerge" (Collier, 2009, p. 266). However, imagination alone is not functional in the small jazz ensemble performance without acquiring and applying a "well developed general knowledge of practical music" (Hindemith, as cited in Schwartz & Childs, 1998, pp. 91–92). Once this understanding is attained, the

industrious, inventive mind can take over as was the case with Wayne Shorter's role as a composer/player in the Miles Davis Quintet. "Wayne was never afraid to break the rules and experiment. He'd do it just for fun, to keep things lively, but then he'd hit on something so brilliant you couldn't imagine how he came up with it (Hancock & Dickey, 2014, p. 78). The small jazz ensemble compositional performance is a unique scenario because of its creative, autonomous environment within which decomposition as a method can be used by participants to collaborate and explore musical imaginations.

Another example of the practice of using decomposition as a means of investigating and extending musical vocabulary is in the compositional method and experiments in minimalist art and music from the 1960s onwards. According to Keith Potter in his book *Four Musical Minimalists* (Potter, 2000), "By selecting some of the oldest and most familiar building blocks of music, and subjecting them to radical scrutiny afforded by remorseless repetition, [minimalism] takes on the challenge of revitalizing the most hackneyed and debased musical currency available" (p. 13). Minimalists experimented with DNA existing in music structures, reducing the components to a minimum as a creative process while developing an artistic work (p. 8). Regarding my artistic work for this project, there was no intention to recreate compositional/improvisational methods of the past. However, learning from and applying music-making processes such as the approach taken by minimalist composers allowed for a point of departure: the exploration of musical parameters, using decomposition as a creative model for expanding my musical vocabulary as a composer and player; and as a leader, creating opportunities for the participants to do the same as an experiment and musical performance in a small jazz ensemble context.

The context in which the small jazz ensemble compositional performance operates as a "perception of space" requiring movement which can be interpreted as a "time to space transition" (Rihm, as cited in Frisk & Karlsson, 2011, p. 291). In musical terms, this concept was brought to my attention in a master class by jazz educator and piano player Dr Barry Harris who said, "Music is about movement" (B. Harris, personal communication, July 18, 2000). In other words, the parameters stay the same, but the relationships between them change and evolve, never remaining static. One makes conscious and unconscious choices to combine notes in order to create order (Stravinsky, 1982, p. 52). Examples of parameters and techniques which may be explored as a composer/leader/player in a small jazz ensemble context, using the metaphor of decomposition as a model for reducing structures to their lowest, common denominators, include:

- analysis and observation of the sophisticated relationships and fundamentals of melody, harmony, rhythm, arrangement, form, use of space and pulse/tempo in one's musical work;
- environment as a factor in the development and experience of the composer/improviser;
- intuition and intellect as a process and thread to learning and developing practice;
- reading music and improvisation;

- the utilisation of musical memory and reflection.

Can more profound perceptions be achieved by examining any one of these components from a different perspective? As an illustration of this point, take the concept of time/pulse as an example. Can one use an antonym, that is, the opposite to exaggerate the study of time-keeping in music and ask the question, what is not time-keeping in music? In this case, the opposite for time/pulse is stillness. Consequently, we obtain an understanding of time as a component, necessary for generating the existence of a musical space: in other words, the creation of ‘sound’ followed by ‘movement’. Other opposites would include intervals (a set distance between two points)—continuity (unending distance), triads—tone (a single sound), melody (singable)—cacophony (unsingable), harmony (resolution as a series of sounds)—dissonance (unresolved series of sounds), rhythm—unevenness, form—shapelessness, space—continuity.

There may be many more accurate techniques available for the description of dualities present in the music-making process and its use of fundamental components, but the emphasis to this point is what a component is and is not regarding its function in music. An awareness of these potential dualities allows for deeper understandings of intangibles which exist in writing, rehearsing, arranging or performing a musical score, contributing to the development of one's perspective and music-making process as a composer/player/leader of a small jazz ensemble.

Intangibles of intention and interpretation in the score's performance

In general, the classical symphony orchestral compositional performance replicates the conception of the composer through the conductor's intention and interpretation in the form of directions to the participating musicians. Contrastingly, the musicians of the small jazz ensemble interpret the musical material in the score and “intentionally depart from what is known in order to improvise and create something new” (Holland, 2004, p. 26). The small jazz ensemble will in most cases reject the idea of “reproducing” with a preference for “following” or “creating” the performance through improvisation (Holland, 2004, p. 26). The performance in jazz is much more nomadic and “itinerative” (from the word “itinerant”) with the improvising musician exploring their imagination through the musical score rather than it being a rehearsed, “iterative” (from the word “iterate”), repetitive process of emulation (p. 26). These two different approaches to performing a musical score, regardless of its setting, depend somewhat on the composer's intention and the musicians' interpretation. The score's intention and interpretation also deal with the complex issues of intangible/tangible aspects in music-making. These aspects are perceived to be the assemblage of musical knowledge in the participants and the materials which they deal with in the score as information, versus the creative subconscious presentation of the composition's score as an imaginative performance.

Bringing the musical score to life in a small jazz ensemble compositional performance is a collaborative process between the composer/player/leader and the participants, demonstrated in the following analogy and comparison:

As in football, the classical symphony orchestra requires a transcendent instance of command in the figure of the conductor to guarantee coordination, whereas coordination arises more spontaneously and in a manner immanent to the group activity in soccer and in jazz. Football and classical music, in other words, entail a social division of labour whereby some merely execute discrete parts of what others (crashes and composers, quarterbacks and conductors) conceive and command; coaches develop elaborate compendia of plays (sometimes stretching to hundreds of pages) of which players are then called upon to execute their individual parts under the direction of the quarterback, in much the same way that orchestra members execute their parts of the musical score under the direction of the conductor. There's almost none of that to speak of in soccer and improvisational jazz. (Holland, 2004, p. 27)

Comparisons between a classical symphony orchestra and a small jazz ensemble are somewhat irrelevant given the demands placed on the execution of the score's performance due to the size of the different formats. However, this point does answer the question as to why there is potential for freedom, input, and collaboration within the smaller group compared to a larger group's reliance on control and direction, explaining why the small jazz ensemble composition has more scope for the musical ideas of individuals to interconnect as a process throughout the rehearsal, arrangement, and performance of the score. The small jazz ensemble composition has an "improvised aesthetic" that inspires a "sense of discovery" in its participants (Davis, as cited in Borgo, 2005, pp. 189–190). From a compositional point of view Stravinsky identifies this process of creating the musical score as an experience and "feeling of pleasure in the very process of work, and in looking forward to the joy that any find or discovery may bring" (Stravinsky, 1958, p. 14). If "perfect facility" existed in one's artistic practice as a composer or improviser, one's "eagerness in striving", and the "satisfaction of having *found* would not have been complete" (Stravinsky, 1958, p. 14).

Consequently, "as a rule, artistic research is not hypothesis-led, but discovery-led" (Borgdorff, 2011, p. 56). This type of artistic research enquiry and exploration, based on "intuition" (Borgdorff, 2011, p. 56) is "not easy to codify" in comparison to the "methodological justification" (Borgdorff, 2011, p. 57) associated with work in laboratories. The distinguishing, unifying feature which parallels artistic praxis and science, is the two main threads of intuition and intellect: the advancement, examination, trial, disposal and fulfilment of ideas and results (Zielinski, 2011, p. 299). The process of using intuition and intellect as threads in artistic practice and enquiry is cyclical, relying on past, present, and future imaginative and informative experiences as memory, insight, and foresight. The following example demonstrates this idea.

A description of the creative act, involving instinct, intelligence, discovery and comprehension of musical structures, was conveyed to me in conversation with jazz drummer/composer Victor Lewis at Sydney's jazz venue, The Basement. Lewis mentioned that jazz saxophonist/composer Joe Henderson was "the

perfect balance between intuition and intellect” (V. Lewis, personal communication, September 18, 1999). He illustrated the point, recalling his first encounter with Joe in a recording session with jazz trumpeter, Woody Shaw:

I had written a tune for the recording. All the parts for the instruments were written out, including Bb tenor saxophone. We rehearsed even though Joe was not there. I was concerned and asked Woody, "Joe isn't here. How's he going to go on the recording?" Woody just smiled. When the day arrived, Joe was at the session, and I handed him his chart. He thanked me and got out some manuscript. He proceeded to write it all back into concert! Then he wrote some other stuff on another piece of manuscript. Now all this happened whilst his horn sat in the corner. He didn't touch it. Then we recorded. He played it better than I wrote it! (V. Lewis, personal communication, September 18, 1999)

This experience demonstrates Henderson’s creative, critical, yet objective approach at work as a composer, performer, and problem-solver. Lewis had spent time putting his ideas down on paper. It was a spontaneous, organised, creative act that was supported by “having absorbed a broad base of musical knowledge, including myriad conventions that contribute to formulating ideas logically, cogently, and expressively” (Berliner, 2009, p. 492). Henderson then spent his preparation time absorbing the information. “He created a different pathway of learning and storing the information” (S. Newcomb, personal communication, March 12, 2015). This exchange of rewriting the music back into concert key could be perceived as the performer investigating the intentions of the musical work by putting himself in the shoes of the composer.

In *The Jazz Composer: Moving Music Off the Paper* (Collier, 2009), Graeme Collier offers an insight into musical performance from the composer’s perspective. The work is an enquiry and pedagogical tool for the development and understanding of artistic practice and interpretation of jazz composition through performance. The author states that the jazz composition process can interweave three components: tune, arrangement and composition. Tunes are a document and configuration, providing a base for improvisation. The arrangement is a way of directing and communicating with the musicians when to play, but generally refers to the act of writing specific parts for the performance; and composition is the development, integration, and documentation of ideas between what content is written down and what content is improvised (Collier, 2009, p. 8). In contrast, I see little difference in concept and meaning of the words ‘tune’, ‘arrangement’, and ‘composition’ as they all imply a structure for presentation as or in a musical performance. These words are descriptors for the musical architecture and its method, as improvisation or composition.

Saying Something: Jazz Improvisation (Monson, 2009) acknowledges the interactions between the composer and musicians which occur throughout the preparation and performance of jazz composition. Monson looks at musicians who develop ideas with one another, who use analogy as a tool to communicate intentions not written in the musical score. In attempting to analyse this creative and social process which occurs with participants of the small jazz ensemble compositional performance, an

explanation can be established, the activity is perceived as a “moment of community”: a collaboration of “musical sounds, people, and their musical and cultural histories” (Monson, 2009, p. 2). The social activity and creative process of music-making as a small jazz ensemble compositional performance reflects the influences of community and vice versa, informing the practice of the composer or improviser (Monson, 2009, p. 13). From an ethnomusicological viewpoint, the examination of the small jazz ensemble compositional performance ought to be assessed "on its own terms" with the musicians/participants of the community as the "source of knowledge" (Monson, 2009, p. 4). The improvising musician/composer acts as "cultural insider", forming a perspective and interpretation of "musical traditions" with the cultural group (the jazz community) having distinct theories and processes of music-making (Monson, 2009, p. 4). This perception of the insider's point of view in regard to participating in a community, in performance of a small jazz ensemble composition is best summed up in Joe Henderson's comment below:

I'm plugged into things that I'm hearing the rhythm section do. I'm plugged into things I hear the piano player do, the bass player, the drummer, because it's kind of a communal, community-type of situation we're involved in. We're not playing for ourselves; we're playing together, with each other. You might hear the drummer do things that add to what I'm doing as a soloist. (cited in Murphy, 1990, p. 14)

Henderson's explanation from inside the small jazz ensemble compositional performance is a description of the improvising musicians journeying together in a social, imaginative exchange and interpretation of the musical score. This exchange with participating improvising musicians interpreting the musical score in rehearsal, arrangement, and its presentation also extends to the development of individual and collective artistic practice through observation and self-reflection. The foundation of this process consists of past, present, and future experiences, forming a creative dichotomy and contradiction: the artistic practice of participants is active and spontaneous with musical ideas manifesting in the space of the compositional performance, yet a conscious, rational, logical approach is required as analysis for further developments of the small jazz ensemble as an improviser and as a composer.

For instance, participating in the small jazz ensemble performance could involve interpreting a 32-bar composition with the playing of the melody (the head of the tune), followed by improvisations based on the song's form and chord structure (Hancock & Dickey, 2014, p. 23). There is a creative opportunity and "freedom within that structure-space, rhythm, chords, shadings" (Hancock & Dickey, 2014, p. 23) for participating musicians to explore, to contribute, and to collaborate in performance. Musical choices are made "moment to moment", expressing a "combination of elements", including "what the other musicians are playing" (Hancock & Dickey, 2014, p. 23) – there is an alignment to the same creative moment, and there is no past, there is no present or future (Crouch, cited in Parker, 2012, YouTube). Therefore, the small jazz ensemble compositional performance is an inconclusive, through-composed creative process and cycle of metaphysical and physical properties at play in the form of information (inherent in the musical score) and imagination (creative interactions between the composer/player/leader and the

participating musicians) working side by side to develop an optimum outcome. Successful collaborations and outcomes in performing small jazz ensemble compositions are a result of its method and context for creative activity, as a culminating experience and extension of arts practice in the participants' musical journey (Borgdorff, 2011, p. 46).

Practitioners of composition and improvisation, and other art forms, eclipse previous limitations through study and learning their craft, opening up "boundaries to new forms of thinking and understanding that are interwoven with artistic practices" (Borgdorff, 2011, p. 44). One example extending one's artistic practice as a composer/player/leader in a small jazz ensemble, demonstrating the intention, interpretation, and realisation of the compositional performance, can be found in Miles Davis's work on the classic album *Kind of blue* (Davis, 1959). The music created on this particular recording utilised modality as a foundation for melodic freedom (Boothroyd, 2010), with compositional frameworks creating opportunities for the participating musicians to explore and develop melodic statements in a spacious, musical environment, using principles of chord-scale theory derived by composer/theorist George Russell in his *Lydian Chromatic Concept of Tonal Organization* (Russell, 2001), first published in 1953. Russell recognised that Davis was looking for new ways to understand chords, and the two of them would discuss the use of scales or modes in jazz composition and improvisation around the late 1940s (Kahn, 2001, p. 69).

The use of modes as the main component, with a minimal usage of chords in the compositions on *Kind of blue* (Davis, 1959), resulted in slower tempos, providing soloists a chance to investigate each harmonic colour or scale (Kahn, 2001, p. 69), whilst remaining true to the musical form and structure of the composition. Davis described the creative improvisational process occurring within the musical skeleton of the composition:

You have some kind of form. You have to start somewhere... you have walls and stuff, but you still come in a room and act kinda free. There's framework, but it's just-we don't want to overdo it, you know. It's hard to balance. (cited in Davis & Troupe, 1989, p. 185)

The recording of the material occurred over two recording sessions in an environment of freedom within boundaries, and as a composer/leader, Davis brought a set of instructions and frameworks notated on the page to his musicians: "I didn't write out the music for *Kind of blue*, but brought in sketches for what everybody was supposed to play because I wanted a lot of spontaneity in the playing" (Davis & Troupe, 1989, p. 224). The musicians in the ensemble interpreted the intentions of the composer/leader in an original, collective, improvisatory performance. As a jazz composer, one writes "something, and then guys play off it", then taking it to "someplace else through their creativity and imagination". As a leader, your intentions are subverted in "trying to do one thing" but ending up "doing something else" (Davis & Troupe, 1989, p. 224).

This comment by Miles Davis leads to a summation on this section. The relevant literature in this study has helped frame and contribute to investigating and developing artistic practice. In the example of Miles Davis who brought his compositional ideas and intentions to the recording of *Kind of blue* (1959), the participating musicians responded with creativity and perspective which surprised and surpassed the composer/player/leader's expectations. This example from the literature embodies the study of jazz as process with its existent variables that occur between the composer/player/leader and the participants in the small jazz ensemble. The process is open-ended, and somewhat ironic as one either does not plan or makes plans, depending on one's perspective as a composer or as an improviser/participant. These plans are conceived as musical choices, played out in the small jazz ensemble compositional performance in an environment of experimentation.

Small jazz ensemble composition as 'experiment'

Developing practice as a composer/player/leader for a small jazz ensemble can be a lonely place! Lonely because one is working away at one's craft, like any other, as a solitary practice. Not so lonely when one is involved with others, practising one's craft as a collective participatory activity. The challenge is maintaining one's momentum, seeking out areas which improve one's art and craft. Consequently, one's artistic practice continues to return to the fundamentals of music: melody, harmony, and rhythm, explored as a form and as a device for performance and learning. Regardless of my creative development and imaginative insights into small jazz ensemble compositional performance, I consider my practice to be informed and aligned with the fundamentals of music. This alignment to musical fundamentals as a basis for developing personal practice and the small jazz ensemble compositional performance works as an aesthetical plumbline: creations are meaningful, constructed from the understanding and use of interrelationships found in the fundamentals of an organised structure, through a process of self-learning and the study and work of other practitioners (Levitin, 2006, p. 16).

The composition aspect involves creating scaffolds: platforms for exploration as an improviser. This process can also occur in reverse: improvisation can reveal materials to create and build a composition and canvas for performance, explored through improvisation. As a composer/player/leader, past, present, and future experiences contribute to new understandings and possibilities of this creative process and organisation of the material as a composition or improvisation. The "exposure to new ideas", and their implementation through reflection on "what worked and what did not work" (Polk & Knox, 2015, p. 9), leads to experiment, innovation, and knowledge acquisition. This process transpires through listening to artists and transcription, and the study of musical scores. In other words, the incorporation, assimilation, understanding, and development of ideas correspond to the relationships between transcription and library of experiences as listening, intuition, and intellect: the fundamentals of music and theory. The experiences of the improviser/composer incorporate artistic practice, its research process and application

to producing an outcome: an improvisation or composition (Arlander, 2010, p. 329). Therefore, the creative process of the composer/player/leader assimilates, elaborates, extends, and refines musical components which coexist in the foundations and traditions of the small jazz ensemble compositional performance (Hersch, 2008, p. 11).

The creation of ten music compositions and the exchange with participating musicians of the small jazz ensemble contributed to my practice as a composer/player/leader. My practice has developed through understandings and experiences which have occurred throughout this project regarding how “music is put together” (Sarath, 1993, p. 26). These occurrences began from the time of musical inception— manifest as a score to its development in rehearsals, and its collaborative arrangement for presentation by the musicians, to its small jazz ensemble compositional performance. The small jazz ensemble is a collective of individuals with the common goal to present an efficient and valid interpretation of a composition. The improvising musicians have the potential to create a dialogue, using their skills and imagination to tell a story. The unfolding experiment involving the composition's conception as a score, the rehearsal, arrangement, and presentation as a performance, is both a physical and metaphysical process. It is the act of deciphering and interpreting information inherent in the score, while negotiating the interactions with and contributions from participating musicians in performance. This process facilitates “learning in a dynamic context... shaped and negotiated by all, instead of creating a situation in which there is a predetermined outcome” where “the sum of the parts is already known” (Borgo, 2005, p. 173).

The context of the small jazz ensemble compositional performance is a scenario where the creative activity of improvisation is changing previous moulds, bringing forward new perspectives, created through “real-time composing – instantaneous decision making” in manipulating “musical materials” and envisaging new concepts (Berliner, 2009, pp. 221–222). This process occurs throughout the performance from the time participating musicians begin their collective “interpretation”, “embellishment”, and “variation” of materials inherent within the musical score as an arrangement, presentation and compositional performance (pp. 221–222). The construction of the small jazz ensemble compositional performance occurs with the use of improvisation as an interpretative, collaborative tool from the recollection of “pre-composed ideas” investigated “outside the current event” (Berliner, 2009, pp. 221–222).

Complexity Through Interaction: An Investigation into the Spontaneous Development of Collective Musical Ideas from Simple Thematic Materials (Haywood, 2014) investigates “optimum conditions under which collaborative improvised performance can be established” in a small jazz ensemble compositional performance (Haywood, 2014, p. vi). According to Haywood, this new ensemble was formed as a research project, to create new music material, analysing contributions and social dynamics among the improvising musicians, and the significant influence on the author’s creative practice outcomes as composer and player (p. vi). The author’s research bears a resemblance to that of my own. Haywood

surveyed the artistic interactions of the players in the ensemble, which aligns with my intentions and goals. Of note is Haywood's approach to the analysis of the project. He indicates that the recordings of the music performances are not analysed in the traditional sense of melody, harmony and rhythm, as the focus is on the relationships and personal contributions of players involved (p. vi) The author's focus and analysis are on the participants' collaboration and its effect on group dynamics and music performances (p. vi).

The mechanics of a small jazz ensemble performance are conducive to change and inquiry due to its nature and size. The performance is fluid and evolving in nature (Thompson, 2015, p. 211), much like a conversation taking place around the dinner table, improvising musicians share and contribute. A theme is set by the leader. However, due to the participants' backgrounds and the nature of improvisation, the discussion may take different turns with the possibility of returning to the original starting point. The idea which prompts the discussion is like a jazz experiment, a process alluded to by Wayne Shorter's comment, "Jazz means I dare you" (cited in Dax, 2014). My perception of this comment is the prompting by Shorter for one to develop efficient and effective methods in seeking out answers, not only based on intellect, using the information at hand, but looking beyond the horizon, using intuition and imagination as a means of discovery.

The small jazz ensemble is ideal in this regard as it is a group of individuals coming together, contributing ideas and various perspectives, using information and imagination as a team to problem-solve. In this case, the problem is arranging and presenting ideas, both individually and collectively. For example, one of the drummers who participated in the recordings of the compositions in this doctoral study stated that "there is the desire to engage in the language and have a musical dialogue with the musicians one is performing with because jazz and improvised music is very much a language and a tool for the communication of ideas" (Appendix E, p. 151).

To further elaborate on creativity, its potential, and perspective in the small jazz ensemble, another musician who participated in the recordings, the piano player, pointed out that:

The common aspect in improvising, composing, and performing jazz music is probably the notion of freshness. Every day is a new day; every improvisation is a new start. The process forces one to break away from what has been done previously and try to do something new. There is a level of concentration (or perhaps the lack of ordinary consciousness) that I search for when going through this process - notions of 'losing yourself in the moment', and that sort of thing. (Appendix E, p. 143)

Experience and memory play a significant role in developing and interpreting the small jazz ensemble composition. The various experiences and memories of participating improvising musicians mould together to form a unique experience. Miles Davis explains this circumstance well, telling the story of process, formation, and teamwork of his second great quintet. He uses a metaphor to describe how this particular group of musicians responded creatively as a unit:

There isn't any beginning to when a band really starts sounding great, when you get used to playing with one another. It just happens by osmosis. There will be five people in the band, and it might just seep into two at first. And then the others hear that, and they say, "What? What was that?" Then they do something off what the first two did. And then it's inside everybody. (Davis & Troupe, 1989, pp. 266–267)

'Osmosis' is used as a metaphor, descriptor, and requirement for the necessary depth and mutual musical understanding needed by participants in the small jazz ensemble compositional performance. Osmosis comes from the Greek word *osmos*: to push, and in biological/chemical terms it is "the passing of fluid through a porous partition into another more concentrated fluid" (Knight, 1995, p. 272). However, osmosis is also "the gradual process of learning, being influenced by something, as a result of being in close contact with it" for example, the learning of "*languages by osmosis*" (Hornby & Cowie, 1995, p. 818). Thus, the process of osmosis is reflected in the "interactional synchrony" (Sawyer, 2003, p. 13) of participants achieving a successful small jazz ensemble compositional performance. It is a unique character trait and skill of the participant, which adds to the shared experience and adventure. This experience is both tangible and intangible: tangible concerning the musical results, intangible concerning the relationship and interactions between those participating.

Participation has a "structural purpose" in music-making, a "direct consequence of its function" (Schoenberg, 1995, p. 207), and the musicians who recorded with Ornette Coleman on *The Shape of Jazz to Come* (Coleman, 1959) improvised freely and melodically, creating pure sound without necessarily reverting to the diatonic harmony that traditionally underpinned the small jazz ensemble compositional performance. In an interview with French philosopher, Jacques Derrida, Coleman describes the overall contribution of sound in his musical compositions within the ensemble as a "democratic relationship to information" where "sound is renewed every time it's expressed" (Murphy, 2004, pp. 319–320). This comment demonstrates to me an example of Coleman's intentions: where complete freedom exists for musicians to interpret and contribute musical sound within the structure and performance of the small jazz ensemble composition.

One could also describe the contribution of musical sound, arising from the combination of composer's intention and the musicians' interpretation of a small jazz ensemble composition, as a metaphor for a political and or hierarchical system. In Isaiah Berlin's *Two Concepts of Liberty* from his publication, *Four Essays on Liberty* (Berlin, 1969), the author examines political systems and the "question of obedience and coercion" (p. 121); referring to a famous passage in an essay entitled, *On Liberty* (Mill, 2003), first published in 1859 by English philosopher, John Stuart Mill:

Unless men are left to live as they wish in the path which merely concerns themselves, civilisation cannot advance; the truth will not, for lack of a free market in ideas, come to light; there will be no scope for spontaneity, originality, genius, for mental energy, for moral courage. Society will be crushed by the weight of collective mediocrity. (cited in Berlin, 1969, p. 127)

Ideals such as Coleman's "democratic relationship to information" (Murphy, 2004, pp. 319–320) or Mill's "free market in ideas", where "spontaneity" and "originality" (as cited in Berlin, 1969, p. 127) contribute positively to social, cultural and innovative thought, complement and demonstrate the uniqueness of small jazz ensemble compositional performance. Music performance in jazz is an opportunity to express one's artistic practice as a composer/improviser without limitations of influence or style, in the hope of creating new perspectives and outcomes. One could see the performance of a jazz composition as a platform and structure for the improviser to explore and develop musical ideas and vocabulary in collaboration with participants of the small jazz ensemble. There is the reverse approach also with improvisation providing underlying structure and arrangement, supporting and embellishing the musical work while remaining true to the composer's intentions.

These approaches are examples of collaborative experimentation in the small jazz ensemble compositional performance between the composer/player/leader and the improvising musicians/participants. One final example of this creative exchange is Herbie Hancock's experimental process during his time as composer, player and leader of Mwandishi: "I think of Mwandishi as an R&D band - research and development, trying new things. It was all about discovery, uncover, exploration, the unknown, looking for the unseen, listening for the unheard" (Hancock & Dickey, 2014, p.133). I believe the last few words of Hancock's comment are an appropriate summation of what a small jazz ensemble composition as 'experiment' can be in performance: an unknown, unseen, unheard entity prompting the composer/player/leader and the improvising musicians/participants to investigate as a collaborative music-making experience. Can one tell a story of how the small jazz ensemble composition unfolds from its beginnings until its completion? From a personal perspective, one can only observe. It may not be the same for all. There are common characteristics which underpin the small jazz ensemble environment; however, there are also many unknowns which make creative learning constant and ongoing. Throughout this research project, an environment for creative freedom, its developments and outcomes have been present for both me as the composer/player/leader and the participating improvising musicians. From the writing of the musical score to its rehearsal, arrangement, presentation and performance, participants have contributed their musical skill, experience, and knowledge to each of the small ensemble compositional performances.

In summary, the observations in this chapter indicate that the awareness of jazz as process lends itself to further developments, perspectives and musical choices. Using language and metaphor as a descriptor has the potential to convey one's ideas, especially the ideas which come from both physical and metaphysical sources such as information and imagination or intuition and intellect. Creative design helps to organise one's artistic practice, both as a composer/player/leader but also in performance with the small jazz ensemble. Decomposition is another perspective contributing to both problem solving and to a method of creative development and application in composition and improvisation, breaking down the musical

structure into smaller, more digestible components. Furthermore, exploring the intangibles of intention and interpretation in the score's performance shapes the presentation of the small jazz ensemble composition with the experience contributing to further developments in the practice of the composer/player/leader and the improvisers/participants. And finally, the small jazz ensemble compositional performance is a learning environment and platform for experimentation, both as a composer and as an improviser, contributing to the development of artistic practice.

Chapter Three: Research Methods

This research paper is an enquiry into my practice as a composer, performer and leader in a small jazz ensemble. Its objective is to ascertain processes, attitudes, and compositional, rehearsal and performance methods in order to create an effective comprehension and execution of the musical score. The research involved deciphering the creative process of the small jazz ensemble compositional performance in and through artistic practice with the engagement and interdependent relationships between the composer's intention and the musicians' interpretation of a musical score. New musical material was composed to assist as a vehicle for examining my primary research question: How do the processes involved in the composition, development, absorption, interpretation and transferral of musical material from the score to the performance contribute to the development of the artistic practice of a composer/player/leader in a small jazz ensemble?

An ethics clearance was granted (Griffith Protocol GU Ref No: 2016/646) for documenting the experiences of all persons involved. Participants received a recruitment email containing background material on the research project, its context, indicative questions related to the research question, and an informed consent package to be signed and returned before the commencement of the data gathering process. Respective chapters on the compositions as case studies, a comparative analysis and conclusions completed the research and study: reflexive observations, audio/video recordings of public and studio recordings, scores, responses to an open-ended questionnaire by participating musicians, and analyses as a participant/observer; looking at links, themes, and gaps revealed in the literature review.

Artistic practice is at the centre of this research project, taking its lead from the term *musicking* (music-making), defined by Christopher Small in *Musicking: The Meanings of Performing and Listening* (Small, 1998): "To music is to take part, in any capacity in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing" (p. 9). As the composer/player/and leader of the small jazz ensemble, I expected that the various methods used would lead to fruitful data through the recording of the musicking, of the performance of the compositions written for this study of artistic practice.

Knowledge discovery revealed as tacit knowledge, contained in and transferred through artistic practice, is presented and demonstrated in this paper through examples of intangibles in music-making such as 'language and metaphor as a descriptor', 'creative design', 'decomposition', 'intangibles of intention and interpretation in the score's performance', and 'small jazz ensemble composition as experiment'. These examples assess invention, performance, and reflection on the small jazz ensemble compositional performance. Various metaphors are used to support the concept of intuition and intellect as a process in the creative design of composing, developing, absorbing, interpreting and transferring musical material from the score to the performance in the small jazz ensemble context. This method helps to frame artistic practice as a composer/player/leader.

From the time this research project began until the present, more than 60 original compositions have been written: a result of different influences ranging from literature, listening to music recordings, and learning from myself and others through observation and reflection on the small jazz ensemble compositional performances. From Thursday, 5th March 2015 to Thursday, 26th September 2019, 21 performances of my original work took place as either rehearsal, performance or recording (see Appendix D, pp. 136–138). Consideration was given in organising the appropriate musicians as participants for the small jazz ensemble compositional performance. Due to the experimental nature of developing a group sound in the context of a small jazz ensemble, specific musicians were chosen for different reasons such as working history and relationship, or people's availability, leading to the involvement of new musicians and the formation of new relationships. Eighteen musicians participated at different stages throughout this study: one saxophonist, two trumpet players, three piano players, seven double bass players, and five drummers. From these musical interactions, key personnel formed a quartet consisting of tenor/soprano saxophone, piano, double bass, and drums. (see Appendix D, pp. 136–138). From the 21 performances which have taken place over the course of this study, data was gathered from two studio recordings of ten musical frameworks in the form of a music score and set of instructions, given to a jazz quartet as platforms for improvisation. Five participants (one saxophonist, one piano player, one double bass player, and two drummers) were involved in the two recording dates: 27th January, 2017 at the A.M.E.B. Music Studios, Brisbane; and 9th March, 2018 at the S.A.E. studios, Brisbane.

It has been a great fortune to have worked with some outstanding improvising jazz musicians throughout this study. These musicians have an excellent technique on their respective instruments and bring a wealth of knowledge, contributing to a positive interpretation of compositional repertoire. The history of music listening, life experience, social interaction, and relationship with one another is also a significant factor in the success of the musical performance, and as a leader, it is my role to manage a sense of control and freedom within the ensemble, allowing a space for participants to contribute, collaborate, and explore their imaginations.

Beginning with a musical idea and its evolution into a score, through its rehearsal and subsequent performance, the working ensemble has been a music lab. The musical form of the small jazz ensemble composition, "organic in character", and "a matter of structure, government, discipline, architecture", (Wright, 1977, p. 408), provided a platform and opportunity for advancing the creative practice of the individual and the collective, in the hope of discovering the best possible outcome in performance. The participating musicians were given a musical score and set of instructions for performance, and as the composer/leader, I then determined the amount of freedom allowed for interpretation of the compositional works. That said, the musical framework of the composition (the score) allowed the musicians involved to contribute to musical outcomes as improvisers and arrangers of the overall performance. I expected the creative activity of composition, performance, and listening in the small jazz

ensemble context to evolve, with personal relationships, interactions, contributions and collaborations with the participating musicians, wanting to develop ideas with each other, using musical imagination to communicate unwritten aspects, leading to a successful interpretation and performance of my intentions as composer of the musical score.

I used two main methods for gathering data for the project:

- A reflective diary consisting of various drafts/stages of music compositions/experiments;
- Reflexive observations of audio/video recordings of creative practice as a composer/player, and as a leader/participant in rehearsals and small jazz ensemble compositional performances.

This approach has no distinct separation between the researcher's practice and experiences as a composer/player/leader and the study of creative outcomes as the small jazz ensemble compositional performance. It is a unique, qualitative, arts-based research method, where findings, manifested through the creative process, produce new outcomes and perspectives. The art practice is the essential component of both the research process and results: starting from the art practice, it then becomes the method, and the artistic product is the outcome of the research (Cobussen, 2014, YouTube). The research, learning, and development do not cease, and at the end of the investigation, one returns to where one began, knowing this moment and place as for the first time (Eliot, 1943, p. 216).

By using a reflective diary to document artistic practice I allowed myself the "examination of reported events and experiences" in a "natural, spontaneous context, providing information complementary to that obtainable by more traditional designs" (Reis, cited in Bolger, Davis & Rafaeli, 2003, p. 580). Another benefit is the decrease in the possibility of "retrospection, achieved by minimizing the amount of time elapsed between an experience and the account of this experience" (Reis, cited in Bolger, Davis & Rafaeli, 2003, p. 580).

"Artistic research as an operational process is an open-ended work-in-pre-growth" (Maharaj, cited in Slager, 2011, p. 338). It is boundless in scope and therefore difficult in its investigations of the "artistic process" as a separate entity to the "operational process" (Slager, 2011, p. 338). When researching this process within artistic practice there is an uninterrupted "self- reflexive movement" (Slager, 2011, p. 338) which probes ever changing circumstances. It also verifies fluctuating situations within the mode of "interacting, intermingling, and traversing of its lines and domains of analysis" (Slager, 2011, p. 338).

Thus, the enquiry into the method behind creative activity,

continually produces novel connections, accelerations and mutations in temporary, flexible, and open systems. These systems run up against problems, but rather than creating solutions, novel methodological lines are created that enable the production of various metamorphoses in the research process. It is for that reason that it is only possible at the end of an operational artistic research to determine whether the trajectory of the proposed methodological process has indeed produced novel insights. (Slager, 2011, p. 338).

Reflexivity is an individual, fervent, discrimination in “problem solving”, an attempt to distinguish the “essence of some aspect of life through the internal pathways of the self” (Moustakas & Douglass, cited in Etherington, p. 16, 2004). This mode of analysis aligns itself with the recording of personal experiences, documenting strategies used in the development of idiosyncratic language and my creative practice as a composer/improviser, alternating with an outward focus as a participant/observer of the working collaborations with the musicians in small jazz ensemble compositional performance. The performance history of jazz music entwines with artistic, musical tradition, allowing for a mutual absorption and exchange of ideas in a shared community of values and musical perspectives – evident in the lives of learners soon after the acquisition of knowledge of fundamentals upon which unique individual and collective performances depend (Berliner, 2009 p. 59).

The researcher is inseparable from the studied occurrences (Hammersley & Atkinson, cited in Maxwell, 1996, p. 18), reflecting on how their “background, culture, and experiences hold potential for shaping their interpretation” (Creswell, 2014, p. 186). Observing and reporting personal responses to interactions with participating musicians in their interpretation of the musical score in performance leads to advancements, comprehension, and creative design of one's practice, intentions and choices as a composer, player and leader (Etherington, 2004, p. 19). Weber (2003) describes this type of enquiry as the need “to understand the assumptions, biases, and perspectives that underlie all components of our research and, in particular, the interrelationships among them”, contributing to the “understanding of the individual components of our research—our theories, our research methods, our interpretations, and so on” (Weber, 2003, p. vi).

The data collected throughout the study served as a basis for further analysis and interpretation (Robson, 2011, p. 467), and the findings have developed into a narrative describing the process which has informed my creative practice and performance of these new compositional works. Music compositions/frameworks were written to test ideas much “like a continuum that provides leeway for a variety of research strategies” (Borgdorff, 2011, p. 52). Planning, reviewing, expanding or creating new work and its performance, resulted in various music scenarios being played out, acting as a process to developing artistic practice as a composer/player/leader in a small jazz ensemble. I considered self-reflection, learning, and development through collaboration as a participant in the performance of my compositions, as critical methodologies to understanding the “meaning” of the “reality” (Maxwell, 1996, p. 17) under examination, that is the study: the small ensemble compositional performance.

Furthermore, two models were used as a method for developing and investigating artistic practice, using each composition as a case study, exploring “possible causes”, “determinants”, “factors”, and “experiences” which contributed to creative design and outcomes (Robson, 2011, p. 138):

- Model A deals with compositional practice, i.e., solitary reflective practice and research as a composer;
- Model B relates to the group experience, i.e., participatory reflexive research involving myself as a player and leader and the small jazz ensemble participants, working on the composition, generating data informally through rehearsals and performances.

Using participant observations as a field researcher involved in the musical performances was advantageous in its internal and external validity, allowing for two research perspectives to unfold: The “participant observer” (artistic practice as a composer/player/leader) as “the instrument”, and the small jazz ensemble compositional performance as the “observation instrument” (Maxwell, 1996, p. 319). The research of the participant/observer is a legitimate and effective method due to the collection and analysis of data including one’s direct contribution, association, and reflection on the process (Sanchez-Jankowski, 2002, p. 145). Data is gathered throughout the investigation to form judgements (Robson, 2011, p. 320). I consider participant observations of the small jazz ensemble compositional performance, self-reflection and analysis of my intentions as a composer/player leader, participating, improvising musicians’ interpretations to arranging and presenting the musical score in rehearsal and performance, critical to developing my practice and methodology for this study.

As an observer, one asks questions about the situation and artistic practice, and more sparingly (Robson, 2011, p. 324) of band members, in order to obtain accurate interpretations and precision of recorded data. Each performance of the score was listened to, reviewed, and if necessary, used to inform my artistic practice and the next stage of the compositions’ development in performance. Through my interactions with the participating musicians in rehearsal and performance, observations and self-reflections on the score’s presentation were noted, followed at times with subtle changes to the melody, harmony, rhythm, or form of a particular composition in preparation for its next performance.

Subsequently, it was intuition and intellect working as a through-composed creative process which informed my practice as a composer/player/leader in the next stage of the small jazz ensemble compositional performance. Seeking out processes and forms of jazz composition, using various metaphors and concepts for creating deeper understandings of intention and interpretation of the material in the score, contributed positively to the small jazz ensemble compositional performance, and my creative practice as composer/player and leader.

Developing Artistic Practice in A Small Jazz Ensemble

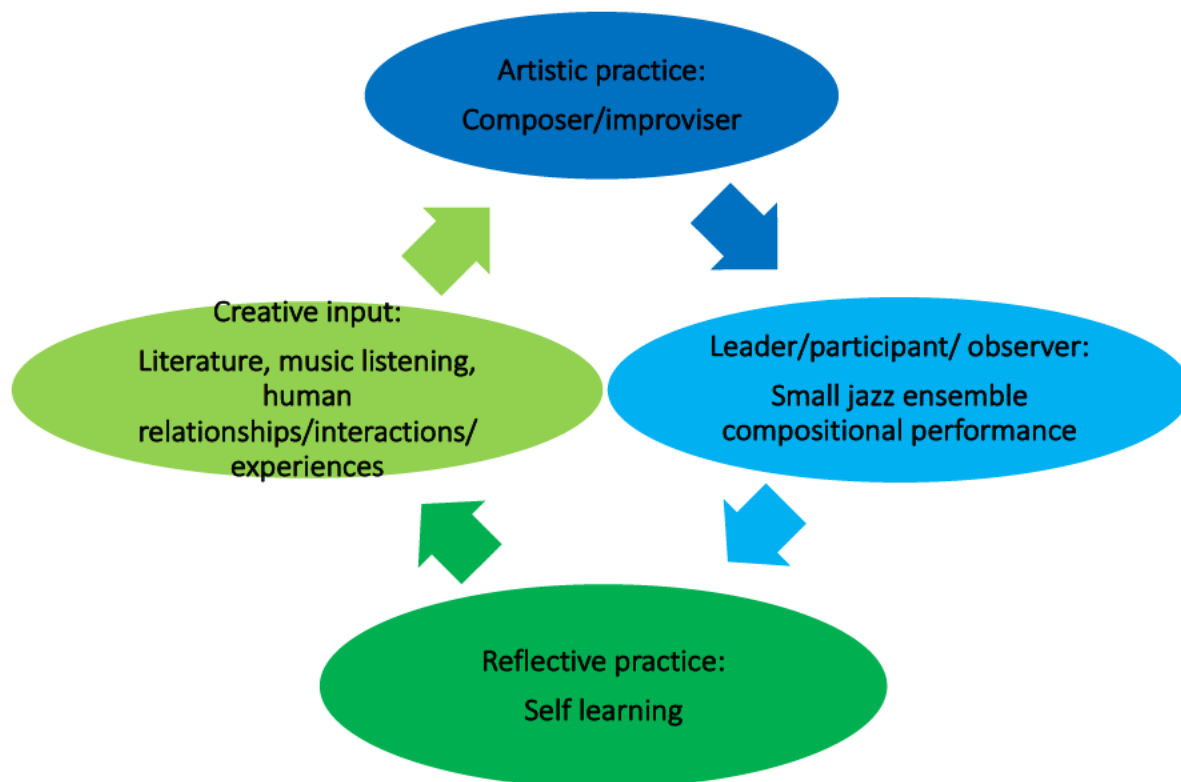
The *Oxford advanced learner’s dictionary* states that ‘development’ is “the action or process of developing...a new stage or event...and a new product or invention” (Hornby & Cowie, 1995, p. 318). This definition implies a constant search for new perspectives and efficient methods for improving an

idea: using the small jazz ensemble as an experiment to "gain knowledge and understanding" of "direct relevance to the needs" of an artist engaged in developing artistic practice. The performance of compositions consequently leads to "new or substantially improved insights", using "existing knowledge in experimental development" to "produce new or significantly improved processes, including design and construction" (Borgdorff, 2009, p. 10).

"Artistic cognition is a form of human knowing" that is recognised as experimentation and insights, leading to the developments of arts practice (Sullivan, 2010, p. 118). It is a context in which knowledge embodies the artistic practice, with its integration of "creative and critical processes" in which invention takes place (Sullivan, 2010, p. 118). In the case of this particular research project, the small jazz ensemble compositional performance is an invention and space in which the development of practice occurs. In the case of personal practice, investigating the creative process has been challenging but rewarding, with insights a result of either self or collective learning. Self-learning concerns researching the principals of music-making, both as a composer and as an improviser; collective learning concerns putting into practice the fundamentals of music: melody, harmony, rhythm, form, and space, to create a musical performance in collaboration with others.

This particular situation has been an opportunity to learn through experimentation as a composer, improviser, and leader. The ambition of the research was to cultivate "knowledge and understanding of the discipline", exploring "in and through" art, thereby contributing to personal development and further understanding of the creative process. As a consequence, a deviation occurs in the "frontiers of the discipline", influencing the advancement of "art practice, and in a cognitive sense on our understanding of what that art practice is" (Borgdorff, 2011, p. 54). The methodology for developing my practice throughout this research was not necessarily a planned, "well-circumscribed" strategy (Borgdorff, 2009, p. 4). On the contrary, an awareness of the research topic, questions and methods became more defined throughout the writing, rehearsal, arrangement, and presentation of the small jazz ensemble compositional performance (see Figure 1, p. 47).

Figure 1: Process diagram – Artistic practice as a composer/player/leader in a small jazz ensemble



Prior knowledge, experience, and expectations have contributed to this research study on developing artistic practice, its methodology and my awareness (Ralph & Wand, 2009, p. 31) as a composer/player/leader of a small jazz ensemble. Previous knowledge from art practice is "like ropes held together by the intertwining of strands" (Nietzsche as cited in Roholt, 2011, p. 285). Developing arts practice does not require the discovery of "necessary and sufficient conditions" for creating a method, but rather the disentanglement of "strands that have become tightly woven together" by the work of previous practitioners in the studied domain (p. 285). The development of artistic practice also involves searching, feeling, hoping for and anticipating the discovery of new knowledge. It is revealed as information or through lived experience, in a cyclical process of self-learning and collective learning. Communication skills and the ability to work towards a successful outcome as a jazz community, "functioning as a learning environment, a musical process that defies explanation by traditional musical analyses of self-contained work" (Monson, 2009, p. 73), are expressed through personal, artistic relationships and contributions of the composer/player/leader and the participants of the small jazz ensemble compositional performance.

What does this process look like for the composer/player/leader? I attempted to uncover hidden meanings and perceptions of the "components" used in our music-making (Weber, 2003, p. 6). I then endeavoured to see how "different components fit together" and whether "individual components" are practical and suited to the composition and its performance (p.6). I then revisited the components to grasp a more

profound comprehension of their interrelationships in the musical structure—the compositional performance (p.6). I then reflected on the small jazz ensemble compositional performance, and so the cycle (see Process diagram, p. 46) of development of my artistic practice continues.

What does its application look like for the participating musicians in the small jazz ensemble compositional performance? Relationships and communication develop from either a need to work together or as a result of having worked together as a team in order to find a successful outcome, using problem-solving skills and memory by referring to prior knowledge and experience. This reflective process contributes towards developing one's practice by assessing successful strategy, much like the scientific, pragmatic approach of working from a hypothesis and towards a conclusion. However, the creative musician never finds a finite answer but seeks to improve the process of exploration in the ensemble, resulting in the motivation to improve one's learning capacity and develop one's artistic practice as an improvising musician. Through the exploration of the small jazz ensemble compositional performance, participating, improvising musicians are directed by intellectual and intuitive processes (Borgdorff, 2011, p. 55). Borgdorff suggests that these processes are as significant as prescribed methods, simple reason and rationale based on experience. Together these two processes align prompting the motivation and development in executing the compositional performance (p. 55).

Chapter Four: Compositions – Case Studies

This chapter focuses on the creative process and development of artistic practice as a composer/player/leader in the writing and performing of ten compositions in a small jazz ensemble setting. The original repertoire as case studies is based on source material gathered by the author from a reflective diary, data from an open-ended questionnaire to participants, and observations from recorded performances (27th January, 2017 at the A.M.E.B. Music Studios, Brisbane; and 9th March, 2018 at the S.A.E. studios, Brisbane).

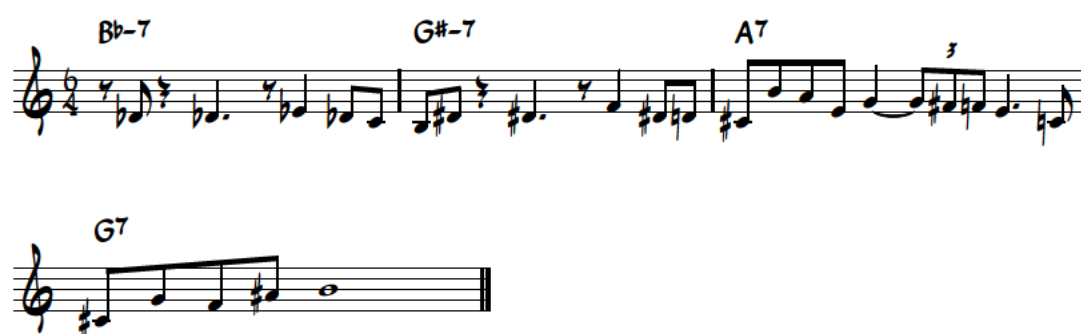
A forma ainda não começou (The Shape Not Yet Begun)

Feel: either swing or Latin, Form: A/B 8 bars, Tempo: approximately 160 bpm

<https://soundcloud.com/user-333553746/a-forma-ainda-nao-comecou-1?in=user-333553746/sets/in-some-languages-doctorate-of>

The inspiration for this composition was an idea from Gil Goldstein's *Jazz Composer's Companion* (1993). He mentions that graphs can illustrate "characteristics, such as the contour, rhythmic design, and range of a melody" (p. 13). I designed a shape and wrote a melody which followed its contour. A rhythmic idea and phrase were constructed to create a melody:

Figure 2



which would go over the top of a bassline (written as a rhythmic ostinato):

Figure 3



These initial ideas were used to create a four-bar structure which was then moved into another key, transposing everything up a perfect fifth. This particular transposition of the original four-bar structure was due to personal taste and what I thought worked best, resulting in a composition that had an eight-bar form with two contrasting key centres.

Figure 4



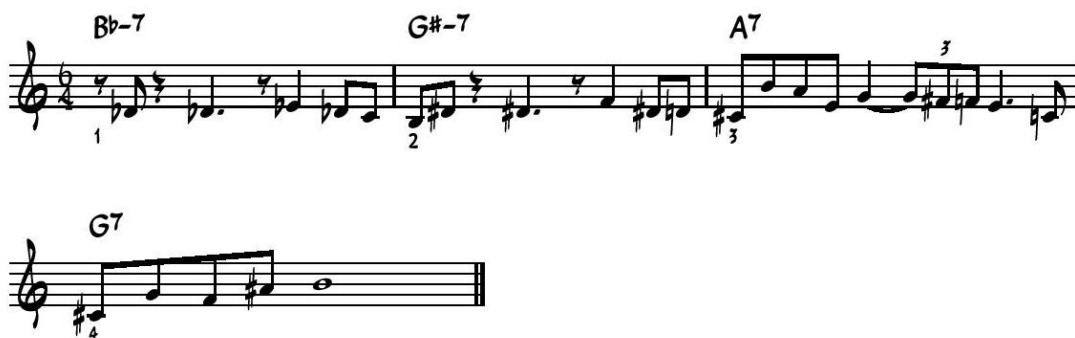
Developing and moulding this shape into a melody happened simultaneously with an unfolding harmonic framework. Specific notes were used as 'target notes' to facilitate the movement to a new chord. This concept was revealed to me in a phone conversation I had with jazz saxophonist, composer, Joe Henderson. I had asked him "Joe, what are you thinking about, and how do you play through a chordal

movement and form of composition when improvising?" He replied, "You hit the target notes and let the psychic winds carry you" (J. Henderson, personal communication, January 13, 1993).

The note choices created a framework allowing for a contrapuntal, functional structure where interaction and imagination can take place. In this composition, the movement of target notes is as follows: C natural moves to B natural (end of bar 1 into bar 2), D natural to C# (end of bar 2 into bar 3) and a chromatic line based on eighth note triplets on beat three of bar 3, starting on G natural moves down to E natural, which then moves down to C natural and chromatically ascends to the C# in the next bar (end of bar 3 into bar 4).

These specific note choices in the melody are important as they outline the harmonic movement of the composition's structure. The target notes function as "voice-leading", helping to direct the "linear expansion" of the melodic line in relationship to the harmonic progression (Hindemith, Mendel, & Ortmann, 1941, p. 109). The target notes interconnect as melody and harmony in the "production of tonal relations-the observation of the rise and fall of harmonic tension as an exact and completely reliable procedure", adding to the "planning and execution" of a compositional structure (Hindemith, Mendel, & Ortmann, 1941, p. 119).

Figure 5



The rhythmic concept for this composition was a 'funky straight eighth feel', inspired by the Blue Note and Lee Morgan albums of the 1960s such as *The sidewinder* (Morgan, 1963). However, it is in 6/4, which is unusual for a funk groove. This reference point gave participants a sense of what to aim for in regard to the mood. In this same tradition, it alludes to the blues, as revealed in bars three and four

Figure 6



and bars seven and eight, with the melody using chromatic passing notes to outline dominant seventh chords.

Figure 7



The bass line developed initially over four chords: Bb-7, G#-7, A7 and G7, with a rhythmic figure for the melody over the top. These conclusions were reached after many edits from the original lead sheet. I was dissatisfied with the baseline and its tonality. It did not sound quite right, and so, after experimenting, the last chord of the form was transposed up a major third from the starting chord. The song started to feel right. This is an example of intuition at work – based on aural development resulting from years of listening, analysis and experimentation. The intuitive process and ability to solve musical problems is a skill that developed from the time I first considered myself a musician and composer. By expanding my listening to include various artists and genres, investigating the musical theory behind their creative output in the form of transcribing various recordings, deeper understandings and perspectives have continued to inform my artistic practice.

Would this tune work when given to the musicians? As a composer, the first performance of an original composition is always exciting, and at times, uncertain as one does not know if it will work. The challenge is finding words to direct or *not direct* musicians so that the creative experience, interpretation and performance of the music remain as spontaneous as possible. An example of how those involved in the collective performance of a jazz composition perceived the score and its potential is illustrated in a comment by the participating bass player:

‘Intention’ versus the ‘interpretation’ correlates with the amount of notation and detail on the score and the nature of the performance. As a composer, one notates certain sections within one's music to allow for an exact rendition. If there is a particular sound or melodic line in need of showcasing, it is practical to notate this as clearly as possible to avoid a misguided portrayal of a work. However, the interpretation of a piece can also fall on the imagination and input of the musicians through the absence of specific notation and direction. It depends on the intention of the composer and how much of the piece can be left to chance. (Appendix E, p. 147)

Similarly, the participating pianist in this study reflected on the composer's intention versus the musician's interpretation of the musical ‘score’ in performance by noting that:

The composer can determine this aspect, but it does not mean that they have to as there are differing approaches from opposite ends. One composer may wish for interpretation as spelt out on the page, and another may welcome the input from the performers to override or elaborate on the composer's suggestion. (Appendix E, p. 144)

At the recording of this particular composition, I addressed the musicians: "I have written a bassline for this one. It's kind of got this weird feeling, almost like it floats between six and four. Or three and four. I really don't know..." (A. Lopes, personal communication, January 27, 2017). The bass player worked on their part, and the drummer wanted more specifics about timbre, asking "Do you want brushes or mallets?" (A. Doo, personal communication, January 27, 2017). Mallets are my preference. The bass player wanted to know whether their part is to be played 'as is', 'per the score' (H. Svoboda, personal communication, January 27, 2017). I replied, "I think so" (A. Lopes, personal communication, January 27, 2017). The musicians interacted, discussing their impression of the concert hall we were recording in. I paused to think through a tempo in my body and mind's ear. The tune's rhythmic feel and tempo were established by me clicking. As the composer, I had not settled on the tune's feel completely, oscillating between two different feels: straight eighths Latin or swing. "Is it swing?" asked the bass player (H. Svoboda, personal communication, January 27, 2017). This question is a clear reminder of how much or how little to communicate to musicians from the outset. It also points to how much information to place on a score in regard to directions. I intentionally left out specifics such as the tempo, feel, or mood on all the scores because as a composer/player/leader of the small jazz ensemble, I wanted to create a space for spontaneity in the interpretation and performance of the compositions. I did however have some pre-conceived ideas and directives for the performance of the compositions. After hearing the bassline played, we agreed that a swing feel was best for the tune. I then looked at the drummer. Without saying anything, we agreed that changing from mallets to sticks would be more appropriate and counted off...and after a short time into the performance there was awkwardness. The feel was not quite right, and I counted off the tempo for another attempt at the performance of the tune.

The bass player commented, "I don't know if I need a solo in that one?" (H. Svoboda, personal communication, January 27, 2017). "You could just feature the bassline" was my response (A. Lopes, personal communication, January 27, 2017). The piano player commented on the rhythmic figure in the bass being "in such a weird place" (S. Newcomb, personal communication, January 27, 2017). The drummer asked about the phrasing, "On both of those hits are they..." and clapped the rhythm (A. Doo, personal communication, January 27, 2017). They continued, "We keep putting them on beat three" (A. Doo, personal communication, January 27, 2017). I then realised: "I'm changing it aren't I?" (A. Lopes, personal communication, January 27, 2017). "The idea of that four-time comes in on it when you put it on...", demonstrated by the drummer (A. Doo, personal communication, January 27, 2017). In hindsight, this rhythmic figure was probably heard as per the drummer's description but miswritten, and I suggest rehearsing the phrase. As a band, we experimented, playing two different variations of the rhythmic accents and phrasing of the tune: the first time as suggested by the drummer, the second time as per the chart. Overall, everyone agreed that the suggested phrasing by the drummer worked better, and as the composer, I decided to re-write the score.

There was another attempt made at this composition in the second session of recording. “So, with this one did you want to start with just the riff (bass) kind of thing...?” confirmed the bass player who was checking in regarding the tune’s introduction (H. Svoboda, personal communication, January 27, 2017). I reiterated to the bass player that soloing was not needed on this tune and the emphasis was on playing the written bassline throughout the performance. Setting up the feel, singing the melody softly but loud enough for the others to hear, the tempo was counted off. Halfway into the first take of the head I made an error and stop the band, apologising, “I didn't count, sorry” (A. Lopes, personal communication, January 27, 2017). “That's so bent!” commented the bass player, referring to their part and its unusual contrapuntal relationship with the melody (H. Svoboda, personal communication, January 27, 2017).

There was a decision made in the previous session about the interpretation of the first phrase of the tune (a correction to the placement of the rhythm in the score which had been written incorrectly). “So, we decided on putting that...on the third beat” (A. Doo, personal communication, January 27, 2017). The drummer sung the figure back, and I sang it along with them. “I’m kind of happy to do that one again” noted the bass player and started the line again into a new take (H. Svoboda, personal communication, January 27, 2017). After the recorded performance the bass player commented, “I ended on the wrong thing” (H. Svoboda, personal communication, January 27, 2017), and the drummer added “I think I played too much in that one. I was too busy” (A. Doo, personal communication, January 27, 2017). I disagreed on both counts and complimented both musicians on their performances.

A monk’s month is the loneliest sphere-a tribute to Thelonious

Feel: medium-fast swing, Form: 12 bars, Tempo: approximately 170 bpm

<https://soundcloud.com/user-333553746/a-monks-month-is-the-loneliest-sphere-a-tribute-to-thelonious-1st-take?in=user-333553746/sets/in-some-languages-doctorate-of>

This composition, inspired by Thelonious Monk's music, was written in the traditional bebop jazz style. In this tune, there are traces of Monk's influence, in particular, his sense of harmony, sense of humour, and sense of complexity, because of the nature of awkward angles presented as melodies and chord progressions in the simplest of forms. One compositional example of Thelonious Monk which comes to mind is *Well you needn't* from the album, *Monk's music* (1957) (Appendix C, p. 135). The composition is in an AABA 32-bar form. This tune's melody centres on two rhythmic motifs, consisting of eighth notes and quarter notes. The first motif is five and a half beats in length, beginning on the second half of beat four and finishing on the first beat of the following measure.

Figure 8

Rhythmic motif number one

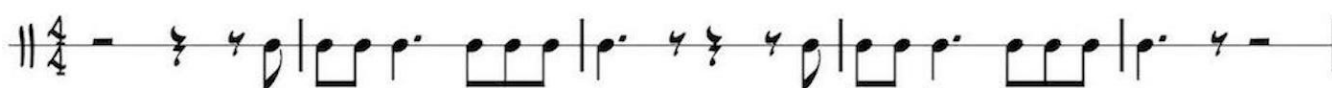
The melody in the first motif starts on the raised ninth as an anacrusis and continues to outline a major triad, with the dominant seventh chord acting as the harmonic support within the space of one measure in bar 1. The melody then jumps up to an interval of a minor seventh from the tonic to the sixth of the next chord, descending to the major third to complete the phrase in bar 2. This idea is repeated another three times before the “reply” in bars 7-8. The eight-bar A section repeats, leading to the bridge or B section of the composition.

Figure 9



The second motif is the reply from bar 7 and is also five and a half beats in length, beginning on the second half of beat four and finishing on the first beat of the following measure.

Figure 10

Rhythmic motif number two

The melody in the second motif begins on the major sixth on the second half of beat four in bar 16, leading to bar 17 and the beginning of the bridge and B section of the composition. The melody moves to the major second and then the perfect fifth, with the dominant seventh chord acting as the harmonic

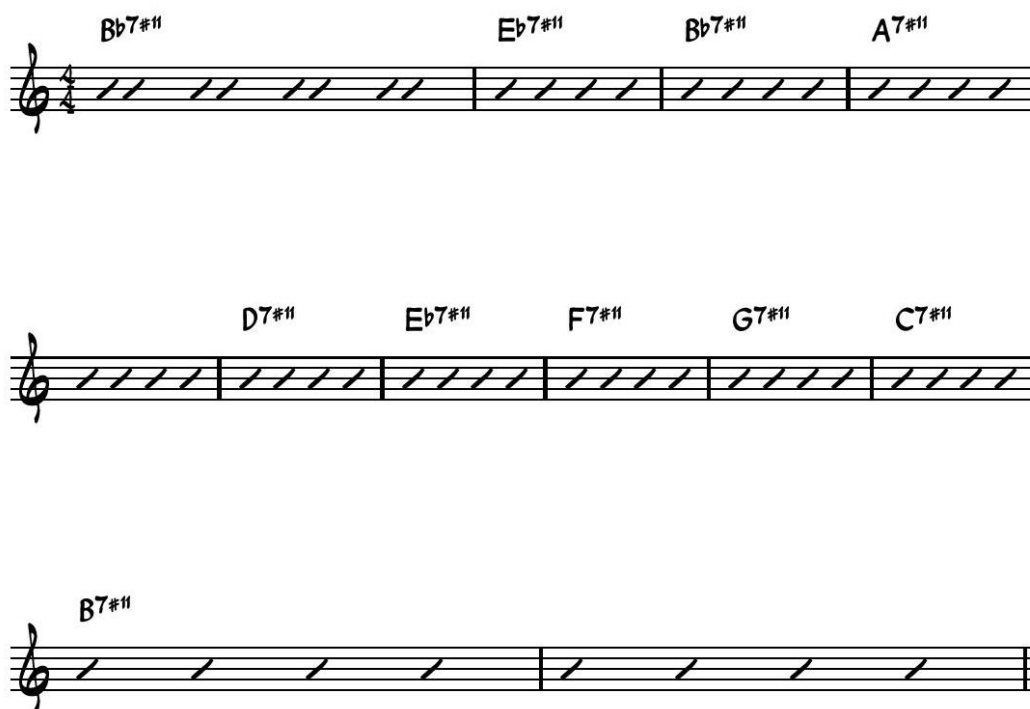
support within the space of two measures in bars 17 and 18. This idea is transposed up a minor second and repeated in bars 19 and 20. Then a slight variation occurs with the harmonic rhythm doubled up, in other words, instead of one chord per measure, a chord now occurs every two beats in bars 21, 22, 23, and 24.

Figure 11



In the case of my composition, *A monk's month is the loneliest sphere-a tribute to Thelonious*, as the dominant 7 \sharp 11 chord was sounded out on the piano, I immediately referred to a memory of tunes such as *Well you needn't*. This idea of the dominant 7 \sharp 11 chord,

Figure 12



combined with a rhythmic figure of two eighth notes on the first beat of the bar, seemed to stand out as a motive.

Figure 13



There were further developments in the tune's melody by looking at extensions within a whole-tone scale, chromaticism, and passing notes. At some points, the melody required time to breathe and rest at the end of a phrase. This was a case in point at the end of bar 3 and the beginning of bar 4.

Figure 14



I then gave directions to the musicians regarding the performance of this tune:

“It’s pretty straight ahead in terms of a feel...swing” and I tapped the tempo, singing the tune, outlining the feel and phrasing in a soft voice. There was a feeling of certainty and readiness, and the tune was counted off. After the tune’s performance, I sensed that I may have been “too early in that last phrase?” and asked the band. (A. Lopes, personal communication, January 27, 2017)

Everyone sang the last phrase. I realized that I’m not playing it accurately. So, the drummer clapped and sang the rhythm of the last phrase, and I kept practising it, apologising to the band, and suggested “playing the head” (A. Lopes, personal communication, January 27, 2017). The drummer recognised that “It’s just those last two bars”, with the implication that we could be more efficient and work on the particular phrase (A. Doo, personal communication, January 27, 2017). The drummer sang the phrase, and I sang the tempo and tune softly, setting up the feel again.

In the second session of the same recording date of this composition, I once again sang the feel quietly. The drummer played their bass drum, maybe tuning or getting themselves comfortable? The tempo was counted off, and the composition brought in. At the end of the recorded take, the drummer stated that they “thought it was...going once through the form?” (A. Doo, personal communication, January 27, 2017). A possible misunderstanding in how many times the melody occurred at the start or end of the performance. There was laughter as members recognised that the mood of the last compositional performance was “quirky” (A. Lopes, personal communication, January 27, 2017).

Entraînement de l'oiseau à la valse (Training the Bird to Waltz)

Feel: Afro-eighth note triplets, Form: 20 bars, Tempo: approximately 160 bpm

<https://soundcloud.com/user-333553746/entrainement-de-loiseau-a-la-valse-training-the-bird-to-waltz?in=user-333553746/sets/in-some-languages-doctorate-of>

This composition is short and logical. It came about through improvising and exploration. I heard a chord progression and melody working together, with the notes leading to the chords and vice versa. It is a 3/4 waltz, and it could even be a 4/4 ballad, using the combination of II V progressions and semi-tone movements. This tune is much like previous material and seemed to emerge quickly. It is a somewhat challenging tune, yet modern and enjoyable to play on as an improviser. The only change I made in hindsight was to extend the F Δ 7 by one bar (bars 12 and 13), making the form of the tune's melody (minus the introduction) twelve bars long. The melody was adjusted slightly at bar 10 (the second note of the bar changed from an A \sharp to a B natural). The choice was made to emphasise the sound of the minor chord by using the minor third in this particular section of the melody.

Figure 15

Figure 15 shows a musical score for a 20-bar melody in 3/4 time. The melody is written in treble clef with a key signature of one sharp (F#). The score includes chord progressions above the staff and bar numbers below. The chords are: Eb Δ 7 (bar 9), G \sharp -9 (bar 10), G Δ 7 (bar 11), F Δ 7 (bars 12-13), Bb7sus4 (bar 14), A7sus4 (bar 15), D- (bar 17), Db Δ 7 (bar 18), and B- Δ 7 (bar 19). The melody consists of eighth and quarter notes, with some triplet markings. Bar numbers 9 through 20 are indicated below the staff.

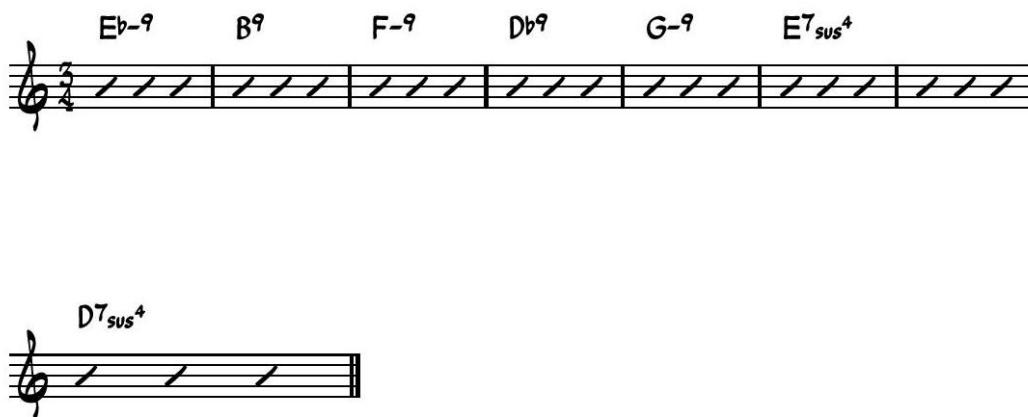
A bridge/interlude was required and by making adjustments through transposing this particular section, the intention was to create a link with the first and last chord of the tune's melody (Eb Δ 7 at bar 9, B- Δ 7 at bar 20 respectively). This process took some time and experimentation with several key-centres (using different intervals as a point of departure concerning the first or last chord used at the beginning and ending of the tune's melody). The third bar of the melody (bar 11) of the melody needed a brief revision, and I replaced the 3rd note (Bb to a C \sharp).

Figure 16



As an afterthought, the bridge/interlude section was moved to the beginning of the form. This placement created an introduction to the composition. This choice created a space, mood and contrast, leading into the melody.

Figure 17



At the recording of this particular tune, the musicians looked for the chart, and then the tempo was set. I offered a suggestion to the drummer, “Maybe mallets, definitely on this one”, and continued to give further directions: singing a rhythm, and then singing the melody to go with the rhythmic figure I wanted the drums to play (A. Lopes, personal communication, January 27, 2017). The tempo was counted off. At the end of the tune, I apologised to the band, “I got lost” (A. Lopes, personal communication, January 27, 2017), but received encouragement from the musicians regarding their enjoyment of the composition.

In the second session, we looked again at this tune. As participants looked for their respective charts, I sang the feel and melody of the tune. After everyone had sorted themselves, I continued singing at a soft level, and then counted in the tune. At the end of the recorded take, there was a reassurance in the musicians’ response to the performance, “I really like that song” commented the drummer (A. Doo, personal communication, January 27, 2017), and the bass player chimed in, “Me too, that’s my favourite one” (H. Svoboda, personal communication, January 27, 2017).

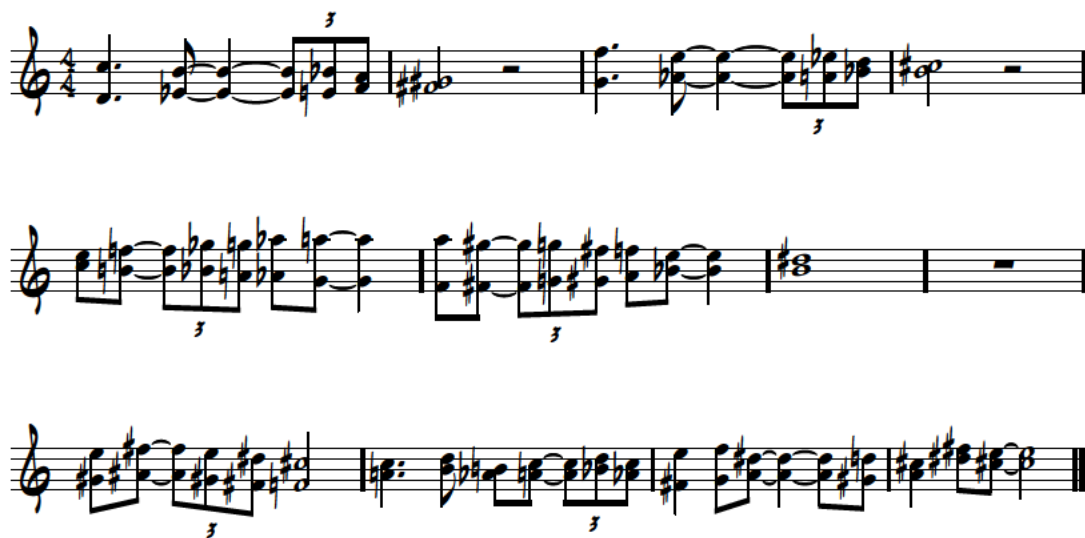
While transcribing the second recording date, I perceived a more relaxed approach to the musical material and a familiar feeling amongst the musicians. There was an *unexpectation* (a feeling of no preconceptions other than creative, spontaneity) of the compositional performance. The bass player had commented that “It’s nice, doing it and see what happens” (H. Svoboda, personal communication, March

Figure 19



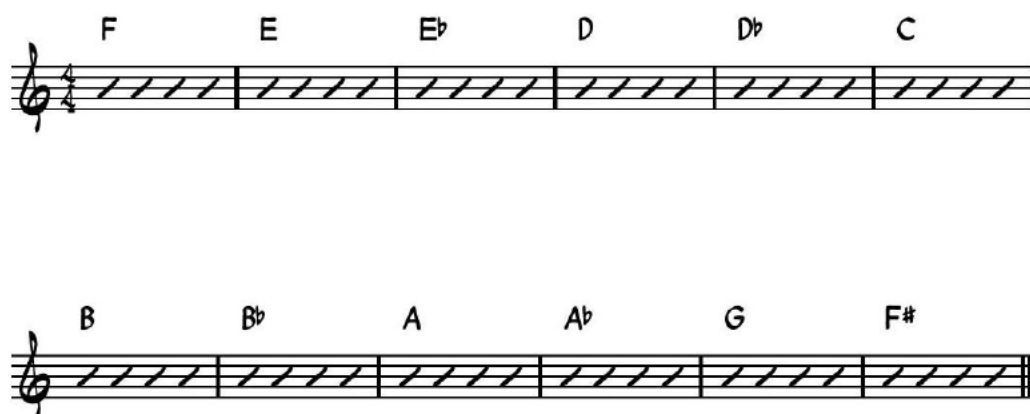
I do not claim to comprehend Coleman's concept fully and understand that more investigation and study is needed; however, this idea was a point of departure, and that is all that mattered. What started as an atonal exercise grew into something resembling glimpses of tonality. By the end, there was a construction of something contrapuntal as an experiment to be played by improvising musicians.

Figure 20



The drums and saxophone play the tune's melody. There may be possibilities of the piano doubling the harmony and the bass coming in when solos start. There is also a possibility of writing bass notes for the tune without the implication of chord qualities. Overall, this piece is unusual and challenging. It is free (harmonically speaking) and requires a collaborative approach to achieve the desired effect. Maybe mysterious in its approach to developing its mood? A chromatic line of ambiguous chords as a progression was created for the tune; ambiguous in the way a single note descends to the next in a harmonic progression with no symbols or suggestions for what the chord might be. For example, F to E, Eb to D.

Figure 21



This aspect of the tune has the potential to create uncertainty, but the musicians' explorations of inherent possibilities within the melody and structure of the composition, using space throughout the performance, will result in the sense of direction. There have been working developments on a bass part (see figure 22), building on previous ideas, following the melodic line as a contrapuntal movement.

Figure 22

Figure 22 displays a musical score for a piano piece. It consists of four systems of staves. The first system shows a treble staff with notes F, E, and Eb, and a bass staff with a melodic line. The second system shows a treble staff with notes D, Db, and C, and a bass staff with a melodic line. The third system shows a treble staff with notes B, Bb, A, and Ab, and a bass staff with a melodic line. The fourth system shows a treble staff with notes G and F#, and a bass staff with a melodic line. The score includes various musical notations such as slurs, ties, and dynamic markings.

My thoughts were that this composition would eventually spell out a chordal movement, a process similar to the writing of another original composition, *Bartok's soup* (see figure 23), which outlines intervals and not chords, root notes, or tonics.

Figure 23



In comparison, there are two parts for *Falling with spacious intrigue*. The ambiguous aspect contained within this composition would disappear with the addition of a third line (a bass part), suggesting chordal voicing and movement. This tune did not have rhythmic variation in the melodies, but there is contrary motion.

There was a need to look at the voicing and register for the bass part. Creating a third melody that was either a tritone, augmented fifth, or diminished sixth in distance and relationship to the existing melody one and two could make the composition's architecture crowded. I then thought it wise to stick to two-part writing as this allowed more freedom and space. There was the existing melody, and the drums would be keeping time. Maybe there could be a response from the bass to the melody, playing in the gaps, followed by a walking bass line in the improvisational sections? For example, the bass could start on the first and second beats of the second measure, fourth measure and seventh measure. As an observation: the most important feature is symmetry in this particular tune, and an independent call and response between the melody and the bass could be a possibility?

I spent some time on voice-leading, correcting parts of the melody I was dissatisfied with, in particular, the last two measures, with a response for the bass written in the gaps. This problem was getting closer to being solved! A chord progression evolving from the combination of the bass line and note choices in the melody was the creative expectation and result. A section of the original melody (the last three bars) needed further development.

As a reflection, I felt I had strayed away from the original idea and intention for the tune after having edited the last three bars. As a result, I returned to the original melody, and modified the bass line slightly, extending the first motif in the second measure—turning the last note—a quarter note into two eighth notes, instilling some forward motion. The bass melody at bars seven and eight was also extended, sticking with the tri-tone idea but extending the second half of the melody, using quarter-note triplets. After having had time away from these tunes, I had a fresh perspective, recognising the intentions of the original idea and the need for a new approach. At the recording, the musicians were given some direction and background to the composition:

“It’s kind of this idea I got...It’s on Steve Coleman’s website. He talks about two different axis points...” I demonstrated the concept on the piano. The piano player responded with interest. “And so, that sort of set off this weird idea, which sort of came out of that. I don’t know if it ended up being that? But I didn’t write specifics in terms of chords because I wanted it to kind of be...it’s ambiguous”. The bass player made sounds, much like they were thinking or trying to comprehend the concept. “So, it’s kind of...It’s not horizontal and it’s not vertical. Does that make sense?” “I can’t find any words to describe it! I’ve got some influences here (referring to my notes), but it doesn’t sound nothing like it! *Turnaround* by Ornette Coleman, from the album *Tomorrow is the question* (1959), *Tunji* by John Coltrane, from the album *Coltrane* (1962). This describes the feels. They are slow-medium feels, but it’s very free! I think I’ll play soprano on this one. Hard to describe what I am trying to say. Ambiguous is the only word that comes to mind really. Do you want to do top or bottom line?” I asked the piano player, who decided on melody two. After looking for the specific part, i.e., melody one, I counted off the tempo. (A. Lopes, personal communication, January 27, 2017)

At the end of the recorded take the drummer signalled their approval, “I like that one” (A. Doo, personal communication, January 27, 2017). In the second session, this particular tune was suggested for performance, “seeing we are in that sort of, weird zone” (A. Lopes, personal communication, January 27, 2017). Personnel look for charts and after some time of silence and individuals sorting themselves out the bass player asked, “Do you want us all in at the same time for all of these?” (H. Svoboda, personal communication, January 27, 2017). “Not necessarily” (A. Lopes, personal communication, January 27, 2017), and I decided on the melody, played by myself and the piano player only, in the beginning of the performance. As I sang the melody and feel quietly, the bass player asked for more direction: “And ending this one ...it’s just...?” (H. Svoboda, personal communication, January 27, 2017). I sang the last phrase back at them. “One time throughout?” the bass player asked for more direction regarding the form after the solos (H. Svoboda, personal communication, January 27, 2017). “Yes, do that” (A. Lopes, personal communication, January 27, 2017). There seemed to be agreeance at the same time with

everyone, and then, with the clicking of fingers, the tempo was brought in. After the end of the recorded take the drummer apologised, “I’m sorry, I lost it at the end, but I don’t think it really mattered...to be honest” (A. Doo, personal communication, January 27, 2017). Everyone agreed, getting lost did not matter as the performance was excellent.

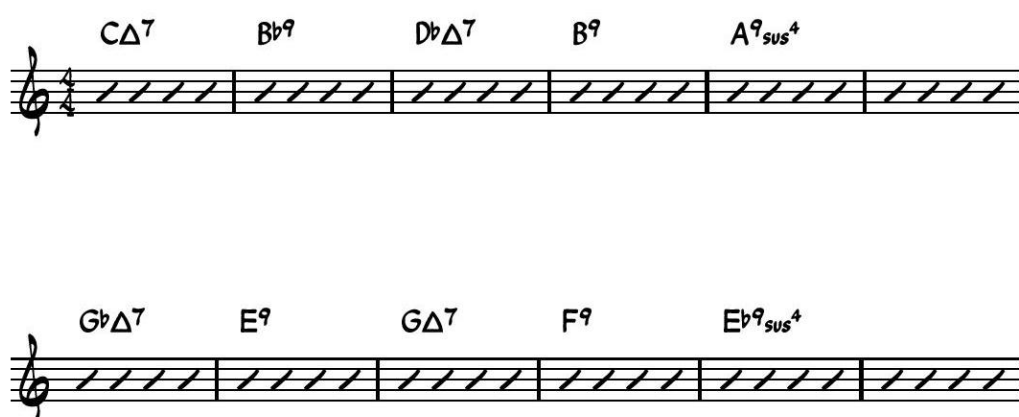
La suma de sus partes (The sum of its parts)

Feel: slow-medium swing, Form: A/B 24 bars, Tempo: approximately 110 bpm

<https://soundcloud.com/user-333553746/la-suma-de-sus-partes-the-sum-of-its-parts?in=user-333553746/sets/in-some-languages-doctorate-of>

In preparing for the development of a chord progression at the piano, I played the note G, followed by the interval of a fifth, C and G. What followed was a chord, C Δ 7. I was content with this voicing, but what to do next? There had to be a movement towards something. The voicing shifted to a B \flat 9 chord, a common chordal movement I have used in the past. The idea was repeated, relocating these two chords up a semi-tone, D \flat Δ 7 moving to B9. The decision was then made to move down a tone again, but the colour changed to an A9sus4 chord. Then the 6-bar cycle repeated, moving everything up a tri-tone with the last chord finishing on an E \flat 9sus4.

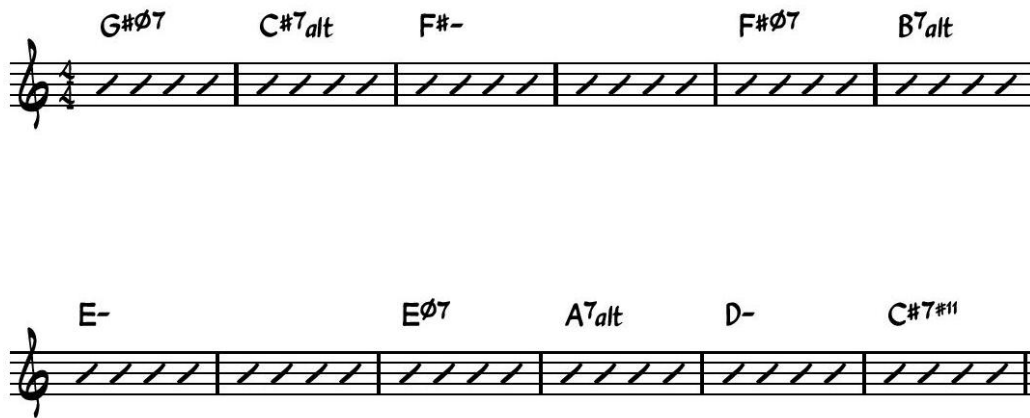
Figure 24



A second part to the composition, a bridge was needed (see figure 25, p. 66), and I decided to move up a fourth from the previous chord, changing the colour to a G \sharp \emptyset 7, followed by a C \sharp 7 altered and then an F \sharp -chord (a traditional minor II V I progression). The root of the minor I chord remained, and the colour changed to a half-diminished, repeating the progression. This progression repeated again, finishing on D-,

and resolving in the next bar by moving down to a C#7#11 chord, leading back to the beginning of the song's form.

Figure 25



As for the feel, maybe a bossa nova or Latin? The mood seemed to be a light feel at a moderate, and relaxed tempo. For the first section, Part A of the tune, I heard an ostinato/rhythm. I set about creating a melody based on this ostinato/rhythm, with the use of common tones. The intention was to have voice leading in the melody; each time a new chord appeared, there would be a logical movement outlining the harmony and melody with a stepwise action, avoiding big leaps.

Figure 26



Maybe the second section (Part B) could feature a particular soloist, then have them solo and open up on the entire form, then go back to the head? Another option might be for the band to continue playing the melody in Part A and then have solos just on this section (Part B)? What had been interesting about this process was its pragmatic and intuitive approach: Intuitive in the way it started with a chord and then

finding the movement to the next; Pragmatic in the search for three ostinatos for three different sections, filling in the blanks by creating melodies to fit the rhythmic ideas. The form was a direct consequence of developing these specifics.

“So, this is just a medium swinger”, I explained to the musicians at the recording of the composition (A. Lopes, personal communication, January 27, 2017). Setting up the feel, tapping out the tempo, I then counted off. At the end of the recorded take, I then commented, “That felt good” (A. Lopes, personal communication, January 27, 2017). “Nice one”- the bass player seemed to think so also (H. Svoboda, personal communication, January 27, 2017). We looked at the song again in the second session of recording. The bass player inquired, “It's swing, right?” as the drummer adjusted the drums (H. Svoboda, personal communication, January 27, 2017). I quietly sang the song's feel. “I think there...”, as the tune's mood and tempo were set up (A. Lopes, personal communication, January 27, 2017). “Cool”, was the piano player's response (S. Newcomb, personal communication, January 27, 2017). “Sorry, just quickly, the twelve bars at the end? Is that just before solos and then we are playing through the head for solos?” (A. Doo, personal communication, January 27, 2017). The drummer was looking for more information and clarity. “That's actually part of the head” I confirmed in regard to the form (A. Lopes, personal communication, January 27, 2017). “The whole form” confirmed the piano player to the drummer (S. Newcomb, personal communication, January 27, 2017). “Yes, we finish on the...” continued the drummer (A. Doo, personal communication, January 27, 2017). “Before the double bar” stated the piano player (S. Newcomb, personal communication, January 27, 2017). The drummer found clarity when the ending was sung. My feet started stamping out a swing feel and then I counted off.

After improvisations and the final playing of the head, the band floated on the last chord of the form, moving into a rhythmic, free improvisation, with a sense of abandoning the melodic or harmonic structure. This type of collective playing is called ‘time no changes’, described well by saxophonist/composer Wayne Shorter and jazz pianist Herbie Hancock, who refer to their experiences with the second great Miles Davis Quintet: “Freedom”, “awareness” and “great responsibility” which “converted into expression”, sounding like a “great adventure”. “His [Miles Davis'] musicians always played with controlled freedom”, while “keeping an eye on a tune's chord changes or melody” (Shorter as cited in Mercer, 2004, pp. 110–111). “Even the most familiar jazz standards became swirling, unpredictable explorations” (Hancock as cited in Hancock & Dickey, 2014, p. 60).

Logique de rien (Logic out of Nothing)

Feel: straight eighths, Form: 16 bars, Tempo: approximately 160 bpm

<https://soundcloud.com/user-333553746/logique-de-rien-logic-out-of-nothing?in=user-333553746/sets/in-some-languages-doctorate-of>

I tested a method for a new composition: an experiment by using the application of a tone row, or more to the point, all twelve notes of the chromatic scale before further repetition, in an attempt to write two-part harmony for a medium swing feel. To further explain, initially, I wanted to write the composition as a tone row, using the same set of 12 notes in order, throughout the tune's structure. What happened instead was an adaption: all 12 notes from the chromatic scale were used in contributing to the melody. Another set of 12 notes (different from the first) was then used for further development, and so on.

Figure 27

Order of twelve notes used in melody throughout bars one to three



The result was satisfying, with a mix of logic and tonality (melodic and harmonic solutions to note choices and intervals), resolution and discordance creating unique sounds along the way. The rhythm needed adjustment so that phrases would flow and link well together, particularly across bar lines. These changes in the phrasing at the end of bars one to two,

Figure 28



the end of bars two to three,

Figure 29



the end of bars nine to ten,

Figure 30



and the end of bars ten to eleven, enhanced the movement of this piece, like an elbow helping us to move our arm in different directions.

Figure 31



Intentional use of syncopation (for example, the eighth-note upbeat of beat three of bars one, two, five, eight, nine, ten, thirteen, and sixteen), propelled the melodic statement.

Figure 32

Rhythmic, syncopated motif



Bass notes were chosen to fit this melody, looking for the right combination of notes to create the desired sound and tonality of a particular bar or phrase. As this occurred, I continued to experiment with chords, discovering sounds and possibilities, and after much editing, completed the first draft of the piece. There was still more work to be done on either the melody, harmony, or the spacing of particular sections of the composition. The same rhythms were applied to the second section of the melody and throughout, using the same note choices as per the first draft. Writing in this way, with ‘tone rows’ or using all twelve notes as a technique for developing chordal or rhythmic structures was an excellent way of finding new perspectives. This technique was one of many approaches available for ‘creative design’.

An issue lingered after the completion of the first draft, and uncertainty regarding whether the first two bars (Eb-9 and Ab-7) should be the beginning of the chord progression and song form. The solution was

to look elsewhere in the chord progression for a more acceptable (aesthetically pleasing) choice from which to start the composition's form. This same problem occurred for the jazz pianist, composer, Herbie Hancock, when writing *Maiden Voyage* (1965):

I wrote the first chord, then the second, then the third...and then I got stuck. I couldn't figure out where to go next. I kept playing the first three chords over and over, then trying out different chords for the resolving forth (chord), but no matter what I tried, nothing seemed to work...I couldn't seem to answer the question Where does the song go from here? ...I went back to the piano, frustrated and tired, and tried to think of another way to approach the problem. At that moment in my head something told me to stop trying so hard and just listen to what the song was telling me. I played those first chords again—and suddenly I got it! The first two chords should also be the last two chords. So, what would normally be the ending chord—the cadence—would actually be cycling back around to the opening. The song would be structured like a spiral. (as cited in Dickey, 2014, pp 89–90)

With a similar experience, there was an answer in the fifth bar of this particular composition: the transferal of $D\Delta 7\sharp 11$ to the beginning of the tune—through to the $E\Delta 7\sharp 11$ chord in bars 11 and 12. I added an $E\flat-9$ chord for one measure in bar 13, followed by a $G\sharp-7$ for one measure in bar 14, and an $A7_{alt}$ chord for one measure to complete the form, and lead smoothly back to the $D\Delta 7$ in bar one. Upon reflection, the last bar, the $A7_{alt}$ chord needed to be extended from one to two measures before returning to the top of the form. Why? Because the tune's movement required space for the $A7_{alt}$ chord to rest and breath before moving on.

Figure 33

Figure 33 displays a musical score diagram showing a 16-measure progression of chords. The score is divided into three systems of six measures each. The first system (measures 1-6) contains $D\Delta 7\sharp 11$, $G7$, $F\Delta 7\sharp 11$, and $F\sharp\Delta 7\sharp 11$. The second system (measures 7-12) contains $B\flat-\Delta 7$, $B9$, $C7_{alt}$, and $E\Delta 7\sharp 11$. The third system (measures 13-16) contains $E\flat-9$, $G\sharp-7$, and $A7_{alt}$. Each measure is represented by a staff with a treble clef and a key signature of one sharp (F#), with the chord name written above the staff.

Several bars in the melody were revised: the last two notes of the phrase in bar 2, getting rid of the C natural—the 11th, and replacing it with D#—the sharpened fifth of G7. D natural was also replaced—a perfect 5th, with an E natural—a major 6th, which becomes the major 7th of FΔ7#11 in the next bar. Some tension in the fifth bar was created, using a G natural (b9 of F#Δ7) at the beginning of the phrase. However, this note was not strong enough when descending to the major 7th, and so it was replaced with Eb (major sixth). This note then ascended to the major 7th, and the rest of the phrase remained the same as before.

I was dissatisfied with the ambiguity in bar 8 and its use of the sharp 9 and the natural 11. The substitution for the fourth note of this phrase was a #11 (F natural), the #9 (D natural) was replaced with a #5 (G natural), and the 11th (E natural) replaced with a #9 (D natural), which moved nicely up by a semitone to the beginning of the next bar, the #9 of the next chord, C7alt. Bar 9 also proved somewhat problematic, and I doubted whether the melody worked. That said, the third note (G natural was replaced with G#), fourth note (D natural was replaced with C natural), fifth note (Ab was replaced with C#), and sixth note (A natural was replaced with Bb). These changes were alterations to the melodic line.

In bar 10 further alterations took place with the second note (C natural changed to a B natural), the fourth note (B natural changed to an E natural), and the fifth note (F natural changed to a G natural). The musical scores to all the doctoral compositions needed reviewing, with decisions as to where the bass part could double up on sections of the melody to support regions of the song form. As a composer, the reinforcement of a musical structure with movement and logic was adopted and adapted as a concept from the idea of signposts or landmarks which occur during a composition's performance, taught to me in a class by the late, great Australian musician and educator, Roger Frampton.

The tune was ready for recording, and at the first session, the musicians were given some direction: "It's basically, straight eighths, Latin feel" (A. Lopes, personal communication, January 27, 2017). I emphasised the phrasing, feel, and tempo and indicated directions to the musicians by singing the tune's melody. The song was counted off and brought in. At the end of the recorded take, I asked the musicians, "Any thoughts?" (A. Lopes, personal communication, January 27, 2017). After a long pause and no answer: "You know what I'm thinking? I'm thinking maybe we run through the tunes just so we familiarise ourselves with them, and then maybe go back?" (A. Lopes, personal communication, January 27, 2017). The drummer agreed, "Yeh, I like that process" (A. Doo, personal communication, January 27, 2017). As a reflection, the process of playing through the melody and form of the compositions without necessarily focusing on the aspect of improvisation as soloists within a small jazz ensemble was a successful method. It allowed me as the composer to hear the musical score and correct any careless mistakes which may have occurred in the editing of the composition. The process also allowed the musicians to familiarise themselves with the song's form and mood.

In the second session, we revisited this particular tune. There was an adjustment with the drums before playing, and I moved my fingers on the keys as I warmed up with no sound on the saxophone. “Did we do this as a straight...?”, I cannot recall the feel and possibly direct this question to the drummer (A. Lopes, personal communication, January 27, 2017). They responded with an affirmative, “Yes” (A. Doo, personal communication, January 27, 2017). The feel for the tune was set up with a foot-tapping out the tempo followed by the count off. At the end of the recorded take the drummer acknowledged a mistake, “We played on one”, referring to their playing on the first beat at the top of the form (A. Doo, personal communication, January 27, 2017). The bass player apologised, “Sorry, I thought we were going to end on the next chord again” (H. Svoboda, personal communication, January 27, 2017). I replied with, “It’s ok. It’s good” (A. Lopes, personal communication, January 27, 2017), and the piano player affirmed the bass player, “You made it sound like you meant it” (S. Newcomb, personal communication, January 27, 2017).

Mother Goose's Melodious See Saw

Feel: medium jazz waltz, Form: 14 bars, Tempo: approximately 130 bpm

<https://soundcloud.com/user-333553746/mother-gooses-melodious-see-saw?in=user-333553746/sets/in-some-languages-doctorate-of>

Work began on this tune by using and developing previous ideas. After much frustration, attempting to find a context, I made a decision to use part of a bridge/interlude from previous work, using transposition to fit within the framework of this new composition.

Figure 34



I adjusted the harmonic rhythm, allowing space for the melody, and then transposed this section down a minor second, resulting in an alternate key-centre. As a result, the progression worked even better by having an additional ascending dominant 7th suspended fourth chord (Db7sus4 for two bars—moving to D7sus4 for one bar), followed by E7sus4 for one bar before resolving on an F7sus4 chord for two bars, leading into the melody (see figure 35, p. 73) starting on the next measure (a GbΔ7#5 chord) in bar 6.

Figure 35



Upon reflection, it does take a concerted effort to organise these ideas in presenting a complete structure and composition. Organising a composition's presentation is not just a random process. It requires making choices, editing and reviewing to make it work. For example, when working with Wayne Shorter on the record *I+I* (Hancock & Shorter, 1997), Herbie Hancock describes a similar creative process:

Instead of trying to write ten brand-new songs, we decided to look at scraps of musical ideas we'd saved over the years...most of our ideas were written on manuscript paper...we dug out pieces of music paper from our files, spread them out on a table, and began trying to figure out how to turn these scraps into songs. Just by cutting and pasting, moving things around. Changing a key or shifting a chord structure, we were able to create new pieces. If we decided to put one of Wayne's melodies on top of a structure I'd written, we'd literally take his sheet of paper and tape it onto mine. (as cited in Hancock & Dickey, 2014, p. 295)

At the recording of this composition, instructions were given out: "This is a pretty standard jazz waltz" (A. Lopes, personal communication, January 27, 2017). The drummer asked a question regarding the form and structure of the performance of the composition. "Are we just going, two times through the head, and then two times through the head at the end?" (A. Doo, personal communication, January 27, 2017). And the reply was:

"Yes, and maybe when we are coming back, maybe we can talk about some ideas in terms of arranging? Whether or not to even do that ...? Just improvise and then come in with the head at the end? There are different options". (A. Lopes, personal communication, January 27, 2017)

I sang the feel under my breath and then counted off. At the end of the recorded take the bass player questioned the form and ending of the composition's performance, "So that one will just end on the...?" (H. Svoboda, personal communication, January 27, 2017) and the reply was: "End on the D-. I mean, your C-. That could be a possibility. It's weird isn't it, because the beginning of the tune feels like the end of the tune" (A. Lopes, personal communication, January 27, 2017). "Yes" replied the drummer (A. Doo, personal communication, January 27, 2017). "Or maybe not? You know what I mean?", having put this forward to the group (A. Lopes, personal communication, January 27, 2017).

In the second session, the tune was sung through again. The drummer asked directions about the feel, “Sorry, this is a straight (feel)?” (A. Doo, personal communication, January 27, 2017). The bass player intervened, “Waltz” (H. Svoboda, personal communication, January 27, 2017). The first beat of the bar was stamped out with the feet, setting up the feel for all to hear. Then all the quarter note beats of the bar were stamped out, and the count off began. At the end of the tune, there was a sense of satisfaction from the musicians.

In the second recording date, there was an interesting point made by the piano player, “recording is like...you hear everything! With the live thing, you don't get that detail” (S. Newcomb, personal communication, March 9, 2018). This point demonstrated how recording in the studio is like being under a microscope. In other words, the creative and music-making process is amplified, focused, and intensified. Being in the recording studio as a composer/player/leader of a small jazz ensemble "provides a basis for examining the whole field of jazz composition in its two aspects - what is improvised and what is written" Collier, 1975, p.129).

Examining and developing practice, using intuition and intellect, remains a focal point of this study. Furthermore, the dualities of tangibles and intangibles in creative, musical, and communication processes of writing, rehearsing, recording and performing small jazz ensemble compositions, where improvisers can put themselves in the shoes of the composer and vice versa is also relevant. This aspect of development and learning in small ensemble jazz compositional performance is reflected in the participating bass player's comment: "Musical development is a constant process, and there is a continuous absorption of new ideas by playing with others, listening, transcribing, and reading about music" (Appendix E, p. 145).

O título inédito (The Unheard Title)

Feel: straight eighths, Form: A/B 12 bars, Tempo: approximately 130 bpm

<https://soundcloud.com/user-333553746/o-titulo-inedito-the-unheard-title?in=user-333553746/sets/in-some-languages-doctorate-of>

I performed an improvised melody on the soprano saxophone, played over five chords. The ideas were written down in the concert key and then the structure was placed up a minor sixth with the starting chord as a Gb Δ 7 (see figure 36, p. 75).

Figure 36



I believed I had a fragment of a tune, and upon reviewing the chordal progression and experimenting with different suspended seventh chords, I recognized that moving the Eb7sus4 chord (the second last bar) to Db7sus4 (the last bar) gave more momentum in the structure's conclusion, with a logical return to BbΔ7 (the top of the form).

Figure 37



After hearing the melody, I made adjustments, in particular, using the major sixth as the last note of the first bar, and the ninth as the first note of the second bar.

Figure 38



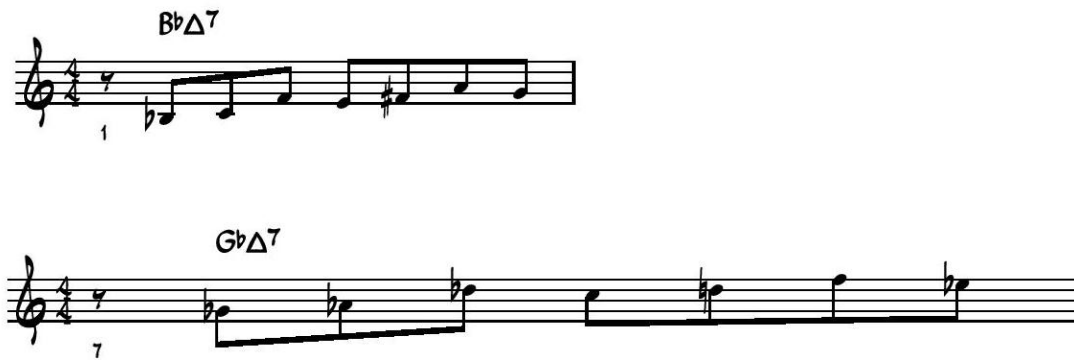
This particular two-bar phrase could have been improved, but for the time being, I was content to leave it as is. The next adjustments came at bars three and four: the second note converted to a flattened fifth, and the last note of bar 3 into a major sixth.

Figure 39



The first note of bar 4 was then turned into a minor seventh, followed by a major sixth and a ninth. I liked this sequence more than the first. I experimented with the melody, using sharpened fourths and fifths in the first bar and the seventh bar.

Figure 40



By adding tension and having the melody wind around the tonality (almost snake-like), and I think I was coming closer to my ideal outcome as I played the soprano saxophone. There was an alteration in the melody with a leading note (a major third moving to a perfect fifth) on the second half of beat four in bar 4—moving to bar 5, and on the second half of beat four in bar 10—moving to bar 11.

Figure 41



Upon listening to this composition's recording, I heard myself on the tenor saxophone tuning up, and the piano player responding, playing a Phrygian colour and mood. It is not the first time this musical invention has occurred as past performances with the piano player began similarly with a concert A sounding against my Bb tuning note lending itself to the direction of an Arabic, Spanish mood. I reacted to this idea and playing off the chords sounded out on the piano, a melody developed. Maybe a potential composition based around this sound? Directions were given out for the performance:

“It is sort of a straight eighth [feel], somewhat floaty, kind of floaty like what you (the band) did just then. Kind of straight eighths, like *Masqualero* by Wayne Shorter, [recorded on the Miles Davis album, *Sorcerer* (Davis, 1967)]. If that makes sense?” The count off began, then it stopped. “Actually...no we’ll go straight in”. (A. Lopes, personal communication, January 27, 2017)

The intention was for the musicians to go straight into playing the melody of the tune and not play an introduction of sorts. The tempo was counted off again. At the end of the take the drummer apologised, “Sorry, I got lost halfway through that” (A. Doo, personal communication, January 27, 2017). I then reassured the musicians, “I like what you were doing”, referring to the band members, possibly the drummer (A. Lopes, personal communication, January 27, 2017). In hindsight, we were discussing the piano player's approach, pointing to an enjoyment of the fragmented, focused manner in which he used space and the composition's melody, played as a set of sounds or intervals (with at times, the use of octaves), which generated a certain feeling. The bass player then spoke up, “Feel free to tell me if you want me to stick more to basslines. I'm trying to catch rhythms in the melody” (H. Svoboda, personal communication, January 27, 2017).

We began the second session with the piano player working through the melody on their own, while the sound levels were set up on the recording equipment. The bass player checked in regarding the ending for the tune. The last phrase of the tune was then vocalised to demonstrate the ending on Db9. The piano player played the figure in the background, and the tempo was counted off. At the end of the take there was a sense of enjoyment felt from the band members, “That was fun” commented the bass player (H. Svoboda, personal communication, January 27, 2017). The drummer pointed out a critical element in their learning of the compositions, “I just need to sing your tunes, and then they just become so much more easy to get your head around” (A. Doo, personal communication, January 27, 2017).

Un nouveau coup de pinceau (A New Brushstroke)

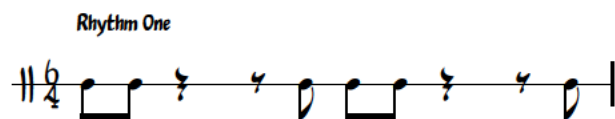
Feel: jazz waltz, Form: A/B 16 bars, Tempo: approximately 150 bpm

<https://soundcloud.com/user-333553746/un-nouveau-coup-de-pinceau-a-new-brushstroke?in=user-333553746/sets/in-some-languages-doctorate-of>

A melody was developed from the notes which were used for the chords and voice leading throughout the composition's harmonic progression. At first, I had no success, but then managed to write a melody around a set of chords. The result was satisfying, and I wonder how many approaches and perspectives exist when it comes to discovering and developing a musical grammar and language in the form of improvisation or composition? A metaphor for the creative space could be a palate, with a choice of colours and freedom to draw lines and explore germs/seeds/ideas within a framework.

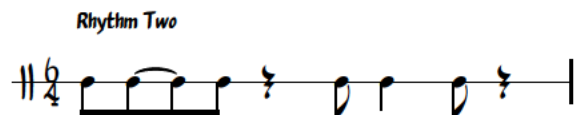
Getting inspiration from the *Odd time reading text* (Bellson & Breines, 1985), I found three rhythms and developed them into a structure, eight bars long which is in 6/4 time. Rhythm one (from study eight, bar 9, Bellson & Breines, 1985, p.9) was applied to the first three measures of the composition.

Figure 42



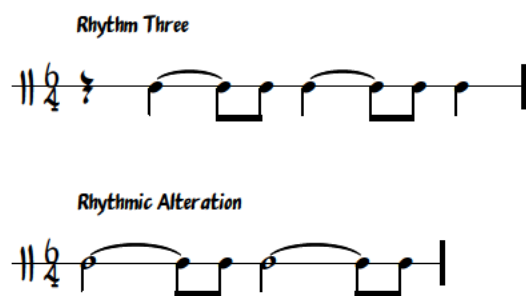
rhythm two (from study 19, bar 1, Bellson & Breines, 1985, p.15) to the middle two measures,

Figure 43



and rhythm three (from the first half of bar 24, study 37, Bellson & Breines, 1985, p.28) to the last three measures, with the rhythm shifted slightly to the beginning of the measure, beginning on the first beat as a half note, tied to an eighth note on the third beat.

Figure 44



The melody was developed from note choices selected from the voicings and voice leading of chords used in the composition's harmonic progression.

Figure 45

Figure 45 displays musical notation for a composition, showing three staves of music. The notation includes various chords and melodic lines across measures 1 through 8.

Staff 1 (Measures 1-3):

- Measure 1: Chord $C9\sharp5$
- Measure 2: Chord $F-13$
- Measure 3: Chord $E\Delta13$

Staff 2 (Measures 4-6):

- Measure 4: Chord $A-\Delta7$
- Measure 5: Chord $G\sharp o7$
- Measure 6: Chord $D\Delta7\sharp5$

Staff 3 (Measures 7-8):

- Measure 7: Chord $G9sus4$
- Measure 8: Chord $B9sus4$

When completed, I decided to add a second half to the composition by using the existing form (figure 44) and transposing it down a major second. This transposition worked well, with the last note in the melody, an A natural (the tonic from A9sus4 in bar 16, descending a minor 9th to G \sharp (the augmented 5th from C9 \sharp 5 in bar 1). The third and sixth notes at the end of the phrase in measures four, five, 12 and 13 are too short, and so, the length was extended from an eighth note to a quarter note.

Figure 46



In the first session, there was some silence as everyone prepared their instruments and minds for the next performance. “Swing or straight?” asked the drummer in regard to the feel/mood (A. Doo, personal communication, January 27, 2017). Deliberating and then thinking it through, I sang the feel to the drummer, an African/Latin waltz, emphasising the first beat of each measure. The tempo was counted off. At the end of the recorded take, the bass player questioned their interpretation, “Is that the kind of thing you want me to do on that one?” (H. Svoboda, personal communication, January 27, 2017). There was an encouraging reply of: “Sound’s good, yeh” (A. Lopes, personal communication, January 27, 2017). The drummer was also seeking reassurance. “That feel is...?” (A. Doo, personal communication, January 27, 2017) and once again there was the reply of: “That felt good” (A. Lopes, personal communication, January 27, 2017).

In the second session, the piano player hit a wild, open chord cluster, and continued to play, plucking chord clusters from the strings of the grand piano. “Oh, that’s cool!” I say (A. Lopes, personal communication, January 27, 2017). “Splattering paint” observed the bass player (H. Svoboda, personal communication, January 27, 2017), and then the reply, “Jackson Pollack!” (A. Lopes, personal communication, January 27, 2017). Incredible how music can be described, using different senses to ‘paint a picture’.



Blue poles painting by Jackson Pollack [Image]. Retrieved from <https://www.jackson-pollock.org/blue-poles.jsp>

Directions were given to the drummer, “I think you're using mallets on this one. I mean, was it this one?” (A. Lopes, personal communication, January 27, 2017). “No, I don't think it was” responded the drummer (A. Doo, personal communication, January 27, 2017). I sang the melody and feel of the composition for the musicians. “I think it was *Training the Bird to Waltz*, that was the one I used mallets on”, stated the drummer (A. Doo, personal communication, January 27, 2017).

In this moment of clarity, the bass player reflected on the past performance of this composition. “I don't think I soloed in this one either” (H. Svoboda, personal communication, January 27, 2017). The melody was sung, with the gathering sense of mood. The bass player asked, “What was the feel again?” (H. Svoboda, personal communication, January 27, 2017), and the drummer responded with, “Like Afro, Afro three” (A. Doo, personal communication, January 27, 2017). The melody and feel were sung and outlined again, followed by the count into the tune. There was a bit of uncertainty as the bass started playing before I had finished the count. There was laughter and then the count off again.

Towards the end of the saxophone solo, I sensed that I was lost in the form. The piano player was outlining where they thought the form was, playing the melody and chords. The tune then reverted to a piano improvisation around the melody. The composition finished on a vamp, sitting on the last chord with laughter towards the end of the recorded take. There was an apology from me to the band members. “Sorry guys” (A. Lopes, personal communication, January 27, 2017). The piano player responded with: “That’s cool, we’ll be in a holding pattern” (S. Newcomb, personal communication, January 27, 2017). “Holding pattern?” [a reference to the manoeuvres of a commercial airliner as a metaphor for what just happened musically] (A. Lopes, personal communication, January 27, 2017).

Une phase de réflexion collective (A phase of collective thought)

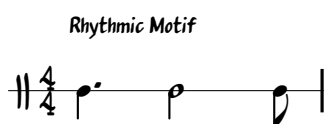
Feel: straight eighths, Form: 8 bars, Tempo: approximately 130 bpm

<https://soundcloud.com/user-333553746/une-phase-de-reflexion-collective-a-phase-of-collective-thought?in=user-333553746/sets/in-some-languages-doctorate-of>

The musical line, its continuity, is a logical train of musical thought, supported by either its visual, written context of a composition or its oral, organised context of an improvisation. For example, I sat at the piano before teaching and remembered listening to John Adams' *Common tones in simple time* (1987), a title that reflects the piece's intentions. Written in 1979, the piece develops over approximately 20 minutes and unfolds as the title suggests, with common tones linking various rhythmic and harmonic ideas, like an interwoven thread (Carl, 1990).

Common tones in simple time suggested an exciting way of exploring sound, where harmony and rhythm are an extension of the tone itself. At times in composition and improvisation, melodies or tones occur due to a harmonic framework whereby the note comes from the chord. In this piece, Adams turns the experiment upside down where the chord comes from the note. The musical work of minimalist composers such as Adams, Glass, Reich and Riley was an influence, demonstrating ways to examine and manipulate underlying components, using decomposition as an example and model for creating music experiments in small jazz ensemble composition. I began to think of one note as a centre from which to build the piece. There was a focus on B \flat , and around that, a melody was created based on a rhythmic figure (see figure 47). This figure, motif or theme moved either up or down in direction while the harmony descended.

Figure 47



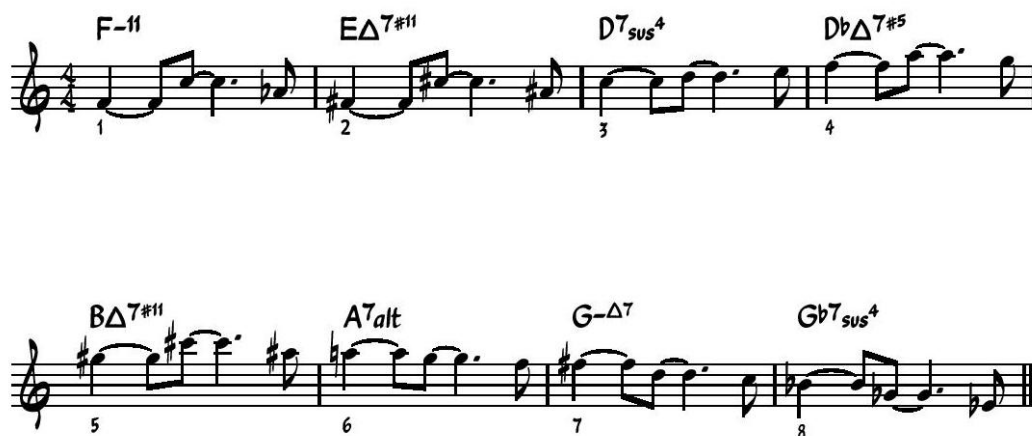
I avoided repetition in the intervals used for the construction of the melody. A tonal/chromatic movement of chords was written for the structure. F-11 moved down a minor second to E Δ 7 \sharp 11, descending a major second to D \emptyset 7. There was then a chromatic movement, descending to D \flat Δ 7 \sharp 11. The chord progression then continued, descending symmetrically in a cycle of tones until reaching G-7, followed by a resolution on a G \flat Δ 7 chord, thus completing the form.

Figure 48



It helps when one has a lead sheet with previous material jotted down to build upon, and in the case of this composition, the musical seed was an unusual rhythmic ostinato, used throughout this structure, written in 4/4 time. The tempo was slow, and the mood was a swing feel. The chordal progression descended, and modifications (see figure 49) occurred in bar 3 (DØ7 replaced with D7sus4), bar 4 (DbΔ7#11 replaced with DbΔ7#5), bar 5 (B-Δ7 replaced with BΔ7#11), bar 7 (G-7 replaced with G-Δ7), and bar 8 (GbΔ7 replaced with Gb7sus4).

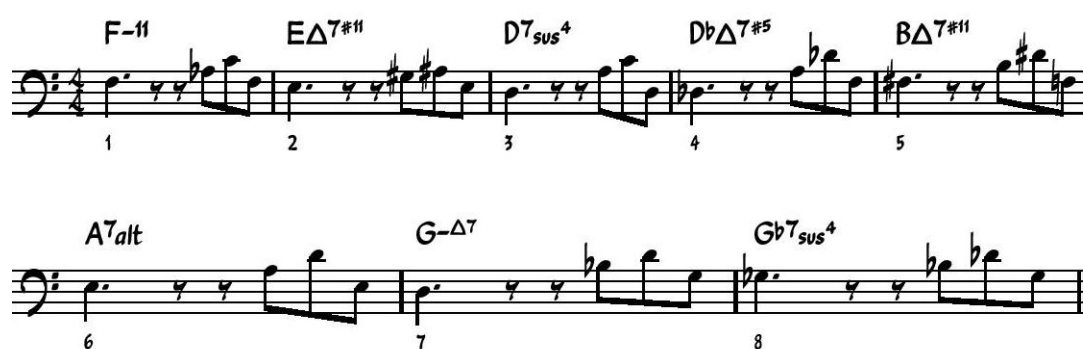
Figure 49



Exploring different accents in the melodic phrasing and ostinato of this composition was a feature. I developed ideas for a bass line to add more direction, interest and balance to the composition's structure. It did not take long for something to come to me - an adaptation of a rhythmic idea for the bass part. The result was much like a question-answer scenario in the interplay between melody and bass.

The idea of a rhythmic figure for the bass line, treating it as another melody or counter-melody, started to develop. I experimented with inversions of the chordal progression and used passing tones to get to the next 'target note' as Joe Henderson would say.

Figure 50



In a moment of inspiration, I thought of counterpoint. I used the movement of sounds as intervals, propelled by rhythm, applied to the role of the bass and the melody in this composition. This concept also provided an element of control as a composer/leader/player/observer of the musical performance, with the participants and their various roles viewed as a cog in a moving, living mechanism.

The idea of approaching music from a minimalistic perspective influence is somewhat logical. It may be a reaction to the complexities of modernism and a method to generate clarity in returning to simplicity and the fundamentals of melody, harmony, and rhythm. Personally, I have an ever-increasing curiosity about the music-making process not only as an individual who composes and improvises, but also within a collective, interacting with others, communicating and developing. Is there a way in which a group can play so that the note emerges from the space and not the other way around, where the generated sound precedes the use of space? For example, John Cage stated that “measure is literally measure—nothing more, for example, than the inch of a ruler—thus permitting the existence of any durations” (Cage, p. 64). Thus “the material of music is sound and silence” (Cage, 1961, p. 64).

Regarding the creative process of the small jazz ensemble compositional performance, I previously held the belief that it was very much a democracy, a scenario where participants had the potential to contribute to the overall sound, as conveyed by one of the drummers involved in the recordings:

Even where a bandleader is present and has given directions to musicians, each musician is actively making choices in real time and are combining their past knowledge and experiences with the information and inspiration they are receiving 'in the moment' in order to create a musical statement and shape the overall sound of the music. (Appendix E, p. 153)

The statement above corresponds somewhat with my point of view; however, as a leader/composer/player, the process is also somewhat autocratic as it demands the person in charge to manage choices regarding the contribution of the participants. This role is much like a manager or arranger of the performance. Also, the participating bass player noted this about their music experience of performing in a small jazz ensemble:

From personal experience, it has been mostly democratic. While this depends on the group of musicians and the context of the performance, most small jazz ensembles allow for an opportunity to develop a group sound as a collective unit, as each player can contribute their style and musical voice within that. Large jazz ensembles generally feature music that has a further arrangement in order to achieve a particular sound; however, smaller ensemble settings have allowed for more listening intently and to improvise more freely. A bandleader adds a more autocratic role to a given group, but the jazz process is predominantly from individual input from each player involved – no instrumentalist or vocalist will approach a jazz composition in the same way, which is exciting. Notated parts are an exception, through which the composer has a specific idea of the sound that they would like to achieve; charts with less information allow for a more open interpretation from the players involved. (Appendix E, p. 147)

The composition was ready for recording, and a set of instructions were given:

This is kind of straight, but it can go in either direction. And there is sort of a sense of freedom in this one. But the main thing, at least what I hear intuitively, is this ostinato, the rhythmic idea that goes through all the bars basically, as maybe a point of reference. We would naturally do that anyway as an idea. We don't necessarily have to do that as an idea. Does that make sense? (A. Lopes, personal communication, January 27, 2017)

The bass player made a “Hmmm” sound while thinking through the instructions. One never knows how participants in performance will respond to the musical director. For example, one of the drummers involved in the recordings indicated that:

Hearing clear guidelines and intentions from a composer can be extremely important to the overall success of the work, and it is the type of feedback I like to receive before diving into an original musical score. However, at the same time, having too much instruction can lead to the musicians now having an altered perspective of the music, and they are no longer able to add the interpretative ideas that may have surfaced when first seeing a new piece of music. It is about finding and maintaining a balance between the original intention of the work and the skills and strengths of the musicians involved. (Appendix E, pp. 153–154)

I sang the tune's melody, and the tempo was counted in. At the end of the tune, there was a “nice” from the piano player (S. Newcomb, personal communication, January 27, 2017). They (the musicians) continued to give positive feedback and encouragement, “That's a good one,” “They're all really good” (S. Newcomb, personal communication, January 27, 2017). In the second session, the drummer tuned up and adjusted their kit. I played the beginning of the first phrase as a means of warming up. “Ok...” bringing the musicians to attention—we were ready to go, and the tempo and feel of the tune were counted out quietly (A. Lopes, personal communication, January 27, 2017). “I think we'll just start that. It will creep up anyway”, a reference to the feel/pulse/tempo of the composition (A. Lopes, personal communication, January 27, 2017). The tune was then counted off.

At the end of the recorded take, there was an apology from the drummer, “I might have sped up a bit, sorry” (A. Doo, personal communication, January 27, 2017). There was a reply: “No, I'd rather it speeds up” (A. Lopes, personal communication, January 27, 2017). The drummer commented on the performance, “That one felt nice; I like that” (A. Doo, personal communication, January 27, 2017). The piano player and bass player both agreed. “I just like how it's going somewhere”, a passing observation

by me to the band (A. Lopes, personal communication, January 27, 2017). “Tension and release”, a comment made by an unknown voice (personal communication, January 27, 2017).

Upon listening back to the second recording date of this composition, there was an observation from the bass player which I found interesting: The composition “felt new” (H. Svoboda, personal communication, March 9, 2018) and the pianist agreed, “yes, I haven’t played that for a while” (S. Newcomb, personal communication, March 9, 2018). This fresh perspective enhances a composition’s performance, its interpretation, intention, and creative potential as asserted by Dave Holland who makes use of Miles Davis’ musical evolution as a composer/player/leader to demonstrate this principle:

I see Miles’ music as one continuous involvement. We talk about different periods, etc., but it really doesn’t happen like that. It’s not like he woke up one morning and said, ‘ah yes, now I do this.’ Miles’ music was constantly a work in progress. It was constantly moving along. (as cited in Primack, 1992)

Chapter Five: Comparative Analysis

Keywords: composition, performance, composer, player, leader, participants, framework, creative, process

This chapter consists of the author's analysis of the information presented in the previous chapter, Compositions – Case Studies. The analysis explores the themes of intention as a composer/player/leader; composition/improvisation as a means to creating a musical framework; instructions/interactions during rehearsal (as arrangement); and the interpretation, presentation and resulting performances of 10 musical scores by participants as per the composer/player/leader's intentions. By investigating these particular themes, writing, rehearsal, and performance strategies are developed, contributing to more in-depth understandings of my artistic practice as a composer/player/leader in a small jazz ensemble setting.

Intention as a composer/player/leader

As a composer/player/leader of a small jazz ensemble, my artistic practice has developed in the knowledge that I have been working with a creative ideal and outcome in mind. In other words, at the beginning of this study, my practice as a composer/player/leader of a small jazz ensemble consisted of music listening and performance experiences which contributed to a set of predetermined expectations, both as a composer and as a player. For example, a specific composition was to be performed in a particular style according to an individual composer or player. This influence would generate a sense of direction for musical performance. Allowing these influences in the form of creative inspiration and as a musical ideal and aesthetic has served me well, however, as I near completion of this doctoral study my thinking has changed. It has become more open-minded, less based on experience or comparison and based more on allowing the creative potential of a musical performance, its exploration and perspective manifest as a natural process without expectation.

In the case of this doctoral study, my intentions in writing, rehearsing and performing a small jazz ensemble composition has produced a variety of results. Some of the compositions had definite conscious models, with certain composers or genres in mind such as Thelonious Monk (bebop) and John Adams (minimalism).

For example, in the case of *A forma ainda não começou* (*The Shape Not Yet Begun*), writing a composition with a design in mind was an intentional, creative decision. The music was written in an unusual time signature, and this was an intentional yet spontaneous decision, based on what was heard in my head and in my musical imagination. I also had a firm intention that this particular bass figure was to be featured. *A monk's month is the loneliest sphere-a tribute to Thelonious* had a firm intention from the outset when creating this tune due to the influence I heard inside my head, that is, the jazz genre of bebop

and the musical influence of Thelonious Monk. This intention came about when a dominant 7th #11 chord was played on the piano.

With the composition, *Entraînement de l'oiseau à la valse (Training the Bird to Waltz)* one's creative intentions seem to come about more efficiently when one has fewer technical limitations on one's instrument to execute an idea (as was the case with exploring ideas on the piano versus the saxophone). With intention came a purpose: building a bridge, interlude or different section to the music which had already been developed for the composition. In the tune, *La suma de sus partes (The sum of its parts)*, decisions about where to place musical ideas in the context of the composition and its framework demonstrate intentional, creative choices by me as the composer/player/leader of the small jazz ensemble. Finally, in the case of *Une phase de réflexion collective (A phase of collective thought)* "I sat at the piano before teaching and remembered listening to John Adams' Common tones in simple time (1987), a title that reflects the piece's intentions" (Lopes, 2021, p. 82).

An interesting point about the case study was that suggestions for feels, tempos, and moods for the performances of these compositions were provided as a document with references to historical jazz music recordings to the small jazz ensemble at the first recording session. Initially, this document was useful as a resource and reference for establishing musical direction in a composition's performance. However, I also think that my preconceptions as a composer/player/leader may have deterred some creative possibilities of the compositions which might have emerged through collaborative interpretation by the small jazz ensemble.

Composition/improvisation as a means to creating a musical framework

The artistic practice and manner in which time was spent as a composer/player/leader in developing musical frameworks for performance by participants of the small jazz ensemble involved two contributing factors: composition (the pragmatic design and editing of ideas) and improvisation (the spontaneous, imaginative, exploration of ideas). Different examples of this creative process occurred throughout this study. Some compositions explored theoretical constructs such as counterpoint, transposition, tone row (adaptation), rhythmic structures (ostinato), motivic development and Steve Coleman's intervallic structures. Certain compositions required stricter adherence to the compositional framework, which was reflected in the instructions given to the band. Other compositions had certain components that were essential while others were open to interpretation or designed for maximum improvisational contribution by the participating musicians.

For instance, in the tune *A forma ainda não começou (The Shape Not Yet Begun)*, the initial idea and inspiration of creating a shape, using visualization to form the basis of a composition, lead to a framework for improvisation. Moulding this idea into a framework was much like a playwright or

scriptwriter writing a scene of dialogue for a particular setting left for interpretation by participants. The composition then developed into a contrapuntal structure, written as a framework for melodic exploration to occur through improvising musicians and participants.

The note choices used in the melody of this tune represent target notes which define and contribute to the harmonic, musical framework. This also works in reverse whereby the harmony used throughout the song form contributed to the note choices in the melody. The creating and shaping of the melody facilitated the development of a harmonic framework with an awareness of relationships between the melody, harmony, rhythm, space and form. I wanted to create a framework from which interactive improvisational contribution and exploration would take place.

A monk's month is the loneliest sphere-a tribute to Thelonious was an excellent example of a strong motif contributing positively to the composition's framework and its unity. The nuts and bolts of a framework are just as important as its design. In other words, the interrelationships and connectiveness of melodic, harmonic, and rhythmic choices which contribute to a cohesive framework and musical statement. The design is the vision of the music as a framework with melody, harmony, rhythm, and the use of space coming together to form a compositional structure. All of these factors contribute to the musical space and framework for improvisation to occur.

Composition, in general, has allowed me to build a musical structure for improvisation, as was the case with a particular section (the bridge) of *Entraînement de l'oiseau à la valse (Training the Bird to Waltz)*. This section of music created a contrast to the rest of the tune, allowing for freedom and space for participants to contribute a mood as improvisers. Placing this section at the opening of the form was a creative choice made by me to help establish a mood and pre-empt the tune's melody. I am sure there may have been other areas within the musical framework where I could have placed this idea, using transposition to fit it within a harmonic context.

Falling with spacious intrigue is a composition which presented an interesting challenge. As a composer/player/leader of a small jazz ensemble, I anticipated that this piece would require participants to be available and open to complete spontaneity and collaboration, moving together in the same direction within a form, whilst exploring a musical framework. It remains an ambiguous piece of music which is based on improvisations and arrangement within a form as a framework for musical performance. The musical framework of this tune is compositional, allowing for improvisation, exploration, and creative expression to occur through the inherent material in the tune's architecture (such as the melody responding to the bass part as a counterpoint). The musical framework is also improvisational: The use of improvisation in enhancing, interpreting, arranging, and presenting the musical score in performance.

In the composition, *La suma de sus partes (The sum of its parts)*, the creation of a different section for improvisation (based on traditional jazz harmony) by moving to a new colour (harmonically speaking)

contributed positively as a development of the musical framework. In another composition, *Logique de rien (Logic out of Nothing)*, the method used involved exploring a new approach to creating a melody, avoiding repetition in note choices whilst using all twelve notes of the chromatic scale. It functioned well in establishing a framework for improvisation with the melodic and harmonic note choices combining with rhythmic ideas to generate movement within a form. It was through experimentation, exploring perspectives, that solutions were found to this musical problem. In *Mother Goose's Melodious See Saw*, creating a logical movement between melodic, harmonic and rhythmic ideas was necessary for the composition's framework to function with purpose, unity, and form.

Personally, improvisation has always been the most natural method with which to develop a compositional framework as was the case in *O título inédito (The Unheard Title)*. What is common in the creative processes of composition and improvisation is the opportunity to use all one's resources in exploring, developing and organising one's imagination and ideas into a musical framework. "I performed an improvised melody on the soprano saxophone, played over five chords. The ideas were written down in the concert key and then the structure was placed up a minor sixth with the starting chord as a Gb Δ 7" (Lopes, 2021, p. 74). This fragment of a tune offered enough motivation for me to sit down at the piano and develop it further into a musical framework for improvisational contribution and interplay by the participating musicians.

As a composer, the method (a melody created from notes employed in the chords and voice leading of the harmonic progression) used in *Un nouveau coup de pinceau (A New Brushstroke)* helped me become more aware and imagine harmonic and melodic possibilities as an improviser on a composition's framework. The concept of referencing musical ideas, in particular, sourcing rhythms from a drumming book such as *Odd time reading text* (Bellson & Breines, 1985) was also a positive outcome and successful strategy. Discovering ideas in books which have the potential to lead to building a musical framework was an excellent, creative technique in understanding, assimilating and developing perspectives on writing composition.

And finally, the compositional method in, *Une phase de réflexion collective (A phase of collective thought)* consisted of writing a motif, which can be considered a thread, woven throughout the musical framework, offering a perspective and exploration as a performance. In other words, one-note (Bb) was treated as the central focus from which to build the composition's framework. The combination of Bb with a rhythmic figure led to the construction of a melodic motif and ostinato which ascended or descended parallel to the harmonic movement. Building a composition's framework by using a common link and thread is a technique for creating unity and coherence as a musical statement.

Instructions/interactions during rehearsal (as arrangement)

Throughout this doctoral study, a significant aspect and contributor to developing my artistic practice as a composer/player/leader involved the investigation of instruction and interaction which took place between participants in the rehearsal and preparation of musical frameworks for performance in a small jazz ensemble setting. As a composer/player/leader, the discipline required of me as a researcher throughout this study has resulted in an awareness of continual development of strategy, in particular: what worked, what did not work, and what needs improvement regarding the creative management of a small jazz ensemble compositional performance.

With the composition, *A forma ainda não começou (The Shape Not Yet Begun)* There was sufficient instruction given to the musicians, particularly to the bass player. I had a firm intention that this particular bass figure was to be featured.

After hearing the bassline played, we agreed that a swing feel was best for the tune. I then looked at the drummer. Without saying anything, we agreed that changing from mallets to sticks would be more appropriate and counted off...and after a short time into the performance there was awkwardness. The feel was not quite right and I counted off the tempo for another attempt at the performance of the tune. The bass player commented, “I don’t know if I need a solo in that one?” “You could just feature the bassline” was my response. (as cited in Lopes, 2021, p. 53)

Moments such as these occurred as a natural process amongst the participating musicians in the small jazz ensemble compositional performance. It suggests a feeling of confidence, an objective perspective, and a need to understand and arrange material in the score for presentation and I very much welcome this sort of interaction and development towards a successful musical performance of the composition. On the second attempt at recording this composition there was less instruction needed for directing the musicians.

Directions and instructions given to the musicians were minimal at the first attempt of recording *A monk’s month is the loneliest sphere-a tribute to Thelonious*. During the initial rehearsal of this tune prior to its first recording there was welcome help from participants in correcting a rhythm in the notation in the musical score (as per my original intentions). After reading the observations and interactions which took place in the second recording of this composition, I sensed there was more of a relaxed feeling and acceptance of what will be will be, which I think leads to better results.

I once again sang the feel quietly. The drummer played their bass drum, maybe tuning or getting themselves comfortable? The tempo was counted off, and the composition brought in. At the end of the recorded take, the drummer stated that they “thought it was...going once through the form?” A possible misunderstanding in how many times the melody occurred at the start or end of the performance. There was laughter as members recognised that the mood of the last compositional performance was “quirky”. (as cited in Lopes, 2021, p. 57)

As mentioned previously, when I composed the tune, *Falling with spacious intrigue*, I realised that descriptions and directions for interpreting the piece could pose a problem for me as a composer/player/leader and the participants of the small jazz ensemble.

“So, it’s kind of...It’s not horizontal and it’s not vertical. Does that make sense?” “I can’t find any words to describe it! I’ve got some influences here (referring to my notes), but it doesn’t sound nothing like it! *Turnaround* by Ornette Coleman, from the album *Tomorrow is the question* (1959), *Tunji* by John Coltrane, from the album *Coltrane* (1962). This describes the feels. They are slow-medium feels, but it’s very free! I think I’ll play soprano on this one. Hard to describe what I am trying to say. Ambiguous is the only word that comes to mind really. (Lopes, 2021, p. 64)

As an initial response and reflection, I am perplexed by these comments made by me in directing the participating musicians. One’s words and actions as a composer/player/leader in a small jazz ensemble have the potential to influence the thinking of the participating musicians and their interpretation and presentation of the composition in performance. In hindsight, I feel that too much information and time was spent in communicating my intentions.

“It’s kind of this idea I got...It’s on Steve Coleman’s website. He talks about two different axis points...” I demonstrate the concept on the piano. The piano player responds with interest. “And so, that sort of set off this weird idea, which sort of came out of that. I don’t know if it ended up being that? But I didn’t write specifics in terms of chords because I wanted it to kind of be...it’s ambiguous”. (Lopes, 2021, p. 64)

As I reflect on the exchange which took place between participants in the rehearsal of this composition, I come to the conclusion that a musical framework can evolve and develop regardless of your expectations as the composer/player/leader of the small jazz ensemble. It is a question of trusting the creative, collaborative process.

In the second session, this particular tune was suggested for performance, “seeing we are in that sort of, weird zone.” Personnel look for charts and after some time of silence and individuals sorting themselves out the bass player asked, “Do you want us all in at the same time for all of these?” “Not necessarily”, and I decided on the melody, played by myself and the piano player only, in the beginning of the performance. As I sang the melody and feel quietly, the bass player asked for more direction: “And ending this one ...it’s just...?” I sang the last phrase back at them. “One time throughout?” the bass player asked for more direction regarding the form after the solos. “Yes, do that.” There seemed to be agreement at the same time with everyone, and then, with the clicking of fingers, the tempo was brought in. (as cited in Lopes, 2021, pp. 64–65)

When understandings come about throughout the rehearsal process, my intuitive thinking, particularly as a composer/leader, is affirmed, that is, if the musical score is left to the musicians to work out, it will ultimately lead to a positive, efficient and creative result, as was the case with *La suma de sus partes* (*The sum of its parts*). The performance of this composition required very little instruction for the musicians as they managed to play through the tune's expectations (a traditional jazz swing feel) with relative ease. However, during rehearsals and performances of this composition, an opportunity was lost by me to suggest and explore a different tempo, mood and feel.

Another example and excellent rehearsal technique which allowed the musicians to immerse themselves in the framework of the composition, foreseeing what improvisational contribution would sound like as a collective interpretation occurred in the preparation of performing the tune, *Logique de rien* (*Logic out of Nothing*):

“You know what I'm thinking? I'm thinking maybe we run through the tunes just so we familiarise ourselves with them, and then maybe go back?” The drummer agreed, “Yeh, I like that process.” As a reflection, the process of playing through the melody and form of the compositions without necessarily focusing on the aspect of improvisation as soloists within a small jazz ensemble was a successful method. It allowed me as the composer to hear the musical score and correct any careless mistakes which may have occurred in the editing of the composition. The process also allowed the musicians to familiarise themselves with the song's form and mood. (as cited in Lopes, 2021, p. 71)

Very little instruction was required in directing the first performance of this composition other than conveying my intentions for feel, mood and tempo. It was a straightforward performance. However, when reflecting on this and other performances of compositions written for this doctoral study, I recognise the importance of notetaking throughout the rehearsal/recording process. In other words, had notes been taken on a particular tempo, feel, and mood, used for this and other compositions, further exploration could have occurred as another creative attempt and another alternate perspective (much like a B side to a record or single) rather than re-enacting one's expectations as a composer/leader in the hope of producing an improved result.

In the rehearsal and recorded performance of *Mother Goose's Melodious See Saw* my intentions were conveyed to the participating musicians in a straightforward and easy manner:

“This is a pretty standard jazz waltz”. The drummer asked a question regarding the form and structure of the performance of the composition. “Are we just going, two times through the head, and then two times through the head at the end?” And the reply was: “Yes, and maybe when we are coming back, maybe we can talk about some ideas in terms of arranging? Whether or not to even do that ...? Just improvise and then come in with the head at the end? There are different options”. (as cited in Lopes, 2021, p. 73)

There was some instruction given to the bass player regarding the composition's form and ending.

I sang the feel under my breath and then counted off. At the end of the recorded take the bass player questioned the form and ending of the composition's performance, “So that one will just end on the...?” and the reply was: “End on the D minor. I mean, your C minor. That could be a possibility. (as cited in Lopes, 2021, p. 73)

There was less commentary by me in directing the small jazz ensemble in the recording of this tune because of the natural process of the participating musician's rehearsal and familiarisation of one's part in between performances of musical scores. Allowing this to happen without too much instruction or interference from the composer/leader is wise. It may be a time when the musician is in their own space, exploring their ideas or that of others as was the case with the piano player rehearsing, looking at ideas to play as an interpretation of the composition's melody, *O título inédito (The Unheard Title)*:

We began the second session with the piano player working through the melody on their own, while the sound levels were set up on the recording equipment. The bass player checked in regarding the ending for the tune. The last phrase of the tune was then vocalised to demonstrate the ending on Db 9. The piano player played the figure in the background, and the tempo was counted off. (Lopes, 2021, p. 77)

At the rehearsal, preparing for *Un nouveau coup de pinceau (A New Brushstroke)* I began anticipating and searching for the best feel for the composition's performance:

“Swing or straight?” asked the drummer in regard to the feel/mood. Deliberating and then thinking it through, I sang the feel to the drummer, an African/Latin waltz, emphasising the first beat of each measure. The tempo was counted off. At the end of the recorded take, the bass player questioned their interpretation, “Is that the kind of thing you want me to do on that one?” There was an encouraging reply of: “Sound’s good, yeh.” The drummer was also seeking reassurance. “That feel is...?” and once again there was the reply of: “That felt good”. (as cited in Lopes, 2021, p. 80)

As I reflect on this interaction and observe the drummer’s enquiry and request for more information regarding the song’s feel, I question whether a different response could have promoted more initiative and exploration, as a creative interpretation and collaboration from participants, not allowing my expectations to overrun what could transpire in the music?

At the recording of *Une phase de réflexion collective (A phase of collective thought)*, I had instructed the musicians to focus on the ostinato and rhythmic idea in the framework as a means for generating a feel and musical interplay within the small jazz ensemble compositional performance.

This is kind of straight, but it can go in either direction. And there is sort of a sense of freedom in this one. But the main thing, at least what I hear intuitively, is this ostinato, the rhythmic idea that goes through all the bars basically, as maybe a point of reference. We would naturally do that anyway as an idea. We don’t necessarily have to do that as an idea. Does that make sense? (Lopes, 2021, p. 85)

In hindsight, I feel too much information was passed on to the participants in preparation for the compositional performance. Of note is my comments to the musicians regarding the tune to be played ‘naturally’ and ‘intuitively’. I think this process should occur naturally with musicians left alone to work out their interpretation. Should the need arise for more information, the musician/participant can use their initiative to ask the question. That said, should the need arise for the composer/leader to communicate a suggestion to participants regarding the composition’s interpretation and performance, this can occur as a natural process as a reflection and not necessarily as an intention.

Interpretation, presentation and resulting performances of 10 musical scores by participants as per the composer/player/leader’s intentions

Because this doctoral study brought together a group of talented, improvising musicians as a small jazz ensemble, questions regarding the intention and interpretation of the musical score from the composer/performer’s perspective emerged throughout the process of performing my tunes. In general, the second performances of a composition went better than the first because the group required less clarification and direction. As relationships developed, both musically and personally, there was less of a gap between my roles and those of the members of the small jazz ensemble in performing compositions, with intention and interpretations merging and morphing into a collaborative effort and outcome.

In the example *A monk’s month is the loneliest sphere-a tribute to Thelonious*, giving directions to the performance of this tune was relatively easy as it relied on the knowledge that participants had enough listening experience and musical background to understand the stylistic interpretation (1940s and 1950s

bebop). My intentions in having Thelonious Monk's musical influence as a reference point remained at the forefront of my mind, and this can limit but also direct the management of the presentation. In hindsight, because the performance of this tune was straightforward, I feel the ensemble could have explored different perspectives. For example, a different tempo or feel would have generated a different mood and interpretation.

The outcome and performance of *Entraînement de l'oiseau à la valse (Training the Bird to Waltz)* was successful as per my intentions, particularly when indicating the song's feel to the drummer.

At the recording of this particular tune, the musicians looked for the chart, and then the tempo was set. I offered a suggestion to the drummer, "Maybe mallets, definitely on this one", and continued to give further directions: singing a rhythm, and then singing the melody to go with the rhythmic figure I wanted the drums to play. The tempo was counted off. At the end of the tune I apologised to the band, "I got lost", but received encouragement from the musicians regarding their enjoyment of the composition. (Lopes, 2021, p. 59)

In hindsight, allowing the music to take its course would have been sufficient, and various interpretations would have been more than acceptable to me as a leader and composer, knowing I had an extraordinary group of creative individuals, collaborating and exploring musical frameworks as a collective, imaginative interpretation. As I reflect on the case studies of the compositional performances, I recognise how limiting it was for me as a composer/player/leader to have expectations of recreating an ideal; that is, reproducing a musical performance based on the influence and style of a particular player or composer. Both the expectations and intentions, and the complete openness and acceptance of possibilities have merits and contribute to managing and developing a small jazz ensemble compositional performance. Whether results were successful or not, and as per or different to my intentions and expectations, was irrelevant in comparison to the lesson learnt: the need for all participants to feel free and be themselves in exploring individual and collective imaginations through a musical framework.

Falling with spacious intrigue presented an interesting opportunity for managing creative choices regarding the intention, interpretation, and performance of the composition. As a composer/leader I had no idea what would evolve from the musical framework as a performance. Personally, I feel that this tune continues to be an ambiguous piece of music which relies on the improvisations, collective interpretation and creative skills of the participating musicians, as arrangers in presenting the inherent material of the composition within a form and framework. That said, a positive aspect which stood out was the collaborative approach required by participants in interpreting the musical framework within a freer, harmonic context.

During rehearsals and performances of *La suma de sus partes (The sum of its parts)*, an opportunity was lost by me as the leader to explore a different tempo, mood and feel. I was very attached to the composition's performance and its interpretation. Why did I maintain such a level of control regarding the

presentation of the composition? I feel that my expectations as composer/leader overrode my participation as a player and collaborator in the small jazz ensemble compositional performance.

That said, the execution of this tune in performance was successful. It was an excellent response to my perceptions as an achievable result. Some would argue that if the composition's performance was successful, why not follow with the same formula? However, I believe that if music is an avenue for creativity and exploration, then as participants, we owe it to ourselves to see what is achievable (the compositional performance in all its permutations). It is important to note that this reflection has occurred sometime after the performance and case study of this composition, and I feel my attitude and approach has matured somewhat.

As a composer/player/leader, another important lesson was learnt from a creative moment towards the end of this composition's performance: "After improvisations and the final playing of the head, the band floated on the last chord of the form, moving into a rhythmic, free improvisation, with a sense of abandoning the melodic or harmonic structure" (Lopes, 2021, p. 67). I enjoyed the freedom and the creative space generated as a result of abandoning our expectations. I think this creative moment was a positive contribution to the building of confidence and relationships amongst participants, both on a creative and personal level. This moment of freedom (in this case, the "time no changes" example), initiated an opportunity for participating musicians to solidify their role in the ensemble through trusting one another in exploring musical imaginations as a collective, interpretive, unified process.

Another creative, musical moment which stood out prior to the first performance of the composition, *O título inédito (The Unheard Title)* involved me performing with the piano player in the small jazz ensemble:

Upon listening to this composition's recording, I heard myself on the tenor saxophone tuning up, and the piano player responding, playing a Phrygian colour and mood. It is not the first time this musical invention has occurred as past performances with the piano player began similarly with a concert A sounding against my Bb tuning note lending itself to the direction of an Arabic, Spanish mood. I reacted to this idea and playing off the chords sounded out on the piano, a melody developed. (Lopes, 2021, p. 76)

When moments occur such as in the previous example, they demonstrate the value of creative, spontaneous interplay, contribution and collaboration in exploring one another's imaginative perspectives through improvisation, generating a compositional performance. There was no direction given to the piano player to respond to the sound played on the saxophone, yet their playing triggered a creative reaction in me as we began to improvise and explore together. I must somehow figure out how to harness these moments which allow participants to follow their imagination collectively, even when it is unexpected. This strategy is worth further exploration in terms of writing composition as a collective. This strategy can work when one has the opportunity to reflect on past, recorded performances and build upon particular ideas as a means of contributing to new musical works.

The approach to directing and performing *O título inédito (The Unheard Title)* was straightforward:

The count off began, then it stopped. “Actually...no we’ll go straight in.” The intention was for the musicians to go straight into playing the melody of the tune and not play an introduction of sorts. (Lopes, 2021, p. 77)

As a composer/leader, when creative choices are made spontaneously, they tend to come from instinct rather than intellect. In this circumstance, I knew that if we went straight into the performance of the tune without an introduction, it would propel the ensemble into a certain, anticipated mood and personally, I think this creative choice was successful.

The tempo was counted off again. At the end of the take the drummer apologised, “Sorry, I got lost halfway through that.” I then reassured the musicians, “I like what you were doing”, referring to the band members, possibly the drummer. In hindsight, we were discussing the piano player’s approach, pointing to an enjoyment of the fragmented, focused manner in which he used space and the composition’s melody, played as a set of sounds or intervals (with at times, the use of octaves), which generated a certain feeling. The bass player then spoke up, “Feel free to tell me if you want me to stick more to basslines. I’m trying to catch rhythms in the melody”. (as cited in Lopes, 2021, p. 77)

In hindsight, as a leader and composer, I find my feedback to the musicians somewhat disappointing. Even though my comments were positive and encouraging, they also brought a level of expectation to the compositions’ interpretation and performance. That said, I now feel that my artistic practice as a composer/player/leader is moving in another direction, that is, to not have pre-conceived ideals and musical expectations, much like in the following example. In Wayne Shorter’s biography, *Footprints: The life and works of Wayne Shorter* (Mercer, 2004) he describes a creative, adventurous, collective interpretation and approach to the compositions performed during a series of well-known live performances with the Miles Davis quintet, *The complete live at the Plugged Nickel (Davis, 1965)*:

Even within our very creative and loose approach to the music, everybody did things according to certain kinds of expectations. I knew if I did this, Ron would do that, or Tony knew that if he did this, I would do that. It became so easy to do that it was almost boring. Just before their final gig of the year, in Chicago, Tony came up with a solution. “Hey, what if we made anti-music?” he asked. “Like, whatever someone expects you to play, that’s the last thing you play?” (Shorter as cited in Mercer, 2004, pp. 108–109)

Contrary to the previous comments and personal ambitions is the attitude adopted by me in the preparation of *Un nouveau coup de pinceau (A New Brushstroke)* in which I began directing the musicians by setting up or identifying a possible feel and tempo based on previous musical experiences, performances and listening to music recordings. This approach is at odds with Tony Williams suggestion to go against one’s initial knee jerk, creative response and reach for the unexpected. Nevertheless, whilst the musicians prepared for the second recording of this tune, the piano player experimented in creating wild, interesting sounds and chord clusters by plucking the strings from the grand piano whilst using its sustain pedal. As a participant and as a leader of the small jazz ensemble, I am disappointed for not taking advantage of this moment. I was stubborn and focused on my intentions (based on past experience) and performance of the composition’s ensuing performance rather than remaining open to

new possibilities. I missed an opportunity to collaborate with the piano player in the hope of initiating a creative response from the remaining participants in an improvised performance. This may or may not have led to the performance of the intended composition but could have further contributed to the building of confidence and relationships amongst the musicians.

As the recording and second attempt at this composition continued another opportunity was lost by not allowing for or suggesting a different feel and perspective as an alternate exploration:

In this moment of clarity, the bass player reflected on the past performance of this composition. “I don't think I soloed in this one either.” The melody was sung, with the gathering sense of mood. The bass player asked, “What was the feel again?”, and the drummer responded with, “Like Afro, Afro three.” The melody and feel were sung and outlined again, followed by the count into the tune. There is a bit of uncertainty as the bass started playing before I had finished the count. There is laughter and then the count off again. (as cited in Lopes, 2021, p. 81)

As a composer/player/leader I aspire to build trust amongst participants in the small jazz ensemble without expectations getting in the way of group invention and discovery. This aspiration became a reality during the performance of this composition, particularly towards the end of my improvisation (somewhere in the song's form):

Towards the end of the saxophone solo, I sensed that I was lost in the form. The piano player was outlining where they thought the form was, playing the melody and chords. The tune then reverted to a piano improvisation around the melody. The composition finished on a vamp, sitting on the last chord with laughter towards the end of the recorded take. There was an apology from me to the band members. “Sorry guys.” The piano player responded with: “That's cool, we'll be in a holding pattern.” “Holding pattern?” [a reference to the manoeuvres of a commercial airliner as a metaphor for what just happened musically]. (as cited in Lopes, 2021, p. 81)

There have been moments during a small jazz ensemble compositional performance when I have felt exhausted and lost my place in the form. This is an example of developing and maintaining the ability to concentrate for long periods of time. There is a need to relax as much as there is a need to concentrate. That said, one must trust one's abilities. One must also trust and remain present in the musical moment because there is only so much control one can experience as a performer and as a human being in a creative setting! Personally, experiences such as the example above, embody a collaborative, improvisational experience: journeying together to unknown, unexpected destinations with a supportive, imaginative approach to music-making amongst participants.

The composition, *Une phase de réflexion collective (A phase of collective thought)* provided the participating musicians with a strong influence (an ostinato written into the tune's melody) within a framework from which to explore and dialogue with one another as improvisers. That said, exploring various accents within the melodic ostinato provided variation in the composition's interpretation and performance, resulting in an excellent strategy and outcome.

In the second session, the drummer tuned up and adjusted their kit. I played the beginning of the first phrase as a means of warming up. “Ok...” bringing the musicians to attention—we were ready to go, and the tempo and feel of the tune were counted out quietly. “I think we’ll just start that. It will creep up anyway”, a reference to the feel/pulse/tempo of the composition. At the end of the recorded take, there was an apology from the drummer, “I might have sped up a bit, sorry.” There was a reply: “No, I’d rather it speeds up.” The drummer commented on the performance, “That one felt nice; I like that.” The piano player and bass player both agreed. “I just like how it’s going somewhere”, a passing observation by me to the band. “Tension and release”, a comment made by an unknown voice. (as cited in Lopes, 2021, pp. 85–86)

My thoughts on the tune ‘going somewhere’, involving ‘tension and release’ are descriptors for an aesthetical ideal: a musical performance and journey. Musicians like to travel (metaphorically speaking). They like to explore their imagination. When this occurs as a collaborative, creative experience, there is more potential for an exciting, uncommon, compositional performance.

Upon listening back to the second recording date of this composition, there was an observation from the bass player which I found interesting: The composition “felt new” and the pianist agreed, “yes, I haven’t played that for a while”. (as cited in Lopes, 2021, p. 86)

I think the composition may have felt ‘new’ because I allowed space and freedom for the musicians to explore another perspective, their perspective, without my expectations interfering in the overall creative process and interpretation in performance. When the performance of a composition has a fresh, new perspective, it must surely come down to the individuals involved, how they are feeling on a particular day and the new experiences that they bring to the collective presentation.

A critical realisation and conclusion I take away from reflecting on the case studies of compositions written for this doctoral study refers to my artistic practice as a composer/player/leader: the more thinking required of participants to execute a performance, the less likely the composition will reach its fullest potential. In hindsight, I recognise that talented musicians, such as the participants involved throughout the development of this doctoral project do not need much advice or direction. If music is comparable to a universal language with its developing vocabulary as a means for communication, then as a leader I must allow this process to occur naturally in the participants’ relationships with one another throughout the musical collaboration and compositional performance.

Regarding the role of leading a small jazz ensemble, I have held the belief that the small jazz ensemble is an autocracy, a point of view which aligns with the compositional perspective concerning the intentions of the composer/player/leader and the interpretation of the musical framework by participants in its performance. However, I also agree with the notion that the small jazz ensemble is a democracy. It is a point of view which aligns with the improvisational perspective concerning the intentions of the composer/player/leader and the interpretation of the musical framework by participants in its performance.

Ultimately, this dichotomy involves the management of creative choices between the composer/player/leader and the participating members of the small jazz ensemble. That said, some choices cannot be managed. This may be because of the nature of creativity, which consists of both tangibles and intangibles. For example, the information in the musical score, the directions from the composer/player/leader, and interactions with participants consist of conscious decision-making. Contrary to this perspective is the example of imagination and the variety of experiences that improvising musicians bring to the collective as spontaneous, interpretative, subconscious decision-making in the performance of a composition.

There are variables along the unfolding journey to reaching a successful outcome. As an art form, this journey of music-making in a small jazz ensemble is unique: all participants communicate through the medium (a rehearsal, music recording or live performance) as a creative, collective, and collaborative experience. In relationship to music-making (both musically and personally), there may be struggles or uncertainty, but hopefully, resolution and forward-thinking prevails through the positive contributions made by participants to the creative experience of the small jazz ensemble compositional performance.

Chapter Six: Conclusions

This expository text documents the development of practice, derivative from the writing, rehearsal and performance of compositions as frameworks, thus, bringing insights and perspectives to the primary research question: How do the processes involved in the composition, development, absorption, interpretation and transferral of musical material from the score to the performance contribute to the development of artistic practice as a composer/player/leader of a small jazz ensemble?

My aspiration in this project was to examine core processes occurring on the subconscious and conscious levels of music-making as an individual and within a small jazz ensemble, using 'intuition' and 'intellect' as a thread to understanding. The evolution of my artistic practice as a composer/player/leader in a small ensemble was the consequence of experimentation, gaining understanding within a collective of improvising musicians who identify musical problems and realise solutions to the enhancement of their practice, interpretation and presentation of the small jazz ensemble compositional performance. The literature review, methods used, analysis of practice, and participant observations of the small jazz ensemble revealed variations, interpretations, and unique strategies of jazz as process; and by maintaining a subjective and objective viewpoint, a definite momentum occurred in developing practice independently and through collective learning.

Writing, rehearsal and performance strategies were enhanced by investigating models and methods (expanding on examples discussed and placed in the appendices provided). Furthermore, by focusing on specific outcomes, influences and themes of jazz as process; language and metaphor as a descriptor; creative design; decomposition; DNA; minimalism; intent, interpretation and intangibles of the music score and its performance; intellect and intuition; and small jazz ensemble as experiment, insights were achieved.

Artistic content and product were the chief goal of this study: the development of artistic practice through the written work and performance of ten compositions in a small jazz ensemble setting, and the documentation of practice presented as an exegesis; best summed up in a comment by Christopher Small: “Music is not a thing at all but an activity, something that people do” (Small, 1998, p. 2). This perception of music as an activity and means of communication applies to this, and other practice-based research projects which document an inventive method while developing an artistic product. This balanced, coherent approach may be speculative, pre-emptive, done in real-time as an observation, or recorded afterwards in a reflective manner. The investigation of various relationships, coexisting in the creation, performance and reflection of small jazz ensemble composition, pointed to intuition and intellect as an underlying thread to the creative act as a through-composed creative process because knowledge, experience and life continue to change, never remaining static.

This research project aimed to communicate in words these intuitive and intellectual processes, manifest in the accompanying music, as an exegesis, embodying the "pre-reflective", "non- conceptual content" in developing artistic practice and its product; conveyed as a reflection of the world and its circumstances at a given time (Borgdorff, 2011, p. 44). The investigation into creating a composition for performance as an improviser and as a leader in a small jazz ensemble setting has generated opportunities and a trajectory in developing the necessary awareness for further investigations into my own and others' artistic practice, particularly through focusing on the creative process with an impartial perspective before, during (as an observation) or after the creative outcome. The project's artistic motivation as a small jazz ensemble compositional performance involved sharing a "reality" as a composer/player/leader of a small ensemble, with an aspiration for the "conditions...of communication...against falsity" (Douglas, as cited in Peterson, 2006, p. 76) to self-and/or collective expression.

Throughout this study, a significant contributor to developing my artistic practice was investigating the interactions within small jazz ensemble rehearsals, with the arrangement and presentation of musical frameworks for performance. The responsibility and discipline required of me over the course of this research project culminated in the development of an appreciation and knowledge of artistic practice and new strategies for composing, playing in and leading a small jazz ensemble. For instance, the interactions of participants throughout rehearsals and performances of the small jazz ensemble compositions revealed the evolution of musical frameworks, irrespective of my intentions or expectations as a composer/player/leader.

"Artistic research" is inseparable from "artistic development" – delivering "new experiences and insights that bear on the art world and on how we understand and relate to the world and ourselves" (Borgdorff, 2011, pp. 50–51). The various interactions with participating musicians contributed to one another's learning; thus, the outcome (the compositional performance) was an ideal framework for developing and researching one's artistic practice through a creative exchange of musical ideas within a community of jazz practitioners (the small jazz ensemble).

By observing my own work and input into practice as well as that of others through their interpretation, insights occurred through the collaborative process in the performance of a small jazz ensemble composition. The interpreting, improvising musician has the unique prospect to add to a composer's intentions due to the nature of jazz music which allows a space for an imaginative contribution to the small jazz ensemble compositional performance. Interpretation does have many perspectives through exploring a composition with the same or different personnel over several occasions as musical events.

As participating musicians interpreted my compositions and became familiar with the material and with myself as a composer/player/leader expectation dissipated. When the creative process is democratic, as a composer/leader one is allowing the perspective to overrule one's own subjective nature in the aspiration that creative choices benefit the composition's presentation. The very nature of exploring creativity

through its process involves both conscious and subconscious decisions and the aspect of discovery towards a successful outcome, thus this very mechanism makes it difficult to establish a manual which is consistent. Objectivity remains the only viable option if one is to problem solve.

A musical moment demands a solution, the ability to seek out and solve problems as an organised structure. Thus, as a composer/player/leader in a small jazz ensemble, exploring the idea of ‘perspective’, using imaginative/informative presentations of musical structure, removed expectations and limitations; and vice versa, whereby boundaries placed as a design, lead to the construction of a framework from which to explore possibilities. As a composer/player/leader, there have been a variety of outcomes and the experience has been enjoyable and successful. The unifying factor has been the potential of group members to add to the performance as improvisers and arrangers of musical material contained within the score. Combine this aspect of music-making with the relationship dynamics between musicians, an understanding of each other’s strengths, weaknesses, character traits, shared listening experiences, musical knowledge, and histories within a jazz community, and the result was creative performances and interpretations of the small jazz ensemble composition.

The various interpretations reflect perspectives on musical frameworks by the contribution of participating musicians to a particular, musical moment. Interpretation is necessary to grasp the potential solution of a musical problem. The interpretation of the small jazz ensemble compositional performance is more relevant to me now because I choose to allow the musical moment to occur without preconceptions. I recognise the important role of the participating, improvising musician in the success of a small jazz ensemble compositional performance. This is because of the inherent possibilities which exist in interpreting a musical framework by not allowing one's intentions as a composer/leader to get in the way of great music-making.

Reflections on the small jazz ensemble compositional performances led to further insights for all involved, almost as if a musical work (such as *Falling with spacious intrigue*) had a life of its own. As the participating musicians became familiar with each other and the situation (the performance of a particular composition), the direction of the performance would flow, taking on a new life by removing expectations and allowing for freedom of imagination as a collective musical interpretation. Composer Pyotr Ilyich Tchaikovsky perceived music-making as organicism, a unified, organic, aesthetic, and artistic process (Thompson, 2015, p. 210). Yet, his intellectual descriptions of composition as "pragmatic" or "prosaic", involving "explicit and implicit choices", "guided in tangible ways by perceptual, cognitive, and social factors" contradict a subjective understanding of composition as a "mysterious", "solipsistic" process "within an individual" (Thompson, 2015, p. 210), manifesting in the belief that "knowledge" is "founded on inner, personal states of experience" (Blackburn, 2005, p. 344).

Throughout these recorded performances, various perspectives and exploration into developing musical frameworks contributed to building confidence and a positive belief amongst participating musicians,

which in turn, reinforced imaginative, creative music-making and interpretations of the compositions. As a composer/player/leader, these experiences were also a result of allowing for a musical environment where open-minded thinking and contributions could occur without my expectations inhibiting the participating musician's creativity and interpretation in performance of my small jazz ensemble compositions.

The individual and collective contributions to the small jazz ensemble performance were "unpredictable" (Sawyer, 2003, pp. 13–14). For example, I observed a fluent, effortless approach from the participants in the execution of the second recorded performance of *Entraînement de l'oiseau à la valse* (*Training the Bird to Waltz*). I sensed intuitive, creative music-making due to the musicians' familiarity with the inherent music material and its possibilities. Other examples of the communicative, collective contributions and interpretations of compositions by members of the small jazz ensemble which ran contrary to my expectations as a composer/player/leader of a small jazz ensemble occurred in the performances of *Falling with spacious intrigue*, *La suma de sus partes* (*The sum of its parts*), *Un nouveau coup de pinceau* (*A New Brushstroke*), and *Une phase de réflexion collective* (*A phase of collective thought*).

The performances were a consequence of "negotiating intersubjectivity" and "interactional synchrony", at the "metapragmatic level of symbolic communication" (Sawyer, 2003, pp. 13–14). As a composer/player/leader of a small jazz ensemble, it was a privilege to work with imaginative, competent, improvising musicians who wanted to develop their craft through successful contributions and interpretations of my compositions. This aspiration was necessary for exploring the small jazz ensemble composition as a unified experience. It was also the result of "unfinished thinking", not a formal process of obtaining knowledge as "subject matter", but "thinking in, through and with art", "enclosed in aesthetic experiences, enacted in creative practices and embodied in artistic products" (Borgdorff, 2011, pp. 44–45). As an ensemble, all the participants, including myself were open to creative possibilities in solving the composition as a musical problem. Thus, knowledge and methods continued to evolve from musical experiences throughout this study, encouraging the welcome paradox of "reflection" yet avoiding "defining thought" in the artistic content (p. 45).

This particular process was most relevant to me as the composer/player/leader and researcher of the small jazz ensemble experience. Past, present, and future choices from various life experiences influenced and contributed to my learning and to the evolution of artistic practice and content so long as awareness and objectivity remained active in the creative process of writing, rehearsing and performing a small jazz ensemble composition. Thus, my creative practice was a fluid process and a dichotomy of tension/release and persistence/patience. The development of my practice became disrupted if either one of these two aspects outweighed the other in the creative process, that is, spontaneous, wilful thinking versus deliberate, considerate problem solving (Claxton, 1998 p. 6).

To a greater extent, second attempts at performing a composition were more successful than the first, with less clarification and direction required by members of the small jazz ensemble. As they became familiar with each other and the musical frameworks, the disparity between my intention and roles as a composer/player/leader and those of the interpreting, participating musicians morphed into a collaborative effort, resulting in the outcome of a compositional performance. Both expectations and intentions, and openness and acceptance of possibilities, are valid in contributing to the management and development of a small jazz ensemble compositional performance. Whether a composition's performance was successful or in need of improvement, and in alignment with or contrasting to my objectives, was extraneous and less significant compared to the learning gained from this experience as a composer/player/leader: the contributions of participating, improvising musicians of the small jazz ensemble work best in a creative environment, allowing for freedom of expression in exploring individual and collective imaginations through a musical framework.

Developing effective strategies in creating a successful musical score was also relevant to my artistic practice. Why? Because one can have too much or too little information on the page which contributes to the interpretation and transformation of the musical framework by improvising musicians. My aspiration throughout this project was and continues to be an effective strategy for discovering and developing beautiful musical ideas as a small jazz ensemble compositional performance. Inspiration through past, present, and future listening experiences serve me well, yet I recognise that self and collective learning occur independently and interdependently, with contributions from each participant throughout this study as a validation. As each performance occurred, both as a rehearsal or as a presentation in performance, varied human experiences from each individual contributed to a perspective of the work at a given time, allowing for the evolution and growth of the musical work and the small jazz ensemble. Allowing participating musicians to feel comfortable, knowing that I trusted in their abilities and experience to contribute to my music was a successful strategy. Improvising musicians by their very nature are creative: they train themselves to create and so it was only natural for me as a composer/leader to allow their collective experience and imagination to transform and interpret a composition of mine in performance.

It is my ambition that this study provides insight into the creative processes of the composer/player/leader in the writing, rehearsal and performance of the small jazz ensemble composition. Insights occurred as a composer/player/leader of a small jazz ensemble from collaborative experiences with participants working within the boundaries, structures and influences of past and present contributions to the jazz tradition, from which we transmuted ideas and broke new ground. These insights are a welcome change in attitude and approach to artistic practice compared to my beginnings as an improvising jazz saxophonist. It continues to my ambition to understand the transferability of "tacit knowledge" contained within my practice as a composer/player/leader of the small jazz ensemble compositional performance,

and the use of terms and concepts such as “compositional performance”, presentation, metaphor, decomposition, DNA, minimalism, and experiment has been successful in documenting these experiences.

Investigating processes has been a means of understanding artistic practice as a composer/player/leader in a small jazz ensemble compositional performance. As a composer/player/leader, the understanding of process led to discovery and manipulation of a musical work's presentation. This method applied to my artistic practice as a means, not an end. The approach also worked in reverse by exploring the outcome and how it came to be. By observing my own work and input into practice as well as that of the participating, interpreting musicians, insights occurred through the collaborative process in the performance of a small jazz ensemble composition.

Process continues to be an area of fascination, in particular, the aspect of developing self and collective learning and pedagogical practices which contribute to further understandings in other subject areas and fields. Process has either been informative or intuitive, that is, certain processes involved information such as the material in the musical score and making definitive choices in the composition's feel, tempo or mood. Other processes have been intuitive and occurred due to the nature of improvisation and its potential for arranging the inherent material within the score as a presentation with results adding to future knowledge and interpretation of a composition.

An understanding of the processes involved in creating music both as a composer/leader and also as a participant in the small jazz ensemble contributed to the success of the composition's performance. The interpreting, improvising musician has the unique prospect to add to a composer's intentions due to the nature of jazz music which allows a space for imaginative contribution to the small jazz ensemble compositional performance. Interpretation does have many perspectives through exploring a composition with the same personnel or with different personnel over a period of time.

Process is ever-changing due to the fluidity of elements which contribute to the outcome as a small jazz ensemble compositional performance. These elements include the information in the musical score, the instructions of the composer/leader, the interpretation and response from participating, improvising musicians, the environment in which this activity takes place in and the memory of these events contributing to future outcomes. Through various interpretations, one can observe how to refine the process so that the composition reaches its fullest potential in a musical performance.

As a composer/player/leader of a small jazz ensemble, the best outcome one can hope for when writing a composition's musical score is a balance of information complementing the intuitive ability of the interpretive, improvising musician. The musical score is a means and tool from which the composer and the interpreting, improvising musicians can collaborate and then communicate with each other and the audience. The musical score is a framework allowing for creative possibilities as a musical moment. The composer, like the author, must decide what note or word to use or how many to convey an idea. The

musical score in the small jazz ensemble context is unique in its potential for creative possibility and exploration by participating, improvising musicians, much like the actor. Finding the balance of how much information is in the musical score and how much to interpret by the participating, improvising musician is the ultimate aim in structure and form of the composition's organisation and architecture on the page.

Some decisions are not viable due to the ever-changing nature of improvised music as physical or metaphysical properties which contribute to the process and outcome. Thus, the composer/leader's objectivity regarding the small jazz ensemble performance allows for possibilities.

In science-evidence, a creative possibility (hypothesis), allows us to focus attention/collect more information/design experiments/gives us something to work towards, we try to build up supporting evidence (critical destruction of a hypothesis has never produced a better one). A better hypothesis is produced by someone bringing a new possibility which is the basis of progress in science. In technology, the possibility is a vision. We imagine something-then work towards it. (De Bono, 2009, YouTube)

Exploring how practitioners of various fields use both information and imagination as creative problem solving and finding is an excellent strategy for further developments in self and collective learning. The outcome is a means and not an end, and with objectivity, one can learn how to develop and understand the processes involved which contribute to further understandings: it is the ability to remain open to possibility and allow these processes to occur. For example, a composer/leader places boundaries on the composition's interpretation. The material (the melodic structures and architecture of melody, harmony, rhythm and form) placed in the musical score remains consistent, yet, as the life of the piece matures over its various performances, instructions from the composer/player/leader, the evolving relationship and communal preparation (arrangement) of a composition's performance by participating, improvising musicians using their collective imagination and experience add to the collaboration as intuitive, deductive musical choices.

Intuition is a resource and memory of imaginative experiences contributing to the execution of musical ideas. The intuitive aspect to artistic practice has been difficult to convey in this study as these processes are not tangible. In other words, one can study one's practice, yet, one cannot know what experiences have contributed to the imaginative, creative practice of others. Intuitive thinking occurs when one is attentive and open to learning from the experience, stores it as intellect and memory, as a future resource for further developments. Explorations in the hope of solving a musical problem in the small jazz ensemble oscillate in its varied but distinct experiences: members of the ensemble connect through rehearsing, recording or performing music as an inspired, inventive, collective event. There may be uncertainty, but resolution and forward-thinking prevails through the positive contributions made by participants to the creative experience of the small jazz ensemble compositional performance.

Intuition remains an important element in problem-solving much like intellect. This is because intuition versus intellect works much like release versus tension. That is, two opposing forces work together towards an outcome. Intuition was one of two methods of parallel thinking (the other being intellect), leading my creative practice as a composer/player/leader of a small jazz ensemble. By investigating imagination with awareness and attentiveness one can experience insights and perspectives which occur intellectually as a perspective on a given idea, concept or method. An intuitive strategy allows one's thinking to flow in the hope of solving a musical problem. The intuitive process is open and limitless in its approach. It is necessary to counteract the intellect.

The intellectual faculty stores information as a memory for future events and recall for problem-solving. Intellect is also necessary for developing one's practice. Thus, imagination and information are necessary for a creative outcome. Through investigating information one can experience insights and perspectives which occur intuitively as a perspective on a given idea, concept or method: a conscious effort in one's thinking as discernment in the hope of solving a musical problem. The intellectual process is somewhat closed and has boundaries in its approach. It is necessary to counteract this process with intuition.

Focusing on the music-making process with an understanding of intuitive and intellectual thinking as a thread, allows one to create an idiosyncratic vocabulary as a composer and improviser. It is also vital to learn from other practitioners without necessarily limiting oneself to a particular style but seeing music as a creative moment and exchange. It is through processes and awareness of contributing ingredients that further understandings on the nature of creativity in self and collective learning that one develops one's craft as an improvising musician, working in collaboration with a variety of other musicians with their own experiences and knowledge, in the hope of achieving various perspectives as a musical performance.

Process can be a conscious or subconscious choice, contributing to a creative outcome. Process remains a strategy for future input into artistic practice so long as one can store the learnt information, that is, one must both document one's insights and put them into practice as an improviser/composer/and as a leader of a small jazz ensemble. The process of self and collective discovery is necessary for the development of the composition's performance and the development of one's artistic practice. In this communal setting, one can learn from one another and add to one another's growth and practice. It is an exchange of informative and imaginative perceptions. The process is a wilful but relaxed process and dichotomy where solutions involve a conscious effort or found through subconscious insights. The process can be compared to the through-composed, continuous form in a composition, that is, the process has no beginning or ending as each stage of music-making contributes to future outcomes.

The cyclic process of various tangibles and intangibles contribute to future knowledge and outcomes in one's practice as a composer/player/leader of a small jazz ensemble. Intangible is the imaginative properties of music-making that counterbalance the information necessary to execute a musical idea. The tangible is somewhat controlled. For example, a conscious choice made by the leader about information

in the musical score or personnel responsible for the interpretive musical performance whereas imagination and creative activity has unlimited potential.

Intellect is a resource and memory of information contributing to the execution of musical ideas as a composer/player/leader of a small jazz ensemble. Intellectual descriptions are necessary when one compartmentalizes ideas for future reference. Musical choices are also based on the information at hand contributing to a structure from which interpretation and exploration as improvising musicians collaborate together to find successful outcomes. That said, by asking questions of others one has an opportunity for further understandings into the workings of the human mind when solving musical problems as a small jazz ensemble compositional performance. Much like a language, the information on the score, the skills developed through the learning of music fundamentals and theory, as well as the learning of one's craft through imitation, emulation and development of other practitioner's work are all tangible aspects to this study.

Process is the understanding of contributing factors at work organising musical structure as a language. Process is about the individual's creative knowledge, experience and contribution to the collaborative team effort. Thus, process is an informative, imaginative communicative exercise in creating a musical outcome. Awareness as a composer/player/leader of the various processes occurring from writing a composition to the interactions of the participating musicians in the rehearsal and presentation of the musical score in its performance is critical in guiding participating musicians in exploring the musical framework and its potential towards a successful outcome. Process continues to be a keyword in exploring my artistic practice by reflecting inwards on my work and experiences and outward on that of others. If a process is a method which is both a study and outworking of study of both tangible and intangible contributors to the outcome, then as a practitioner one must work forward and backwards, that is one must work toward achieving an outcome and one must work backwards in the hope of understanding what has led to its current stage.

The "compositional performance" referred to the collaboration between the composer's intentions and the interpreting, improvising musician's presentation of the musical score in the small jazz ensemble context. The result was a through-composed creative process of intuition and intellect in the creation act and application of musical ideas as an organised framework (improvisation/composition) whilst remaining open-minded to further improvements and future perspectives as a continuum. "Presentation" referred to the configuration and function of musical ideas in writing, rehearsing, arranging and performing the musical score in the small jazz ensemble. My suggestion for this process is creative design. Exploring the concept of design as a means for creating a structure to present ideas, contributed to positive outcomes in this doctoral project. The presentation of compositions allowed an opportunity for performers to explore their creative potential and aesthetical ideals as a collective experience through 'jazzing' (a suggested

descriptor). For the process to be fluid, the composer/player/leader of the small ensemble does all they can for a fertile environment of clear communication and collaboration for all the participants.

Observing participants as creative, improvising musicians, sharing musical information and experiences as a collective in rehearsal contributed to further awareness in revealing the essential role of the performer in interpreting and presenting a small jazz ensemble compositional performance. The composer/player/leader and participants of the small jazz ensemble worked together as a collective experience with a common goal in mind: the successful presentation of the composition in its performance. The foundations of the small jazz ensemble compositional performance consisted of collaborative and creative choices between the composer/leader and the participating, improvising musicians in interpreting, constructing, and presenting a musical score as a framework.

The use of metaphor served as a descriptor for exploring perspectives contained within the small jazz ensemble compositional performance. The focus was not so much on composition or improvisation but music-making, its creation and recording. Metaphor has been an excellent tool for understanding intangible concepts throughout this doctoral study. Metaphor is a means for finding examples which correlate to an idea which is not based on information but more on the intuitive learning process. The use of metaphor worked well in conveying concepts as a leader in a small jazz ensemble. Metaphor and the use of language have allowed me to have insights into the music-making process and communicate these insights throughout this study. A descriptor allows one to convey and communicate one's ideas through language and this tool was necessary and useful for me in documenting my artistic practice.

The acquisition and development of my vocabulary is a result of continued growth as a composer/improviser in communicating and expressing one's musical ideas. Language has been an excellent example in demonstrating how musical statements and developing vocabulary reflect human expression and communication. The idea of developing my compositions and improvisations as an idiosyncratic language has been of great benefit for me as I draw from the concepts used in developing vocabulary as a strategy for developing one's practice as a composer/player/leader of a small jazz ensemble compositional performance.

Decomposition is another mechanism used in this study for breaking down large problems into smaller ones which are manageable for further exploration and development in the hope of finding a successful outcome. From the process of decomposition, DNA is the specific area within a musical problem such as a section of the melody, harmony, or rhythm within a form, explored and developed as a means.

Minimalism was the stylistic, musical example used and parallels the concept of decomposition. It simplifies the most complex problem to allow for comprehension and transformation of music fundamentals, applicable to my artistic practice as a composer/player/leader of a small jazz ensemble.

Experiment demonstrated the ability to trust the process of discovery and the development of ideas in the hope of problem finding/solving in the small jazz ensemble compositional performance. Experimentation

was critical to the success of my musical ideas and the development of my artistic practice and this doctoral study. Without experimentation, one may never have known another perspective as a creative process for music-making. I now recognise that the creative process involves remaining open to perspectives, regardless of influence. It is a method to test whether an idea works, needs change or discarding.

My craft of composing, leading and playing in a small jazz ensemble evolves with ambitions of working towards a creative ideal. At the commencement of this research project, my artistic practice consisted of music listening and performance experiences, contributing to a set of predetermined expectations. For instance, the direction for a composition's performance would come about from emulating a distinct style or composer/player as an influence. Using these influences for creative inspiration has served me well. Even so, as this research project draws to an end, my thought processes have transformed towards objectivity, less based on comparisons, allowing the potential exploration and perspective of a musical performance to occur.

As a continuum, the evolution of artistic practice has a variety of metaphysical and physical aspects, experiences, influences, or circumstances, contributing to outcomes for the individual and jazz community. One can reverse this perspective by exploring the result and how it came to be via the components used in music-making. As a way to develop one's craft, establishing a method for artistic expression versus the need for communication illustrated by the two historical examples of Charlie Parker and Ornette Coleman. Parker had a virtuosic technique, enabling him to communicate a personal vocabulary, and Coleman's raw emotion and the ability for self-expression led to developing a method necessary for communicating his language. In both cases, it is a cyclic process of obtaining and achieving a result from two perspectives: intellect followed by intuition, and intuition followed by the intellect.

In the past, intentions as a composer/player/leader have served me well as an aspiration but in hindsight, prevented me from allowing creative possibilities to unfold, particularly in the interpretation of my compositions. A composer's intention remains subjective due to the nature of their personality and preference for how much control is necessary for obtaining a musical result. As a composer/leader, the management of choices between one's intention and the participating, improvising musicians' interpretation is full of possibility. My ideas on how or what a musical work can become is irrelevant compared to the prospect of allowing for an organic, musical interpretation of the composition to grow and mature throughout the course of its life.

As a composer/player/leader, a significant understanding occurred when writing the previous chapter. It concerned my artistic practice in relationship to the participating, musicians of the small jazz ensemble: any superfluous thinking due to unnecessary information or instruction has the potential to interfere with and limit creative prospects in the rehearsal and successful performance of a composition. In retrospect, the accomplished and creative musicians involved throughout this research project, need very little advice

or direction from me as a composer/player/leader of a small jazz ensemble. This example correlates to music as a language and the acquisition of vocabulary as a method for communication. Thus, as a composer/player/leader, I welcome and encourage participants' interactions, imaginative explorations, suggestions and contributions throughout the musical collaboration and compositional performance in the hope of achieving a successful outcome.

The potential creative activity of participants in the small jazz ensemble inspires me as a composer/leader, generating a forward momentum whereby participants seek to explore a musical work. The process is both intellectual and intuitive in contributing to the various outcomes in the small jazz ensemble compositional performance, and problem finding and problem-solving is a task set by both the composer/leader and the participating musicians in the small jazz ensemble. It requires the ability to seek out specifics in a musical work for exploration, finding interesting ways in which inherent material in the musical score develops through improvisation in a collaborative, musical setting.

As a composer/player/leader, I want to encourage imaginative, innovative thinking in the small jazz ensemble without any preconceptions by developing confidence in the creative potential of participating musicians to explore musical frameworks. It requires an optimistic approach and belief in participants' skills towards a positive contribution to the small jazz ensemble compositional performance. As a composer/player/leader one must acknowledge that one's intentions in managing creative, musical experiences and interpretations have limits! The small jazz ensemble experience embodies a collective, musical moment: a discovery of unfamiliar terrain using a creative and resourceful method for problem solving.

In the past, I considered the small jazz ensemble compositional performance as an autocratic process, an opinion which supports the compositional perspective and intentions of the composer in the interpretation of the musical framework by participants. Yet, I recognise that the small jazz ensemble compositional performance is a democratic process which supports the participating musicians' improvisational perspectives and contributions to the composer/player/leader's intentions for the musical framework. These contrasting perspectives have in common organised, inspired, inventive musical judgments and applications which contribute to the success of the small jazz ensemble compositional performance.

The intentions of the composer/leader of the small jazz ensemble are more personal as per the musical score's presentation versus the interpretive, improvising musician and participant who explores the musical framework as a means to self-development and discovery. The composition's presentation, supported through a democratic and collective process, allows for the contribution and scope of imaginative and informative experience to add to and develop the musical framework and its potential. As an artist, one's intent is a creative, conscious aspiration. The composer's intentions start as a particular goal. If objectivity remains, an opportunity for further developments and creative input of participating, improvising musicians can achieve successful outcomes as a small jazz ensemble compositional

performance. Yet, as a composer/player/leader, if one remains subjective, focused on one's intentions, one may very well pass up new perspectives for exploration in a musical setting.

The composer/player/leader's intention is a singular process: it conveys one individual's ideal versus the collective, imaginative effort of the small jazz ensemble. The collective exploration takes place with a form and boundary. Collective musical interpretation in the small jazz ensemble is the ability to work together and reach a common ground and journey together. The participating, improvising musicians' role is the awareness of the composer's intentions by placing themselves in their shoes in the hope of understanding the musical work and adding to it. As participating musicians interpreted my compositions and became familiar with the material and with myself as a composer/player/leader expectation dissipated. When the creative process is democratic, as a composer/leader one is allowing the perspective to overrule one's subjective nature in the aspiration that creative choices benefit the composition's presentation. The very nature of exploring creativity through its process involves both conscious and subconscious decisions and the aspect of discovery towards a successful outcome, thus this very mechanism makes it difficult to establish a consistent manual. Objectivity remains the only viable option if one is to problem solve.

This research project has reinforced my belief that a successful strategy for the composition's presentation and performance involves creative choices as an autocratic/democratic process between the composer's intentions and the improvising musicians' interpretation of the musical score. The writing, rehearsal, arrangement, and performance of composition is a spontaneous but informed process, made up of subjective memory and lived experience, and objective, circumstantial and collaborative input of others, leading to creative development, choices and outcomes. It is a manifestation of the combination of intuitive and intellectual processes.

In retrospect, referring to a shared library and memory of musical recordings as a resource for helping musicians understand the composer's intentions can very well hinder the creative process and its full potential of undiscovered perspective. This became clear after the first attempt at recording the compositions for this study. A set of instructions with reference material to well-known historical jazz recordings served as a guide for the musicians. After the recording session, the realisation occurred that as an artist one must learn to develop one's practice by learning from a tradition based on the resources at hand, yet at the same time disregard any preconceptions to discover something new.

Music-making has a wide range of possibilities because of the make-up of combinations of personnel, their experiences and knowledge brought to the collaborative effort and outcome. I am certain that if the same personnel returned to perform my doctoral compositions in five or ten years, the musical score and the inherent material may seem familiar yet the experiences and knowledge which occurred throughout the time lapsed would add new approaches and ideas to the compositional performance. The creative possibility requires trust that a musical moment will work and the detachment that it may not. It is a

dichotomy where, as a composer/player/leader in a small jazz ensemble performance, for all the management involved in creative choices as a musical moment, there will always be the possibility of the unexpected, thus adding to further development of artistic practice and product.

Various interpretations of my compositions throughout this study by participating musicians have contributed to my learning and awareness of a small jazz ensemble compositional performance as a creative moment in time. As a composer/player/leader of a small jazz ensemble, it has been a learning curve and opportunity to find a balance between managing my intentions and interpretations of the participating, improvising musicians in the performance of my compositions. The process reflects a composer/player/leader's trust in the participants of the small jazz ensemble who have worked on their craft in the hope of adding to the performance.

By delving into an individual's artistic practice, understanding remains incomplete, that is, the artistic practice remains an 'open book', a reflection on the nature of humanity to explore imagination, curiosity, and the desire to pursue new ideas as a continuous, creative journey. Albert Einstein suggested that the best works occur when “proficiency” enables the activation of intuition. Things become known “so well that we do not know how we know them”, and “perhaps we live best and do things best when we are not too conscious of how and why we do them” (cited in Fillmore, 1930, pp. 52-53). Einstein also noted that another duality exists in the awareness and conscious effort required in reaching solutions via the intellectual faculty:

The whole of science is nothing more than a refinement of every day thinking. It is for this reason that the critical thinking of the physicist cannot possibly be restricted to the examination of concepts of his own specific field. He cannot proceed without considering critically a much more difficult problem, the problem of analysing the nature of everyday thinking. (Einstein, 1936, p.59)

The creative process continues to intrigue me. It is a never-ending study for me, not only as a composer/player/leader of the small jazz ensemble but also as an educator and researcher. It is a spontaneous and planned occurrence based on intuitive and intellectual understandings, knowledge and experience. My proposition: creativity is a journey and process of objectivity experienced as an individual or in a collaborative, group setting. The creative small jazz ensemble compositional performances are a result of varied experience and perspectives based on the development and familiarity with the musical frameworks written for this study. Creative exchange benefits all, particularly in the performance of a small jazz ensemble composition. This setting is a laboratory for exploration and innovation of ideas. Creative outcomes have the potential to teach us about our thinking and about contributing factors to the development of artistic practice.

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- Davis, M. (1966). *Miles smiles* [CD]. New York, NY: Columbia Records.
- Davis, M. (1967). *Sorcerer* [CD]. New York, NY: Columbia Records.
- Davis, M. (1967). *Nefertiti* [CD]. New York, NY: Columbia Records.
- Davis, M. (1969). *In a silent way* [CD]. New York, NY: Columbia Records.
- Davis, M. (2016). *Freedom jazz dance: The bootleg series, volume five*. [CD]. New York, NY: Columbia Records.
- Garrett, K. (1992). *Black hope* [CD]. California, USA: Warner Bros. Records.

- Gould, G. (2015). *The sound of Glenn Gould* [CD]. New York, NY: Sony Music.
- Hancock, H. (1965). *Maiden voyage* [CD]. New York, NY: Blue Note Records.
- Hancock, H. (1970). *Mwandishi* [CD]. New York, NY: Warner Bros. Records.
- Hancock, H. & Shorter, W. (1997). *I+I* [CD]. New York, NY: Verve Records.
- Marsalis, B. (1989). *Trio jeepy* [CD]. New York, NY: Columbia Records.
- Marsalis, W. (1985). *Black codes (from the underground)* [CD]. New York, NY: Columbia Records.
- Monk, T. (1957). *Monk's music* [CD]. New York, NY: Riverside Records.
- Morgan, L. (1963). *The sidewinder* [CD]. New York, NY: Blue Note Records.
- Morgan, L. (1966). *The rumproller* [CD]. New York, NY: Blue Note Records.
- Parker, C. (1949). *Bird and Diz* [CD]. Tokyo, Japan: Universal Records.
- Rollins, S. (1956). *Saxophone colossus* [CD]. New York, NY: Prestige Records.
- Shaw, W. (1977). *Rosewood* [CD]. New York, NY: Columbia Records.
- Shaw, W. (1981). *United* [CD]. New York, NY: Columbia Records.
- Shorter, W. (1966). *Speak no evil*. [CD]. New York, NY: Blue Note Records.
- Shorter, W. (1975). *Native dancer* [CD]. New York, NY: Columbia Records.
- Shorter, W. (2002). *Footprints live* [CD]. New York, NY: Verve Records.
- Shorter, W. (2005). *Beyond the sound barrier* [CD]. New York, NY: Verve Records.
- Shorter, W. (2013). *Without a net* [CD]. New York, NY: Blue Note Records.

Appendix A

Links to audio/video recordings of compositional performances

A monk's month is the loneliest sphere—a tribute to Thelonious

<https://soundcloud.com/user-333553746/a-monks-month-is-the-loneliest-sphere-a-tribute-to-thelonious-1st-take?in=user-333553746/sets/in-some-languages-doctorate-of>

<https://www.youtube.com/watch?v=GeZ3KjL6fUk&list=PLn-mdJz3nQwZsiGMuMX2FGjk5MKEzSYpD>

Un nouveau coup de pinceau (A new brushstroke)

<https://soundcloud.com/user-333553746/un-nouveau-coup-de-pinceau-a-new-brushstroke?in=user-333553746/sets/in-some-languages-doctorate-of>

<https://www.youtube.com/watch?v=50-8WPxhnc0&list=PLn-mdJz3nQwZsiGMuMX2FGjk5MKEzSYpD&index=2>

O título inédito (The unheard title)

<https://soundcloud.com/user-333553746/o-titulo-inedito-the-unheard-title?in=user-333553746/sets/in-some-languages-doctorate-of>

<https://www.youtube.com/watch?v=JwQDfZAcWDk&list=PLn-mdJz3nQwZsiGMuMX2FGjk5MKEzSYpD&index=3>

La suma des partes (The sum of its parts)

<https://soundcloud.com/user-333553746/la-suma-de-sus-partes-the-sum-of-its-parts?in=user-333553746/sets/in-some-languages-doctorate-of>

<https://www.youtube.com/watch?v=Uy-so49U-qs&list=PLn-mdJz3nQwZsiGMuMX2FGjk5MKEzSYpD&index=4>

Mother Goose's melodious see saw

<https://soundcloud.com/user-333553746/mother-gooses-melodious-see-saw?in=user-333553746/sets/in-some-languages-doctorate-of>

<https://www.youtube.com/watch?v=J7ajdD4iBRA&list=PLn-mdJz3nQwZsiGMuMX2FGjk5MKEzSYpD&index=5>

Entraînement de l'oiseau à la valse (Training the bird to waltz)

<https://soundcloud.com/user-333553746/entrainement-de-loiseau-a-la-valse-training-the-bird-to-waltz?in=user-333553746/sets/in-some-languages-doctorate-of>

<https://www.youtube.com/watch?v=XbdCrqU7tJE&list=PLn-mdJz3nQwZsiGMuMX2FGjk5MKEzSYpD&index=6>

Falling with spacious intrigue

<https://soundcloud.com/user-333553746/falling-with-spacious-intrigue?in=user-333553746/sets/in-some-languages-doctorate-of>

<https://www.youtube.com/watch?v=DILzRk9PAMI&list=PLn-mdJz3nQwZsiGMuMX2FGjk5MKEzSYpD&index=7>

Logique de rien (Logic out of nothing)

<https://soundcloud.com/user-333553746/logique-de-rien-logic-out-of-nothing?in=user-333553746/sets/in-some-languages-doctorate-of>

https://www.youtube.com/watch?v=p_0ZdD7740M&list=PLn-mdJz3nQwZsiGMuMX2FGjk5MKEzSYpD&index=8

Une phase de réflexion collective (a phase of collective thought)

<https://soundcloud.com/user-333553746/une-phase-de-reflexion-collective-a-phase-of-collective-thought?in=user-333553746/sets/in-some-languages-doctorate-of>

A forma ainda não começou

<https://soundcloud.com/user-333553746/a-forma-ainda-nao-comecou-1?in=user-333553746/sets/in-some-languages-doctorate-of>

Appendix B

Compositions: Scores

A monk's month is the loneliest sphere-a tribute to Thelonious

Alfredo Lopes



Alfredo Lopes 2016

**A forma ainda não começou (The
Shape Not Yet Begun)**

Alfredo Lopes



Alfredo Lopes 2016

*Une phase de réflexion collective (a
phase of collective thought)*

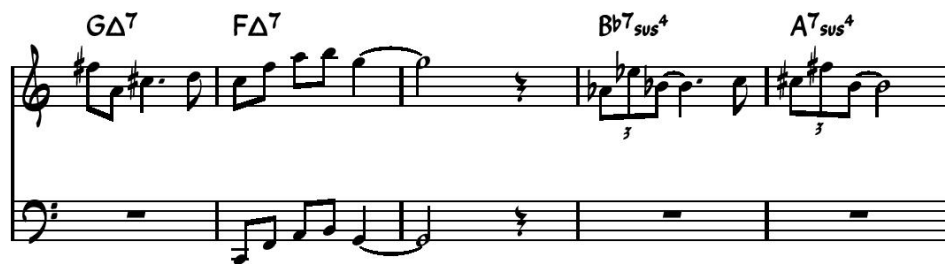
Alfredo Lopes

The musical score is written for a small jazz ensemble in 4/4 time. It consists of two systems, each with a treble and bass staff. The first system has four measures with the following chords: F-11, EΔ7#11, D7sus4, and D♭Δ7#5. The second system has four measures with the following chords: BΔ7#11, A7alt, G-Δ7, and G♭7sus4. The melody in the treble staff is composed of eighth and quarter notes, while the bass staff provides a steady accompaniment of eighth notes.

Alfredo Lopes 2016

Entraînement de l'oiseau à la valse (Training the Bird to Waltz)

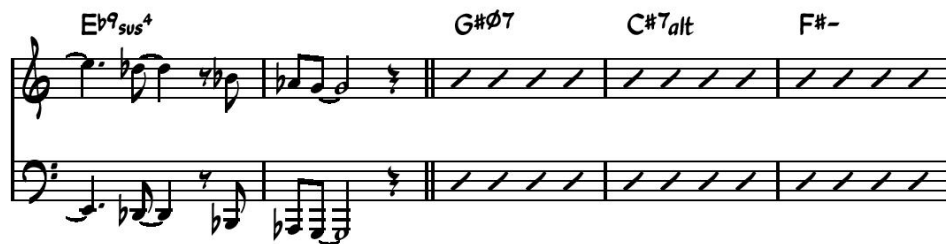
Alfredo Lopes



Alfredo Lopes 2016

La suma de sus partes (The sum of its parts)

Alfredo Lopes



Alfredo Lopes 2016

Mother Goose's Melodious See Saw

Alfredo Lopes

The musical score is written for a small jazz ensemble, featuring a treble and bass clef staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score consists of three systems of music.

System 1: Four measures of whole notes, each with a chord symbol above it: $D\flat 7_{sus^4}$, $D 7_{sus^4}$, $E 7_{sus^4}$, and $F 7_{sus^4}$.

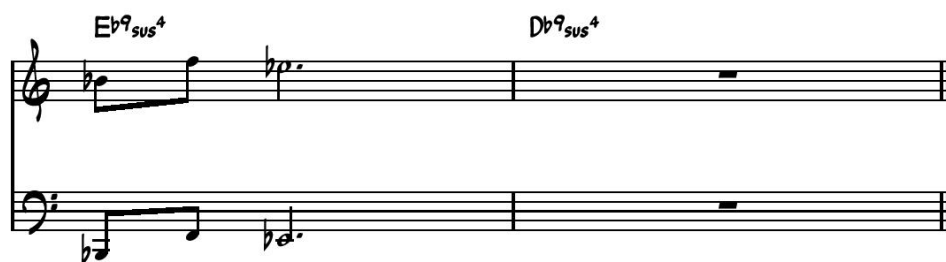
System 2: Four measures of eighth notes, each with a chord symbol above it: $G\flat \Delta 7^{\#5}$, $G-\Delta 7$, $G\#-9$, and $A 7_{alt}$. The first three measures have a triplet '3' below the notes.

System 3: Four measures of eighth notes, each with a chord symbol above it: $B\flat 7_{sus^4}$, $B 7_{sus^4}$, $C-11$, and $C-11$. The first three measures have a triplet '3' below the notes. The fourth measure has a triplet '3' below the notes.

Alfredo Lopes 2016

O título inédito (The
Unheard Title)

Alfredo Lopes



Alfredo Lopes 2016

**Logique de rien (Logic
out of Nothing)**

Alfredo Lopes

Chord symbols: D Δ 7 \sharp 11, G7, F Δ 7 \sharp 11, F \sharp Δ 7 \sharp 11, B \flat - Δ 7, B9, C7alt, E Δ 7 \sharp 11, E \flat -9, G \sharp -7, A7alt.

Alfredo Lopes 2016

Falling with spacious intrigue

Alfredo Lopes

The musical score is written for a small jazz ensemble. It consists of four systems of staves. The first system has a treble staff with chords F, E, Eb, and D, and a bass staff with a melodic line. The second system has a treble staff with chords Db, C, B, and Bb, and a bass staff with a melodic line. The third system has a treble staff with chords A, Ab, and G, and a bass staff with a melodic line. The fourth system has a treble staff with a chord F# and a bass staff with a melodic line. The score includes various musical notations such as triplets, slurs, and ties.

Alfredo Lopes 2016

Un nouveau coup de pinceau (A New Brushstroke) Alfredo Lopes

The musical score is written in 4/4 time. It consists of six systems, each with a treble and bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The chords are: C9#5, F-13, EΔ13, A-Δ7, G#07, DΔ7#5, G9sus4, B9sus4, Bb9#5, Eb-13, DΔ13, G-Δ7, F#07, CΔ7#5, F9sus4, and A9sus4.

Alfredo Lopes 2016

Appendix C

Compositions: Supplementary material

"Well You Needn't" from "Monk's Music" 1957

Thelonious Monk (Transcribed by Alfredo Lopes)

Chords: G⁷, A^b7, G⁷, A^b7, G⁷, A^b7, G⁷, A^b7, G⁷, E^b7, E^b7, E⁷, E⁷, F⁷, F[#]7, F⁷, E⁷, E^b7, D⁷, D^b7, D⁷, G⁷, A^b7, G⁷, A^b7, G⁷, A^b7, G⁷, A^b7, G⁷.

Appendix D

Small Jazz Ensemble Rehearsal, Performance, and Recording Dates

Alfredo Lopes (Composer, Tenor/Soprano Saxophones), Tristan Rogers (Trumpet),
Steve Newcomb (Piano), Helen Svoboda (Double Bass), Lachlan Hawkins (Drums)
Rehearsal: Queensland Conservatorium of Music, 12pm-2pm, Thursday, 5th March,
2015

Alfredo Lopes (Composer, Tenor/Soprano Saxophones), Steve Newcomb (Piano)
Performance: Queensland Conservatorium of Music, 12pm-2pm, Monday, 25th May,
2015

Alfredo Lopes (Composer, Tenor/Soprano Saxophones), Mike Kenny
(Trumpet/Flugelhorn), Matt Mac Mahon (Piano), Stamatis Valacos (Double Bass),
Troy Lever (Drums)
Performance: Colbourne Avenue Jazz, Glebe, Sydney, 8pm-10pm, Thursday, 2nd
July, 2015

Alfredo Lopes (Composer, Tenor/Soprano Saxophones), Steve Newcomb (Piano),
Helen Svoboda (Double Bass), Isaac Cavallaro (Drums)
Rehearsal: Queensland Conservatorium of Music, 12pm-2pm, Thursday, 8th
October, 2015;
Performance: QPAC (Green Jam), 5-8pm, Friday 9th October, 2015

Alfredo Lopes (Composer, Tenor/Soprano Saxophones), Mike Kenny
(Trumpet/Flugelhorn), Steve Barry (Piano), Abel Cross (Double Bass), Troy Lever
(Drums)
Rehearsal: 11am, Epping, NSW, Saturday, 24th October, 2015;
Performance: Jazzgroove Association, Foundry 616, Ultimo, Sydney, 8pm-10pm,
Tuesday, 27th October, 2015

Alfredo Lopes (Composer, Tenor/Soprano Saxophones), Steve Newcomb (Piano),
Zac Sakrewski (Double Bass), Andrew Doo (Drums)

Performance: Ian Hanger Recital Hall, Queensland Conservatorium of Music, 9am-
3pm, Friday 5th February, 2016

Alfredo Lopes (Composer, Tenor/Soprano Saxophones), Steve Newcomb (Piano),
Helen Svoboda (Double Bass), Andrew Doo (Drums)

Rehearsal: Queensland Conservatorium of Music, 12pm-3pm, Monday 27th June,
2016;

Performance: Studio 188 Ipswich, 8pm-10pm, Friday, 1st July, 2016;

Performance/Recording: A.M.E.B. music studios, Brisbane, 10am-2pm, Friday, 27th
January, 2017;

Alfredo Lopes (Composer, Tenor/Soprano Saxophones), Mike Kenny
(Trumpet/Flugelhorn), Matt Mac Mahon (Piano), Jonathan Zwartz (Double Bass),
Troy Lever (Drums)

Performance/Recording: A.M.E.B. music studios, Sydney, 10am-2pm, Monday, 10th
April, 2017

Alfredo Lopes (Composer, Tenor/Soprano Saxophones), Steve Newcomb (Piano),
Helen Svoboda (Double Bass), Andrew Doo (Drums)

Rehearsal/Performance: Ian Hanger Recital Hall, Queensland Conservatorium of
Music 11am-2pm, Thursday 17th August 2017

Alfredo Lopes (Composer, Tenor/Soprano Saxophones), Mike Kenny
(Trumpet/Flugelhorn), Matt Mac Mahon (Piano), Lloyd Swanton (Double Bass),
Troy Lever (Drums)

Performance: Johnston Street Jazz, Annandale, Sydney, 8pm-10pm, Thursday, 26th
October, 2017

Alfredo Lopes (Composer, Tenor/Soprano Saxophones), Steve Newcomb (Piano),
Helen Svoboda (Double Bass), Lachlan Hawkins (Drums)

Rehearsal: Queensland Conservatorium of Music, 4pm-6pm, Tuesday, 13th February
2018;

Performance: Doo Bop Jazz Bar, Brisbane, 8pm-10pm, Wednesday, 28th February,
2018;

Performance/Recording: S.A.E. studios, Brisbane, 10am-2pm, 9th March, 2018;

Alfredo Lopes (Composer, Tenor/Soprano Saxophones), Steve Newcomb (Piano),
Luke McIntosh (Double Bass), Aaron Jansz (Drums)

Rehearsal: Queensland Conservatorium of Music, 2pm-4pm, Friday, 5pm April,
2019;

Performance: Doo Bop Jazz Bar, Brisbane, 8pm-10pm, Wednesday, 10th April,
2019

Alfredo Lopes (Composer, Tenor/Soprano Saxophones), Mike Kenny
(Trumpet/Flugelhorn), Matt Mac Mahon (Piano), Lloyd Swanton (Double Bass),
Troy Lever (Drums)

Performance: Johnston Street Jazz, Annandale, Sydney, 8pm-10pm, Thursday, 26th
September, 2019

Appendix E

Open ended questionnaire to participants

1. *How did you first take an interest in performing jazz as an improviser/composer?*

As a youth in early high school, an interest began in performing jazz not long after starting the alto saxophone in the school band. At 12 years of age, a friend, Andrew Robertson, was one year ahead at school, and he was a talented musician and saxophonist who would solo in the school's stage band. We started spending time together listening to music such as *Afro Blue Impressions* (Coltrane, 1977) by the John Coltrane Quartet, and Ornette Coleman's *The shape of jazz to come* (Coleman, 1959). It was Ornette Coleman's composition, *Peace* (Coleman, 1959) which really impacted my thinking and has remained with me ever since, leading to a lot of music listening of jazz records, and improvising to albums such as *Trio jeepy* (1989), by Branford Marsalis.

2. *How did you learn to play/write/study jazz music?*

Initially, development and learning to play and write came from listening to records, in particular, transcription. One would learn solos from Kenny Garret's *Black hope* (1992), Ornette Coleman's *The shape of jazz to come* (1959), Wayne Shorter's *Speak no evil* (1966), and so on. Another perspective on learning to play came from writing tunes for improvisation; developing chord progressions which seemed to work out of voice leading on the piano. This process allowed a deeper understanding of the possibilities which exist in improvisational settings, in particular, jazz. It was and is a process of experimentation, to see what works and doesn't. Combine this with the listening of various musical styles, and curiosity grew in wanting to learn more about the possibilities. There was also study of music theory, and there is a recollection of writing out all the scales in every key, every night after not passing the first audition to the Associate Diploma of Jazz studies course at Sydney Conservatorium of Music. Back then, improvisation occurred entirely by ear with no association to musical information, and soon realised the work to be done in learning intellectually and not just intuitively!

3. *Can you briefly describe the creative process that occurs for you when improvising/composing/performing music?*

The creative space is a palate of sorts, with a choice of colours and the freedom to draw lines and explore germs/seeds/ideas within a framework. As for creating music as a performance/composition/improvisation, one waits to hear a sound or see an idea in the mind's eye and then explore further. Time restraints can affect this process. For example, there is much more freedom to develop ideas and build a framework when writing, whereas, in improvisation, there is no time to edit and one must rely on previous knowledge, experience and take risks. Again, these experiences relate to the performance which is the space in which the creative process occurs. This creative space may vary from the studio to the stage, as well as the environment and people I am surrounded by (the contributors/participants to the musical outcome as well as the actual space, e.g. A rehearsal room, a concert hall, a jazz club, a recording studio).

4. *Why were you attracted to that particular style of music as an improviser/composer?*

Personally, jazz seemed an obvious choice because of its very nature, a style and platform for exploration, with the potential to explore improvisational and compositional choices using various influences to impact and create an outcome. At the time, jazz seemed the only option regarding its nature for potential creative exploration. Only after listening at an intense level, with the expanding horizons of the exploration and discovery of Western Classical Music and various World music's that personal development of compositional and improvisational structures occurred with a perspective and realisation of the vastness and possibilities that go beyond style.

5. *Please describe how jazz composers/improvisers influenced your music as a composer/player?*

Up until now, the listening of composers and improvisers have all had a positive influence and effect on one's musical imagination through the character of their music and the stories they have told. Some examples include Sonny Rollins's sense of fun and at times, comedy when it comes to expressing beauty; Joe Henderson's improvising as a storyteller; Wayne Shorter's exploration of unknowns which are yet to exist; and John Coltrane's' sheer power music to transport and move people. These

musicians are all saxophonists and composers, and there are many more musicians/composers of varying instruments and backgrounds which have all been an influence and had a positive impact.

- 6 *Do you believe the jazz process, particularly in a small ensemble, to be autocratic or democratic?*

Previously, there was the viewpoint of the jazz process as a democratic scenario where participants had the potential to contribute to the overall sound. There is still a personal belief that this is the case, however, from the leader/composer/player's point of view, the process is somewhat autocratic as it demands the one in charge to manage choices in regard to the contribution of the participants. This role's interpretation could be as a manager or arranger of the performance.

7. *What value do you place on the composer's intention versus the musician's interpretation of the musical 'score' in performance?*

The role of the composer's intention and the musician's interpretation of a piece has equal value. There are times when the composer has a firm idea of the interpretation of the piece's performance. At other times musicians observe something in the composition, not seen by the composer, which becomes a source and intent for contribution. For example, Joe Henderson once said that he would interpret the composition and play it better than the composer wrote it by placing himself in his/her shoes. One could reverse the situation and have the composer interpret the needs and abilities of the musician by writing in a specific manner for the participants, placing themselves in the shoes of the improviser, writing music better than they could ever improvise!

8. *What does the word "jazz" mean and represent to you in the 21st century?*

The word "jazz" has the connotation to the average listener as "ding...ding...da...ding", which I recognise in its traditional sense as the "swing" feel coming out of the "blues" and African American song form. However, today, particularly after this doctoral study, the word "jazz" is not viewed as a style anymore but as a process that involves unlimited resources of input which lends itself to the contribution of a space for exploration as a musical context.

9. *How do you interpret the words “improvisation” and “composition”?*

Concerning the words improvisation and composition, there is no difference regarding output and creative process. However, there is a difference regarding the relationship of time and its impact on the output. For example, in a conversation one can interact if another party, drawing on previous ideas and experiences, building on memory. This resources for developing the theme occurs both as an intellectual and intuitive process, developing the theme as an intellectual and intuitive process, using a limited amount of editing (reflection) to find the most effective, efficient answer ‘in the moment’. In contrast, the conversation which is explored and developed on paper as a book or article, building on memory, developing the theme as an intellectual and intuitive process, using editing to find the most effective, efficient answer ‘in the moment’ in a ‘stage of moments’. The conversation is much like an improvisation. The written document is much like a composition. It is the way time (as a moment) is used to express an idea musically.

1. *How did you first take an interest in performing jazz as an improviser/composer?*

Learning piano from an early age and probably using the ear more than the skill of reading, as some students do! Perhaps it was a more efficient way to play, mucking around with a small Casio keyboard, a gift by my parents as a toy. It had drumbeats (even bossa nova), and basic sounds, and I would jam away with anything. There was listening to Michael Jackson, Diana Ross, Queen, and ABBA (my parent's record collection). These influences were probably the biggest early on. In a high school module, we learned about this mysterious ‘jazz’ era, and it was my first Dave Brubeck, and Miles Davis. Not long after this I attended a record fair in Toowoomba and picked up LP records of these two artists. One happened to be Time out (Brubeck, 1959), and the other was Miles Davis at Carnegie Hall (1961). There was the realisation much later on that these were seminal records in the history of jazz. A first experience in performing Jazz was probably with a big band (playing the trombone). During high school, joining a group with my brother and some friends, we started doing weekend gigs playing simple tunes (like the blues; St Thomas (Rollins, 1956); Mercy, mercy, mercy (Adderley, 1966); that sort of thing). At this point, I was very hooked.

2. *How did you learn to play/write/study jazz music?*

A personal approach to study has had a firm grounding of learning traditionally through classical piano lessons, music theory lessons and so on. My mother encouraged writing compositions very early on. There was a go at writing brass quintet in high school, as a member of the band, composing simple lead sheet songs. Learning has been through trial and error for the most part. There were mentors along the way, showing new directions, and at university, I would frequent the library, listening to records, and reading jazz magazines. The back section of Downbeat magazine always had some educational lesson about an aspect of jazz music. All this occurred well before the internet!

3. *Can you briefly describe the creative process that occurs for you when improvising/composing/performing music?*

The common aspect in improvising, composing, and performing jazz music is probably the notion of freshness. Every day is a new day; every improvisation is a new start. The process forces one to break away from what has been done previously and try to do something new. There is a level of concentration (or perhaps the lack of ordinary consciousness) that I search for when going through this process - notions of 'losing yourself in the moment', and that sort of thing.

4. *Why were you attracted to that particular style of music as an improviser/composer?*

Jazz represented a whole other world, from a whole other place. Imagination took oneself to a place like New York through the recordings made there. Once again, this was all pre-internet. Jazz seemed to be very inclusive of many cultures and peoples. This aspect is still very inspiring. Following this journey has allowed for travel experiences and performance opportunities with many people from all over the world.

5. *Please describe how jazz composers/improvisers influenced your music as a composer/player?*

There are two aspects to the way artists have had a personal influenced and impact. There is a very emotional response and also an intellectual response. Someone like John Coltrane had a tremendous emotional impact. That said, there are many intellectual aspects of his process as a composer/improviser. There isn't necessarily a handful of artists that have influenced personal practice, but I think that most jazz

fans are ultimately collectors of information. Just like someone collects wine, they seek to identify the nuance and build a vast knowledge of what is in the world. One powerful element in this concept of influence is the real relationships, developed with other artists (whether students, collaborators, or mentors). Ultimately, I do not think one can separate the person from the art.

6. *Do you believe the jazz process, particularly in a small ensemble, to be autocratic or democratic?*

There is much merit to the democratic process within jazz. It did originate from America, and there lies a fundamental aspect of the design. It has migrated to all corners of the globe, and through that migration adapted two ways of doing things in other cultures/locations. That said, in a small chamber ensemble setting there can be a focus on the voices of each performer interacting in dialogue, much like an improvisational setting in the moment.

7. *What value do you place on the composer's intention versus the musician's interpretation of the musical 'score' in performance?*

The composer can determine this aspect, but it does not mean that they have to as there are differing approaches from opposite ends. One composer may wish for interpretation as spelt out on the page, and another may welcome the input from the performers to override or elaborate on the composer's suggestion.

8. *What does the word "jazz" mean and represent to you in the 21st century?*

Jazz to me represents, on the one hand, a vast and varied tradition that one must have the utmost respect. On the other hand, it also serves as a process, one of inclusion, innovation, creativity, and in the moment— improvisation.

9. *How do you interpret the words "improvisation" and "composition"?*

Improvisation is composing in the moment. A composition is 'design'. By that, I mean that the composer imagines the framework, the tools, the medium, and the outcome ahead of time. Improvisation, by contrast, does this in real time.

1. How did you first take an interest in performing jazz as an improviser/composer?

An interest in jazz began during high school, through involvement in the college jazz ensemble (on both bass and piano), coming from a family of classical musicians, growing up with advanced training in both classical piano and flute. However, there was a particular attraction to jazz due to its spontaneity and creativity, and also due to the variety of styles within the genre itself. As an improviser, there has been an opportunity to create music within a broad range of settings and ensembles, with a particular passion for freer forms of improvisation. The fourth year of university (Honours) was particularly integral to my creative development, which, in turn, has influenced my improvisational style in numerous ways.

2. How did you learn to play/write/study jazz music?

Predominantly, through study at the QLD Conservatorium of Music (Bachelor of Music – jazz bass). The focus of the first year of tertiary education was fundamental components of jazz. As personal knowledge in this area was somewhat limited – having developed a basic understanding of the genre at school, improvisational skills were only at a basic level. The honours year was a turning point in regard to writing composition and was mentored by Yitzhak Yedid who provided a wealth of knowledge and creative direction regarding improvisational style and different compositional devices to use across varied ensemble settings. That said, musical development is a constant process, and there is a continuous absorption of new ideas by playing with others, listening, transcribing, and reading about music.

3. Can you briefly describe the creative process that occurs for you when improvising/composing/performing music?

As a composer, one writes for a range of different formations and originals projects. Across all of these, I tend to develop my ideas on the piano, as I find that my ideas flow much more comfortable this way, primarily due to the visual nature of the keyboard; I can see all of the notes right in front of me, and I can utilize both hands to create multiple parts. Having said this, many single-line melodies without a harmonic backing, have also composed – often on the bass or Ableton, finding this to be a useful tool in varying the ideas. Sometimes it is useful to set guidelines before writing (i.e., composing with a certain interval in mind, or intentionally composing away from the instrument), in order to create something entirely different to the

norm. In regard to improvisation, each performance setting is different. There is an aim to sustain an integral musical ‘voice’ of my own; however, my improvisations can become quite varied depending on the musical environment. Often one is fortunate enough to play within an ensemble where the improvisation is inspired by the musicians involved, with a certain vibe or mood in mind. For example, in a piano trio, one will play somewhat melodically to compliment the piano, whereas, in experimental jazz, there is the tendency to play quite texturally. It is exciting as a musician to have the ability to change this up.

4. *Why were you attracted to that particular style of music as an improviser/composer?*

‘Style’ is a word that encompasses so many different sub-genres within jazz. There is a particular attraction to open forms of improvisation (particularly within a piano trio or a chordless trio setting), as these smaller formations generally encourage a higher level of listening and interaction between players. As an improviser and composer, there are so many different avenues to explore within the ‘jazz’ genre, which is particularly attractive to me as a creative musician in the 21st century – there is always the creative potential for new music with different people.

5. *Please describe how jazz composers/improvisers influenced your music as a composer/player?*

Personally, there has been an enormous range of composers and improvisers which have been an influence and not limited to jazz. Claude Debussy has always been a favourite composer. His music has a strong correlation to freer forms of improvised music, through the imagery that he conveys through his writing. From personal experience, free improvisation shows similarities to Impressionist music due to its abstract nature and focus on mood. In a jazz sense, Charlie Haden has been another longstanding influence, with an attraction to his melodic style of bass playing, both in his composition and his improvisation. Most of the time, his playing is understated and minimal, but incredibly musical and useful. There are many other names worth mentioning. That said, there has been and is a variety and influence of musical styles and musicians. Perhaps this is why there is a personal love for playing and composing jazz—there are so many options and stylistic influences that underlie this genre of music.

6. *Do you believe the jazz process, particularly in a small ensemble, to be autocratic or democratic?*

From personal experience, it has been mostly democratic. While this depends on the group of musicians and the context of the performance, most small jazz ensembles allow for an opportunity to develop a group sound as a collective unit, as each player can contribute their style and musical voice within that. Large jazz ensembles generally feature music that has a further arrangement in order to achieve a particular sound; however, smaller ensemble settings have allowed for more listening intently and to improvise more freely. A bandleader adds a more autocratic role to a given group, but the jazz process is predominantly from individual input from each player involved – no instrumentalist or vocalist will approach a jazz composition in the same way, which is exciting. Notated parts are an exception, through which the composer has a specific idea of the sound that they would like to achieve; charts with less information allow for a more open interpretation from the players involved.

7. *What value do you place on the composer's intention versus the musician's interpretation of the musical 'score' in performance?*

Concerning the previous question, 'intention' versus the 'interpretation' correlates with the amount of notation and detail on the score and the nature of the performance. As a composer, one notates certain sections within one's music to allow for an exact rendition. If there is a particular sound or melodic line in need of showcasing, it is practical to notate this as clearly as possible to avoid a misguided portrayal of a work. However, the interpretation of a piece can also fall on the imagination and input of the musicians through the absence of specific notation and direction. It depends on the intention of the composer and how much of the piece can be left to chance.

8. *What does the word "jazz" mean and represent to you in the 21st century?*

The word, 'Jazz', encompasses a huge amount of sub-genres within the genre itself. 21st-century jazz is forever changing, with a strong focus on original composition. As a 21st-century jazz musician, there is an aim to play a range of contrasting music; it is important to be open-minded as a jazz musician in this day and age in order to avoid confinement to one particular style. For example, while there is a passion for free improvisation and experimental jazz (mostly original), I take every opportunity

to play a variety of different styles alongside this. This sense of versatility allows for a deeper musical understanding overall and fosters ongoing musical relationships with new people. The jazz scene, in particular, thrives on musical connections and community support, which is vital to one's success in the 21st century as a performer. Without a sense of open-mindedness and enthusiasm, it can become difficult to immerse oneself in the network of surrounding artists and musicians.

9. How do you interpret the words "improvisation" and "composition"?

From personal experience, 'Improvisation' refers to spontaneous sonic creation; also understood as a form of composing within the moment. An improviser can express musical ideas over any musical setting – i.e., in a structured sense, they can play over a tune, or in an unstructured sense, they can play completely freely. Either way, improvisation allows for natural expression of sound and musical identity.

'Composition' is a form of music-making which involves a deeper level of consideration and thought. It gives a chance for the composer to ponder an idea for a more extended amount of time, and to build upon a sound or melody. In an improvisational setting, an idea comes and goes. In a compositional setting, an idea has the potential to become a complete work. Personally, compositions have primarily influenced one's improvisational style. Before developing original compositions, there used to be an uninspired feeling as an improviser; ideas felt stagnant and unexciting. However, since working on original music, there is a constant momentum towards trying new ideas within the moment. I think both worlds go hand in hand with one another!

1. How did you first take an interest in performing jazz as an improviser/composer?

An interest in music began in Secondary School, playing in the big bands at Marist College, Ashgrove. There was personal tuition by Andrew Butt who is a prominent figure in the Brisbane jazz scene and has influenced many students to pursue music as a career.

2. *How did you learn to play/write/study jazz music?*

Music studies occurred at the Queensland Conservatorium of Music, majoring in a Bachelor of Jazz Performance on drums, learning from Paul Hudson and John Parker, who helped shape a personal approach to playing jazz.

3. *Can you briefly describe the creative process that occurs for you when improvising/composing/performing music?*

It is a complicated process to describe how one improvises. Personally, there are different methods for different styles of improvisation. For example, when improvising in a jazz setting, there is more of a focus on form and melody, and usually, there is an outline of a head as the basis for improvisation on the drum set, and from, expands and becomes something more. The approach to Improvising in a “new music” or contemporary context would require a spontaneous mindset—focusing on a specific sound or texture.

4. *Why were you attracted to that particular style of music as an improviser/composer?*

Jazz allows a large amount of expression and interaction between performers. It was always enjoyable to listen to or perform jazz, and there is a respect for the influence of jazz on other genres such as soul, R&B, hip hop and funk. There has been a personal expansion of music listening and knowledge due to the influence of jazz. Furthermore, there was an attraction to jazz because it was and still is a very challenging art form.

5. *Please describe how jazz composers/improvisers influenced your music as a composer/player?*

As a performer and not as a composer, there is not much to offer; however, composers such as Wayne Shorter, John Coltrane and Miles Davis have stood out as true innovators that have been a personal influenced in one's playing. Melody has been a significant influence, contributing to melodic development on the drums, and Shorter and Davis' use of space within their compositions have helped with shaping original ideas, learning to approach playing with more space.

6. *Do you believe the jazz process, particularly in a small ensemble, to be autocratic or democratic?*

It is both—depending on the type of jazz one is playing. There is an autocratic approach to some jazz such as bebop, where all eyes are on the soloist, and the rhythm section are backing and complementing what the soloist is playing. However, looking further down the track towards free or modern jazz, the focus is on the ensemble as they try to create one sound together.

7. *What value do you place on the composer's intention versus the musician's interpretation of the musical 'score' in performance?*

It is necessary to an extent; and personally, there is always support for the composer's intentions are; however, jazz is an evolving art form, which requires interpretation, invention and progression from what has come before.

8. *What does the word "jazz" mean and represent to you in the 21st century?*

The word 'jazz' is a vast array of music, and so, personally, it is thought of as an umbrella term for quite a few different genres.

9. *How do you interpret the words "improvisation" and "composition"?*

Improvisation – To freely produce organised sound, within the constraints of a specific moment. Composition – To physically write or create music with intent.

1. *How did you first take an interest in performing jazz as an improviser/composer?*

The first drum teacher I had studied with, a jazz drummer, had played with musicians like Don Burrows in his younger years, generating an initial interest within me to play jazz. The material he taught covered the fundamentals of jazz drumming, leading to a path of learning. From there, interest grew with involvement in the school big band and small group ensembles and delving into that repertoire. This experience opened up an important aspect of learning—listening to master jazz drummers. That is where imitation began, learning the style of drummers such as Buddy Rich and Art Blakey, and from there, it was through regular ensemble playing and afterschool workshops that an opportunity arose to play and improvise music with other young musicians.

2. *How did you learn to play/write/study jazz music?*

In the initial stages, I learnt aurally and through listening to jazz recordings. One of the first rehearsals I attended was with the Young Conservatorium Improvisation class (I was around 13 years old). The first recording we listened to was *Freddie the freeloader* (Davis, 1959), and there is a recollection of not being able to discern what was going on, recognise or fully appreciate the intricacies of the music. However, there was an appreciation for the mood, feeling, and openness in the music; a realisation of a sound not heard before and a new way of approaching music-making. From there, it was really through playing with other young musicians – playing jazz standards and other compositions that our ensemble coach would select—immersing oneself further in the art form. At that time, there was private tuition of the drum kit which helped in the learning of specific vocabulary, but it was more through the ensemble experiences and listening experiences that one was able to explore ideas and study jazz at a deeper level freely. This process of learning through playing and listening would continue for 4-5 years until jazz studies at university.

3. *Can you briefly describe the creative process that occurs for you when improvising/composing/performing music?*

That is a fantastic question. Creatively, the first thing with jazz and improvising musicians is that we need to be able to come to the bandstand with an idea of an individual sound and a concept that we want to put forward. That is something I am constantly aware of and something I am always trying to improve on: having more clarity on the instrument and finding my voice that is inspired by musicians of the past but also still uniquely my own. A university mentor, Vanessa Tomlinson, summarised this in a feature article. She mentioned (paraphrased) that if you want to contribute in an improvised setting, you need to be able to say something meaningful on your instrument, which I think comes back to how you prepare and the ways you approach finding a musical voice. So creatively, there is the desire to engage in the language and have a musical dialogue with the musicians one is performing with because jazz and improvised music is very much a language and a tool for the communication of ideas. From a drumming point of view, the focus is always to support the music, serving the song/moment for what the music needs. At times, this often means the need to get out of one's way and just let ideas come naturally by reacting to what one is hearing as opposed to having a pre-conceived idea of what to

play. It is about selflessly approaching the music as opposed to a selfish way, which ultimately means being present and trying to live in each moment of the music, which is an ultimate goal, a quality seen in favourite drummers including Brian Blade, Elvin Jones and Gregory Hutchinson.

4. *Why were you attracted to that particular style of music as an improviser/composer?*

I am echoing many words and sentiments said before; however, the attraction to this music is the fact that it is not going to be the same every night. It is going to be different every night, and it is very dependent on how one feeling, one's emotions and the musical participants and the willingness to be expressive to the audience. It is a very personal musical style, and one reveals a lot about oneself. There is the recollection of the great Phil Treloar saying to a workshop class: when one improvises, one will 'reveal your truest self'. By that, he meant that when one is improvising and facing the unknown, the true personality shines through. Sometimes that 'unknown factor' can be very daunting because of not knowing what is going to happen. In contrast, with other styles of music, there can be 100% preparation with the exact material for performance every night. However, with jazz and improvised music, there is certainly that feeling of not knowing what is going to happen. That is an attractive thing for a musician to be a part of because the music then becomes more fluid and more reflective of life in general; it is not a stagnant, reliable experience. In many ways, jazz reflects the human condition.

5. *Please describe how jazz composers/improvisers influenced your music as a composer/player?*

Jazz composers and improvisers have been a significant influence, in particular, personal musical development and drumming style. After being introduced to jazz came a very steep learning curve of listening to the great musicians/bandleaders/vocalists who had played this music at a high level for years and years. There was/is the certainty of being directly influenced and shaped by their sound, as has often been said, 'you are the sum of your influences', and through active listening, the jazz masters' approach to music-making indeed becomes rooted in one's musical vocabulary and artistic choices every time one plays. The main thing I have learnt from the masters is the vocabulary of jazz playing, accompanying and phrasing. Jazz and improvised music was not the first style of music engaged with—

there was a background of rock, pop and classical music before finding jazz – so the musicians listened to have shaped a personal approach to this music.

6. *Do you believe the jazz process, particularly in a small ensemble, to be autocratic or democratic?*

From personal experience, both processes can exist depending on the nature of the music, the composer's intentions and the level of direction provided by the bandleader. However, in general, I have personally found the creative process to be more democratic especially in a smaller group setting because the group sound is very dependent on the sound of the individuals involved and the choices that each musician makes. Even where a bandleader is present and has given directions to musicians, each musician is actively making choices in real time and are combining their past knowledge and experiences with the information and inspiration they are receiving 'in the moment' in order to create a musical statement and shape the overall sound of the music.

7. *What value do you place on the composer's intention versus the musician's interpretation of the musical 'score' in performance?*

The composer's intentions are critical to the overall sound of a musical score in performance; however, they certainly should not disregard the musician's interpretation because the music is often going to be influenced on some level by the input and creative decisions of the musicians involved. That is the very nature of jazz improvisation. However, again, it depends on the music and the amount of license that is given to the musician to explore their interpretation (e.g., a semi structured improvised piece of music versus a through-composed work with little to no improvisation). Similar to a conductor working with a large orchestra, the composer's intentions enable everyone in the group to be 'on the same page' and to be ready to approach the music with the same intention. Personally, hearing clear guidelines and intentions from a composer can be extremely important to the overall success of the work, and it is the type of feedback I like to receive before diving into an original musical score. However, at the same time, having too much instruction can lead to the musicians now having an altered perspective of the music, and they are no longer able to add the interpretative ideas that may have surfaced when first seeing a new piece of music. It is about finding and maintaining a balance between

the original intention of the work and the skills and strengths of the musicians involved.

8. *What does the word “jazz” mean and represent to you in the 21st century?*

Personally, having now being involved in music-making and improvised settings for close to 10 years as a player, jazz is more than a genre or style of music. Its musical influences are far too widespread, and 'jazz' is more than a label to identify a specific sound—it is a philosophy and a powerful tool that cultivates unity and communication irrespective of gender, race and culture. In the 21st century, one could hope for this viewpoint to be recognised on a global level (as seen through events such as International Jazz Day) and I hope that it remains an integral part of the cultural fabric of societies around the world.

9. *How do you interpret the words “improvisation” and “composition”?*

In the years to come, this definition of these two terms will slightly change but here are some personal thoughts on these two processes. In everyday life when the word 'improvise' is used, it is a commonplace to associate the word with 'coming up with something on the spot'. It certainly has that element – that timestamp – of needing to create something 'in the moment', but musically, it is about much more than solely 'making things up' off the top of your head. Mark Guiliana mentioned that when improvising, one is facing the unknown. He quoted Wayne Shorter as saying, 'you cannot plan for the unknown, but you can prepare for the unknown'. This point relates to having a distinctive musical voice and having enough authority and confidence in one's playing where one can contribute a meaningful musical statement 'in the moment'. Improvising is the process of approaching the unknown with a willingness to explore, to listen and ultimately to make artistic choices in real time with other musicians. A jazz musician is influenced by pre-existing knowledge, experiences and vocabulary; however, one's decisions are also shaped and informed by the external input and circumstances. For example, the musical dialogue between the musicians one is playing with, the choice of repertoire, one's thoughts, energy and intentions 'in the moment' and so on. There are many more environmental factors beyond this. The composition follows a similar process of using one's musical background and influences to create 'in the moment', however, the musical outcome is less driven by the timestamp idea mentioned earlier. Composition allows time and

freedom to craft a musical statement without the time pressure of creating ‘on the spot’; there is more time to consciously think about the specific musical devices, the ideal, and the intention of the music (what one is trying to communicate). That is not to say though that these two processes are not linked because they have stable relationships with each other. When composing one is considering the role of musical improvisation as a tool to inform compositional choices. When improvising, the intention should often be to create musical statements on the spot as if one is composing. John Patitucci talked about this concept when he was last in Australia with Wayne Shorter. He mentioned that Wayne’s instructions and approach for small group improvisation was one of composing on the spot. This change of mindset certainly places more importance on every single note of the music, and it would encourage musicians to strive to find their highest levels of creativity, focus and imagination in order to help support and uplift the music.

