

**An Investigation of the Impact of Ensemble Interrelationship on Performances of
Improvised Music Through Practice Research**

by

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Abstract

In this thesis I present my investigation into the ways in which the creative and social relationships I have developed with long-term collaborators alter or affect the musical decisions I make in my performances of Improvised Music. The aim of the investigation has been to deepen the understanding of my musical and relational processes as a trombonist through the examination of my artistic practice, which is formed by experiences in range of genres such as Jazz and contemporary music, with a current specialty in Improvised Music performance. By creating an interpretative framework from the theoretical and analytical processes used in music therapy practice, I have introduced a tangible set of concepts that can interpret my Improvised Music performance processes and establish objective perspectives of subjective musical experiences.

Chapter one is concerned with recent debates in Improvised Music and music therapy. Particular reference is made to literature that considers interplay between performers. Chapter two focuses on my individual artistic practice and examines the influence of five trombone players from Jazz and Improvised Music performance on my praxis. A recording of one of my solo trombone performances accompanies this section. It concludes with a discussion on my process of making tacit knowledge of Improvised Music performance tangible and explicit and the abstruse nature of subjective feeling states when performing improvisation. This concludes part one of the thesis.

The second part of the thesis is concerned with the development and application of concepts and their outcomes. In chapter three, I present frameworks drawn from concepts in music therapy practice. Musical material from my work with long standing collaborators Steve Beresford, John Edwards and Mark Sanders form the basis of three case studies presented in chapter four. Recordings of trio and quartet pieces accompany case study one and two. A recording of a duo with myself and Mark Sanders accompanies case three. In the conclusion, I provide a summary of the research processes, frameworks for analysis and their outcomes.

My quartet record *All Will Be Said, All To Do Again*, which was recorded in the period of this research, forms part three of the study and is the basis for two of three pieces in the aforementioned case studies in chapter four. Part three also includes a live performance of the quartet featuring myself and the musicians featured in thesis which has been documented and included. I further considered how to share my analytical framework in the form of a software programme, a prototype of which can be found in the appendix.

Audio components of the research

There are four recorded components of the research which accompany the written part of this thesis. Each one functions as a ‘key method of enquiry’ (Nelson, 2013:8) and are explanations of my practice and the original concerns of the study.

Solo trombone, Sarah Gail Brand:

Recorded at the Café Oto Project Space in London, 2017 as part of a concert of Improvised Music, this live performance demonstrates a range of my improvisatory vocabulary on trombone. The material in this piece contributes to the summary of my techniques included in chapter two and allows for a contextual understanding of my playing when not interacting with other musicians in performance. The performance was documented on a Tascam DR-07 portable digital recorder and reflects the live atmosphere and room sound at the concert.

Listen here: <http://www.sarahgailbrand.net/academic> (scroll down to piece)

CD: All Will Be Said, All To Do Again, Brand/Beresford/Edwards/Sanders

The complete CD was recorded at the iklectik art lab, in London, 2018. It is included in part three and is a key component of this research and a description of my practice.

Listen here: <https://sarahgailbrand.bandcamp.com/album/all-will-be-said-all-to-do-again>

Trio and Quartet

These two pieces from *All Will Be Said* ...undergo in-depth analyses of the musical material in chapter four in the written part of the thesis and relate them specifically to the analytical and theoretical frameworks outlined in chapter three.

- *For Reasons Unknown (trio): Brand/Beresford/Edwards*

This is a performance by three of the four featured musicians included in the research. In chapter four of the written thesis I analyse the impact of Steve Beresford’s and John Edward’s music making on my improvisation (case study one). Listen here: <http://www.sarahgailbrand.net/academic> (scroll down to piece)

- *A Constant Quantity (quartet): Brand/Beresford/Edwards/Sanders*

This improvisation includes all four musicians. In the analysis (case study two, chapter four) I observe in particular the interrelation between myself and Steve Beresford and its context within the interrelation of the whole group. Listen here: <http://www.sarahgailbrand.net/academic> (scroll down to piece)

Wintersound: Brand/Sanders

Recorded at the WinterSound Festival in the Sidney Cooper Gallery, Canterbury, Kent in 2018, this piece, when placed in the context of the theoretical framework (case study three, chapter four) provides an insight into the impact of the social and creative relationships on the musical material of my long-standing improvising duo. Listen here: <http://www.sarahgailbrand.net/academic> (scroll down to piece)

Final Concert: Brand/Beresford/Edwards/Sanders

Completing part three, this is a documentation of a concert performed at the end of the period of research in Canterbury, Kent in January 2020. It features all members of the quartet. The concert was the conclusion of my doctoral research but also a key part of the study; it explains my artistry and simultaneously functions as an act of practice research. As with my solo trombone performance, the concert was documented on a Tascam DR-07 portable digital recorder and reflects the live atmosphere and room sound.

Listen here: <http://www.sarahgailbrand.net/academic> (scroll down to piece)

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Introduction

Improvised Music and the practice of music therapy have been the principal actors in my three areas of professional activity: as a professional trombone player, a qualified music therapist and lecturer in Improvisation at the Guildhall School of Music and Drama, London and elsewhere. I have informally developed an understanding of how the three interrelate and their various influences on all aspects of my professional work. Since training and qualifying as a music therapist in 2001, I have often been asked to reflect on how my work as a clinician has affected my performances and recordings as a professional trombonist but I have not been curious to observe any material changes there may have been on my artistic practice; over such a long period of time this is almost impossible to assess objectively. A more interesting and tangible proposition is to use my comprehension of clinical music-making processes to understand how my artistic music-making decisions are influenced by my collaborators in public performances of Improvised Music. Based on my understanding of such processes, I chose to undertake this study as practice research, rather than formulating an investigation into the musical motivations of others. My musical analysis has been based on ways music therapists observe the impact of their client's music making on their internal creative decisions, which involves applying a process of evaluation and interpretation of documented clinical musical material from music therapy sessions.

The focus of my study has been to investigate how the creative and social relationships I have developed with long-term collaborators affect the musical decisions I make in my performances of Improvised Music. By creating an interpretative framework from the theoretical and analytical processes used in music therapy practice I have been able to assess my musical motivations and responses in moments of performance from a perspective that has been informed by methods I have applied to my clinical work since qualifying as music therapist. The aim of the investigation has been to deepen my understanding of my musical and relational processes as an improviser, using interpretative frameworks to establish an objective perspective of a subjective musical experience.

Since the founding of music therapy practice in the 1960s, music therapists have been continuing to research, develop and present the processes used in and approaches to their clinical work. They have drawn on theoretical and clinical paradigms from related psychologies, pedagogies, therapeutic models and music-based practices to form robust clinical frameworks that support a variety of music therapy approaches. With appropriate and convincing modifications, aspects of these approaches have been applied to the analysis of my

performances of Improvised Music. These applications suggest that the theories and practice of music therapy have much to offer musicology beyond the sharing of therapeutic interventions.

Modes of Performance: solo, trio, quartet and duo

I have played regularly with Steve Beresford (piano/lo-fi electronica), John Edwards (double bass) and Mark Sanders (drums/percussion) since my early days of performing Improvised Music in 1994 and they are central to this research. We have frequently worked together in many ad hoc ensembles since the late 1990s, including the large improvising ensemble London Skyscraper that toured the UK with Lawrence ‘Butch’ Morris on the Contemporary Music Network Conduction tour in 1997.

Musical material from my trio with Steve Beresford and John Edwards and my long-standing duo with Mark Sanders form the basis of case studies one and three presented in chapter four. In recent years, the trio has occasionally expanded to a quartet with the inclusion of Mark, at the request of concert promoters who like the combination of all four. I have taken advantage of this flexible ensemble approach on my record *All Will Be Said, All To Do Again*, and forms part of the musical material under examination. The second case study in chapter four is recorded material of the quartet, again, from the record. The quartet also featured in my final concert¹, which took place at St Gregory’s Centre for Music, Canterbury, Kent in January 2020. It was the concluding part of my doctoral research and is a key part of the study. It is the only documented concert in the research that has not been subjected to micro-analysis. Methodologically speaking it has the dual function of an act of practice research, and an explanation of my artistry.

Despite having performed in duos with all three musicians, examples of which can be heard on *All Will Be Said*... I am only featuring my duo work with Mark Sanders in this thesis. It was a consideration that using one musician in differing performing contexts may skew the process of evaluating the musical material. However, my collaboration with Mark has been significant for many years; we have been co-members of other musicians’ projects and he is the regular drummer in my composed music projects. Additionally, the nature of my friendship and long association with Mark is such that we are frank in our joint reflections about our collective and individual playing. With his consent I considered it a unique opportunity to include in my research a candid examination of my close working relationship with this musician in a situation where musical knowledge and social knowledge are reflexive.

¹ <http://www.sarahgailbrand.net/academic> (scroll down to piece)

I have been fortunate enough to work with many Improvising Musicians but the consistently broad and varied spectrum of our collective music and the visceral quality of my emotional experiences when performing with this specific grouping motivated my decision to include them in this study. Additionally, I have limited the musician numbers to just four, including me, for both academically practical and musically aesthetic reasons; to ensure transcribed notations do not become too crowded with information to be constructive or clear; because in Improvised Music, the quartet is the maximum ensemble size I feel comfortable performing in without the music becoming too cacophonous. A recording of one of my 10-minute improvised solo trombone performance from 2017² accompanies this written thesis to provide examples of my playing techniques when not immediately influenced by other musicians. Presented in chapter two, it frames a context for my collaborative work and enables a clearer, more objective process of examination of my practice and has assisted in informing the study of my playing in the duo, trio and quartet.

Innovations of this study

A number of innovations have been developed in order to carry out the research methodology. As written previously, chapter two includes a presentation of my solo work with a lexicon of my trombone playing techniques, both conventional and unconventional, that best describe in detail my specific approach to performing Improvised Music. In chapter three, I present the interpretative frameworks — analytical and theoretical — that I have devised from music therapy to evaluate musical material from my performances, including the development of a language to describe musical events in my improvisations. The application of the theoretical framework included creating a notation which can function as a tool for understanding interaction in Improvised Music. The transcribed extracts in chapter four, combine conventional musical notation with symbols that represent the kinetic qualities associated with the gestures or sounds in the musical material.

I have designed *BrandsPatch*; an Interactive Improvised Music Description Application³ using the MaxPatch software, with technical development by Dr. Alistair Zaldua. Containing musical material from my performances, the programme provides descriptions of musical events in tandem with the playback of the pieces, providing the listener/user with direct and instant involvement in the musical material. The application at the time of writing is a prototype. Video footage and audio in addition to the musical extracts will be included in future versions.

² <http://www.sarahgailbrand.net/academic> (scroll down to piece)

³ <http://www.sarahgailbrand.net/academic> go here for updates and revisions when available

Improvised Music – definition, origins and identity

As an improvising musician my formative performances, education and experiences of playing Improvised Music have been in Britain and, although I have performed and recorded this music around the world and with musicians from other countries and continents, my experience is embedded in the British music scene. This thesis therefore generally confines itself to the field of British Improvised Music and musicians. As an area of common interest, culture and musical style that grew up around key musicians, the British scene has ‘clearly been of huge significance for the international evolution of this music’, (Fell, 2015:188) however the focus of my thesis should not be regarded as parochial or myopic, more as providing a parameter which has the most relevance to my practice and lineage.

Definitions

Improvised Music is music without idiom. There is no pre-organised or composed material at the outset of a performance, and it can be performed on or with conventional acoustic musical instruments, voice, electronic instruments (including computers), and everyday objects. It is a musical genre that exists on its own terms and, although linked with other genres, it has distinct approaches and conventions that set it apart. It is idiosyncratic and does not observe fixed rules of harmony, rhythm, pulse, form or tonality. The material of Improvised Music can be highly abstract and gestural, featuring texture, noise and effect, or it can include conventional strategies, for example, linear principles such as melody, motif or limited structural devices in the form of short tonal sequences spontaneously created in the moment of play. Derek Bailey called this form of improvisation a music that has ‘no stylistic or idiomatic commitment...no prescribed idiomatic sound’ (Bailey, 1993:83). David Toop gives an effective and poetic description of Improvised Music in relation to time, describing it as: ‘long duration, beatless, zero-time music’ (Toop, 2016:247).

The practice of improvisation is present in a variety of musical idioms and it affords musicians the opportunity to create their own musical material in real time, temporarily eschewing composed melodic or rhythmic material. In musical genres from many cultures, it is assumed that the musician’s improvisations will adhere to a specific tonality, scale or chord sequence(s) that is either embedded within the music’s tradition or written by a composer and that these improvisations will be coherent within these fixed harmonic systems.

In most forms of Jazz for instance, improvised material conforms to the piece's specific tonality or chord sequence and is usually confined to a section or 'chorus' that is part of an overall structure. In contrast, in a piece of Improvised Music, the structure is spontaneously created so the improvised material is not confined to a section but comprises all of the material performed.

In this thesis, Improvised Music (intentionally capitalised) and the approach to music making elucidated is always what is described. I have chosen the term Improvised Music as it most accurately and simply describes this process of the music making and it is how I usually describe the art form. Bailey (1993:83) states that the term improvised music is often used for the form but also lists alternatives including experimental improvisation, avant-garde improvisation, free music or open improvisation (ibid). The term 'free improvisation' is also commonly used, however, I attempt to avoid it as the word 'free' has connotations that the music is unable to live up to. Certainly, the musician is 'free to' act and 'free to' improvise, but they are not necessarily 'free from' the many musical and cultural influences their collaborators have embodied, and these influences may be expressed in their music making. As is discussed in this thesis, the 'how, why and what' we play and respond to in performances of Improvised Music may not be explained as a simple case of 'doing whatever we want'. Other, more subconscious processes may be influencing the material we perform, suggesting it may not always be a completely free choice. I do not intend to address the general complex philosophical notion of Freedom directly. However, in the process of examining the impact of ensemble interrelation on my performances of Improvised Music, the influences we consider to be free from or bound by may coincide with these questions.

In the next section, I will be referring to the musical genres of Jazz and Free Jazz as being distinct from each other, although the latter did emerge from the former. Definitions of both will unfold in the course of the discussion around these genres and of 'free improvisation' in general. There are only a limited number of similarities of performance process between Improvised Music, Jazz and Free Jazz, but a greater clarity can be established by identifying their significant differences, many of which are dependent on the exclusion of idioms and conventions that underpin an improvised Jazz solo. Jazz, described by the New Grove Dictionary of Jazz is a: 'music created mainly by black Americans in early part of twentieth

century through an amalgamation of elements drawn from European-American and tribal African musics' (cited in Shipton, 2013:4), with use of improvisation, polyrhythms, swing rhythms and blue notes being amongst its most basic characteristics (Sadie, 1988:374). To improvise, Jazz musicians master the complex harmonic progressions and idiomatic rhythmic and articulation conventions that underpin Jazz vocabulary in order to be effective communicators of the form. Such complexities of harmonic or idiomatic interpretations are not required in performances of Improvised Music (but can be welcomed given an appropriate context during a piece if they emerge spontaneously).

Free Jazz emerged in the late 1950s, primarily in the US. Jazz musicians investigated alternative ways of improvising that were not contingent on fixed harmonic sequences but had the flexibility to spontaneously abandon a sequence if required (Shipton, 2013:576). The musical vocabulary and praxis of Free Jazz draw on conventional Jazz elements, in particular melodic phrasing, articulation, chordal material which could spontaneously impose a unified tonal centre but do not necessarily do so. On this, Shipton (2013) writes:

Jazz could be defined no longer in terms of improvised solos over a repeated chord sequence...or of creating a sense of swing using a "rhythm section" and a "front line". Instead those characteristics became elements in a much broader concept of improvisation. (Shipton, 2013:576-577)

Nevertheless, the symbiotic relationship between the bass and drums in Free Jazz remain the bedrock of the ensemble. Although there is no pre-agreed tempo, there tends to be extended periods of 'time, no changes' playing – where the drums maintain a consistent tempo often in a fast swing feel and the bass compliments this with a walking bass figure. The 'no changes' refers to an absence of an agreed chord sequence, but observed earlier, a tonality can become established, but not necessarily in a functional sense or maintained for an entire piece. Improvised Music performances are less reliant (if at all) on the traditional instrumental-compositional roles that are embedded into Jazz ensemble performances e.g. melodic material from brass and reed instruments, rhythm and pulse from bass and drums, chordal, harmonic material from piano/guitar. The redefinition, or even abandonment, of roles is a more central characteristic and aim in Improvised Music than is observed by Shipton (2013) in Free Jazz.

Moreover, Improvised Music performances include instruments and music making objects that would not usually be included in a Jazz or Free Jazz ensemble, dispensing with fixed roles almost completely. Free Jazz and Improvised Music are most tangibly related by process and approach as both are fundamentally concerned with the spontaneity of ideas that have not been agreed immediately beforehand and the musicians adopting idiosyncratic ways of playing their instruments, such as overblowing (on reed instruments), affects and abstract, non-melodic gestures. Simon H. Fell, bassist, composer and improviser, summarises succinctly the key difference between Free Jazz and Improvised Music:

Free Jazz may often be improvised music, in that it may have no predetermined elements whatsoever, it only very occasionally becomes Improvised Music, in the sense that it almost never leaves behind the instrumental hierarchies inherited from the Jazz tradition. (Fell, 2015:195)

Free Jazz and 'free improvisation' and are often conflated in their nomenclature. There can also be anomalies in the explanation of style and approach. In their article *What About Their Performance Do Free Jazz Improvisers Agree Upon?* Pras et al (2017) cite Bailey (1993) in their definition of the music they are examining:

Free improvisation, commonly known as free jazz, has been defined as "non-idiomatic improvisation" (Bailey, 1993) in that the improvisation is not based on pre-established musical elements (rhythm, harmony, melody, or timbre). (Pras et al, 2017: 2)

It would be more accurate to say that the *process* of playing Free Jazz is a form of free improvisation rather than stating that it is commonly known as Free Jazz, which is not necessarily the case. Free Jazz by definition does have 'pre-established musical elements', if by pre-established we mean the musicians have an embodied knowledge of its conventions and idioms, but how they are going to be applied are not discussed or agreed in the immediate moments before performance. Moreover, to describe Free Jazz as 'non-idiomatic' is somewhat misleading and a contradiction in terms, given that the stylistic properties of Free Jazz emerged from Jazz, and Jazz is an idiomatic music. Pras et al, (2017) ultimately settle on 'Free Jazz Improvisation' as it is the most general amongst the musicians in their study. They acknowledge that there is not universal agreement on this term (ibid:2), although this does not resolve the anomaly of their initial definition. Bailey (1993) suggests that (the music I am referring to as) Improvised Music suffers from but also enjoys 'the confused identity which its resistance to labelling indicates' (1993:83). Whilst I would generally agree with Bailey's

sentiment, scholarly inquiry into all forms of improvisation has increased since the original 1980 publication of Bailey's book, so accurate definitions are to be at least attempted in order for all forms of improvisation in music to have the best chance of being understood on their own terms.

Given that my musical education and performance history includes experiences in Jazz, Free Jazz and Improvised Music it is pertinent to this thesis that significant differences and similarities are acknowledged. The musical material in my performances of Improvised Music contain influences from these as well as other genres of music, and it could be argued that where I am situated in the evolution of Improvised Music in the early 21st century has some bearing on this combination of influences within my artistry. This is addressed in greater detail in later in this thesis, through an examination of my place in a lineage of influences.

Origins

As observed thus far, Improvised Music's early relationship to Jazz is significant but not exclusive and these different combinations of performance approach and process were consciously addressed in the early years of Improvised Music in Britain in the 1960s. A number of the key figures of this music in Britain such as John Stevens, Derek Bailey, Eddie Prevost, Evan Parker, Maggie Nicols, Lol Coxhill, Paul Rutherford, Trevor Watts and Keith Rowe spent their formative years listening to and playing Jazz and Free Jazz and were inspired by its radical innovation. Bailey had been working in commercial music when he discovered Improvised Music. Stevens too endured commercial music work which he left in order to pursue playing Jazz (Fell, 2015; Toop, 2016). Watts, Rutherford and Stevens had emerged from National Service in 1961 where they gained a higher musical education usually denied to the working class and in the process had discovered radical US artists such as Ornette Colman, Cecil Taylor and John Coltrane.

Drummer John Stevens, saxophonist Trevor Watts and trombonist Paul Rutherford reunited in 1963 when Stevens joined their quintet (EFI, 2019: unpaginated; Toop, 2016) and were like-minded in their frustration at the London Jazz scene. In 1966, Stevens organised six nightly gigs at the Little Theatre Club in London's west end for performances of Improvised Music or as Jazz critic Barry McRae termed it 'stimulating, free form jazz'. (Toop, 2016:257). From the Little Theatre Club gigs the Spontaneous Music Ensemble emerged. It was curated by John

Stevens and ever-changing in its collective membership until Steven's death in 1994. Members were from a broad range of the musical community, ranging from musicians more recognised now for their work as Contemporary Jazz musicians such as trumpet player and composer Kenny Wheeler, and vocalist Norma Winston, to musicians more familiar now to the Improvised Music community such as vocalist Maggie Nicols, violinist Nigel Coombes and saxophonist John Butcher.

Stevens and Bailey in particular were interested in early 20th century western classical music composition, specifically Anton Webern (Fell, 2015:190) and aspects of non-western traditional music. John Stevens' became particularly interested in Japanese traditional Gagaku, and he played it to Watts and Rutherford. They all considered it beautiful, admiring how the music moved slowly with elegance and 'overlapping dissonances' (Toop, 2016: 246). This encouraged their mutual interest in finding different ways to make musical sounds; they were also 'seeking to sever the hierarchical relationships that still bound Free Jazz musicians in quasi-traditional roles' (Fell, 2015:190). They felt that this was a way to newly address the musical vocabulary of improvisors and were as interested in what European composed music had to offer as the music of experimental US Jazz innovators such as Coltrane or Coleman (ibid). By investigating and including concepts from non-western music traditions, Improvised Music provided a liberation for these musicians that even the most radical Free Jazz could not fulfil. Keith Rowe⁴, in Phil Hopkins' 2009 documentary *Amplified Gesture*, describes the motivations behind the development of Improvised Music in the formation of the ensemble AMM:

We were inspired by what black musicians had done. They were our inspiration. Black musicians had invented a new kind of music called Jazz and we wanted to do that...we wanted to make a form of music that had never existed before...and a point of departure was Free Jazz...I think we'd pretty well ditched all the gestures, all the appropriations that we took from Jazz but we retained its most important elements, that is playing music that was created in the moment. (Rowe in Hopkins, 2009).

There is a parallel to be drawn between the emerging improvisors in Britain of the 1960s and the psychological shift of the innovators of Bebop: the radical, rebellious progression in Jazz from the 1940s. Shipton's assertion that Bebop musicians were: 'aiming to create music that

⁴ Keith Rowe is a founder member of AMM – a British Improvised Music ensemble, formed in London, 1965 (Prevost, 1995:185), membership included drummer Eddie Prevost, saxophonist Lou Gare, composer Cornelius Cardew on cello, guitarist Keith Rowe, with the addition of pianist John Tilbury in 1980.

they wanted to play, rather than that which an existing audience wanted to hear' (Shipton, 2013:327) can be convincingly attributed to the aims of the Prevost, Rowe, Stevens and the other innovators of Improvised Music.

Eschewing Jazz idioms and re-making the musical language of group improvisation set a precedent for non-Jazz musicians to join the evolution of this music. This includes but is not limited to cellist and composer Cornelius Cardew (for a short time), pianist John Tilbury, trombonist Alan Tomlinson, violinist Nigel Coombes, guitarist Fred Frith (now resident in the US), harpist Rhodri Davies, eastern wind instrument specialist Clive Bell and violinist Phil Wachsman: all British musicians I have worked with (with the exception of Cardew and Tilbury), and who are established in the Improvised Music community, who have come from classical music traditions or rock music, which adds a further dimension to the musical vocabulary of Improvised Music that is not based in a Jazz tradition.

Identity

Improvised Music's eschewing of Jazz idioms but retention of the process of spontaneous music making is a significant departure from Jazz improvisation but it also signifies a difference in social identity. There was an acknowledgment of the differences in cultural and lived experiences of these (mainly) young, white men to the young African-American Jazz musicians who developed Be-Bop as their own cultural Jazz language. Eddie Prevost (Hopkins, 2009) talks of this progression:

You needed to go beyond that and reflect your own background and your own, kind of, interests which were obviously going to be different from those whose music you found stimulating in the first place...as young men in London in 1965 we ought to be doing something different from that. (Prevost in Hopkins, 2009).

The desire to seek a musical expression that more accurately reflected their lived frames of reference and experiences was an attempt to avoid appropriating a music from a community of musicians they admired and found greatly inspiring. It was a progression motivated by the ground-breaking invention and establishment of the Bebop Jazz tradition which is considered the foundation of all contemporary Jazz: 'It was be bop (*sic*) itself...that stood as the most pertinent role model for all the later jazz revolutions.' (Gioia, 2011: 216).

The ethos of early British improvisors to formulate a new musical expression, as described by Prevost, does raise significant and complex questions around the culture and diversity of Improvised Music in Britain. It is important to acknowledge here the substantial political and historical context when considering the evolution of Improvised Music, Jazz and Free Jazz. Shipton (2013) gives a detailed account and analysis of the origins Jazz, noting the ‘significant and uncomfortable elements in the development of African-American music’, namely slavery and colonialism. In the early twentieth century Jazz was in its formative years and despite being long abolished, the tragedy of slavery was still a vivid and constant memory and ‘omnipresent in the early years of the music’ (Shipton, 2013:13-14). In his essay *Improvised Music after 1950: Afrological and Eurological Perspectives*, George Lewis, trombonist, member of the Association of the Advancement of Creative Musicians (the Chicago black musicians’ cooperative) and Professor of Music in Critical Studies/Experimental Music Practices, UCA, presents a detailed and thorough examination of the foundation of modern improvisation practice. He locates its formation in two distinct post war traditions, which he has termed ‘Afrological’: an approach embedded in the political and historical aspects of African-American music, which includes Charlie Parker, Ornette Coleman and John Coltrane, and ‘Eurological’: an approach embedded in the European contemporary classical music traditions, in which Lewis cites John Cage as the central figure (Lewis, 1996; Pras et al, 2017:2). Lewis posits that the American version of incorporating improvisation or ‘real time music making’ into composition often presents this activity as:

...part of “American music since 1945”, a construct almost invariably theorized as emanating almost exclusively from a generally venerated stream of European cultural, social, and intellectual history - the “Western tradition”. In such texts, an attempted erasure or denial of the impact of African American forms on the real-time work of European and Euro-American composers is commonly asserted. (Lewis, 1996:92)

Lewis describes the ‘ongoing narrative of dismissal’ from composers in the Eurological tradition, of the tenets of African-American improvisation forms, including Bebop and the later progressions of modern Jazz (ibid). He presents an accurate, complex and compelling case with veracity that enlightens the debate around the origins and identity of mid twentieth century African-American and European musical forms that include, incorporate or embody improvisation. It would seem, however, that Prevost’s and Rowe’s intentions do not reflect the ‘ongoing narrative of dismissal’ that Lewis describes as prevalent in the European classical and Contemporary Classical music traditions when AMM and the Spontaneous Musical

Ensemble and associated musicians were developing their approach to improvisation. As previously described, they expressed sentiments that suggested the desire to avoid what we might now refer to as a direct cultural appropriation of an African-American improvisation form.

Lewis acknowledges that ‘improvised music’ (his use of lower case) has evolved into a ‘social location inhabited by a considerable number of present-day musicians, coming from diverse cultural backgrounds and musical practices, who have chosen to make improvisation a central part of their musical discourse.’ (Lewis, 1996:110). He emphasises the need to ‘distinguish improvised music as a field from Eurological work “incorporating” or “using” improvisation’, and recognises that in Improvised Music performances, ‘the possibility of internalizing alternative value systems is implicit from the start’ (ibid). My study is not focusing specifically on these important cultural, historical and political perspectives. However, decades on from the origins of Improvised Music in the mid-twentieth century, the community of practitioners has fortunately broadened to include more women, musicians of colour, musicians from different cultures and musicians with different abilities, although in the British Improvised Music scene, white, able-bodied male musicians remain the majority at the time of writing this thesis.

Music Therapy – a review of clinical practice

Aspects of the theory and practice of music therapy are central to the interpretative frameworks created for this study. The skills and knowledge that underpin improvising in a clinical setting have suggested themselves as being applicable to non-clinical performance of Improvised Music. There is an important difference however, in the context of this study; I am not functioning as clinician to my fellow improvisors or they to me. I am applying modified music therapy theories and practices to the processes and analyses of my performances as a way to understand my motivations and responses during play.

It is necessary at this point to present an accepted definition of music therapy, taken from the British Association for Music Therapy. Although a detailed and lengthy extract, it is essential for the clarity of this study that the general aims and practices are outlined at the start of the thesis, particularly when a number of different approaches and models within the paradigm are adapted and modified as part of the method of this study:

Music therapy is an established psychological clinical intervention, which is delivered by HCPC⁵ registered music therapists to help people whose lives have been affected by injury, illness or disability through supporting their psychological, emotional, cognitive, physical, communicative and social needs.

Central to how music therapy works is the therapeutic relationship that is established and developed, through engagement in live musical interaction and play between a therapist and client. A wide range of musical styles and instruments can be used, including the voice, and the music is often improvised. Using music in this way enables clients to create their own unique musical language in which to explore and connect with the world and express themselves. (British Association for Music Therapy, 2019: unpaginated)

In many countries music therapy is now regarded as an established clinical profession, no longer operating on the fringes of health care or education. In Britain, music therapists work with adults and children of all ages across the community (Bunt and Hoskyns, 2002:2). They are employed in the National Health Service (NHS), mainstream and special needs education, the prison service, national and international charities and in private practice. In 1997, all arts therapies were granted the right to be state registered by an Act of Parliament (ibid:11). ‘Music Therapist’ is a protected title and ‘the use of that title by a person who is not registered will be an offence’ (Hansard 6 March 1997:2026-2029, cited in Bunt and Hoskyns, 2002:11). Following qualification from an approved training course, music therapists are not permitted to practice if they do not maintain their registration with the HCPC. As well as this strict regulation, they are obliged to undergo regular supervision to ensure a safe and professional clinical practice. As the musical-therapeutic relationship is the medium in which the clients are found to be understood and known, this can be an intense and profound experience requiring expertise, specialist knowledge and skills. As such a robust regulatory framework is necessary to support both clients and clinicians.

As well as strengthening as a clinical intervention, music therapy has grown as an academic discipline and allied health profession. It is also an important contributor to other clinical and health care fields (Bunt and Hoskyns, 2002:2). In 2014 the British Association for Music Therapy became a strategic alliance member of the Culture, Health and Well Being Alliance, formed by the of the British government’s All-Party Parliamentary Group on Arts, Health and Well Being, contributing to research and policy that strengthens the relationship between health, local government and social care at a national level (Culture, Health and Well Being Alliance, 2019: unpaginated).

⁵ Health and Care Professions Council; the regulatory body for allied health professions

To place my music therapy career in context within the profession, I have been registered and practising as a qualified music therapist since graduating from the Guildhall School of Music and Drama in 2001. I have worked with a variety of vulnerable communities within the NHS, special needs education and in private practice, working with adults (18+ years) with mental health diagnoses and/or learning difficulties and children and young people (0-17 years) with special needs and /or mental health diagnoses. Since 2002 I have been a lecturer and tutor on the postgraduate music therapy training programmes at the Guildhall School of Music and Drama and my specialism is teaching improvisation and group improvisation skills.

Theoretical Perspectives in Music Therapy

Music Therapy literature and research has explored musical improvisation within the context of clinical practice over a broad spectrum of practical and theoretical approaches (Bunt and Hoskyns, 2002:20). This has exposed differences in musical-relational philosophies amongst some practitioners. Bunt and Hoskyns (2002) observed that:

...a proliferation of music therapy texts has highlighted an interesting continuum between therapists who underpin their practice with reference to those clinical theories from psychology, medicine and, in particular, psychoanalysis and those who are sceptical of theories that are not rooted or evolve from the music itself. (Bunt and Hoskyns, 2002:21)

The latter category of music therapist referred to in this rather tactful assessment are clinicians trained in the Nordoff Robbins (NR) model of music therapy who work more to the premise that the therapy is contained in the musical material rather than in psychological therapeutic relationship articulated by music making. The differences of approach and opinion were robustly restated in the British Journal of Music Therapy (BJMT) in 1999 when Elaine Streeter published a paper (Streeter, 1999a) with her view that music therapy practice must contain both musical and psychological (principally psychoanalytical) thinking in order for the musical-therapeutic relationship to be understood. She posited that musical thinking alone was not robust enough to underpin the dynamics and analysis of the client-therapist relationship (ibid). This sparked a heated and furious debate within the profession, with therapists from the NR approach publishing contrary views to Streeter's in the subsequent issue of the BJMT, including Aigen (1999), and 2005)1999b) (Bunt and Hoskyns, 2002:24). These vociferous disagreements within the music therapy profession continue and it has become an unsatisfactory position for some practitioners, particularly those who do not base their practice solely on the model in which they were originally trained.

Music therapists Julie Sutton (2019) and Donald Wetherick (2019), for example, have made efforts to address and resolve this divide. My thesis is not attempting to address these issues per se, or to chart the historiography of music therapy theory and practice. Indeed, despite a broadly psychodynamic training, my approach aims to balance artistic (musical) and psychological thinking, underpinning my clinical and theoretical practice. In the context of this study, however, my integrationist stance is essential if the application of music therapy concepts and practices to Improvised Music analysis is to prove successful. Additionally, the inclusion of the broad spectrum of approaches and collective wealth of theory from across the music therapy field has the potential to offer much more to musicological study.

Motivations and Original Concerns of this study

The principle motivation for this study is described in due course, however, I would like to briefly summarise two areas of interest that have also prompted this study to which I have alluded previously, and I will introduce a third. The first is an opportunity to contribute to academic narratives on Improvised Music, not least to explore and clarify the differences and similarities in process, musical material and objectives between Jazz, Free Jazz and Improvised Music from an experienced practitioner's perspective. The second relates to my earlier observation that although the number of non-white, non-male musicians participating in British Improvised Music is increasing, white men are currently the majority constituent on stage, in the audiences and amongst the writers and promoters. I am not planning to tackle the causes of such an imbalance in this study, but I am aware that as a woman, I am in a minority in my own ensemble. I feel this is largely rooted in a simple calculation of there being more men than women to play with, but I am not an advocate of single-gender ensembles. As with my stance on competing music therapy models, I find more potential for positive change in integration than separation. It is a positive change in the demography of performers, scholars and advocates of Improvised Music that drives one of my motivations for this study. The third motivation is the opportunity to expand the currently limited literature by music therapists about the processes of improvisation in performance and its relationship to a music therapist's artistic motivations, which is a field I will explore later.

Improvised Music and Music Therapy: dual actors in Improvisation tutoring

My work tutoring improvisation at the Guildhall School and elsewhere sits between my artistic practice as an Improvised Music performer and my clinical practice as a music therapist. My method of teaching Improvised Music playing techniques includes developing the process of interrelation during group improvisation as means of practically drawing the students' attention to how they relate to another musician, observing their motivations, their internal process and thoughts and feelings, however visceral. For music therapy students this plays an educative role in developing their understanding of how a therapeutic relationship can be built via music-making and the development of musical intersubjectivity.

My teaching focus is in part influenced by my dissatisfaction with the lack of consideration given to ensemble interrelation and group dynamics in my undergraduate Jazz education in the early 1990s. The emphasis was on the learning and application of harmony, idioms and conventions of Jazz improvisation which are of course central and vital to a jazz performer's skill base. That said, the ability to relate to a collaborator based on more than the harmonic, melodic and rhythmic vocabulary is also a vital skill but was a neglected part of the pedagogic process. I found that the application of Jazz vocabulary was made all the more difficult if confidence about improvisation was low and there appeared to be no way into the group musical conversation. This raised some questions for me about whether higher Jazz education has overlooked the valuable skills that are developed on stage with fellow musicians, namely building trust in order to take creative risks and a sense of common purpose. These primarily social dynamics are admittedly difficult to teach in a didactic sense. My current teaching practice as a Jazz tutor has evolved to 'fill in the gaps' about how we relate to one another in group performance using idioms from Improvised Music as a way of forging relationships; this has been informed by my experience as a music therapist and music therapy trainer.

By adopting a Socratic and experiential approach to group improvisation education, with the application of directly taught skills, I support the students of both disciplines in developing a confidence in their verbal and musical communication with their collaborators. They are encouraged to support each other's vulnerabilities as improvisors in order to build a sense of group and gain an ownership over their jointly created work. In applying these skills, they can attempt to take musical risks that self-confidence and a trust in fellow collaborators affords.

My teaching approach has been developed and refined in tandem with the growth of my experience as a performer and a clinician, and specific techniques from both disciplines often overlap.

My years of assessing and observing the growth in musical-social confidence and trust and their impact on musical skill in both my Jazz and music therapy students has led to a personal and specific curiosity about the ways in which my artistic practice has been affected by ensemble interrelation with my regular collaborators. It has become necessary to consider the ways in which the trust and social knowledge forged in these long-term creative partnerships influence the musical choices I make when performing Improvised Music. As the two principal actors of Improvised Music and music therapy have informed the collective activities of my professional and artistic self to date, it seemed a natural progression for them to be central to my practice research. The next section reviews a selection of the literature, scholarly study and commentary on Improvised Music, where the topic of ensemble interrelation of practitioner research is a limited field of inquiry.

Part One

Chapter One

Improvised Music and Interrelation: contextual review

Only an academic would have the temerity to mount a theory of improvisation
Derek Bailey (Toop, 2016:29)

Guitarist Derek Bailey's resolute view on the scholarly investigation of improvisation can either function as a blunt argument against any study of Improvised Music or as an invitation to respond with alacrity. It is not contentious to suggest that a unified theory of improvisation would be almost impossible to establish; however, investigating the practice of Improvised Music and potentially developing a range of theories is eminently more practical and in keeping with the multifarious nature of the music than attempting one definitive theory. Historic and contemporary studies relating to Improvised Music often centre on the musical-social history of its performance, its key protagonists and related art forms (Scott 1990, Lash 2010, Fell 2015). As it is a relatively young musical idiom that established itself in the UK in the early 1960s, (Scott, 1990) studies into the musical processes of Improvised Music are beginning to emerge.

The performance of Improvised Music can be reasonably affiliated with concepts of the self in immediate relation to others, thus presenting ideal conditions for a practice research study. The literature in this review examines the work of three categories of writer:

1. Academic practitioners of Improvised Music using their knowledge and experience of performing within this genre to guide their investigations into other practitioners
2. Academic practitioners of Improvised Music undertaking practice research and examinations into specific aspects of their own artistry
3. Academic researchers with knowledge of improvisation but are themselves not professional performers of Improvised Music.

Whilst this is not an exhaustive review of the available literature, is the most constructive to the original concerns of this study.

Literature on Improvisation and Improvised Music Processes

There is a significant body of research into the cognitive and neurological processes of music making, some of which identifies or frames potential models of improvisation (Sloboda 1985; Pressing, 1987; Lewis and Piekut (eds) 2016). These studies focus on activities and responses in the brain and nervous system during music making, with some including emotional responses to collaborative play (Juslin and Sloboda (eds) 2012). Pressing has written extensively on the complex cognitive processes a musician applies when performing an improvisation including 'real time sensory and perceptual coding, optimum attention allocation and decision making' (Pressing, 1998:51). He describes the impact of musicians on one another as a prediction 'of the actions of others' (ibid:51), suggesting that interaction and the interrelation is a relevant part of the improvisation process and musical outcomes. Borgo cites Keith Sawyer's theory that groups can inspire musicians to play and explore ideas in a way they may not have done on their own (Sawyer, 2003, cited in Borgo, 2006:3). This comes close to considering the impact of relational processes in improvisation but does not go further into examining whether this is common amongst musicians familiar with each other and their approach, or musicians in the early stages of their musical acquaintance.

To explore the level of agreement about process amongst improvising musicians, Pras, Schober and Spiro (2017) conducted a study of experienced Jazz improvisors in New York, who were known to each other but not in regular performing partnerships. They recorded Free Jazz duo improvisations (without an audience) of these performers and, via interview, measured their subsequent mutual understating of their ad-hoc collaborator's process, then measured it against the views of different experienced musicians who listened to recordings of the same duo improvisations. As well as finding that the performers were more likely to be in agreement about their process with the listeners of the duo than their performing partners, the authors suggested that 'thinking more similarly about improvised music correlates at least moderately with playing together more.' (Pras et al, 2017:3), raising the possibility that longer term collaborations foster a more like minded approach to improvisation.

There are a variety of factors that have the potential to affect an improvisor's performance, not least the environment or venue in which are they performing or the behaviour of the audience.

This has been the subject of examination in studies on Performer-Audience relationships in Jazz and Improvised Music (including but not limited to McDonald and Wilson 2005, Burland and Pitts 2010; Brand et al, 2012). These studies explore and highlight specific positive and negative environmental factors, including audience behaviour, which are reported as being important to musicians and the live performance of improvisation. They reveal that such factors have a significant impact on the concentration and morale of Jazz and Improvised Music performers, and in some cases the choice of repertoire performed (in Jazz) or the lengths of pieces and sets. Performer-performer relationships are not specifically explored in these studies although in Brand et al (2012), the behaviour of musicians towards each other in moments of performance had an impact on the audience members' enjoyment of the music. Some reported that its importance was such, they chose to attend smaller venues where it was possible to see up close how the musicians were responding to each other on stage (Brand et al, 2012: 642-644). As it has previously been established that environmental factors and audience behaviour has an important place in an improvising musician's creative process, they will not be included in the specific focus of this study. The presence of an audience, however, is included as part of the overall impact of environment and venue on a performance in the context of sound recording (later in this chapter) and in the consideration of my state of mind and how this is managed within the context of my creative interactions with drummer Mark Sanders.

Observations of the group

In *Sync or Swarm: Improvising Music In A Complex Age* (2006), David Borgo adroitly presents the case for human creativity owing more to the psychological processes of groups and systems than those of individuals and their motivations. He suggests that the study of the subjective experiences of individual improvisors (the dominant scholarly narrative) is now untenable and that networks provide not only the musical context for improvisation but also the social context (Borgo, 2006:1, 2). Improvised Music is likened to swarm systems and swarm intelligence where aspects of interplay in group improvisation fit the patterns of intercommunications of insects (ibid: 3). Borgo introduces the caveat that the analogy can only be made up to a point and that such group sensitivity—if entirely replicated in musical situations — may lead to a dull, inflexible music or a 'musical circular mill' (ibid:8). He summarises on this point: '[i]n short, deference to the ideas of others is important but so is dissent where required' (ibid: 8). Borgo's arguments can find roots in group dynamic theory.

The behaviours of groups have been observed, documented and theorised for over 60 years, notably by psychoanalysts Wilfred Bion (1961), S.H. Foulkes (1964) and group theorist Bruce Tuckman (1965). The observations of how group processes or *matrix* (Foulkes, 1964) inform a group's persona has musical parallels in Borgo (2006). Termed either as a matrix or swarm system theory, how this process is developed in group improvisation is under investigation in other practitioner studies. Wilson and McDonald (2016), for example, have advanced closer to defining the processes and methods involved in Improvised Music. They examine the influences on the musical choices made by 15 improvising musicians playing in trios and investigate whether a model of improvisation can be formulated from the findings. The musicians were recorded in a studio environment, without an audience, and then individually interviewed about their playing. Results from the study suggested that the musicians accounted for their choices based on dimensions of the prevailing music, the participants not seeing themselves as integral to the change in direction of the music and their evaluative processes being 'shaped by the social context and the tastes and identities they constructed for other group members' (Wilson and McDonald, 2016: 1039).

In the section 'Influence of Social Context' the study describes the social aspect of the participants' musical choices and how they 'ascribed distinct attributes and preferences to themselves and others in their trio' (ibid:1038) and how their tastes and preferences musically had been shaped by these attributes. There is a discussion about the participant who played contrary to the perceived norms of their instrument, indicating that another trio member would not have appreciated a more tonal, conventional approach. This is an interesting example of social knowledge directly influencing musical choice.

There is a tension that exists between the second and third main findings of Wilson and McDonald (2016). The second finding reveals that the improvisors do not 'always perceive themselves as having agency in the direction of the improvisation' and that they regard the music as 'a thing, or "it", shaping itself'. The third finding, however, reveals that social knowledge of a fellow trio member influences some aspects of an individual's playing choices, thus influencing the musical outcome (ibid: 1035, 1039).

Ostensibly, there is ambivalence in not perceiving musical self-agency but being able to identify the influence of others on our musical choices. There is a relationship between these two findings that is worthy of further exploration.

Questions arising from this study are whether improvising musicians contemplate the effect of mutual social knowledge on their playing and whether, in the ‘exponential growth in interest in improvisation’ (Wilson and McDonald, 2016:1029), any consideration is given to the impact of intersubjectivity (a sharing of minds), particularly that of musical intersubjectivity in Improvised Music.

Wilson and McDonald, (2016) do not establish, or seek to establish specifically whether social dynamics are as relevant to the musical outcomes as musical, technical, or aesthetic influences. However, a ‘[m]odel for the process of individual choice during group musical improvisation’ (ibid:1035) is presented as a potential unifying theory of free improvisation, which, it is suggested, could be explored in future research, with particular reference to music therapy theory and practice.

Perspectives of individual practitioners on their processes

Other scholarly studies of Improvised Music processes have included examinations of performance praxis, relationships of musician to instrument and of musicians to themselves and each other (Bailey, S., 2013, Jackson 2016). Sam Bailey’s 2013⁶ doctoral thesis *A Practice-led Investigation into Improvising Music in Contemporary Western Culture* (Bailey S., 2013) examines these relational dynamics. In ‘Selfless/self-full’ (ibid:20) he examines the potential presence or absence of Self in the act of improvisation (in Jazz and in Improvised Music) and in the process he links three perspectives. Sam Bailey cites saxophonist Ronnie Scott’s assertion that in his experience, the self is lost to the will of the music (Scott in Bailey, D., 1993:52). Csikszentmihalyi’s 2002 study of ‘flow’ (deep engagement in an activity that obscures a sense of time and attention to other matters) is also examined to consider how much a musician is absorbed by the act of improvising. It is suggested that improvisation is indeed typical of flow and that this process optimises a musician’s skills, linking flow with neuroscientific research that examines and discovers enhanced motor processing at a sub conscious and unconscious level (Bailey, S., 2013: 21).

⁶ For clarity, in this thesis, citations of Sam Bailey’s work will be referenced as Bailey, S., and Derek Bailey’s will be referenced as Bailey, D.

He goes on to suggest that, as identified by Csikszentmihalyi, ‘interaction with some Other’ (Csikszentmihalyi, 2002: 64) is the motivating force behind engaging in activities that Ronnie Scott spent a musical lifetime pursuing and that it is not the desire for a loss of self that is the catalyst for group improvisation. Bailey (2013) states that seen through the paradigm of flow theory: ‘[S]elflessness is a form of being present in the moment with the attention focused in such a way that normal regulatory systems, behaviours or habits [...] are not triggered.’ (Bailey, S., 2013: 21). Therefore, improvisation and engagement with the Other as the motivation, yet with the self-absorption of flow, ‘can leave space for otherness and difference.’ (ibid:22). This brings into question the impact of this Other on the improviser in the moment of flow. If the motivation to engage in Group Improvisation is to seek out the Other and provide an opportunity for play, interrelation could affect the musical outcomes. It raises the possibility that varying degrees of intimacies and social knowledge between the improvisors impact the music made in this space. Bailey explores, in brief, how a musician’s sense of self can be affected or challenged by the act of freely improvising. He gives two very different examples of where approaches to ‘self in relation to other’ in an ensemble are implemented as artistic constructs for improvisation. Sam Bailey cites AMM as a group that made a conscious attempt at a selfless, egoless Improvised Music, with a devolved leadership that gave performances often without the formal conventions of concert going (Bailey S., 2013:10). He also cites US saxophonist and composer John Zorn’s 1984 game piece composition, *Cobra*, which relied on directive hand signals to generate improvisation (the content of which is considered secondary in importance) with a competitive potential in the group dynamic (Bailey S., 2013:23-24).

Both examples are fascinating in their conception, and even more so in their execution, but one has to probe further to gain insight into how the musicians regarded one another personally and how AMM’s and Zorn’s approaches are affected by existing dynamics between the musicians that may in themselves compromise or hinder the experiment at work. Indeed, it has been documented by Eddie Prevost, drummer and percussionist in AMM, that his work with guitarist Keith Rowe and the other members of the group was ultimately troubled and negatively affected due to fundamental disagreements on philosophical grounds about the role and responsibility of individual performers to the group music (Prevost, 1995).

In *Cobra* (Zorn, 1984, cited in Bailey S., 2013: 24), the bonds of respect and friendship that seem to prevent competitive natures overcoming the creative selves of his musicians may challenge Zorn's tongue-in-cheek assertion that his musicians will be revealed as 'assholes' through his process (from the film 'Passing it on', 1992, cited in Bailey S., 2013: 24). Zorn's irreverent view of kinship amongst musicians, however, is possibly closer to the truth about human nature, and he knowingly sees this as a potential for creativity. In both ensembles, the interpersonal dynamics and their creative impact bear closer scrutiny. The group dynamics have the potential of being the music's undoing. If, as Bailey asserts it is 'relevant here to get a clearer understanding of how the presence or absence of a sense of self affects improvisation' (Bailey S., 2013: 20), it is relevant to also consider the impact of the Other on an improvisator's music and their sense of self, which his thesis addresses.

Bailey documents a rehearsal and performance of *Dot Piece* (Stevens et al, 1985/2007: 87) with his group *Spock* (Bailey S., 2013: 95). He describes the behaviour and comments of two members of this group, who react with subversion to his various attempts to refine the aesthetic of their improvisations within the context of the piece. His efforts were often met with what he identifies as playful comments and musical gestures. Bailey is very honest in his reflection that the musicians were perhaps frustrated with the prescriptive nature in which they were being asked to play and were rebelling against the instructions and the instructor. He concedes 'it would have been hard for them not to have felt criticised as I continued to impose such strategies' (ibid: 96). He describes how this may have been interfering with established social dynamics in the group, as they were familiar with aspects of each other's playing in other musical associations and styles. He identifies the dynamic as a 'clash of values' (ibid: 96) and acknowledges a generosity in the humour of one musician (possibly as way of processing this tension). Later, there is a description of their subsequent recording of *Dot Piece*, which exposes the close correlation between group dynamics, potential frustrations recast as playfulness, and their impact on the material of the music. Bailey couches the musical subversion in sensitive terms, including comparing one episode to a naughty child and describing a musical gesture as a 'shutting up mechanism' (Bailey S., 2013: 95).

This is an interesting description of musical-social dynamics at work, implying frustration or possibly anger. Whilst it is not the purpose of this review to identify underlying emotions that may or may not have been present, it is an interesting counterpoint to the author's view that '[t]he social and musical aspects of a collaborative relationship, whilst always present, should not be conflated.' (Bailey, S., 2013: 38). The description of the *Dot Piece* rehearsal and performance could be an example of where these two aspects are already conflated in improvisations between musicians. He describes social friction as being a useful agent in avoiding 'creative complacency' (ibid:38), and I would agree that any interpersonal dynamics have the potential to enliven or dismantle a creative process.

Bailey cites an episode where Jazz trumpet player and genre-defining composer Miles Davis steered Jazz pianist Herbie Hancock out of a harmonic blunder by adjusting his trumpet improvisation to work with Hancock's errant chord (Bailey S., 2013:25). Davis' musical response acts as a reassurance that this mistake was to be worked with not rejected and could reflect the 'social and musical aspects of the collaborative process' (ibid: 39). As Davis was somewhat of an idiosyncratic bandleader, this musical generosity could say more about his specific regard for, and relationship with, pianist Herbie Hancock. As it directly affected the musical material he played, it makes this instance all the more interesting from the perspective of interrelation in improvisation.

Bailey goes on to describe how, in another situation, Davis openly contradicts his instructions to a young and prodigious Marcus Miller (double bassist) in the recording of *Aida* (1981) in order to produce a particular musical outcome (Bailey S., 2013:39). These two (and by no means isolated) incidents, demonstrate Miles Davis' capacity to be inclusive and generous, but also blunt and confusing in his band leadership skills, as means to achieving what he considered the best musical result. They do suggest that the status afforded to musicians by playing with Miles Davis and the relationships with his collaborators had a direct bearing on their performances. Jazz historian Stanley Crouch observed '[w]here Davis led, many followed' (Crouch in Gottlieb, 1997: 909).

The manipulation of band members' emotions to contrive musical material is by no means limited to Jazz or Improvised Music. Mark E. Smith, lead singer and co-founder of British post-punk band *The Fall* used this social device to an extreme level regularly, including physically harassing guitarist Ben Pritchard on stage or ruining bass guitarist Steve Trafford's suitcase of clothes when unhappy with his sound (Simpson, 2008: 62, 289). Trafford described one tour as being dominated by 'paranoia and general, unexplainable nastiness' (ibid: 289). Crucial to their survival was the musicians' understanding that 'the threat of violence' (ibid: 289) and terrible experiences were key to *The Fall's* creative process (ibid: 291). Smith's logic was that once the band became aware of playing well it would stop innovating. His tactic therefore was to antagonise his band, raise anxiety and anger levels in order to foster a creative tension and distract them from self-awareness (ibid: 63).

This bewildering philosophy on the manipulation of group dynamics as a means to control creative outcomes is an example, albeit an extreme one, of the impact of social knowledge and behaviour on musicians' performances. Social and interpersonal dynamics are inevitably present when people work together in groups, regardless of how they are manipulated or naturally evolve, so it is necessary to take further Sam Bailey's assertion that 'how an improviser perceives or hears an event determines how the music progresses' (Bailey S., 2013: 25). The examples discussed thus far would suggest that factors other than purely musical events are influencing the development of creativity and improvisation in the moment and potentially future performances. In Thomas Jackson's 2016 doctoral thesis *A Practice-Based Investigation into the Clarinet Through Improvisation*, performer interaction in Improvised Music is examined as part of a practice-based study into 'free improvisation' via the role that his instrument — the clarinet — takes in his approach. Improvisation as a process is paralleled with Bourriaud's Relational Aesthetics (2002), a 'detailed study of installation art with an emphasis on the playing out of relationships' (Jackson, 2016:19). Jackson details Bourriaud's three categories of relationships, which he aligns with features present in 'free improvisation'. The second (quoted below) is of most relevance to my study:

Between individuals and groups - Free Improvisation deals with new meetings as well as established groups. Individuals create relationships to co-create and co-accommodate each other's presence. As a group establish[es] an approach the relationships begin to deal with a negotiation of its continuation and/or development. (Jackson, 2016:21)

This seems to be an ideal to aspire to, similar to the philosophy of early AMM, and it reads as a methodology for group improvisation, rather than an actual appraisal of what happens in practice. The personal relationships that exist between highly idiosyncratic musicians may or may not allow this process to play out successfully. Arguably, the ‘negotiations’ begin a long time before a group has established an approach and the life of the group is dependent on how these negotiations are managed artistically, socially and personally. Jackson asserts that: ‘[i]mprovisers invite a refusal of certainty into their performances’ (2016:22) in order for the musical material to be determined by Bourriaud’s three categories of relationships, but this could be mitigated by some improvisors choosing to work in long-term, established ensembles which can provide a sense of certainty to the artistic conditions if not the music. In the discourse on performer interrelation in *Improvised Music* and its impact on musical outcomes, the territories of theoretical ideals and practical realities may necessarily interact.

These concepts are explored more specifically, in Ferret’s 2014 paper, *Improvising Themes of Abjection with Maggie Nicols*. Through discussion, vocalist, improvisor and workshop tutor Maggie Nicols reveals how she views group improvisation to be centrally concerned with the interpersonal dynamics within the group and freedom of expression. Nicols discusses both the sessions of *The Gathering*, a monthly, all-comers experiential Improvised Music event co-founded by Nicols, and her performances with long-standing improvising trio *Les Diaboliques* (Maggie Nicols vocals, Joelle Leandre double bass and Irene Schweitzer piano). In both musical situations, Nicols highlights how they influence her mood and her sense of freedom and wellbeing, which in turn seem to impact on her music making:

Through ‘The Gathering’ I have [also] learned about my own intolerances – what I can and can’t [tolerate] musically as well as socially. If you become annoyed and obsessed with someone you think is not listening, then you become part of the problem you think you perceive. (Ferret, 2014:82).

Nicols goes on to suggest that some musical devices employed to counter such challenges actually compound the struggle. She observes that: ‘if you try to make them do something more interesting’, a direct musical intervention would be futile and ultimately maintain the ‘not-listening’ cycle (Ferret, 2014:82). When talking about performing with *Les Diaboliques*, Nicols expresses her joy at the freedom she feels:

It's the diversity and power in those women, which means I don't have to worry about eclipsing them musically or as a performer. It is pleasurable to be with people where I can be my full self and not have to worry about overshadowing other people (Ferret 2014:82).

It is not my intention to conflate these two statements; Nicols is not consciously comparing the two groupings in the complete interview or viewing one experience as better or worse than the other. However, as she assigns emotional meaning to her musical experience in both, a connection can be identified between both playing situations.

Nicols admits to overcoming struggles with some of the more musically uncontained participants at *The Gathering* by engaging a psychological approach of not becoming annoyed or obsessed, which helps to maintain her sense of self. This directly impacts her chosen musical direction; she avoids interaction that is directive and does not consciously try 'to make them do something more interesting' (Ferret, 2014: 82). This contrasts with her account of artistic freedom in *Les Diaboliques*. Her social and musical knowledge of Schweitzer and Leandre gives her the confidence to perform without concern or 'worries' about what they may think of her as musician and therefore she feels more at liberty to improvise genuinely, 'as her full self'. Without speculating on her psychological interior world, Nicols links musical choices with emotional experiences and states of anger, anxiety, love, trust and patience, based on the specific people with whom she is improvising.

British Improvised Music saxophonist John Butcher discusses similar intimate processes of interrelation in improvisation in his essay *Freedom and Sound – this time it's personal* (2011). Like Pressing (1984), Butcher discusses making musical choices that are 'intimately connected to the thoughts about whom you are playing with (and what you do and don't know about them)' (Butcher, 2011: unpaginated). Later on, he identifies that musically, his 'formative experiences [...] had a lot to do with whom I chose to play with in younger days' (ibid: unpaginated). Here, a tangible link has been made between *how* Butcher plays and with *whom* he played, suggesting that his musical persona has been influenced by the social interactive element of Improvised Music, which forms an integral part of my study, in particular the effects of long-term collaboration on my performances.

The direction of this study has been steered by my observation that although the social interrelation and dynamics of improvisation were alluded to and mentioned in the cited literature, they were not considered significant elements in the musical outcomes.

All examine, to some degree, ensemble interrelation in improvisation and its impact on creative choices, but only Maggie Nicols (in Ferret, 2014) and John Butcher (2011) explicitly consider that the social and long term relationships they have with the musicians with whom they choose to play as having an impact on their creative choices in those ensemble settings.

In the context of the literature cited, I am an academic practitioner of Improvised Music, undertaking practice research and examination into a specific aspect of my own artistry, but I identify most strongly with the observations of Nicols and Butcher, who were not speaking in an academic context. Drawing on the key findings in the cited literature about intersubjectivity, the ability to predict or not predict another's musical behaviour and the social context of improvising with another or in groups, I aim to deepen the insight around degrees of intimacy in Improvised Music performance, as suggested by Nicols and Butcher.

By using my experience as both a practitioner of Improvised Music and a music therapist, I want to advance further the suggestion made by Wilson and McDonald (2016) that a theoretical understanding of 'individual choice during group musical improvisation' could be explored with particular reference to music therapy theory and practice (Wilson and McDonald, 2016: 1035), although they do not explicitly explore the emotional resonances of social dynamics between the musicians in their 2016 study. Music therapy is mainly concerned with the emotional quality and meaning of music made within the therapeutic relationship and the specific social dynamics it reflects and causes. It makes sense, therefore, to create an analytical and theoretical model from music therapy theory and practice to examine ensemble interrelation in Improvised Music. This enables me to examine with a sense of method my own motivations and responses in performances of Improvised Music, including emotional resonances. These emotional resonances in particular are a neglected aspect in the cited literature in this review and indeed of all the non-music therapy literature cited in this thesis. It is possible that this neglect is due to a dearth of appropriate concepts and language available with which to describe and understand the emotional, personal resonances of performer interrelation in Improvised Music. Without an adequate language or robust concept, there is the potential for insights to seem unnecessarily revealing and frivolous, and a sense that there is no discernible, convincing link between the practicalities of music making and the more intangible, emotional motivations at play.

It is possible to challenge Derek Bailey's unequivocal opinion, cited at the start of this chapter, that 'only an academic would have the temerity to mount a theory of improvisation' (Toop, 2016:29). This is achieved by advancing theories rooted in practice about interrelation in improvisation that explain, with objective rigour, the emotional and intersubjective processes experienced in Improvised Music performance from the subjective perspective of a practitioner. Bailey's use of the word 'academic' has implications of the theoretician or the non-practitioner, implications that can also be found in his views on the teaching of improvisation: 'the only places where to my knowledge improvisation is successfully taught in the classroom is in those classes conducted by practising improvisors.' (Bailey, D., 1993:118). On this point I would agree. With an increase in practitioners teaching Improvised Music in international universities and conservatoires, it is possible that a music that Derek Bailey feels 'has no existence outside its practice' (Toop, 2016:29), needs to account for itself, define its approaches and outline its processes and methods, in conjunction with the humanity and emotional experience of interrelation and intersubjectivity, offering new possibilities to musicology and becoming more accessible and attractive to future practitioners.

Documentation

As well as drawing on the theoretical concepts and findings from the literature cited in this review, the settings and methods of documenting musical material described in two of the papers have been significant for developing the rationale of my study. The improvisations in Wilson and McDonald (2016) were made in a studio without a live audience present, and in Pras et al, (2017) the musicians were recorded in a concert venue with three researchers present functioning as an audience, but not in the context of a public performance. The researchers' reasons for recording the improvisations in closed sessions were not explained in either study, but as performer-performer interactions were the focus of both studies, my inference is that the context of a public performance may have had a bearing on the research outcomes that would not be useful to the respective studies. This prompted me to consider why I had considered only using recordings of improvisations from public performances as part of this research and whether I wanted to record the album that has been included: *All Will Be Said, All to Do Again*, in a recording studio or in a venue with a live audience. The choice of venue, and the circumstances of the recording are discussed later in this thesis, but the decision to have a recording session with an audience present was informed by a number of factors. Principally,

I have never enjoyed recording Improvised Music in a recording studio and found it an unnatural process for a music that is not dependant on capturing a 'best take'. Additionally, I play Improvised Music in front of audiences more often than I record it in a studio, so I wanted to ensure that my artistic process for this study was as in common with my usual professional life as is possible. An important aspect of this thesis is the view that the impact of ensemble interrelation is a constant on my playing, whether it is being consciously examined at a later date or not. The musical material presented, therefore had to be a 'snapshot' of my usual artistic practice, which, in the context of Improvised Music, is performing in front of a live audience. Not including an audience in a recording would have had more of an unhelpful impact on my performances than including one. Moreover, having been a researcher in performer-audience relationships (Brand et al, 2012), I feel it is a given that the circumstances of a gig will have some influence on my state of mind whilst I play, as the analysis and commentary in chapter four bears out. The focus of this research, however, is how my collaborators affect my playing, whilst all the other potentially influencing factors are continuing in their usual way.

Music therapy's relationship to non-clinical improvisation

Music therapists reflect on the internal processes of clinical music making in order to understand their therapeutic relationships, but they have also looked outside the of the clinical space in the pursuit of therapeutic comprehension and innovation. Established concepts from musicology have been drawn on when considering musical performance and its relationship to clinical music making. Gary Ansdell has explored aspects of 'new musicology' in relation to music therapy and, for example, introduced Christopher Small's notion of 'musicking' to music therapy thinking:

To music is to take part, in any capacity, in a musical performance whether by performing, by listening, by rehearsing or practising, by providing material for performance...The act of musicking establishes in the place where it is happening a set of relationships, and it is in those relationships that the meaning of the act lies (Small, 1998 in Bunt and Hoskyns, 2002:23).

Small sees music making as not only a set of related sounds but an expression of individual and cultural identities, which is where Ansdell places the context of his clinical work (Ansdell, 1997, 1999a, 2001 cited in Bunt and Hoskyns, 2002:22-23). This is the basis of community music therapy (Pavlicevic and Ansdell, 2004) where the clinical work is considered to exist beyond the clinical space

Thinking that relates music therapy practice to external processes and paradigms is important for the profession as it maintains its relevance to the community that it serves, and it provides music therapists with a renewed approach to understanding and describing interpersonal musical encounters with their clients. In *Social interaction in jazz: implications for music therapy* (2013), Kenneth Aigen explores the shared principles between Jazz and music therapy, focusing on ‘how ideas generated from the former area of study can be applied to the latter’ (Aigen, 2013:180). Aigen identifies common processes in music therapy and Jazz, including spontaneity, intuition and other properties of improvisation (Aigen, 2013:180). He states that the interpersonal exchanges that are a key part of Jazz improvisation match those found in a music therapy clinical improvisation (ibid) for instance, emotional attunement, which a music therapist uses to perceive the client’s emotions in order to develop a musical interaction (ibid:185). Aigen notes that the rapid interactions in the collective improvisation process of Jazz performance are able to ‘dissolve typical boundaries’, contributing to the musicians’ ability to ‘anticipate each other’s music’ and a sense of a unified entity due to the blurring of personal boundaries (ibid:187).

There is only a brief consideration of music therapy and Improvised Music (referred to in the article as ‘free improvisation’) made in the context of Julie Sutton’s (2002) conversational analysis of ‘free improvisation’ and music therapy. (ibid:186). Moreover, Aigen dismisses the non-idiomatic approach to clinical improvisation fostered in the psychoanalytically informed music therapy of Juliette Alvin and Mary Priestley (discussed in further detail later in this thesis) as he deems it incompatible with the properties of Jazz improvisation which are based on temporal and fixed harmonic structures. This rationale somewhat misunderstands the processes of Improvised Music and presents as a limited view, as much of what Aigen identifies as compatible interactive processes in Jazz can also be found in non-idiomatic improvisation such as emotional attunement, intuition, spontaneity and the ‘interpersonal interactions that create the unified entity’ (Aigen, 2013:187).

I disagree with a number of opinions expressed in this article; however, I do concur with Aigen’s view that a better understanding of Jazz improvisation processes enables a greater scope for the training of student music therapists. Indeed, he provides some valuable insights and comparisons on how specific aspects of Jazz performance can be practically applied to music therapy improvisation, in particular the role and function of the rhythm section in setting

up grooves, supporting a soloist and the grounding effect of bass and drums. I regard these as very useful when included in the teaching resources for the musical training of music therapy students. He makes the astute observation that this scope is limited by a higher education in music making that is based more on the western classical music tradition, which invariably does not include improvisation skills as a key pedagogic component (Aigen, 2013: 206-207) which a prevalence of students have experienced prior to music therapy training. Aigen is writing from a north American perspective although this resonates with current UK based music therapy training.

Aspects of Jazz can be taught as tools for improvisation and indeed my own music therapy teaching resources include basic Jazz harmony and structure for those without this specialist knowledge and experience. However, a comprehensive understanding of, and therefore an ease with, Jazz improvisation would be a challenge within only two-year music therapy training. I would therefore modify Aigen's thesis that far from being incompatible with social interactions in music therapy, the processes and approaches of Improvised Music (or 'free improvisation' as he refers to it) that I have already identified can be applied and adopted as fruitfully to music therapy clinical improvisation and incorporated much faster to practice. These processes may not have been specifically identified by Alvin (1976) and Priestley (1994), but as I explore later, they are as relevant and useful to the fostering of interrelationship, emotional attunement and a sense of unity as Aigen identifies in Jazz.

Mercedes Pavlicevic (1997:75) also looks to Jazz to inform music therapy practice. She draws on Jeff Pressing's (1984) concept of the improvisator's 'referent'- a mood or motif that can be revisited in the course of an improvisation that is framed by structural concepts such as harmonic sequences or fixed forms i.e. the Blues. She draws a comparison here between 'referents' and points of orientation in clinical improvisation or 'variants' that music therapists can use to hold a clinical improvisation in their mind such as a rhythmic cell or pattern. Pavlicevic notes that, in what Pressing calls 'absolute' improvisation (or Improvised Music), such referents are not possible due to the continual unfolding nature of the music which 'makes it difficult to refer back to what happened earlier the piece' (ibid:75-76). I am bound to disagree with this conclusion in the context of my experience as an improviser. As can be heard in the musical material of my performances in this study, the pace of change may be unpredictable

but motivic development is often the building blocks of Improvised Music structure and gestures are revisited throughout. The experienced improviser may not be planning ahead but they are capable of retaining motifs, phrases and concepts for re-examination and experimentation within in one piece. The lexicon of my trombone playing techniques (*fig 2.1*, chapter two) could be seen as an example of referents that are variously deployed in my performances but can be returned to over the course of a short section and potentially throughout an entire piece.

Whilst Jazz has been explored for its compatibility with music therapy it remains a largely neglected territory in contemporary scholarly study, and even more so on perspectives of Improvised Music. As noted earlier, Julie Sutton has made meaningful links between both paradigms (Sutton 2001; 2002; 2019) but has observed its limited exploration:

The scarcity of conclusive research drawing together both communicative and interactive processes underpinning musical improvisation [is] striking. This complexity has also been missed in the music therapy literature, something being addressed in contemporary research, where interaction in improvisation has recently become a focus. (Sutton, 2019:7)

In addition to Sutton, there has been some acknowledgement of the parallels between the client/therapist musical interaction and that of Improvised Music performers, made here by music therapists Darnley-Smith and Patey (2006):

To them, improvisation is not just an artistic manipulation of melody, rhythm and harmony – they are improvising in response to their collective experience of hearing each other in the music. This brings us very close to describing what the therapeutic relationship in music therapy has to offer (2006:41)

Summary of literature review

The concepts of psychological processes and social interaction as influences on musical material in Improvised Music in particular have been acknowledged in both non-music therapy and music therapy literature reviewed, but they are interstitial to broader theories. A rationale for this gap in non-clinical Improvised Music thinking may be rooted in the lack of subjective perspectives which could provide accounts of personal experiences of fellow musicians' improvisatory material, although there are good reasons for this current dearth. As Evan Parker notes (Toop, 2016:70), there is the potential for this be incompatible with social cohesion in

musical circles. However, the music therapy literature I have explored has demonstrated how the profession is able to have insights into non-clinical processes and successfully relate it to clinical music making using concepts and theories derived from psychological process that are founded on subjective human experiences.

The equivalent gap in music therapy literature on the compatibility of processes in Improvised Music to clinical music making may be due to the dearth of music therapists who are also experienced artists and performers of Improvised Music. My dual experience of both Improvised Music practitioner and music therapist place me in an ideal position to explore how the constructs of music therapy practice can offer insights into Improvised Music. By applying the same rigour of objective evaluation to my own music making that I would use as a music therapist, I am able to offer insights into the interactive and communicative processes of Improvised Music. Just as Aigen suggests that ‘the study of jazz has much to offer music therapy’ (Aigen, 2013:180), this thesis explores and proposes that music therapy has much to offer musicology via the study of Improvised Music.

Before embarking on this specific exploration, I will begin with an examination of my individual artistic practice as a trombonist in Improvised Music. Developing a framework to understand the immediate influence of collaborators will only be meaningful if I can first establish a context for the study of my music making with long collaborators. Robin Nelson usefully conceptualises an approach that can realise this in arts-based practice research: ‘[I]ocating the work in a lineage and drawing upon the know-that of contemporary thinking allows the specificity of practice to be understood in its own context (Nelson, 2013:66). The next chapter is an examination of the properties and techniques of my performance repertoire, plus a contextual perspective of my practice in relation to artistic practitioners who have been of the most significant influence.

Chapter Two

The Location of my Practice in a Lineage of Influences

As a musician who has lived and worked in the latter part of the 20th century and at the start of the 21st, I consider the musical and cultural landscape too vast to identify every influence that can be detected within my creative lexicon with pin-point accuracy. Cognisant of this, my examination intends to be relevant but cannot be exhaustive and instead focuses on a personal musical and cultural landscape. By definition Practice Research is an examination of one's artistic work at a particular point in time and artistic practice and its influences are ongoing. To this end, I have drawn together relevant aspects of the cultural and musical lineage from which my practice has emerged to date.

Finding the Musical Self

I began learning the trombone in primary school in Birmingham, 1979 aged eight, and the years that followed were a busy schedule of trombone lessons, graded exams, auditions and subsequent membership of the training youth orchestras and ensembles of the Birmingham Education Music Services and extra-curricular concerts and bands. This included membership of the Birmingham Schools' Symphony Orchestra, the Birmingham Schools Big Band and the Birmingham Schools Brass Ensemble. In addition to this variety of educative performing opportunities, I was a member of my school Brass Band. Outside of the state education system, I was a member of the Children's Opera Company from the age of 14, singing in live performances and for BBC Radio 3. I was a member of the Midland Youth Jazz Orchestra from the age of 13 and my entry into Pop Music and session playing - in particular brass section playing and arranging - began aged 16. After A levels there followed a mercurial period of touring in light entertainment shows and Pop Music bands, but I lacked direction and a sense of the kind of musician I wanted to be, if at all. I went to Middlesex University in 1993, aged 22, to study for a BA in Music, in a bid to discover a more coherent musical self.

My entry into Improvised Music performance began in my second year of University when I transferred to the Jazz pathway on the undergraduate music programme. I began composition lessons with pianist and composer Veryan Weston, who was then and remains a key figure in

European Improvised Music. A combination of lectures on Free Jazz and Improvised Music and early performances on the London Improvised Music scene, initiated by Weston, then tuba player Oren Marshall and violinist and electronica musician Phil Durrant, prompted a gradual realisation of where my musical self could be located. I encountered Improvised Music as a performance concept that challenged the hierarchical relationships embedded in all the formally organised music of my formative years. Combined with my increasing dissatisfaction with Jazz education's mathematical approach to learning improvisation and its neglect of a sense of group, I embraced Improvised Music as a vital method of music making, which forged immediate musical relationships based on an inner sense of creative expression rather than externally imposed rules and conventions. After leaving University, I revisited and revised my skills in Jazz harmony and vocabulary through practical application of the concepts 'on the stand' and through gaining a master's degree in composition. Formal improvisational processes now occupy an important role in my contemporary artistic practice as a performer and lecturer and I use elements of tonal improvisation (melodic and harmonic constructs) as well as abstract and gestural material in my performances of Improvised Music.

In describing the motivations of Derek Bailey and the associated musicians in the early years of British Improvised Music, Simon H. Fell writes '[these] musicians were trying to re-establish trust, collectivity and personal freedom without jettisoning decisive and incisive input from inspired individuals' (Fell, 2015:191). Here Fell captures the essence of balancing musical expression and group interrelation that I have attempted to achieve, and this has only been possible due to learning music of all styles from 'inspired individuals', in spite of not realising the significance of these influences at the time. Formative musical education and performance experiences have contributed to my cultural and musical self, supplying a wealth of knowledge and source material. It has been invaluable in my work as music therapist which has contributed to my committed view that all student music therapists would benefit from understanding as broad a range of musical theoretical and practical principles as part of their clinical 'tool kit'.

It is important to acknowledge the significant sway that technical and physical limitations of trombone playing have on my artistic practice. In 2000, I was a postgraduate student at the Guildhall School of Music & Drama, London with eight years' experience of playing Improvised Music. My trombone professor, Simon Wells – an expert in all forms of trombone note production and articulation - influenced my decision to combine more conventional pitch

production techniques with my gestural and abstract improvisation vocabulary. This came after experiencing potentially serious weaknesses in my embouchure, caused by the pressure of unconventional techniques. I was encouraged to balance the experimentation of non-idiomatic playing with conventional performance techniques, to preserve facial muscle strength and avoid permanent damage. This important physical alteration made it necessary for me to re-investigate formal techniques learned during my formative education in western classical music and Jazz trombone performance. This included revisiting the work of tonal Jazz trombonists and developing additional strategies for improvisation that would sustain interest, maintain my creative voice but support and strengthen basic playing techniques. A question is raised here of whether the creative self is in control of performances or the physical realities of one's chosen performance technique determines musical outcomes. This concern is addressed by improvising clarinetist Thomas Jackson (2016) when considering his relationship with his instrument: '[i]f some choices are made because of favoured physical conditions, then do I play the clarinet or does the clarinet play me?' (Jackson, 2016:42). Jackson responds to this dilemma, in part, by resolving to extend his playing techniques to the boundaries of the clarinet's capability, thereby managing the extent to which he is limited by the instrument: 'I am interested in how the clarinet can work when pushed to various limits' (ibid:43). This is in contrast to my current approach to practice, as although I continue to develop and maintain a repertoire of technical vocabulary that expands the conventional sonic palette of the trombone, a significant resolution has been to acknowledge that creative possibilities are now balanced by my physical capabilities and limitations. How I improvise now is in part a response to my embouchure being previously pushed to its physical limits.

Jackson (2016) refers to other improvisors who have views about the influences of instrument and technique on their creative output, notably John Butcher, Derek Bailey and Alex Ward (ibid: 31-45). He reviews a variety of personal philosophies which confirm the very intimate nature of the relationship of improvisor with their instrument and their performance technique. John Butcher (2011) is unambiguous in his view about 'new' sounds that instrumental improvisors create as part of their repertoire: '[w]ith conventional instruments the term extended technique is often used and it is one I particularly dislike...They are all an intrinsic, inseparable part of the music and a completely necessary part of the artist's sound' (Butcher, 2011; unpaginated). I am in agreement with Butcher to a point. As previously noted, relatively early in my Improvised Music career, my ability to play the trombone was threatened by my use of unconventional techniques and I had to re-examine my technical and creative approach,

I became acutely aware of quite how extended some of the techniques were from conventional note production methods. I therefore have a modified version of Butcher's view: that unconventional sounds or 'extended techniques' are an intrinsic, embodied part of my artistic repertoire, but their physical production requires unusual embouchure methods that demands a different technical approach. It is a distinct discipline and as such an extension of conventional playing techniques. A more accurate description for my artistic sound is the use of conventional and unconventional techniques.

The need for this specificity reveals the personal and subjective nature of my relationship to the trombone and the part it plays in informing my artistic identity, which supports Jackson's (2016) perspective on an improviser's intimate relationship with their instrument.

The Trombone

To provide context to the descriptions of my techniques and approach in this chapter, it is necessary first to give a brief review of the trombone. I do not intend to give a comprehensive description of its mechanisms in scientific relation to sound production techniques or a complete history of the instrument, rather provide relevant contextual information to elucidate my current artistic practice.

Initially appearing as an unwieldy instrument in the 15th century, the modern trombone has a more practical design that amalgamates two U-shaped pieces, one sliding on to the other. By shortening or lengthening the slide, the pitches can be altered with precision (Adler, 1989: 312). There are seven positions on the slide, starting with the first at the 'top' of the slide, when it is all but closed, nearest to the mouthpiece. '[e]ach position lowers the pitch one half step from the first position [to the] seventh and farthest position of the slide [where] the slide is all the way out' (ibid: 313).

Pitch alteration by the slide is in combination with breath control - supported by engaging the strength of the diaphragm - and a tightening or loosening of the muscles around the player's mouth or the *embouchure*, defined as 'the method of blowing into the instrument to set the air column in motion' (Adler, 1989:153). Out of a family of five trombones, I play a tenor trombone with an F and Bb attachment or trigger (not to be confused with the bass trombone) which, when pressed, allows me to play a fourth lower than a tenor trombone without a trigger

(ibid: 314). I can also play pitches in alternative shorter slide positions, that do not require such physical stretching. Additionally, I take advantage of the microtonal sounds and gestures that are possible when the trigger is slightly pressed and only opens half a valve, affecting the air pressure inside the instrument in a similar way to the main slide. The tenor trombone has a vast range which I make full use of when playing Improvised Music, particularly exploiting the differences in timbre and sonic effect by playing pitches across large interval ranges in close succession. Indeed, the wide variety of the trombone's timbral scope make it a versatile instrument, not just for the demands that I and other trombonists place on it for abstract and gestural material but across the musical field: '[i]ts mellow tone and large dynamic range are exceptionally useful' (Adler, 1989:319).

Trombone Techniques in Improvised Music

Fig.2.1 is a summary of techniques I engage when performing Improvised Music and it also contextualises my artistic approach when considering the influence of the five trombonists later in this chapter. From recordings of my solo performance, the duo with drummer Mark Sanders and the trio/quartet with Steve Beresford, John Edwards and Mark Sanders, I have identified 42 distinctive techniques, some of which require unconventional embouchure or mouthpiece positions, particular breath control and diaphragm support. Others are produced by conventional methods of sound production, for example, when I play material with a melodic narrative. All techniques are presented in alphabetical order to maintain the ethos that they all have equal place in my artistic sound. The techniques which employ standard methods, such as the articulation of single, double and triple tonguing are identified as 'conventional embouchure techniques', so it can be assumed that the approach to executing these sounds and pitches are those that are set out in the pedagogic texts for trombone tuition such as the *A Tune a Day for Trombone* series (Herfurth, 1994) and *The Trombone* (Langey, 1965). In *fig.2.1*, unconventional techniques have a greater level of detail in their description to reflect my earlier position that despite being intrinsic to my artistic practice, producing such sounds requires modified technical approaches that often exceed the demands of conventional techniques in trombone playing and I regard as a technical specialty in their own right.

I have named some techniques with words that onomatopoeically describe the sound they make, for example, *Swish* (made with breath and plunger mute manipulation) and *Blatt* (a heavy, overlaid single sound). I have used *wah-wah*, an historic term that dates back to the

early twentieth playing techniques of Duke Ellington's trombone section, where the movement of a mute on and off the trombone bell whilst playing would make it sound like *wah-wah* was being articulated (Dietrich, 1995:26).

A number of unconventional techniques have been named after the sound of the non-musical entities they resemble, for example *Horse Snort* and *Helicopter*. Some have retained the name by which they are commonly identified by trombonists, and in advanced trombone technique and orchestration literature. In *The Techniques of Trombone Playing*, Svoboda and Roth (2017) describe *Multiphonics* as 'modulating the sound with voice' and 'singing and playing' (ibid:101) and provide a detailed description of this technique, including specific hummed or sung pitches that resonate more successfully than others when simultaneously playing (ibid, 101-109). Additionally, they include descriptions of unconventional techniques, in particular those that mix pitch and air sounds, (ibid: 120-123) also included in *fig. 2.1*. I have, however, chosen to use my nomenclature and descriptions for these techniques as they relate more authentically to the subjective experience of my artistic practice and the unique nature of my specific physical interaction with the particular trombone I play and the size of mouthpiece I use. It is recognised, therefore, that some of the unconventional techniques I describe may be identified differently in other texts on trombone technique. One clear difference, however, is the way in which unconventional techniques are regarded by trombone technique texts and how I regard them. For example, Svoboda and Roth (2017) make a distinction between conventional playing, describing it as *ordinario* and unconventional techniques which are described rather prosaically as 'special sound effects' (ibid:119).

The assumption that *ordinario* playing is a more common feature of most trombone player's practice is not without validity. Categorising unconventional techniques as sound effects, however, is reductive and undermines their effect and function amongst trombone players who apply these techniques as a matter of course. This includes not only me but other trombonists who play *Improvised Music* and/or western *Contemporary Classical* trombone compositions – a repertoire that requires the application of unconventional methods of performance; for example, *Res/As/Ex/Ins-pirer* (Globokar, 1973) and *Sequenza V* (Berio, 1966). This adds to my impetus to undertake practice research, in order to give the perspective of a practitioner who incorporates conventional and unconventional techniques in my artistry, making them both my '*ordinario*'. This also reflects John Butcher's view that 'they are all an intrinsic, inseparable

part of the music and a completely necessary part of the artist's sound' (Butcher, 2011: unpaginated).

Fig 2.1 is a summary of my techniques to date and may of course alter, or augment in years to come, particularly as the embouchure changes due to how the face changes as we age. Moreover, there may be sounds or gestures present that the summary has not accounted for or occur in such quick succession that clarity is difficult to establish. The summary therefore is a survey of my playing techniques that is part of an examination of practice rather than an instruction manual or pedagogic text.

In addition to forming a nomenclature for some of my techniques, for the purposes of this study I have developed a method of notating abstract and gestural techniques in my work. This can be seen in the commentary and analyses of my performances later in this thesis. The techniques have been taken from three sources: a solo performance recorded in 2017, the Brand/Sanders duo recording of 2018 and from the record *All Will Be Said, All To Do Again* (2019).

Technique Name	Technique Description	Technique Sound
1. Against the Slide (A.T.S)	Position 1-6 slide movement. Any starting pitch. Fast or slow ascent through harmonic series. Ascending pitches using embouchure.	Ascending sound with audible bumps. If played forcefully has a 'ripping' sound.
2. Air Tremolo	Exhalation + rapid tongue movement from side to side.	Light, fluttering sound. Non-pitched.
3. Amelodic material/fragments	Conventional embouchure techniques.	Phrases – long or short. Non-tonal narrative.
4. Articulated inhale/exhale	Exaggerated inhalation and blowing into instrument + irregular tonguing into mouthpiece.	Air sounds with irregular rhythms. Non-pitched.
5. Blatt	Heavily accented articulation. Overblowing pitches. From low B flat downwards.	Low pitched – non-specific. Fortissimo.
6. Dive	Medium paced embouchure glissando. Any starting pitch.	High to low pitch.
7. Double-tonguing	Conventional embouchure techniques.	Pitch and non-pitched.
8. Exhalation Sound	Controlled breathing into trombone through small aperture of lips. Tongue in the middle of mouth. Air column over tongue causes sound to resonate through instrument.	Shallow, air sound with a faint whistling. Non-pitched.
9. Exhalation Sound + trill trigger	As above + rapid movement of B flat/F trigger.	Fluttering, shallow air sound with a faint whistling. Non-pitched.
10. Flutter Tongue	Playing a pitch + rapid rolling tongue. Conventional embouchure techniques.	Rapid, purring sound. Pitched.

Technique Name	Technique Description	Technique Sound
11. Forced air	Air forced into mouthpiece. No attempt to produce tone or pitch.	'ffffff' sound Slow crescendo or sfz. Non-pitched
12. Harmon mute techniques	Harmon in trombone. Hand pressed tightly over end of Harmon, creating greater pressure in instrument. Or; Moving Harmon in/out of trombone bell whilst playing a pedal pitch. Variety of conventional and unconventional embouchure techniques can be added (listed in this chart).	High register, any pitch. Dampened tone, distorted intonation. Rapid change in tone and harmonic ring, creates a long wah sound.
13. Helicopter	Air exhaled into trombone + rapid, Repeated short, single tongue articulation. Simultaneous rapid open and closed Plunger mute.	Sounds like a helicopter. No specific pitch.
14. Horse snorting (H.S.)	Mouth around mouthpiece + exhalation with flutter tongue.	Non-pitched fluttering sound. Sounds like a horse snorting.
15. Inhalation Sound	Controlled air inhalation + mouth on mouthpiece. Small aperture of lips. Tongue held in middle of mouth. Air column over tongue causes sound to resonate through instrument.	Shallow drawing in of air sound + faint whistling. Non-pitched.
16. Instrumental Shake	Shake instrument gently whilst playing a pitch.	Uneven sound. Multi toned and textured
17. Intentional Pitch Imprecision (I.P.I)	Manipulation, weak embouchure shape. Inconsistent tongue positions.	High or low in range. Non-specific pitch. Technique in its own right or Combined with other techniques.

Technique Name	Technique Description	Technique Sound
18. Inverted Plunger.	Plunger mute flipped over. The dome end of mute pressed firmly against the bell or manipulated. Conventional embouchure technique.	Deadened tone with altered pitch intonation.
19. Kissing.	Pursing lips, kissing mouthpiece.	High resonant kissing sound. Non-pitched.
20. Large interval leaps	Conventional embouchure technique.	Melodic/amelodic material. Octaves + larger intervals.
21. Low growl.	Conventional embouchure technique. Simultaneous growl in back of throat + flutter tongue.	Low pitched. Rasping effect.
22. Melodic material/fragments.	Conventional embouchure technique.	Phrases – long or short, linear narrative. Large interval ranges covered, but often very high, sonorous tone.
23. Multi-phonics	Sustained played pitch + hummed pitch. Or: single tongue or double tongue articulation + hummed pitch.	Dual sonic tone. Single tongue – imprecise pitches. Double tongue – imprecise pitches.
24. Out of Normal Range (O.O.N.R)	High sounds – very restricted, tightly squeezed embouchure + hard diaphragm support. Low sounds - very slack embouchure, lower jaw loose and moved forward, flexible diaphragm support.	Very high or low sound/tone not in the conventional trombone register. Abstract/gestural. Indistinct pitch. Technique in its own right or combined with other techniques.
25. Pedal pitch.	Conventional embouchure technique.	Lower register pitches. Specific intonation. Pedal B flat – pedal F
26. Physical movement: foot stamps.	Stamping feet whilst playing.	Visceral, kinetic effect.

Technique Name	Technique Description	Technique Sound
27. Pitch collapse.	Rapid embouchure downward Glissando. Start on any pitch.	High to low pitch descent. Uncontrolled, rasping sound.
28. Pitch + trill trigger.	Conventional embouchure technique + rapid movement of B flat/F trigger.	Pitched tone with trill.
29. Restricted Articulation.	Restricted embouchure and limited air flow.	Tonal pitches. Split and uneven sound.
30. Shaken Squeezed Pitch.	Restricted, tight embouchure. Move head rapidly from side to side to vary the sound.	(I.P.I) Restricted tone. Irregular shaken sound.
31. Sharp Inhalation.	Singular air intake + controlled embouchure + tongue movement.	Abrupt, rapid ascending sound. Non-pitched.
32. Squeezed Air Blast (S.A.B)	Mouthpiece in non-central position on mouth. Air forced over half buzzing half- embouchure.	Rasping sound. Multi pitched. Resonates through trombone.
33. Squeezed Air Blast ½ on mouthpiece.	Mouthpiece only half on mouth. Air forced over half buzzing half- embouchure.	Rasping sound, with various pitches. Resonates through the trombone and rasping from uncovered part of mouth.
34. Squeezed Air Blast + ½ on mouthpiece + side to side.	Mouthpiece only half on mouth. Air forced over half buzzing half- embouchure, move mouth from side to side.	Rapidly changing, rasping sound.
35. Squeezed Pitch.	Sound production with restriction of embouchure.	I.P.I sound, restricted tone.
36. Stuttering	Restricted, tight embouchure. Forced air +tone. Rapid single tonguing into mouthpiece. Restrict air flow in order to force very high pitch. Tongue movement to create a turn/mordent	High pitched. O.O.N.R. Fast but uneven utterances.

Technique Name	Technique Description	Technique Sound
37. Super Squeaking	Restricted, tight embouchure.	Short, very high, non-specific pitch. O.O.N.R.
38. Sustained Sharp Inhalation.	Slow air intake. Embouchure + tongue manipulate the air column to produce a sound.	Semi-breath sound, non-pitch. Reverse whistle sound.
39. Swish.	Exhale air into trombone + a simultaneous sweeping movement of Plunger mute over bell.	Gentle sound of rushing air. Has the effect of a person breathing in and out.
40. Three-pitch fragments	Conventional embouchure technique.	Melodic or amelodic. Staccato, three pitches.
41. Vibrato (slide).	Conventional embouchure technique. Gentle back and forth movement with slide, towards end of pitch length. Or: Vigorous slide movement back and forth throughout pitch length.	Specific pitches, often high register. Clear sonorous tone. Intention of pathos. Specific pitches, any register. Crude, inelegant unstable sound
42. Wah-wah	Conventional embouchure technique. With Harmon mute: Stalk in Regular movements of hand on and off the end of mute whilst playing. With Plunger mute: Regular movements of mute on and off trombone bell whilst playing.	Clear pitch, any register. Sounds like a person saying 'wah-wah'

Figure 2.1 Summary of trombone techniques used in my performances of Improvised Music

Many of these techniques are played by the trombonists I consider to be part of my lineage of influences, which is explored alongside accounts of the trombonists' work and approaches. It must be noted that there will be no conscious attempt to assess the further lineages of influences on these five trombonists, although connections and comparisons are made. This is an examination of their influence on my artistic practice and an observation of examples of common techniques, styles and approaches that are present in the work of all these musicians. The next section is an examination of my identity within this subjective context with an illustration of my practice and locating my work in an artistic lineage.

Collective Influence

It would be simplistic to cite trombone players as my only influences. There is a wider group of artists from many art forms who have inspired my practice and approach to Improvised Music performance. They include composers Carla Bley and Charles Mingus; electronic duo Autechre, rock group Led Zeppelin; saxophonists Albert Ayler, John Coltrane, Ornette Coleman and George Adams, vocalist Maggie Nicols, playwrights Harold Pinter and Samuel Beckett and artists Pablo Picasso, Mark Rothko and Francis Bacon.

This broad spectrum of artistic influences are a reflection of my general cultural allegiances as an improvising musician– the abstract humour of Beckett has been identified in reviews: '[Brand's] playing is drily humorous and sardonically Beckettian' (Dehany, 2019: unpaginated); Pinter's direct and often violent imagery can be heard in my more forceful, confrontational exchanges; the pathos of George Adams' expression is reflected in the more tonal aspects of my material. To understand the context of my practice as trombone player, however, I have examined the work of five specific trombone players and their unique qualities in vocabulary, style and innovation of technique that set them apart from their contemporaries and have had the most impact on my playing. Creating a frame of reference for my playing clarifies the nature of influences on my musical material during Improvised Music performances.

Trombone Players

The work of a number of American Jazz trombonists have been important to my understanding of both tonal and abstract improvisation; this includes George Lewis, J. J. Johnson, Julian

Priester, Melba Liston, Curtis Fuller and Lawrence Brown. Collectively spanning the last 100 years of Jazz and Improvised Music, they possess outstanding improvisational techniques which are important in the formation of my overall musical topography. European trombonists Albert Mangelsdorff and Vinko Globokar (also a composer) are masterly trombone players who have informed the vocabulary of unconventional and complex techniques and, like the north American trombonists, they are part of a lineage of performers who have defined contemporary trombone playing and in turn have had a broadly influential effect on my practice. Joe ‘Tricky Sam’ Nanton, Tyree Glen, Jimmy Knepper, Paul Rutherford and Alan Tomlinson, however, have specifically influenced my technical and artistic practice and significantly shaped my philosophy of, and approach to, playing Improvised Music on the trombone.

Although I have not consciously cultivated my sound to reflect these particular trombone players, their presence can be identified. Music critics and reviewers have heard elements of three of the five in my improvisations, for example: ‘Brand creates echoes of another iconoclastic London trombonist, Paul Rutherford...Rutherford’s spirit breathes and blows through her slides (from Morning Star Online, 2014: unpaginated); ‘Here Brand sets out her aesthetic stall...[she is] aware of Rutherford - bell and mouthpiece manipulation, but with only very sparing use of multiphonics.’(Carlin, 2003, unpaginated); ‘[Brand’s] high notes and tonality...remind me of Jimmy Knepper's ballad playing’ (Carlin, 2003; unpaginated); ‘[Brand] growls with the ferocity of a Tricky Sam [Nanton]’ (Kenny, 2004; unpaginated). The era of ‘Tricky Sam’ Nanton’s tenure in Duke Ellington’s orchestra has also been identified in my improvisational style: ‘[Brand utilises] a wide sound spectrum, through Cotton Club-era plunger tones, boisterous gurgling or neo-futuristic flights’ (Carlin, 2003; unpaginated). From both a subjective and objective perspective, the artistry of these musicians is interwoven into my vocabulary and aesthetic. The following section reviews the work of Nanton, Glenn, Knepper, Rutherford and Tomlinson, with brief biographies to set their work in historical and musical context, with examples from their artistry that are reflected in my playing.

Joe ‘Tricky Sam’ Nanton and Tyree Glen

By the 1930s, pianist Edward Kennedy ‘Duke’ Ellington (1899-1974) was an important and influential Jazz musician and composer in African-American culture and the history of American music (Dietrich, 1995:9; Gioia, 2011:90; Shipton, 2013:194). His importance to the

compositional development of Jazz and the jazz-performance tradition cannot be underestimated, and his influence and legacy remain to this day (Dietrich, 1995: 9; Shipton, 2013:195). From as early as his first ensemble *The Washingtonians*, to his enduring large ensemble the Ellington Orchestra, Duke Ellington wrote with his musicians in mind, tailoring his compositions to their specific sounds and talents (Dietrich, 1995:9; Shipton, 2013:195). This bespoke approach to composition helped to create and embed an ‘Ellington’ sound which in no small part can be attributed to his trombone players (Dietrich, 1995). Joe ‘Tricky Sam’ Nanton (1904 – 1946) joined Ellington’s first group *The Washingtonians* in 1926, replacing Charlie Irvis⁷ and remained a member of Ellington’s bands until his death in 1946. Nanton’s unique sound was vital to the Ellington band and he used the plunger mute - described as a ‘a six-inch bowl with a small handle to muffle the sound or make it ‘stuffy’ (Adler, 1989:279) - to create an idiosyncratic sonic personality for the trombone which subsequent Ellington trombonists adopted (Dietrich, 1995:15). Tyree Glenn (1912- 1974) joined Ellington’s trombone section in 1947, reviving the plunger technique tradition that had been somewhat lost following Nanton’s death in 1946. Glenn, a virtuosic player was as adept with the plunger as Nanton, but his improvising style was considered lighter, less melancholic (ibid:107-108). Nanton and Glenn’s sophisticated articulation of the underlying harmony in their respective improvisations are a distinctive part of their style. Additionally, their plunger mute work, coupled with simultaneous throat growls – essentially the use of multiphonics - were experimentations with the standard trombone technique of the era and an extension of the conventional methods of pitch production. Nanton credits a trumpet player as the inspiration for his plunger work: ‘Well, around 1921 I heard Johnny Dunn playing a trumpet with a plunger so I decided the plunger should be good on trombone’ (Nanton quoted in Dietrich, 1995:22). Jazz historians, such as Schuller, have credited other musicians as the inspiration for Nanton’s technique in particular trombonist Charles Irvis and trumpet player and fellow Ellingtonian, Bubber Miley (ibid).

The *plunger with growl* technique was combination of two actions. The first is the *wah-wah* sound: the plunger moved on and off the trombone bell whilst playing. Slowed down it would sound ‘oo’ when closed onto the bell and ‘ah’ when opened (Dietrich, 1995: 21). Nanton used a straight trumpet mute in the trombone bell, (today some trombonists use a Pixie mute), in

⁷ Irvis is believed to be the first trombonist to join The Washingtonians and experiment with mutes as an affect to his playing. There are no recorded examples of Irvis to examine, however (Dietrich, 1995).

addition to the plunger mute, to create this particular, vocal-like sound. He transformed the *wah* sound to a *yah* by a manipulation of the tongue and jaw. The second action is a deep *growl* from the throat, creating a rough multiphonic. This sound can also be achieved with the use of flutter tongue, a ‘purring’ sound made by the tongue whilst sounding the pitch. Ellington went on to write these extended techniques into his compositions for the brass section, but it was the prodigious application of said techniques and highly expressive quality that made Nanton’s playing singular and unique. He was able to sound coarse, fragile or humorous and as Gunter Schuller observed, ‘his wah-wah muting often took on a distinctly human quality’ (Dietrich, 1995:26). This *plunger with growl* technique was incorporated into what became known as the ‘jungle sounds’, created for their performances at the Cotton Club (ibid) and becoming synonymous with the Duke Ellington Orchestra (Shipton, 2013:194,197). Shipton observes, however, the uncomfortable contradiction existing in Ellington’s music where this ‘jungle style’ was being promoted to a mainly white audience and performed by African-American musicians (Shipton, 2013:194).

Fig 2.2 is an example of a Nanton’s solo that incorporates the *plunger with growl* technique taken from Kurt Dietrich’s *Duke’s Bones* (1995:30). The effect of this technique on the trombone’s sound has been interpreted by Dietrich as a phonetic language (**A**) and to a more exaggerated effect in bars four and five (**B**), reflecting Schuller’s observation of the human quality that can be heard in this particular technique (Dietrich, 1995:26). The *whinny* (**C**), described as ‘an upward glissando, or slow rip, followed by a cascading descending glissando’ resembles a horse’s whinny, and is perhaps a reference to the cornetist Nick La Rocca’s whinny on the Original Dixieland Jazz Band 1917 recording of *Livery Stable Blues* (Dietrich, 1995:26). Locating a sound outside of the musical paradigm but part of common experience is a process I can also identify with. In the summary of my techniques (*fig 2.1*), I describe one particular sound (no.14) as *Horse Snort* due to its resemblance of the sound a horse makes when it vigorously exhales air, and another sound (no.13) as *Helicopter*, due to its resemblance of the sound made by helicopter blades in flight. This technique was specifically requested as part of my improvisation parameter in Caroline Bergvall’s 2017 political performance art/poetry work *Oh My, Oh My* (performed at the Southbank Centre, London, 2017) to complement a simultaneous recording of a helicopter noise. The association of musical sounds with non-musical objects and entities, as described in this section is not unusual in the expression of ideas in improvisation.

In literature, it resonates with Cyril's observation in Oscar Wilde's *The Decay of Lying* that: 'Art expresses the temper of its age, the spirit of its time, the moral and social conditions that surround it, and under whose influence it is produced' (Wilde, 1891/2008).

Figure. 2.2 'Tricky Sam' Nanton's solo from *Black & Tan Fantasy* (1927) by Duke Ellington (from Dietrich, 1995:30)

Tyree Glenn's ability to manipulate the regular sound of the trombone is of particular importance to my technical and artistic practice. He was a revivalist of the plunger tradition established by Nanton, and his solo in the 1950 recording of *Mood Indigo* (Ellington, 1950), from the record *Masterpieces*, is a showcase for a variety of plunger mute, embouchure and articulation techniques. It serves as an excellent example of tonal distortion and sonic manipulation in a conventionally composed work. Fig. 2.3 is a full transcription of the *Mood Indigo* improvisation (Dietrich, 1995:117).

Glenn's material stands apart as more capricious and volatile from this melancholic composition, creating an instability and tension in the piece. The change of mood and pace midway through the solo (A) are made all the more surprising by the languorous material before and immediately after (at B). The temperament changes again with rapidly articulated and immaculately judged material at C before returning arc-like to material (D) that reminds the

listener of a less volatile mood at the start of the improvisation. His idiosyncratic techniques and strategies intensify the emotional quality of the music and the humanistic *wah- wah / yah -yah* sound informs the narrative of the whole solo, functioning as quasi-lyrics, shifting from gentle commentary at the start of the solo to a more aggressive snarl and snap mid-way.

There are other techniques that build on the intensity of the consistent *wah- wah / yah -yah* narrative throughout the solo. The slow scoop up to the pitch D (at **1**) dwells on a Db, implying a flattened 5th, resulting in a harmonic tension as the tonality promptly resolves in a V7 - I cadence behind the solo. This, combined with the slow opening of the muted Bb quavers, creates a sense of languorous delay. At **2** there is an audacious lip trill on each note, building to a marcato *yah-yah-yah* – combining the plunger movement with a multiphonic throat growl. This snappy phrase brings that particular musical sentence to an abrupt full stop and is more unequivocal in its framing of the cadence than at **1**. Before returning to the phrase that began the improvisation, the climax is realised in the material at **3**. It is a rapid-fire series of multi-tongued Bbs, manipulated by an equally rapid opening and closing of the plunger mute. Dietrich (1995:115), stated that for these four bars, the transcription (fig 2.3) is an approximation of Glenn's improvising. This material here has a human, vocal quality, described by Dietrich as a 'talking effect' (1995; 115) and its rhythmic unevenness is natural and chatty. Glenn's improvisation has an effect on the harmonic rhythm of the composition, through the appearance of dissonance and delay, then squarely restating it. More significantly however is the emotional effect his unconventional techniques have on the mood of the piece in these 32 bars. The manipulated plunger mute, embouchure and articulation techniques evoke qualities of the human voice which brings the listener closer to the melancholy predicament of the composition's 'voice'. The unpredictable, mercurial nature of Glenn's unconventional techniques, along with his impeccable sense of time and syncopation, suffuse a restlessness throughout the improvisation.

Musical score for Tyree Glenn's solo in "Mood Indigo" by Duke Ellington. The score is in bass clef, 4/4 time, with a tempo of quarter note = 74. It features various harmonic progressions (Bb, C7, F7, Bb, G-7, Eb-7, C-7, F7, Bb, Gb7, Eb7, Eo7) and includes performance instructions such as "multiple tonguing, rapid opening and closing of plunger", "closed tight", "flutter", and "molto rit.". The score is divided into sections A, B, C, and D, with measures 1-11, 12-16, 17-20, 21-24, 25-28, and 29-32. The lyrics consist of syllables like "wa", "ya", "u-wa", "close(+)", "open slowly", "tight", and "flutter".

Figure 2.3 Tyree Glenn's solo in *Mood Indigo* by Duke Ellington (from Dietrich, 1995:117)

This specific performance resonates with my approach to playing Improvised Music in that it showcases the potential emotional range of the trombone with the application of both conventional and unconventional playing techniques. On hearing it, I was prompted immediately to experiment further with plunger and Harmon mute techniques, combining them

with embouchure manipulation and sound articulation. These are summarised in *fig 2.1* (nos. 12 and 18) and a modification of the Nanton and Glenn *wah- wah/ yah -yah* sound feature regularly in many of my performances (no.42).

Nanton and Glenn amalgamated the conventional, tonal and the melodic with the unconventional and technically challenging, emphasising the subtle humanity of their respective styles. This is achieved in part by what I believe to be the most challenging of all techniques: the crafting of tone or timbre. This particular aspect of playing Improvised Music on the trombone is perhaps the most apparent, and my approach is strongly influenced by the exploration and manipulation of *how* the trombone sounds and expressive quality each sound possesses. The next trombone player I discuss has been significant influence on my understanding and development of sonority on the trombone, which acts as an important counterpoint to the abstract and gestural sounds in my artistic approach.

Jimmy Knepper (1927-2003)

American-born Jimmy Knepper is regarded as one of Jazz's most fluent and graceful trombonists (Fordham, 2003; Balliett, 2005:411). He improvised with a stylistic precision that emulated Bebop saxophonist Charlie Parker, who Knepper admired greatly and worked with briefly in the early 1950s (Balliett, 2005:413). As well as having the technical dexterity necessary to play in the prodigious Bebop style, Knepper was admired for the beauty of his sonic tone, described by John Fordham as 'warmly eloquent' and 'soft, yielding and fluid' (Fordham, 2003: unpaginated). He worked with many of the great composers and performers in 20th century Jazz, including Carla Bley, Gil Evans, Dizzy Gillespie and Bobby Wellins and released a number of records under his own name (Morton and Cook, 2006), but he is most often remembered for his work with Jazz composer and bassist Charles Mingus (Fordham, 2003; Balliett, 2005) appearing on the albums *The Clown* (1957) *Tijuana Moods* (1957), *Tonight at Noon* (1957), *Blues and Roots* (1959), *Mingus Ah Um* (1959) and *Mingus Oh Yeah* (1961) (Voce, 2003).

It is through the record *Mingus Ah Um* (1961) that I first encountered Knepper and further explored his artistry when I worked in a six-piece Jazz ensemble that played arrangements of Mingus repertoire. I regard his agile and intricate articulation and interpretation of harmonic

sequences truly brilliant, however, it is the clarity and warm sonority of his sound and the application of emotional expression in his linear narrative that has been of most interest.

Knepper was influenced by Nanton and other Ellington trombonists, but he also shares with Nanton an untypical approach to trombone performance. Saxophonist Loren Schoenberg, cited in Balliett, (2005) said of Knepper '[h]e's not trombonistic and his style is self-effacing' (Balliett, 2005:411). Friend and collaborator pianist Dick Katz observed that Knepper had 'a vocal way of playing' (ibid). As with Nanton and Glenn, it is the emotional quality of Knepper's improvisatory style that has the most tangible impact on my playing.

Figures 2.4a and 2.4b are pages one and two of my transcription of Knepper's improvisation on Mingus' *Pussy Cat Dues* (*Mingus Ah Um*, 1959). The whole piece is based essentially around a classic 12 bar Blues in E flat. The transcription shows elements of a complex, step-like harmony introduced via passing chords, shown as symbols on the transcription but are played by the piano (Horace Parlan) and the double bass (Mingus) on the recording, and these are outlined by Knepper with elegant dexterity. Knepper plays through the Blues form twice – or plays two 12-bar 'choruses'- and he paces this solo with an interesting approach to the improvisational narrative. It is often the case in Jazz improvisations that intensity is built over the choruses (if more than one is played). Devices such as increasing the complexity of the harmonic language, playing with a busier texture and a faster rate of ideas per chord or bar are common in the development of the improvisation arc. Knepper's solo seems to reverse this common narrative arc, from the first chorus **(1)** with complexity of texture and harmonic detail (e.g. **2**) but with a subdued volume and intensity. Moving into the second chorus **(3)**, Knepper's volume increases, but there are more gaps between phrases **(4)**, and the liner narrative and cadences are less embellished **(5)** however there is greater intensity and purpose to the second chorus. Knepper's tone is more forthright, and his ideas are stated more directly.

What is of particular interest to me in this solo is Knepper's ability to craft phrases that are redolent of a sermon being given in a church or the phrasing of lead vocalist in a gospel choir. For example, **A** (in *fig.2.4b*) indicates that narrative is focused in three phrases over four bars. The first two phrases are declamatory and self-contained, like two short, direct sentences, or lines in a song. This characteristic expertly expresses and understands a strong component of Mingus' musical inspiration – that of the Gospel church and tradition, which in itself is the foundation of the Blues form and style. According to what he had heard, Knepper stated that Mingus believed Knepper had more understanding of his music than any other musician.

(Balliett, 2005:415). Mingus recalled in the liner notes for *The Clown* (1957): ‘I was raised as a Methodist but there was a Holiness Church on the corner and some of the feeling of their music, which was wilder, got into our music. There’s a moaning feeling in those church modes.’ (Mingus, cited in Shipton, 2013:560). Knepper’s trombone takes on the role of a preacher or lead singer, reflecting the patterns of their vocal expression, which are intricate, fluid and powerful in emotional impact.

Figure 2.4a Knepper’s improvisation on *Pussy Cat Dues* (Mingus Ah Um, 1959) – p.1

The image displays a musical score for a bass line in E-flat major, consisting of six staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is annotated with various musical elements:

- Staff 1 (Measures 13-15):** Labeled with a box containing the number '3'. Chords Eb9, Ab13, and A° are indicated above the staff. The music features eighth-note patterns with triplets in measures 14 and 15. A dashed line labeled 'A' spans measures 13 and 14.
- Staff 2 (Measures 16-18):** Labeled with a box containing the number '4'. Chords Eb9 and Ab13 are indicated. Two eighth-note rests in measures 17 and 18 are circled, with arrows pointing to a box containing the number '4'.
- Staff 3 (Measures 19-20):** Chords Eb9, Ab13, Gm7, and Gb13 are indicated above the staff.
- Staff 4 (Measures 21-22):** Labeled with a box containing the number '5'. Chords Fm7 and Bb9 are indicated. The first measure (21) is circled.
- Staff 5 (Measures 23-24):** Chords Eb13, Ab13, A°, and Eb9 are indicated above the staff.

Figure 2.4b Knepper's improvisation on *Pussy Cat Dues* (Mingus *Ah Um*, 1959) – p.2

Where Nanton and Tyree accomplish an authority of emotional expression with unconventional techniques, mutes and embouchure manipulation, Knepper achieves it through conventional methods of sound production, plus phrasing, harmonic and melodic narrative, and the development of texture and sonority.

It is Knepper's tone, sonority and large interval range that have emerged in my approach to playing Improvised Music, which has come via the route of performance experience of the Mingus repertoire. In the summary of my techniques, (*fig 2.1*), I include 'Melodic fragments and material' (no.22), the context of which tends to dwell in the upper registers of the trombone's range, in particular C above middle C, D and Eb. I do not include the same level of sustained agility in a tonal narrative that Knepper achieves, but I place as much importance in achieving a clear tone, as I do in creating effective distortions and intricate aspects of unconventional techniques.

Paul Rutherford (1940-2007) and Alan Tomlinson

In this next section, I will examine the work of Paul Rutherford and Alan Tomlinson, two British trombone players whose playing combines both conventional and unconventional techniques and with whom I have been fortunate enough to work and know on a personal level. As reviewed in the Introduction, British Improvised Music evolved in the early 1960s, and it eventually included, amongst its ranks, musicians from a variety of musical fields and disciplines, although many of the early originators of the form initially played Jazz. They admired the evolution of Free Jazz improvisation by Ornette Coleman, John Coltrane and Eric Dolphy amongst many others, thus creating an impetus to expand improvisational language even further. Along with saxophonist Trevor Watts and drummer John Stevens (d.1995), London born Paul Rutherford is considered to be one of the originators of the Improvised Music movement in Britain, who also significantly expanded the vocabulary of instrumental music (Williams, 2007). With Stevens and Watts, he was a founding member of the improvisation group *Spontaneous Music Ensemble* (Carr 1973/2008; Williams, 2007; Shipton, 2013). Until his untimely death in 2007, Rutherford played and recorded internationally as a soloist, leading his own groups - *Iskra 1903* and *Iskastra*, and in ad hoc ensembles. He was a regular section player in the Mike Westbrook's Concert Band, the London Jazz Composer's Orchestra, and the Charlie Watts Big Band, amongst many other successful large Jazz ensembles (Williams, 2007). Rutherford's first solo recording, *The Gentle Harm of the Bourgeoisie* (Emanem, 1974), demonstrated his influential range of techniques and is considered a landmark record in Improvised Music (Williams, 2007). The breadth of his artistry is too broad to examine in its entirety here, so I will focus on aspects of his solo work that resonate most strongly with my own practice and that I find the most compelling.

In 1998, Paul Rutherford was recorded by concert promoter and music critic Victor Schonfield, in a discussion about his career and approach to trombone playing. Over the course of the interview, Rutherford describes elements of his performance repertoire, for instance: using the mechanisms of trombone to produce specific sounds, such as micro slide positions or playing whilst pushing the slide out so as to ascend the harmonic series of each position in quick succession and buzzing through the instrument without a mouthpiece. He used objects to affect the timbre, such as plastic cups as mutes, as well as conventional mutes and tambourines and other percussion instruments whilst banging the floor with the slide (Rutherford in Schonfield, 1998). Rutherford would experiment with these techniques wherever he could: ‘Lots of things I developed working at home or at actual concerts.’ (ibid). He describes in detail the process involved in the production of sing/play multiphonics (examples of this are in the extracts – *figs 2.5a and 2.5b* - referenced as **E**):

The normal thing is to play the low notes and sing the upper notes, but you can do it in reverse... I did develop something where I was actually playing more notes, 2 or 3 in fact, but that required a very severe distortion of the embouchure and a very relaxed embouchure as well. It’s almost like screwing your embouchure up (ibid).

The next section explores further some specific techniques and their application which I consider to be idiosyncratic to the ‘Rutherford’ sound and are also indispensable to my approach of playing Improvised Music on the trombone. They will be examined in the context of material I have transcribed (*figs 2.5a, 2.5b and 2.6a, 2.6b*) from his piece *Red Rose Afternoon 2* (5 minutes, 3 seconds in duration) which is on his solo record *Trombolonium -solo trombone improvisations 1986-1995* (Emanem, 2002).

For clarity, in the commentary, I refer to the techniques of double, triple and flutter tonguing as *multi-tonguing* given that it is not always clear what exact articulation is being applied. In the transcription extracts, multi-tongued sounds are represented by notes with slash marks on the stems, indicating fast articulation; multiphonics are referred to simply as *sing/play*, distinguishing those sounds from any incidental multiphonics resonances caused by multi-tonguing. The notation for the sing/play pitches are crossed note heads: one is the actual pitch played by the trombone, the other note head is symbolic for the sung pitch, which is often too indistinct to identify. Bar lines are not included on the transcriptions as all the material is beatless with no consistent pulse, or prescribed time signature. Note values have been applied to the pitches in order to give a sense of pace to the narrative but are not literal in length. There are no prescribed key signatures or chord symbols, but some melodic fragments imply a

contextual tonal consistency, therefore, accidentals are applied as appropriate. The specific elements of Rutherford's approach under examination involve multi-tonguing, sing/play multiphonics, large interval leaps and the use of melodic fragments and phrases, especially in the extreme, high register of the trombone. The reference points on the transcriptions are in bold font in the commentary and note name letters are in ordinary font.

01:03 - 01:17 **Extract 1**

brisk **B**

02:24 - 02:33 **Extract 2**

quickly **B**

Figures 2.5a and 2.5b: extracts from *Red Rose Afternoon 2* (Emanem, 2002).

Key: **A:** Juxtaposition. **B:** High register melodic fragments/phrases. **C1:** Melodic material in Ab tonality. **C2:** Simple melodic material. **C3:** Altered Locrian mode. **D:** Extreme trombone registers. **E:** Multi-tongued and sing/play multiphonics. **F:** Dynamic range. **G:** Large interval leaps.

Rutherford weaves together abstract gestures (**E**) with melodic fragments and short phrases. This can be seen at **A** in extracts 2 and 4, where there is the bracing juxtaposition of tonal material with abstract gestures. In extract 2, the snarl of the multi-tongued and sing/play sounds and F# stabs at **E** are in stark contrast to the relatively gentle material preceding it at **C1**. It is less aggressive in its delivery in extract 4, but the contrary motion sing/play at **A** stands apart from the warm sonority of the preceding melodic material at **B**. High register, melodic material

can be seen in extracts 1, 2 and 4, indicated at **B** and is a regular component in Rutherford's improvising, but it is not sustained for long, thereby amplifying the abstract nature of the gestural material.

An interesting tonal theme is present in Rutherford's work which seems to resonate with his Jazz trombonist sensibility. In extracts 1, 2 and 4, indicated by **C1**, is material that relates to the key of Ab. Extract 1: the first phrase outlines a chordal movement of Ab to Gb, implying the Ab mixolydian mode. This mode, and its triad of a major chord plus a flattened 7th, is in common usage in Jazz harmonic vocabulary. This is reprised only minutes later in extract 2 (**C1**) and in the first phrase in extract 4, which has a particularly strong Jazz dialect implied by the gentle scoop to the Db pitch which slurs down to the C pitch, followed by a gentle slide vibrato on the Ab pitch. These idiosyncratic Jazz trombone articulations can also be seen (and heard) in Tyree Glenn's *Mood Indigo* solo (*fig 2.3*). Rutherford's tonal material does not always have an obvious harmonic logic. In extract 1 at **C2**, he suddenly shifts his narrative and tonal direction from the preceding Ab tonality to a descending, second inversion G major arpeggio, followed by a descending Bb-F-Bb figure, implying an I-V-I cadence in Bb major. In terms of functional, diatonic harmony, they are musical non-sequiturs, but more importantly, they have a boxy, unyielding simplicity, redolent of practice room warmups. This sits knowingly alongside the expressive material in Ab, which contains a touching and emotional sincerity. In extract 2, Rutherford includes further tonal and expressive juxtapositions when he plays an awkward, angular phrase in a singing high register (**at C3**), which could be described as being from an altered B Locrian mode, with a raised 2nd. He then counters this with a return to the Ab, flattened 7th tonality in the mid-range of the instrument (**C1**).

Extremes are a feature of Rutherford's approach, which are not only achieved through sudden changes to the tonal narrative, but also reflected in his explorations of pitch and register, as seen in his melodic phrases, where he dwells in the trombone's 'super' range (anything higher than C above middle C). His explorations are also characterised by large interval leaps between phrases and pitches. In extract 2, (**at D**), he reaches for a strained super F from a B (above middle C). The tension is compounded further by the unstable diminished 5th interval, created by this movement. Extract 3 shows a phrase that is dominated by extremes: the registers across the trombone (**at D**) and the large interval leaps required to achieve this (**at G**) This is a brash,

unsentimental aspect of Rutherford's approach, which is in significant contrast to the warmer expressive nature of the more melodic narrative.

In the Schonfield interview, Rutherford discusses devices that he feels are neglected by other trombonists in his field. This includes the use of dynamics:

I try to use lots of dynamic levels, like very fast changes of dynamics which I don't know other trombone players doing – I mean, they're doing similar things to me, but they don't use the actual dynamics or they don't take advantage of ...the dynamic range of the trombone, because as far as I'm concerned, the trombone is one of the most expressive instruments in music. (Rutherford in Schonfield, 1998).

There are examples of his use of dynamic range in action in all extracts (**at F**) where a crescendo occurs through the increased intensity of a sound, such as the rapid advance up the harmonic series in extract 1 with the added rasp of multi tonguing; the crescendo in the multi-tongued pitches leading to the loud F# stabs; the gradual diminuendo across the phrases in extract 4.

Rutherford's material demonstrates that in his approach, abstract gestures are not performed as isolated demonstrations of alternative sounds. Multi-tonguing, for instance is more than a vehicle for delivering a fast, musical passage, it is a sound of rapid-fire intensity with a motivic character of its own. Its frequent amalgam with sing/play multiphonics implies that these techniques are so embodied in his improvisatory approach that they merge and fuse but can be as readily untangled and deployed when required.

Some techniques resonate with other trombonists examined here, as his style embodies the rich resonance and agility of Knepper and the audacious techniques of Nanton and Glenn; the *wah-wah/yah-yahs* and growls of Nanton and Glenn are echoed in Rutherford's multiphonics; the elegant sonority of Knepper's narrative can be found in the rich beauty of Rutherford's upper register, Jazz-based phases.

04:15 - 04:19

medium, even tempo

Extract 3

G

D

F

indistinct pedal

E sing/play

G

D

b

04:34 - 04:41

briskly

Extract 4

D

B

vib.

C1

ff

F

f

A

E sing/play

Figures 2.6a and 2.6b: extracts from *Red Rose Afternoon 2* (Emanem, 2002)

Key: **A:** Juxtaposition. **B:** High register melodic fragments/phases. **C1:** Melodic material in Ab tonality. **C2:** Simple melodic material. **C3:** Altered Locrian mode. **D:** Extreme trombone registers. **E:** Multi-tongued and sing/play multiphonics. **F:** Dynamic range. **G:** Large interval leaps.

The unfortunate reality of making such challenging music on an instrument as complex and misunderstood as the trombone means that earning a regular living is a daily challenge and despite the acknowledged brilliance of his musicianship, and his appearance in many well-known Jazz and Improvising ensembles, Rutherford struggled to make ends meet, which brought out his depressive nature (Williams, 2007) and very often an irreconcilable bitterness. This was compounded by his alcoholism which tragically claimed his life in 2007 at the age of 67. His style of improvisation is beautiful, unpredictable but neurotic and unsettled in nature, which in many ways reflected his personality.

I have been very influenced by Rutherford's approaches, including the rapid shifts from tonal to abstract, Jazz narrative fused with musical non-sequiturs and exploration of large intervals and extreme range, (all identified in the summary of my techniques, *fig 2.1*). Some of his strategies of group playing have been of particular inspiration, in particular his tendency to play 'above' the multi-textured musical cacophony that is can be present in Improvised Music ensemble performances. Rutherford would often explore the unoccupied territory of high

register, sustained long note phrases that would provide a much-needed contrast to the frenetic ensemble activity, providing some breathing space for himself and the listener.

The techniques of all four trombone players examined thus far are embodied in my approach and then subconsciously expressed in a form that is modified by my abilities, skills, unique musical history and, as explored later, altered by the context of who I am improvising with. Rutherford's high register exploration of 'unoccupied musical territory', however, is one strategy that I consciously invoke when in a similar ensemble musical situation. Here, Rutherford functions as a role model, which is also the case for the fifth trombone player in this chapter, Alan Tomlinson.

Like Rutherford, Manchester-born Alan Tomlinson performs in many large ensembles and big bands of the more experimental and left field territories of UK jazz composition. He is best known for his expertise and prodigious skill as a performer of western Contemporary Classical repertoire and Improvised Music, in small groups and as a soloist (Barnes, 2018). He is noted for his memorable performances of challenging contemporary repertoire but has performed solo improvisations in unusual circumstances, notably a 2003 solo tour with Steve Tate's mobile fish and chip van of the villages of north Yorkshire, performing solo for the queuing customers (Bell, 2015, Barnes, 2018). His route to Improvised Music came from meeting and working with drummer John Stevens, after playing solo concerts at the London Musicians' Collective (Barnes, 2018), and not, as was the case with most improvisors at this time, via the Little Theatre Club gigs, which he encountered but then avoided: 'I opened the door and this wall of sound hit me, from ten saxophone players. It put me off Improvised Music and I didn't do any for quite a while' (in Barnes, 2018:33). His technical skills are considered outstanding and his presence on the international Improvised Music circuit since the mid 1970s has earned him a reputation as a unique virtuoso (Longley, 2003, Barnes, 2018).

Tomlinson is a consummate exponent of all the conventional and unconventional trombone techniques featured thus far. I am not, however, going to present a detailed analysis of his performance repertoire as I consider his performance aesthetic a more relevant influence on my work, which I will explore in context with my own artistic development.

As a musician, Tomlinson is often regarded as clown-like and humorous: 'Utterly professional and utterly anarchic, Alan Tomlinson...recognises no gulf between inventive, and ever more experimental playing and pure musical clowning' (Bell, 2015). Whilst paying tribute to his

distinctive performance style and stage presence, Bell's description somewhat undermines his virtuosic abilities. Additionally, this resonates with a common perception that the trombone is a humorous instrument: 'Physically, the trombone can look rather absurd with the player pumping a long metal slide back and forth' (Barnes 2018:34). It also brings to mind that the performer of Berio's *Sequenza V* (Berio, 1966) is required to dress up as *Grock*, the clown that inspired the piece and indeed, Tomlinson has performed this piece to critical acclaim (Barnes, 2018:33). In an interview with *The Wire* magazine in 2018, Tomlinson addressed his comic reputation:

It's been reported that there's a lot of humour and comedy in what I do, but I don't intentionally do that... I'm very serious about playing the trombone ...I do take it seriously. But it could very silly and stupid if you're not careful. You've got to find the moment to do it. (Barnes, 2018:34).

He feels strongly that concerts of Improvised Music should be performances and that musicians should not turn their backs on their audience: '[I]et people see the whites of your eyes when you are playing; play to people' (ibid). Having performed with and listened to Tomlinson since my first Improvised Music concert in the early 1990s, it has been this fearless assertiveness and musical audacity that helped me develop my sense of artistry and seek an authentic musical self. By his own admittance, he is not a Jazz improviser, or feels compelled to be:

[i]f you play free improvised music, you're not encumbered by all that pre-learned stuff. That's why I'm not a good Jazz musician...I just rely on whatever trombone technique I've acquired and my own invention. '(Tomlinson in Barnes, 2018:34)

Unlike some musicians in Improvised Music, Tomlinson has a very limited number of records released under his own name and this is in part due to his reluctance to record Improvised Music in a recording studio: 'I find it difficult to play improvised music (*sic*) to four walls in a studio. There's no comeback, no feedback.' (in Barnes, 2018:31). I share this view and as I have discussed earlier in this thesis, I prefer to only record Improvised Music in a performance environment. Such an instant musical form demands a sense of occasion which only a concert performance can provide and for a musician of Tomlinson's vivacity, it is crucial to his communicative process: '[f]or him it is the projection, the performance that matters and also, crucially, what bounces back at him' (Barnes, 2018:34). I have witnessed Tomlinson's honesty about his musicianship and experiences, giving me an important insight into his singular artistry, which is present in his bold performance craft. In the lineage of influences on my work,

he is unique in that his presence, attitude and persona have had as much impact as the techniques and strategies of Nanton, Tyree, Knepper and Rutherford.

Lineage in Context

In order to evolve one's own artistry or 'sound', as it is often referred to in Jazz, it is important to understand what that sound is and where it lies in the lineage of other performers. My artistic practice in Improvised Music has in part been developed by a cultivation and application of techniques that I have admired in others, and wanted to adapt to my own playing, as outlined in this chapter and in part a subconscious gradual assimilation of their style and method that is as much an iterative process as instrumental practice. By examining my material as a soloist, I have identified a number of motifs, techniques and idiosyncratic sounds that are particular to my artistic approach to Improvised Music performance. This has assisted in identifying the unique influences on my approach that were established within my formative years and experience and being able to locate my practice within the work of these five trombonists. In exploring the several contexts of influences on artistic practice, such as formative experiences, education and a lineage of practitioners, it has allowed me to form a frame of reference for the analysis of how fellow performers impact and alter my performances of Improvised Music.

Making Tacit Knowledge Explicit in Improvised Music with Practice Research

Schön suggests that tacit knowledge includes actions that we know how to accomplish spontaneously, as the understanding of how to execute these actions has become internalised over time; we are usually unable to articulate ‘the knowing which our action reveals’ (in Nelson, 2013:42). One of the challenges I have encountered in this practice research, or practice as research/PaR (Nelson, 2013) is trying to make what is tacit knowledge more explicit, to the extent that it can be understood by a recipient. Indeed, in his book, *Practice as Research in The Arts* (2013) Robin Nelson acknowledges this to be the key challenge of this method (Nelson, 2013:43). The ways in which I have developed my skills as an improvising trombone player are highly complex and expressing these skills in a codified form is an arduous task. Additionally, the performance of these specialist skills is part of an embodied knowledge that can be equally difficult to explain.

Nelson notes that it may not be entirely ‘possible to make the tacit thoroughly explicit’ but insists that practice researchers must at least seek out a ‘means of identifying and disseminating’ the ‘embodied cognitions’ at the heart of our artistic work as a means to greater recognition (Nelson, 2013:38-39). In this study, I have explored my internalised, tacit knowledge in order to gauge the ways in which my practice is altered or affected by collaborators. In order to disseminate these explorations, I have developed ways of explaining my artistic practice in a technical sense, a psychological sense and in relation to my formative and current influences. There is also the important component of the practice itself being a ‘key method of enquiry’ (Nelson, 2013:8) and a demonstration of this practice is a significant method of dissemination. To this end, the live performance and recordings that accompany the written component of this thesis are themselves explanations of the original concerns of the study (Nelson, 2013:145).

In the context of my research, I have recognised the main facets of tacit knowledge that are germane to my practice, which are set out in *fig.2.7*

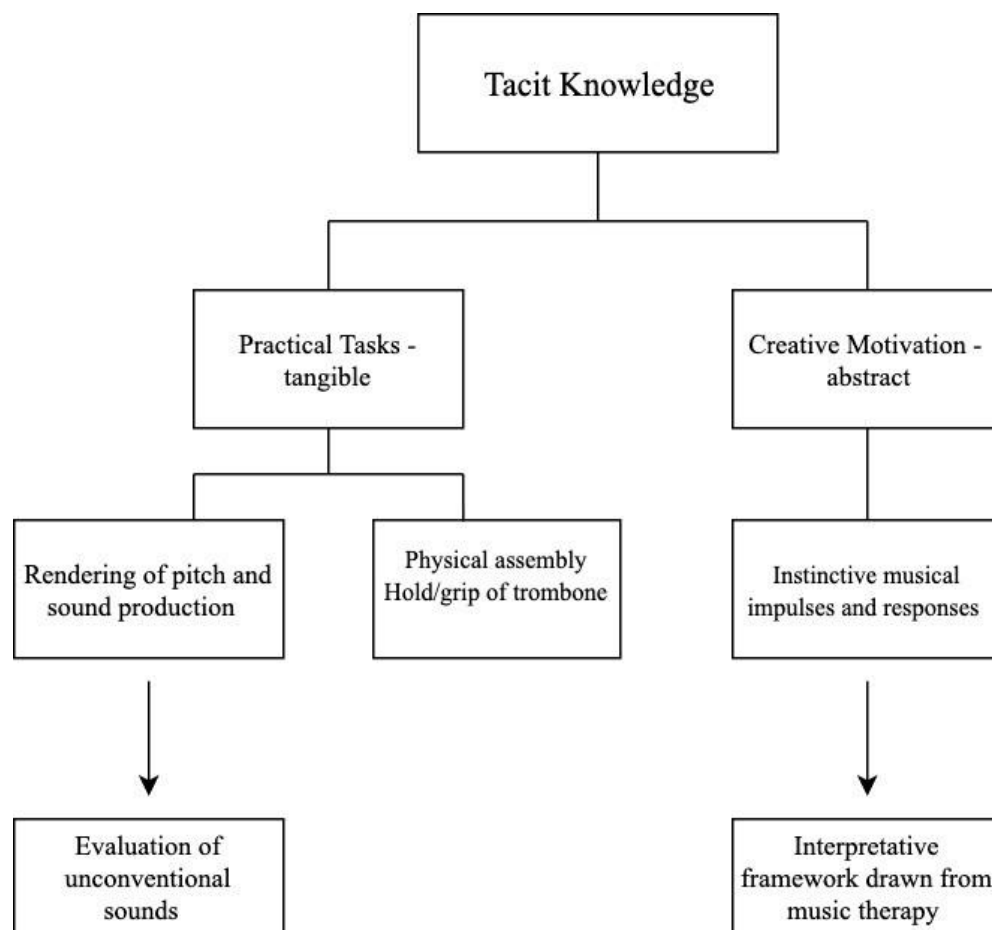


Figure 2.7 Tacit knowledge in the context of my practice research

I have divided my tacit knowledge as an artist into two main facets: 1. Practical tasks: the ability to accomplish the performance of pitch and sound production techniques and the assembling, holding and operating of the trombone. These tasks are innate but tangible and I have devised an evaluation and summary of my range of performance techniques. 2. Creative motivation: the processes that determine musical expression and responses: they are more abstract, less tangible and harder to define. This knowledge is sublimated as instinctive impulses that achieve conscious expression through performance. The interpretative framework described in chapter three and applied in chapter four responds to Nelson's (2013) view that attempts should be made to identify and disseminate what is embodied.

It is necessary to make further distinctions about the processes at work during an improvisation. The knowledge about holding and playing a musical instrument becomes tacit and the creative instincts that inform the musical material are also embodied. However, the duration of an improvisation is not necessarily consistently driven by spontaneous acts or unfiltered expressions, and that the perception that a musician does not engage in any conscious thought whilst improvising is perhaps idealised. For context there is the perspective of Jazz, a related

musical form to Improvised Music that prioritises improvisation. British Saxophonist Ronnie Scott and American trombonist Jimmy Knepper framed the process of Jazz improvisation as a partial relinquishing of control and responsibility:

[O]ne becomes unconscious of playing, you know, it becomes as if something else has taken over and you're just an intermediary between whatever else and the instrument...it's still a certain kind of feeling you're ... unconsciously aiming for. (Scott in Bailey,1993:52)

Improvisation is a great mystery...Nothing is going through your mind; you're not thinking of anything. Every now and then you surprise yourself. Where did that come from? (Knepper in Balliett, 2005:416)

Scott describes the process as an experience of subjective intensity but characterises it as the responsibility of an external, or 'Other' influence. Knepper explains it as mysterious, thought-free experience, although an interpretation of this phenomenon could reframe it as a complex set of interactions where the tacit knowledge, located in the sub-conscious, is made conscious. This may, in part, answer his question of 'where did that come from?'. Both Scott and Knepper are describing states of consciousness that appear temporarily untroubled by events beyond the scope of the moment of creativity, similar to the 'flow' concept of Csikszentmihalyi (2002). I am yet to be convinced, however, that even the most intense and successful improvisational experiences are without moments of conscious thought, especially if, in the case of the trombone, altering a sound requires the application of a mute or a removal of tuning slides and so on. Additionally, the articulation and inclusion of the abstract and unconventional may require a more explicit and objective decision-making process; such material is not always aesthetically suited to the prevailing music and to include them exclusively may render a piece a series of sound effects or reduce it to cliché.

In essence, the creative motivation to include these techniques in a performance are embodied, but sometimes, a conscious decision has to be made to carry them out. British improvising saxophonist John Butcher (2011) articulates such a decision-making process when discussing how some techniques and sounds used in a performance with the particularly quiet Toshimaru Nakamura quartet, would have been unsuitable in a duo with pianist Matthew Shipp. Both were performances of Improvised Music and the concerts were at the same venue (one that specifically promotes experimental music making), only one week apart. Speaking first about the duo, Butcher observes: '[s]ticky pad sounds would have been a ridiculous contribution. Equally, most of what I found myself playing in this (Shipp) duo would have been nonsensical

in the Nakamura quartet. (Butcher (2011: unpaginated). Butcher's uncompromising language ('ridiculous', 'nonsensical') conveys the purposeful thought he gives to the deployment of abstract material and techniques. He goes on to write that he was not merely being a musical chameleon but was playing a genuine self on the soprano saxophone, with the tacit knowledge and understanding of his technical repertoire but a conscious awareness of how to play appropriately in each unique musical context. Additionally, it can be inferred that these specific musicians and their unique approaches played a significant role in shaping and altering Butcher's musical and stylistic choices – even down to the way in which he pressed his instrument's keys. Alongside the application of tacit knowledge, Butcher describes a conscious filtering of ideas based on the immediate specificities of the performing ensemble. It would seem that the experiences being described by Scott, Knepper and Butcher are constantly shifting stages of perception and psychological states, woven together by applications of tacit knowledge, either consciously or through the application of embodied skills.

There is no imperative on an improvising musician to closely monitor their shifts in psychological thought process or determine whether the motivations for artistic decisions are tacit or explicit, which may explain the tendency for some to frame it as mysterious and preternatural. However, in music therapy practice, the other paradigm in this study, observations of these shifting perceptive and motivational states are necessary within the music therapist's role in a clinical improvisation with a client. The therapist has to experience the client's music making subjectively, which is an engagement with both their own musical motivations and those of the client. Yet processing this subjective interaction must be done objectively, in order to maintain perspective. Music therapist Elaine Streeter explains this conflict: 'it is inevitably difficult to think objectively about what is taking place in a therapy in which subjective invention forms the focus of expression' (Streeter, 1999a:12).

The processes of balancing objective perspectives of subjective musical experiences are integrated into the theoretical framework that forms the basis of analysis in this thesis. This is explored and described in the next chapter.

Part Two

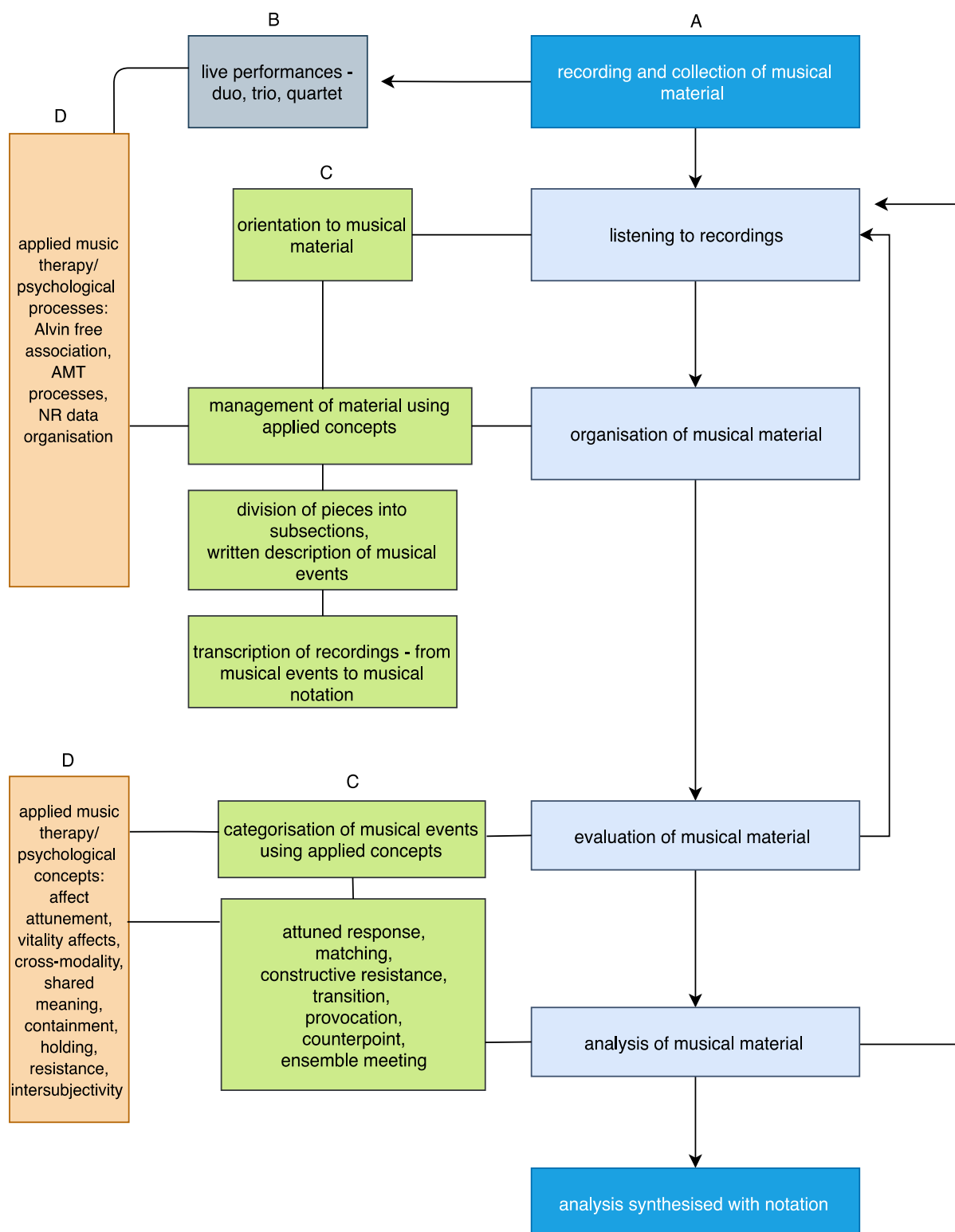
Chapter Three

Analytical and Theoretical Frameworks and Improvised Music

When informally reflecting on my performances of Improvised Music my instinctive evaluative process has been shaped by being a music therapist. My work as a musician, clinician and lecturer have evolved simultaneously, meaning that this instinctive evaluative process is an implicit, embodied knowledge. When examined more closely, however, it reveals this knowledge has been fundamentally informed by concepts and devices from three clinical models of music therapy theory and practice. These models have also informed my pedagogic approach as a trainer of music therapists, and tutor to music students studying improvisation. By delineating the basis of my instinctive evaluative process, music therapy concepts and devices have suggested themselves as useful to an explicit and formal evaluation of my performances of Improvised Music.

Music therapy theory and practice has incorporated concepts and theories from musicology, music education, psychoanalysis, developmental theory, and psychology in order to build a body of knowledge through which to understand the musical therapeutic relationship and practical applications of this knowledge. In parallel to this, my frameworks have incorporated and integrated music therapy concepts to form a framework in which to understand how I play in Improvised Music collaborative relationships.

Fig. 3.1 shows the framework I have developed to analyse interrelation in my performances of Improvised Music. I have adapted organisational aspects of three models of music therapy (reviewed later on) to form this process. These aspects are based on processes I have used to organise and analyse clinical improvisation from my music therapy practice. Processes **A**, **B** and **C** are practical and organisational stages that construct an analytic framework in which to examine the musical material. Although the process functions as a sequence, there is an iterative sub-process that is represented by arrows in process **A**. Processes **D** (outlined in more detail in this chapter) are expanded in *fig. 3.2* which sets out the theoretical framework which has been developed from applying music therapy/psychological process in order to understand interrelation in my performances.



(Arrows = process. Lines = links to integrant of process)

Figure 3.1 Improvised Music Analytic Framework

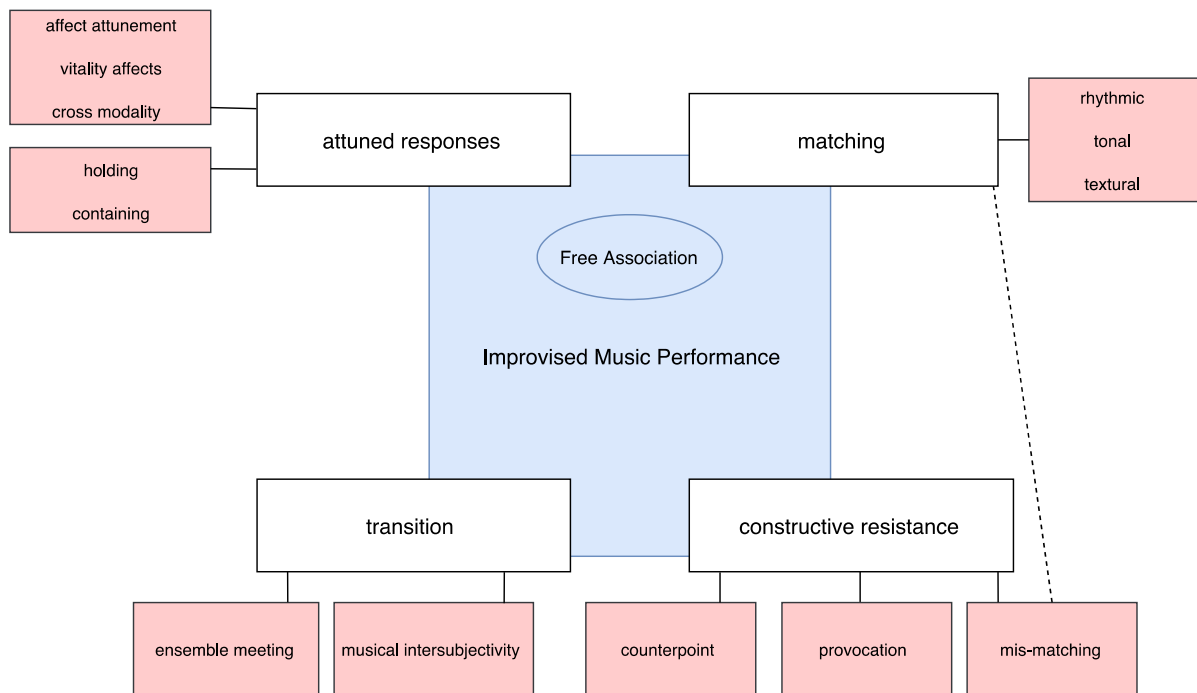


Figure 3.2 *Improvised Music Theoretical Framework*

This framework is comprised of four main elements that I have evaluated as present in my performances of Improvised Music: Attuned Responses, Matching, Constructive Resistance and Transition. Within these elements there are musical devices, techniques and phenomena that constitute interrelation during play. The performance model is structured as Free Association: ‘no stylistic or idiomatic commitment...no prescribed idiomatic sound’ (Bailey, 1993:83).

It must be acknowledged that the theoretical principles of one discipline are not automatically compatible with that of a related discipline. Convincing applications and modifications are required in order to render any new theoretical framework credible. Music therapist Mercedes Pavlicevic advises against an approach that lacks rigour and I consider this equally important when relating music therapy concepts and approaches to non-clinical music making: ‘Certainly some careful teasing out needs to be done, in order to clarify what concepts are useful and what can be left behind’ (Pavlicevic, 1997:119). To this end, this chapter will review three models of music therapy and their salient features, then examine the underpinning fundamental concepts of music therapy theory that are relevant to this study and relate directly to the analytic and theoretical frameworks presented in *fig. 3.1* and *fig.3.2*.

Music Therapy and Theoretical Orientation

The origins of the music therapy profession in the UK have been widely documented and examined (Bunt, 1994; Bunt & Hoskyns, 2002; Darnley-Smith and Patey, 2006) so the following will not offer a complete history, rather a condensed review of three models: Juliette Alvin's Free Improvisation Therapy, Analytic Music Therapy (AMT) and Nordoff -Robbins' Creative Music Therapy also known as 'Music Centred' Music Therapy (NR). Alvin's Free Improvisation Music Therapy emerged contemporaneously with, but independently from, the Nordoff-Robbins approach in the UK in the 1960 and AMT developed in the UK in the early 1970s (Bruscia, 1987). The NR and AMT models, with elements of Alvin, are considered to be the most significant in the development of all Music Therapy clinical practice, in the UK and worldwide (Darnley-Smith and Patey, 2006; Wigram, Nygaard Pedersen and Ole Bonde, 2002). Once qualified, music therapists can undertake further training to specialise in specific variations of clinical practice, including Guided Imagery Music Therapy and Neurologic Music Therapy (Thaut and Hoemberg (Eds), 2016). Although a part of some contemporary clinical practices, these processes have not informed the present study and so are not described here.

The shaping of a music therapist's approach and orientation begin at trainings. Once qualified, a music therapist will more than likely work within the model they have been trained but may diversify or specialise. Kenneth Bruscia (1987) notes the importance theory has on clinical practice:

The theoretical orientations of a model have a profound impact on goals, procedures for assessment and evaluation, the dynamic of intervention, and the process or course of treatment. (Bruscia 1987:11)

Despite variations in their theoretical orientations, all the UK training courses have at their core the use of musical improvisation as a clinical tool, establishing 'improvisational music therapy' within professional practice (Bruscia, 1987).

⁸ From 2006, in order to practice as a music therapist in the United Kingdom an individual must have qualified from a master's degree course recognised by and registered with the Health and Care Professions Council, the body which regulates health, psychological and social work professions in the United Kingdom. Prior to 2006, all music therapists gained a Post Graduate Diploma, and this is still recognised as a professional qualification allowing clinical practice.

In essence, theoretical orientation can determine the differences in improvisational models and consequently has an impact on the way musical material is evaluated (ibid). For the purposes of the development of this framework the variations in theoretical orientations do not compete. Aspects of the processes of NR, Alvin's Free Improvisation model and AMT suggest themselves as adaptable in the development of an analytical framework for Improvised Music. These have been combined with and adapted to the performance conventions of Improvised Music to form this study's overall research design.

The analysis of non-clinical musical material requires a modified approach from the interrogation of material from clinical sessions. However, the rigours of said clinical analysis are invaluable when attempting practice research into the dynamics and interactions of performed Improvised Music. Bruscia (1987) states that according to Nordoff and Robbins: 'observing and recording the client's responses within the improvisatory situation provides a map of a client's "musical geography"' (ibid:34). Studying one's own musical geography is equally as challenging but using a methodical process of analysis allows an examination of personal artistic practice in relationship to others and an opportunity to observe one's own behaviours and traits when working with long standing collaborators. In music therapy, an aim is the discovery of relationship development via the musical discourse of the client/therapist, a discovery that can be adapted when exploring the musical discourse of non-clinical music making.

Three Main Music Therapy Models:

Alvin's Free Improvisation (Music) Therapy

Juliette Alvin was a pioneer in Music Therapy in the UK, along with Nordoff and Robbins. She was an early practitioner and tutor of Music Therapy, beginning the very first training course at the Guildhall School of Music, London in 1968 (Darnley-Smith and Patey, 2006). Her approach inspired Mary Priestley's Analytic Music Therapy. Alvin's Free Improvisation Therapy took an informal approach in terms of assessment and evaluation.

It was not Alvin, but Kenneth Bruscia (1987) who named this model 'Free Improvisation Therapy'. Moreover, Alvin did not document a specific schema or system of analysis for her

work. In order to synthesise it for description, Bruscia (1987) extrapolated Alvin's therapeutic model found amongst her books and clinical notes, then presented them as a system and framework for measuring outcomes (Bruscia, 1987: 103-111). Alvin's theoretical orientation was broadly psychoanalytic, but her evaluation and assessment relied on musical data and the client's responses to musical activities to form a picture about their ability to meet three therapeutic aims - self-liberation, relationship establishment and developmental growth (ibid:109)

Alvin's clinical approach in sessions was to allow the clients (mostly children on the autistic spectrum) complete freedom in their music making and to improvise without parameters or stylistic pre-arrangement (Bruscia, 1987: 108). Alvin's documentation of her assessment process was more generalised and scattered amongst her writings, but her analyses of the clinical material did not lack rigour. Her approach offered a broad, objective-subjective overview of the client, and her writings demonstrate her clinical goals 'extended beyond musical activities' (Darnley-Smith and Patey, 2006: 93).

Of the features detailed above, the most relevant to this study are within the processes of music making. My modes of performance – duo, trio and quartet - share Alvin's premise of improvisations without pre-organised structures, themes or idiomatic instructions as identified in Process B in fig. 3.1. (p.82). Both client/therapist in Alvin's approach to music therapy are musically on equal terms, as are musicians in Improvised Music performances. They are both undirected and, ideally, receptive to and prepared for everyone's creative ideas.

Alvin aimed to use free improvisation to support the client's ability to develop relationships. This included amongst others: the intrapersonal relationship (aspects of oneself), relating to objects (the physical environment and instruments) and interpersonal relationships (groups) (Bruscia, 1987). These aims offer a similar scope of examination for this study: my solo work (intrapersonal), relationship to the trombone via extended techniques and lineage (environment and objects), and the examination of ensemble interrelation (groups).

Analytical Music Therapy

Analytical Music Therapy (AMT) was pioneered by music therapist Mary Priestley and colleagues in the early 1970s (Bruscia, 1987:115). It was developed from an experimentation

of including musical improvisation in psychotherapy with verbal adults. AMT uses the psychoanalytic constructs of Sigmund Freud and Melanie Klein (Bruscia, 1987:115; Gomez, 1997). Through musical improvisation – sometimes themed – and verbal discussion, the therapeutic aim is a removal of barriers that prevent a client from addressing their concerns and progressing with their life (Bruscia, 1987:162). Priestley based her improvisations on issues the clients brought to sessions. They were encouraged to:

‘improvise sound portraits of feelings, events, persons, relationships... [Priestley would] often accompany them as they musically worked through the therapeutic issue ’(Wigram, 2004:13).

As with the evaluation method of Alvin, musical material from sessions were taped and logged. Written accounts were kept on the client’s improvisations, their spoken material and body language, along with any perceived resistances or interpretations based on psychodynamic principles (Bruscia, 1987:164). These features of the approach are now part of the organisational conventions of music therapy, and the opportunity for clients to reflect on the music made in sessions is now a common feature of the work. In respect of training, some AMT techniques are framed as group experiential sessions for the trainee music therapists (ibid: 162). AMT treatment procedures consisted of 4 cyclical phases:

- Discussion: Identifying the issue & defining improvisatory roles for client and therapist (**A**)
 - Discussion: creating a title (**B**)
 - Improvisation (**C**)
 - Discussion: reviewing the improvisation (**D**)
- *my letters in bold type and parentheses

Figure 3.3 Four cyclical phases of AMT treatment: adapted from Bruscia (1987:163)

I adapted the model of Analytical Music Therapy cycle of treatment procedures to the process of a duo performance by myself and drummer Mark Sanders. A number of the treatment procedures of AMT are analogues to the informal processes and conventions that Mark and I regularly undergo prior to, during and post-performance. These can be seen in *Fig.3.4* where the letters in the Procedure column relate to my letters in *Fig.3.3*.

Fig.3.4 shows that procedures **A**, **C** and **D** match conceptually. **B** is not applicable to our duo immediately prior to performance. **A**, **C** and **D** explore and document the relationship between players; exploration and documentation of the duo is for the purpose of analysis whereas the AMT process is to define further treatment post-analysis. The overall rationale for using the framework of AMT for the duo study is not only due to the similarities between procedures, but in the way the intimacy of AMT resonates with the intimate musical and closely connected social dynamics present in the Brand/Sanders duo, explored in more detail in Chapter four. AMT’s use of recorded discussion prior to and immediately after playing made this model suitable for the processes of the duo which fosters a more intimate relationship to that available in the trio or quartet.

Procedure	Analytical Music Therapy	Concert: Duo: Sarah Gail Brand & Mark Sanders
A	Discussions (Identifying issues & defining improvisatory roles for client and therapist)	Discussion: general issues concerning the performance
B	Discussion: Creating a title	N/A
C	Improvisation	Performance of Improvised Music
D	Discussion: reviewing the improvisation	Discussion: reviewing the improvisation

Figure 3.4 Analogous methodologies of AMT and Brand/Sanders research process

Nordoff-Robbins Music Therapy

Musicians Clive Robbins & Paul Nordoff worked together in the US and UK for 17 years until Nordoff’s death in 1976 (Bruscia, 1987). From 1959, they worked with children on the autistic spectrum and children with learning and physical disabilities in the special educational needs school at Sunfield Children’s Home. They called their practice ‘Music Therapy’ 9 and opened treatment centres in London and New York which continue today. With training courses running in several countries around the world, the Nordoff-Robbins (NR) method has now

9 Nordoff Robbins Music Therapy has undergone a variety of changes of nomenclature for identifying its approach, including Music Centred Music Therapy and Community Music Therapy. These are not relevant to this study, however, so I will be referring to it as ‘NR’.

broadened and adapted to include working in adult psychiatry and learning disabilities services (Darnley-Smith and Patey, 2006). The ethos of NR is rooted in the humanistic philosophy of Rudolf Steiner: that the arts are of vital importance to children's development (Darnley-Smith and Patey, 2006). They believed that musical responses are a 'mirror of the person's psychological and developmental condition' (Bruscia, 1987: 31). In therapeutic terms, Nordoff and Robbins saw this as having diagnostic implications. The NR approach sees the musical material of the sessions *as* the therapy (Bruscia, 1987). The overall aims include developing expression and communication and addressing pathological behaviours. Wigram et al (2002) described the process and clinical musical materials of NR music therapy:

The improvisational style must be free of musical conventions and flexible. Intervals are important and represent different feelings, when used in melody. Triads and chords can be used in special ways- for example, the tonic triad to indicate stability, while inverted triads represent movement. Improvised music should also include musical archetypes such as *organum*, exotic scales...Spanish Idioms and modal frameworks. (Wigram et al, 2002: 127)

The meaning of the words *flexible* and *free* are significant here as they are contextual to this model of music therapy rather than in relation to Improvised Music and the Alvin/AMT models. *Flexible* refers to the therapist modifying their musical material to suit the music or expression of the client, but this does not necessarily extend to moving into abstract, gestural or non-pulsed playing. The freedom from musical convention relates more to the therapist not being doggedly tied to typical forms and structures but extemporising using diatonic or modal improvisations with a pulse or metre. The central tenets of the original NR approach remain; sessions are comprised of mostly piano-led, structured 'free' improvisations, with clinical applications of specific musical elements; the music *is* the therapy; the therapeutic relationship is realised through the music (Wigram et al, 2002).

From the main features of the NR approach, my framework (*fig.3.1*) draws on their methodical process of musical material organisation and evaluation (Process C). As already noted, NR's clinical approaches to improvisation are not in tandem with the approach to the performances of Improvised Music (Process B). However, a part of the analysis and interpretation of my material has been informed by Mercedes Pavlicevic, an NR trained Music Therapist and scholar. Her writing on music therapy's adaptation of developmental theory (Pavlicevic, 1997),

is explored later in this chapter. *Fig. 3.5* demonstrates how musical data from sessions were collated and presented by Nordoff and Robbins, mapping a client's event-based progress. As well as documenting a session, they followed a methodical process of listening to the tape, noting significant events and recording the time of each event, which might include musical characteristics such as vocal material or drumbeats and tempo. (Bruscia, 1987: 35). *Fig.3.1* presents how I have adapted and modified this methodical process to evaluate and organise the musical material from my recordings of Improvised Music (Process A) and provide insights into the pattern of my responses to my collaborators (Process C). A tabling process assists with mapping the material and identifying themes, transitions and events (see Appendices I – III). The next stage of transcription and microanalysis identifies the impact of the material, the provocations and responses.

The methodical processes used by NR offered a rigour to their evaluations, allowing interpretation to be supported by credible analysis. In an objective examination of musical material which has a subjective element, using methods inspired and informed by NR offers my interpretations a similar rigour and clarity which supports an objective approach to evaluation.

Summary of three models

These three models of music therapy have offered this study practical and organisational models, reflected in *Fig.3.1* and whilst Alvin's model of clinical music making did not in itself influence the long-established model of music making in Improvised Music, the parallels between both, as observed by Darnley-Smith and Patey (2006), provide the analytical framework with a compatible medium through which to begin the analysis.

The next section explores theoretical concepts from psychology that inform music therapy and are relevant to Improvised Music performance.

THIRTEEN CATEGORIES OF RESPONSE*

1. COMPLETE RHYTHMIC FREEDOM: The child has emotional-motor control of beating, and matches tempi, dynamics, and rhythms of therapist's improvisation. The child also demonstrates freedom and control in musically expressing feelings and shows commitment to and enjoyment in the musical experience.
2. UNSTABLE RHYTHMIC FREEDOM: The child has periods of complete rhythmic freedom which are marred by excessive reactions and loss of emotional-motor control.
 ___ Psychological Type: control loss has psychological origin
 ___ Neurological Type: control loss has neurological origin
3. LIMITED RHYTHMIC FREEDOM: The child's ability to control his beating and to match the therapist's improvisation is sporadic and limited to certain stimulus conditions and/or response ranges.
4. COMPULSIVE BEATING: The child's beating is partly controlled but limited to one tempo and dynamic level. Despite any apparent awareness of the therapist's improvisations, the child does not change to synchronize with its tempi or dynamics.
5. DISORDERED BEATING:
 ___ Impulsive: Due to poor impulse control, the child is unable to sustain a steady beat or organized rhythm.
 ___ Paralytic: Due to lack of muscular coordination, the child is unable to rhythmically order, control, or sustain beating.
 ___ Compulsive-Confused: When beating with two hands, the child beats at two different speeds, neither of which relate to the therapist.
 ___ Emotional-Confused: The child's beating is rhythmically unordered or unresponsive to the therapist, varying widely according to current feelings.
6. EVASIVE BEATING: The child avoids synchronizing to the tempo or dynamic level of the therapist's improvisation.
7. EMOTIONAL FORCE BEATING: The child beats the drum to release energy or make noise, and does not try to order sounds.
8. CHAOTIC-CREATIVE BEATING: The child's beating is hypercreative but not completely formed. It is unstable and unsustained yet bears a subtle relationship to the therapist's improvisation.
9. PIANO PLAYING: (Optional) The therapist describes how the client physically relates to sounding the piano. Previous categories may be used for rhythmic aspects.
10. RESPONSES BY SINGING:
 ___ Self-expressive: The child improvises words and melody of song to express feelings.
 ___ Corresponsive: The child sings improvised songs, completing phrases as directed in lyrics.
11. RESPONSES TO SINGING: The therapist describes how the child reacts to his/her singing.
12. RESPONSES TO SPECIFIC IDIOMS: The therapist describes how the child responds to various scales, intervals, chords, etc.
13. RESPONSES TO MOOD OR CHANGES The therapist describes the child's susceptibility to musical moods and changes therein.

*Abridged version of Nordoff and Robbins (15)

Figure 3.5 Nordoff and Robbins '13 Categories of Response, from Bruscia (1987: 37)

Concepts from Developmental Theory

Theories on early parent-infant (dyadic) interactions and their importance on the development of social communication and the acquirement of language skills have been successfully incorporated into most theoretical models of Music Therapy. It is important to acknowledge however, that there are disagreements amongst music therapy schools around the parallels and comparisons of the client/music therapist and baby/parent dyad. Whilst it is possible that a client may sense resonances or create evocations of early childhood experiences, it is not my belief that the client/therapist dyad is a literal recreation of the parent/baby dyad. I offer a more modified, ambivalent view that there are resonances that provide insights into an individual's relationship 'blueprint' that can be included in reflections on clinical and non-clinical music making.

The developmental theories and concepts of psychologists Daniel Stern, (1998, 2004) and Colwyn Trevarthen (1979) have become integral to the understanding of interpersonal interaction, thus providing a theoretical framework through which to understand the musical therapeutic relationship. They have made observations of the early dyadic relationship that help us to understand 'how relationships grow and develop throughout life in the social world' (Davies et al, 2015:91). The dyad shares a pre-verbal language of physical movement, facial and sound gestures that allow the baby to develop her communicative repertoire (ibid) and it is the basis of a person's ability relate to others. This is of particular interest to music therapists as there are characteristics to this preverbal language that can be identified in musical improvisation. This has significance to the original concerns of this study, in particular the sharing of sound gestures and its role in the development of a communicative musical repertoire.

Intersubjectivity - the psychological relationship between people

'Knowing and interacting with another's internal state has been termed Intersubjectivity' (Pavlicevic 1997:109). An intersubjective experience is an exchange between two or more people and involves the sharing of a feeling or mental state (Stern, 2010; Birnbaum 2014). Stern (1998) and Trevarthen (Trevarthen and Aitken, 1994) advanced theories that babies are born willing to engage in and seek reciprocal communication, based on observations of newborn/parent

interactions. They observed that babies possess an ‘inborn rhythmic coherence of body movements and modulation of effective expression’ (Trevathen and Malloch, 2000:4). Intersubjectivity is an achievement of the interrelation of these rhythmic coherences and modulations which have been termed ‘Vitality Affects’ and ‘Affect Attunement’.

Affect Attunement and Vitality Affects

Stern (1998) proposed that ‘Affect Attunement... is the performance of behaviours that express the quality of feeling of a shared affect state without imitating the exact behavioural expression of the inner state’ (Stern, 1998:142). These ‘behaviours’ are responses and nuanced adjustments that reflect the energy of another’s movement, sound/gesture or ‘Vitality Affects’, which are described in my example below:

Example 1:

A baby plays with her teddy and vigorously throws it to the floor, the parent says ‘Oh!’ with an excited, lively energy and tone to their voice that matches the intensity of the baby’s movement. The baby, encouraged by this playful and synchronous response, energetically bangs teddy on the floor several times. The parent responds to this development by making vocal sounds/saying words that match the vigour and pulse of baby’s movements. But baby throws teddy out of sight, thus losing it and causing her to cry. At this point, the parent vocalises a slower, less energetic, but sympathetic ‘ooh’, possibly modulating downwards in pitch. The parent is able to read the movements and gestures of their baby and respond with their own sounds that match the contour, intensity or dynamic of the baby’s expression – in this case a sense of disappointment or distress. The swift adjustments and modifications are adjusted responses to the baby, and she recognises these responses as being related to her movements, giving her a sense that her parent has a feeling of how she feels. Additionally, the baby can process her parent’s signals which communicate emotional information about them and any changes in their state.

In both the playful and crying expressions, the baby’s sounds and movement have not been imitated by the parent but her actions (playing excitedly with teddy) and inner feeling state (losing teddy and being upset), have been reflected by the subtle adjustments and synchronies in the parent’s vocal sounds. The quality, shape and intensity of parent’s sounds - Vitality Affects - are not articulating the emotions of anger, joy and surprise and so on, but rather express the kinetic qualities associated with these emotions ‘such as exploding, fading away,

accelerating...’ (Davies et al, 2015:92). This kind of exchange allows baby and parent to gauge the unique qualities of each other’s communication and presence (Stern, 2010 cited in Davies et al, 2015) and are seen as shared emotional resonances, important to a baby’s emotional state. They can influence how a person expresses themselves and receives other people’s expressions throughout their life. ‘The music of the mother’s vocal interactions leads and releases the infant into the world of communication...’ (Davies et al, 2015:92). They are equally important to the parent and other care givers as they establish a reciprocal communication that help to build relationships. The baby’s capacity to read her parent’s emotional expressions via Vitality Affects such as voice and physical expression suggests an innate musicality in humans, even in new- borns. This internal, natural musicality is supported by the external musicality that surrounds us.

Music is part of every infant’s living experience of the world, not in the sense of hearing nursery rhymes or lullabies, but in the presence of the musical elements of rhythm, tempo, intensity, contours, patterning (Pavlicevic 1997:100).

Innate, reciprocal responses are important to variety and momentum in any musical improvisation:

Example 2:

A singular *marcato* low F on a trombone elicits a forceful high pitched ‘Ah!’ from a vocalist; a low pitched, sustained *mp* minor second trill on a piano (LH) is met with medium pitched multi phonic flutter tongue on a flute, also *mp*. In both examples the vocalist’s and flautist’s responses reflected the kinetic energy, intensity and expressive qualities of the trombone’s and piano’s gestures, rather than an exact imitation of their pitches.

Cross Modality

Observing the internal and environmental musicality present in babies helps music therapists understand aspects of improvisation within the therapeutic relationship. This understanding has been in part developed by Pavlicevic (1997) with her concept of ‘Dynamic Form’. Related to Stern’s Vitality Affects, it is a synthesis of the musical and the personal: the innate, non-musical understanding we have of the *qualities* of Vitality Affects. These amodal, energy-based properties are known in the abstract but not linked to specific emotions (Bunt and Hoskyns, 2002:71). They are, however recognised and accessed instinctively: we see the physical speed

and energy of say, the baby throwing her teddy on the floor and respond with another modality, the vocally dynamic ‘oh!’.

This cross-modal process of exchange can be found in music therapy improvisation. Music therapists often work in pre-verbal territory. If for instance they work with a child whose language is delayed, they may stimulate communication exchanges using forms of vitality (Davies et al, 2015:94) building the therapeutic relationship with a combination of music (e.g. songs, nursery rhymes, turn-taking activities) and cross modal sounds and gestures that offer social interaction on the terms of the child but invite a reciprocal response that can evolve into a moment where both are sharing a mutual exchange of sounds and ideas, facilitating a connection. In adult work, the therapist may find the client needs to return to a ‘non-verbal, feeling state’ (Davies et al, 2015:94, 95), where words might interfere with an emotional understanding of their experience or indeed not be adequate to express it. A less playful Affect Attunement might be applied when a music therapist is playing reflective music at the piano with an elderly client with dementia who is hard to engage. The therapist may sensitively adjust their playing to reflect the expressions, physical movements and general prevailing mood of the client who may be regressing to a pre-verbal stage (Davies et al, 2015:94).

Cross modality is an important element in Improvised Music. Using a differing musical gesture or element in response to another is way to stimulate sounds and ideas and propel the improvisation. In Example 2, described on the previous page, the cross modality of the musical material creates a perpetual exchange that is less based on a simple back- and- forth and more the sharing of ideas and the stimulation of new ones.

These principles have been adapted and applied to my performances of Improvised Music where the use of abstract and gestural sounds combine with conventional, ‘ordinario’ musical sounds to produce a cross modal music, made possible by my collaborators’ innate ability to ‘gauge the unique qualities of each other’s communication and presence’ (Stern, 2010:111). Like the steady growth of the early dyadic relationship with its iterative communicative processes, the collaborators in Improvised Music seek a reciprocal and evolving relationship. Its mechanism is redolent of Stern’s ‘performance of behaviours that express the quality of feeling of a shared affect state without imitating the exact behavioural expression of the inner state’ (Stern, 1998: 142).

The concepts described in this section foster intersubjectivity and contribute to relational process in music making in both the music therapy context and in my performances of Improvised Music. Rabinowich, Cross and Burnard (2011) identify intersubjectivity as a ‘complex entanglement between individual players entailing a fluid sharing of intentions, emotions and cognitive processes’ as a result of general group music making or as they call it, ‘musical group interaction’ (MGI) (Rabinowich et al, 2011:111)¹¹. In the context of my performances of Improvised Music, I would agree that there is a sharing of intentions and cognitive processes, but I cannot be certain of the emotions being shared by my collaborators. I can only convincingly account for my own. As a music therapist, gauging the emotional experience of my client is an important dynamic in the therapeutic relationship, but this is not relevant in relation to my collaborators. I have therefore included Intersubjectivity in the theoretical framework as the more specific ‘Musical Intersubjectivity’: a sharing of musical intentions and cognitive process. Stern identifies this sharing as ‘the moment of meeting’ which exists in the present moment and ‘is one of the key events in bringing about change’ (Stern, 2004:172). He defines it as being a ‘shared feeling voyage’ which is short lived but unfolds in real time and a moment of ‘affective intersubjectivity’ (ibid:172). Although Stern relates this to feeling states, it corresponds with the shared musical states that I believe are at work in my performances of Improvised Music.

Concepts from Psychoanalysis:

Freud, Klein and Object Relations

The breadth of Sigmund Freud’s (1856- 1939) original and entire body of work on psychoanalytic concepts and their modification and progression by his contemporary and subsequent theorists (including but not limited to Jung, Klein, Fairburn, Winnicott) are too vast and complex to tackle in the context of this chapter or indeed this study. However, this section reviews and summarises some of the main concepts and their theoretical advances in order to contextualise their relevance to music therapy theory/practice and the original concerns of this study.

¹¹ It should be noted here that they are not referring to Improvised Music per se.

Freud did not discover the unconscious, rather he conceptualised it as a place where unacceptable, painful thoughts and memories and their associated emotions are repressed (Bateman and Holmes, 1999) and ‘whose contents influence people without their knowledge’ (Priestley, 1994:155). He posited it as part of a model of the mind¹² which includes the conscious and the pre-conscious. Behaviours and motivations existent within these three states are the *super ego*- a moral pressure on the rational *ego*, and the *id* (my italics) – instinctive sexual and aggressive impulses that seek gratification, tempered and controlled by the ego, often at the behest of the super-ego (Priestley, 1994:155). These three components of the personality form part of the Freud’s structural model of 1923 which remains the most enduring of the instinct theories (Bateman and Holmes, 1999:35).

Freud’s concepts were adapted and advanced by psychoanalyst Melanie Klein (1882-1960), known for her development of basic ‘positions’ in psychic life: the paranoid schizoid and the depressive and the notion of ‘projective identification’. The positions can be described as a group of ‘phantasies, anxieties and defences...mobilised to protect the individual from internal destructiveness’ (Bateman and Holmes, 1999: 39). The paranoid schizoid position suggests that there is present a ‘fragile ego existent from birth imbued with a strong fear of disintegration’ (Priestley, 1994:161). Infants manage existential anxiety by ‘splitting off the good...comforting experience of its mother from the painful, hungry, wet experiences’ of a non-mothering experience (Priestley, 1994:161-162). She is a loving, warm object into which the baby can project its good feelings, (creating an idealisation of the good part) and a persecutory object into which it can project its bad, angry feelings. The later, depressive position is concerned with anxieties around the survival of the object on which the baby depends and a maturing recognition that this good, loving object is at once the bad, persecutory object. This recognition leads to feelings of ambivalence (Bateman and Holmes, 1999: 39) and there is a phase that mourns the loss of the idealised part. The process of both positions (considered dynamic despite being conceived as concurrent) was conceptualised by Klein as the complex notion of projective identification, where ‘aspects of the self or an internal object are split off and attributed to an external object’ (Melanie Klein Trust, 2019: unpaginated).

¹² ‘Freud’s picture of the mind went through three main phases, which Sandler et al (1972) have called the affect trauma model, topographical model and the structural model’ (Bateman and Holmes, 1999: 30).

Klein's positions formed the basis of the Object Relations school, advanced further by Fairbairn (1952) and Guntrip (1961), who are regarded as the conceivers of contemporary Object Relations theory (Bateman and Holmes, 1999: 40). Its central tenet is 'the belief that a person's primary motivational drive is to seek a relationship with others' (ibid: 41) and that early activity, impulses and experiences of the baby, conceptualised in Klein positions, are motivated by the end goal of object seeking, initially for contact with mother/caregiver and later other people. This differs from the original psychoanalytical concept of pleasure seeking as the end goal (Bateman and Holmes, 1999: 41).

Wilfred Bion, psychoanalyst and significant contributor to psychoanalytic theory, is credited with moving Kleinian theory away from 'drives' and towards relationships (Bateman and Holmes, 1999: 40). Additionally, he suggested that projective identification, conceptualised as a negative phenomenon in original Kleinian theory, could be recognised also as a positive form, fostering the potential for empathy and the way hostile, difficult projected feelings and aspects of the self can be contained by the recipient and returned in a more manageable way at the appropriate time (ibid:85-86). Although a seminal concept of Kleinian theory, projective identification is not wholly relevant to this study. However, it is possible to see in Bion's interpretation of the concept how early dyadic interaction and therapist/patient interactions share common ground.

Donald Winnicott, psychoanalyst and paediatrician, like Bion, saw 'the role of maternal environment as one that could provide favourable as well as unfavourable conditions for psychological growth, with a more interpersonal dynamic (Bateman and Holmes,1999:10). His concept of 'Potential Space', the space between therapist and patient (like mother and baby), recognised it as an internal and external reality where creativity and growth can occur through play, as well as a place for difficult feelings and pain (Winnicott, 1971:41; Bateman and Holmes,1999:15). 'Play facilitates growth and therefore health, playing leads into group relationships...The natural thing is playing.' (Winnicott, 1971/1999:41). It is this direction of theoretical travel that has significantly influenced the theory and practice of music therapy.

Psychoanalysis is of course, a distinct discipline from music therapy. To acknowledge both this distinction and the influence psychoanalytic concepts have on music therapy, Margaret Heal-Hughes' and Helen Odell-Miller's term 'psychoanalytically informed music therapy'

usefully describes and also unites an approach to practice and reflection. (Bunt and Hoskyns, 2002:39). Explorations of the interrelation of psychoanalysis, psychotherapy and music therapy¹³ highlight key concepts that have been successfully integrated into current clinical practice, theory and training. As a music therapist with an integrationist approach to the application of theory to practice, a number of psychoanalytically informed concepts have been particularly useful in my clinical work and reflection. They provide a connection between psychological thinking and music making (Streeter, 1999) which can provide insights into what we may be internally, as well externally, responding to and feeling when we improvise music together. This has been helpful when considering my motivations and responses in my performances of Improvised Music. They are very significant in my evaluation of the work of the Brand / Sanders duo. Some of the processes of psychoanalytically informed music therapy have natural parallels with the model and ethos of Improvised Music performance such as unplanned music making and allowing a freely associative musical dialogue to flourish. Additionally, there is a quasi-music therapeutic model to the way in which improvisors support the creative independence of each other's music making, reflect everyone's ideas back and forth, whilst also provoking new musical material and direction, thus allowing everyone to hear themselves in the context of the group.

When considering these concepts in relation to the analysis of my Improvised Music performances, I have concentrated on those that are applicable to my framework and to my motivations and processes. Mindful of Pavlicevic's (1997) thoughts on relevant applications and modifications of theory, the following examines the salient features of concepts that have relevance to both music therapy and the original concerns of this study. Concepts that are not included owe their omission to not being appropriate to the study overall.

Free Association

Important to any psychoanalytically informed process is the act of free association. It is regarded as a way to access the unconscious mind (Barwick, 2015:34) and 'all lines of thought tend to lead to what is significant' (Rycroft, 1995:59). In individual analysis, the client is encouraged to report their 'thoughts without reservation' and (often in strict Freudian analysis),

¹³ Literature including but not limited to Priestley, 1975, 1994; Towse, 1991; John, 1992, 1995; Streeter, 1999a; Odell-Miller 2001.

‘make no attempt to concentrate while doing so’ (Rycroft 1995:59). Mary Priestley’s chapter *Music, Freud and The Port of Entry* explores how music can be used in analytical music therapy dyadic improvisations (Priestley, 1994:181-185). She describes Freud’s assertion that our responses to music and the recollections it excites acts as a ‘port of entry’¹⁴ and opens a door for unconscious thoughts and impulses to enter the conscious mind. Priestley explores three process that function as ‘ports of entry’, the first being ‘free emotional musical expression varying in pitch and rhythm according to the player’s moods (ibid:181). Priestley describes here a freely associative creative act which is propelled by the emotions and feelings of the player, before intellectual reasoning. As described earlier in this chapter, Priestley’s treatment approach of client/therapist discussion - musical improvisation (freely associative play) – discussion, aims to explore the client’s inner life – their defences and resistances which may be inhibiting emotional growth. The musical improvisation in this context could be seen as the ‘port of entry’ through which insights are gained, and intellectually realised through discussion. Free Association in the context of group analysis is realised as ‘group association’ or ‘free-floating discussion’ and refers to thoughts communicated *between*¹⁵ members’ (Barwick, 2015:34). Group theorist Foulkes wrote ‘the conversation of *any*¹⁶ group could be considered in its unconscious aspects as the equivalent of free association’ (1964:4, cited in Barwick, 2015). In group music therapy the ‘conversation’ can be a complex mix of conscious and unconscious communication, comprising of non-verbal material (body language, gesture) and verbal and musical material (Davies et al, 2015:159).

In both individual and group music therapy, the process of musical free association supports an expression of an interior self that may otherwise be guarded by rationalised thoughts and words. In *Improvised Music*, the freely associative performance convention demands that the improviser dispenses with any barrier to their immediate creative self and submits to a free-floating discussion where, to paraphrase Rycroft (1995), all lines of performance will lead to what is musically significant. Although *Improvised Music* material is not being received by an analyst, in order for them to interpret the material, as Barwick (2015) states with group analysis,

¹⁴ Priestley explains that the Port of Entry is from Freud’s *The Dream Works* (1900) where on hearing a strain from Mozart’s Figaro, memories are stimulated which could not have entered his conscious mind on their own (Priestley, 1994:181)

¹⁵ Author’s italics

¹⁶ Author’s italics

the freely associative performance contains the musical thoughts communicated between members, and a mechanism for creating relationships and interrelation. It has been included in the analytic and theoretical frameworks (*figs 3.1 and 3.2*) as both a performance approach and a process in which the other elements of my performances of Improvised Music are realised.

Holding and Containment

Winnicott (1971) conceptualised early parental holding of the baby as intuitive, non-verbal and intimate, often accompanied by vocal melodies to reassure and ease the infant's distress. There is a musicality to the shape and contour of such vocal reassurances. At first, both the physical embrace and vocal aspects are simultaneous. Eventually, the vocal music can stand for or 'become' the physical embrace. Music therapists see this concept of holding as analogous to the clinical paradigm, as 'recognising, accepting and understanding [the] feelings of the patient' (Bunt and Hoskyns, 2002:40).

As written earlier, Bion (1962, cited in Bateman and Holmes, 1999:40) extended and modified Klein's notion of projective identification to be a more interactional model. This included positing that the mother acts a container for the baby's projected difficult and negative feelings. Through reassurance and nurturing, these bad feelings are 'detoxified', and the baby has good feelings of being held and understood.

This summary of holding and containment is an important aspect of a psychodynamic approach to a therapeutic relationship. In music therapy improvisation/music making, patterns, phrasing, shape, tone and repetition contribute to musical form; the form echoing a physical embrace. Therapists 'hold' a client's feelings and in music therapy, a client can project their feelings not just into the therapeutic relationship but also the instruments and the therapeutic space. Improvisation helps the music therapist gain a sense of these feelings, work with them and contain them within the emerging musical framework (Bunt and Hoskyns, 2002:40).

In group analysis, holding is the activity of the members, an activity that is at first modelled by the therapist. In group music therapy, the group and their music making functions as the container for the various and fragmented musical projections of the players. They have the experience of at once being the holder and the held, the container and the contained. (Barwick, 2015:71)

When relating these concepts to my performances of Improvised Music, they resonate with both the ensemble and duo pieces. There are musical events which can be understood in the

context of musical holding and containing. For instance, prevalent in my playing in the duo improvisations with drummer, Mark Sanders is the tendency for me to musically ‘rant’: a forceful and aggressive sustained stream of volatile, but not uncontrolled improvisatory material, held and contained within Sanders’ drumming: he plays alongside by responding to the energy and force of my playing. The energy is supported (held) and my material is not reorganised or mollified. Instead he reacts with attuned responses that acknowledge, accept and then progress the interaction and interrelationship (containment). In my trio and quartet performances, I feel the ensemble is both holder and container of the musical projections of all performers, playing with and alongside all musical ideas, realising Barwick’s view that ‘we are all projectors and containers’ (Barwick, 2015:69).

The nature of being alongside another in music therapy is referred to as ‘being’ or ‘being with’ (Bunt and Hoskyns, 2002: 36). This is the ability to be alongside another in the intimate process of a session, bear their communication, regardless of intensity and resist the impulse to curb or stop their expression, and maybe not play at all, but listen to the client express themselves without inhibition: ‘a therapeutic process in which the therapist participates by his/her own presence in the music therapy session, not necessarily by activity’ (Sekeles, 1999:195). This too is possible in Improvised Music performances and ensemble interrelation. Although this may not always be achieved or even desirable, the capacity to ‘be with’ another in an improvisation, as in music therapy, could foster a more uninhibited, authentic interaction and this can be heard in performances with my collaborators.

Resistance and Constructive Resistance

Resistance in psychoanalysis and related paradigms is considered to be a client’s opposition to the therapist’s interpretations or to the process of making the unconscious conscious. (Rycroft, 1995:158). In music therapy there is a variety of presentations, manifestation and uses of resistance, ‘...resistance will appear not only in the verbal parts of the sessions, but in the musical parts also’ (Austin and Dvorkin, 1993:423). A client’s resistance can present itself through non-attendance, silence or through inflexible and unchanging music making or behaviour, ‘Any unchanging action, musical or otherwise, would thus constitute resistance’ (Steele, 1984:69). The music therapist has to work with all resistances, including their own in order to develop the therapeutic relationship, ‘...resistance is not something to be eliminated, but instead offers a way toward understanding the patient. It should be seen as a form of

communication and respected in the same way' (Austin and Dvorkin, 1993:426). In a music therapy improvisation, a client's resistance could be met by a deliberate but subtle form of resistance or 'mis-matching' within the therapist's music making. Pavlicevic (1997) offers an example:

...the therapist not only meets the client's jerky, rhythmic movements, but also provides a stable base that is 'out of sync with the client. This mis-matching alerts the client to potential new directions in the music, and in himself. Pavlicevic, 1997:132).

The belief that resistance is normal and useful is of real significance to the development of this framework. It modifies the concept of resistance, viewed in psychoanalysis as a block that requires removal and presents it as a necessary element for interesting and progressive improvisation, 'in some sense both music and normalcy by their very natures imply variety or range' (Steele, 1984:69).

A degree of resistance amongst an ensemble of musicians playing Improvised Music is necessary. In order for the piece to progress successfully, sometimes they need to be resistant to what Evan Parker calls each other's 'provocation' and 'response' (in Borgo, 2006: 2). If not, the music can become dull and cyclical. As referred to previously (p.29), David Borgo (2006), on improvisation and emergent forms of social order, draws comparisons between how improvisors navigate a piece together without a leader and how bees and birds collectively swarm and spontaneously take flight. In considering this spontaneous collective movement to human musicians, Borgo warns of the negative effects of too much cooperation to the creative outcomes of an improvisation:

While sensitivity to the group is an essential component of improvised performance, to blindly base one's own playing on what others do or to simply follow the group as an overriding strategy can lead to rather inflexible and ineffective results, producing a musical 'circular mill.' (Borgo, 2006:8)

This echoes the concept in music therapy of deliberate mismatching in order to offer new directions. Pavlicevic warns against the potential to become incongruent and suggests not mismatching too strongly as it may lead to the client rejecting the therapist's music altogether. (Pavlicevic, 1997:132). Indeed, improvising musicians too need to be alive to using resistance usefully and not counterproductively, rendering the music and working dynamic incohesive. However, to avoid Borgo's 'circular mill' and realise Pavlicevic's 'new directions in music', provoking new ideas, even if they are not always responded to, propels the music forward and

maintains energy. This kind of resistance is an important element in a creative process rather than limiting. These process and devices have been identified as a ‘Constructive Resistance’ in my theoretical framework (*fig.3.1*, p.82)

Whilst this use of the concept supports an understanding of interrelation within the performance process, it is important for this study to recognise and identify the unconstructive resistances in my performances that hamper or interfere in some way with my ability to fully engage in a reciprocal musical dialogue. This will be explored in the commentary and analysis in chapter four, particularly in the context of ‘holding and containment’.

A brief note on Transference and Countertransference

In the therapeutic context, clients have strong and complex feelings, some positive and negative, which relate to significant people from their earlier life. These can often be unconsciously directed towards the therapist as well people in their current life. Bunt and Hoskyns (2002) note Gray’s observation that in all human relationships there are elements of the transference phenomenon ‘in that we bring expectations and assumptions to encounters, transferring them from past experiences of relating.’ (Gray,1994:2, cited in Bunt and Hoskyns, 2002:42). Countertransference is considered the therapist’s feelings towards their clients, Mary Priestley defines it as ‘all of the unconscious reactions that a therapist has towards a patient and especially to the patient’s transference’ (Priestley, 1994:74). The phenomena of transference and countertransference are important to the theory and practice of psychoanalysis and are important to the understanding of the reciprocal musical therapeutic relationship in psychoanalytically informed music therapy. In the context of this research, however, they are not wholly relevant. This brief review acknowledges their place in psychoanalytically-informed music therapy and an informed reader might question the absence of its inclusion in a review of psychoanalytic concepts. However, it can be seen from the description of the processes of transference and countertransference that it is an exchange that relies on investigating the emotional world of all parties.

Despite being mindful of Gray’s observation, it is not the intention of this study to embark on such an investigation of my collaborators (and it would be particularly difficult to do so) so transference and countertransference will not form part of the analytic framework although related concepts that may form part of their mechanisms will.

Transition

As written earlier, Winnicott's theory of play included the 'Potential Space' (Winnicott, 1971), or 'transitional space': an experiential area of the psyche that bridges internal and external reality, a third place where phantasy and reality interchange, where creativity originates (Winnicott, 1971). Therapeutically, the capacity to play is required as therapeutic work takes place in the 'overlap of two areas of playing, that of the patient and that of the therapist' (Winnicott, 1971, cited in Davies et al, 2015:70). In music therapy, the therapist supports their client in their ability to play, not just physically, but in helping them to access their creativity, to 'be playful', in order for them to experience themselves and another in a shared, creative moment. This emerges from within the transitional space and in a group context, what emerges are 'highly personalised shared meanings' which 'arise within a uniquely personalised yet shared space' (Davies et al, 2015:72). The act of musical improvisation offers the client an opportunity to hear themselves in a context outside of their internal experience:

'Music gives him [the client] a different place than that in which he thought to be his own self...These surprising shifts of place that music brings about are carried out within...a 'transitional space.' (Van Camp, 1999:267)

My theoretical framework includes Transition, an element within my performances of Improvised Music that include this third space, an interchange where my internal musical idea and its external existence are realised in play and meet another's in such a way as to propel a meaningful change in the music. It is not always possible to determine the catalyst for the transition, but what emerges is a music that is a 'highly personalised shared meaning' (Davies et al, 2015) which is redolent of Stern's (2004) 'moment of meeting', as described earlier.

Shared Meaning

There are concepts from music therapy theory, developmental theory and psychoanalytic thinking that share common ground. 'Shared Meaning', originally from developmental theory and referenced earlier, is significant for this study. In the context of early infant/parent interaction it is: 'to have a common experience of themselves and one another, so that the infant may experience itself within the context of a relationship' (Pavlicevic, 1997:101). In the context of music therapy, whatever the approach or clinical application, it is

moments of shared musical meaning via improvisation and interactions that build the musical therapeutic relationship. To paraphrase Stern (2010), it helps both to gauge the unique qualities of each other's communication. On this basis, Shared Meaning suggests itself as a part of Improvised Music performance. It summarises the moments in the improvisations that synthesise the ideas expressed via attuned responses, matching, constructive resistances and transitions, signalling that 'we are of the same mind, progressing and changing the musical territory together'. *Fig 3.2* is essentially an anatomy of Shared Meaning. The same emotional, 'feeling states' are not necessarily being shared amongst my collaborators at any one particular moment but are rather a 'musical mental state'.

Theoretical Framework: summary and process

As shown in *fig 3.2.*, Attuned Responses, Matching, Constructive Resistances and Transition and their constituent elements form the theoretical framework that underpins this study. The framework has been constructed using concepts from music therapy that have been reviewed and explored in this chapter. They inform my practice as a music therapist and music therapy trainer and have been applied to my performances of Improvised Music. In the next chapter there will be examinations of my performances with my collaborators. The commentary and analysis of each piece includes extracts of charts with detailed description of musical events, plus notated extracts to highlight specific events. The notated extracts have been designed to include both conventional pitch notation and symbols/ shapes¹⁷ to represent non-pitched sounds and gestures. The symbols are intended to represent the kinetic qualities associated with the gestures or sounds, reflecting the cross modality of Stern's (1998, 2010) Affect Attunement and Vitality Affects. The analysis and commentary of all the pieces are supported and contextualised by my frameworks presented in this chapter.

¹⁷ Symbols taken from: <https://thenounproject.com>

Chapter Four:

Analyses and Commentary: Three Case Studies

To illustrate the impact of ensemble interrelation on my performances of Improvised Music, this chapter presents analyses and commentary from recorded performances in the form of three case studies. I refer to the recordings made with the musicians presented in the Introduction and previous chapters: Mark Sanders (drums and percussion), John Edwards (double bass) and Steve Beresford (piano and lo-fi electronica). As introduced previously, the trio and quartet pieces are from *All Will Be Said, All to Do Again*. The duo piece (with Mark) is from a recording made at the 2018 WinterSound festival held at the Sidney Cooper Gallery, Canterbury, Kent.

The analyses and commentaries for each piece will focus on particular aspects of interrelation with my collaborators that are significant to how I play in the course of the improvisation and their place in the form and structure of the piece. I have included notated extracts that illustrate the analyses, which are supplemented with a key to my playing techniques and group interrelation. The analyses and commentaries for the trio and quartet case studies are based on only the musical artefact. The duo case study is based both on the music and recorded discussions between Mark and I, to provide greater context. The methodology and purpose of this is discussed later.

Charts with accounts of all relevant musical events, processes/interrelation of each piece are in Appendices I-III. I will also be referring to my playing techniques that are listed in *fig 2.1*, chapter two. By its very nature, the material of Improvised Material is complex and difficult to delineate in musical notation, so some parts of the transcription will be an approximation. To this end, a common symbol across all transcriptions is the equation symbol: \approx which means ‘approximately equal to’, this indicates that the notation following the symbol is an approximation of the sound performed. However, certain melodic phrases and pitches have been transcribed as played. As with the notations of Paul Rutherford’s playing in chapter two, there are no bar lines, or time and key signatures. The extracts have been notated on the traditional five staves due to the combination of tonal and pitched material with gestures and abstraction. Standard musical notation and symbols are applied when appropriate to the music

and note values are representative of the relative length of the pitch or implied rhythmic properties of a phrase. It is recommended that the recordings are listened to before or whilst reading the commentary, transcriptions or charts. The trio and quartet pieces and the duo piece can all be heard here: <http://www.sarahgailbrand.net/academic>.

The commentary and analysis are written using the theoretical framework outlined in chapter 3. *Fig. 4.1* is a table summarising the elements of the framework and serves as a guide to the meaning of each element. Throughout I make reference to concepts and ideas from previous chapters, including the influences on my playing examined in chapter two. The case studies have been presented in the order of trio, quartet and duo. Although the quartet was recorded before the trio, both are from different sessions to the duo and I have arranged their order of presentation to shape the progress of ideas and concepts in the chapter's analyses and commentary.

Element	Description
1. Attuned Response	Musical phrase, gesture or sound that responds to the intensity or energy of another's improvising; not a direct imitation.
Cross -modality	In the context of Improvised Music and this theoretical framework, musical material that reflects common feeling states but is produced by differing forms of instrument i.e. a melodic instrument and an unpitched percussion instrument.
Holding	Material that plays alongside another's ideas that is supportive but not transformative.
Containing	Multiple functions including complementary but not matching supporting responses to lively, fluctuating improvisation; material that reflects then transforms another's ideas.

<p>2. Matching: Rhythmic, Tonal, Textural</p>	<p>Musical phrase, gesture, sound or tonal framework that is analogous to or resembles another's.</p>
<p>3. Constructive Resistance:</p> <p>Provocation</p> <p>Mismatching</p> <p>Counterpoint</p>	<p>Purposely playing against the group to create variety and change.</p> <p>A new idea to the prevailing music</p> <p>Purposely playing an un- matching sound to create interest.</p> <p>Layered and interactive material created by provocations, mismatching and resistances.</p>
<p>4. Transition:</p> <p>Ensemble meeting</p> <p>Musical Intersubjectivity</p>	<p>Momentary modulation of ideas, bridging sections of material.</p> <p>Material that denotes a musical agreement in the group.</p> <p>Sharing of musical minds during ensemble meeting – culmination of elements in boxes 1-3.</p>

Figure 4.1 Summary and definitions of elements from theoretical framework

Case Study One: Trio

*For Reasons Unknown*¹⁸

Sarah Gail Brand trombone

John Edwards double bass

Steve Beresford lo-fi electronica

Improvised Music is often driven by the exploration of abstract and gestural sounds, so improvisations with melodic fragments and short phrases can seem perversely radical and provocative. In spite of melodic phrases being commonplace in my repertoire, to pursue a sustained melodic narrative is unusual, even for me, and it is interesting to explore the possible motivations for this approach. To provide context, this piece was recorded in the same session as other quartet pieces which included Mark Sanders on drums and percussion and one such quartet is part of the second case study. Although this trio case study and the quartet are not in comparison, it is important to acknowledge that the absence of the energy and sonic properties of Mark's drums and percussion may have affected my approach in this trio, as I explore a more linear, reflective territory.

In this piece, Steve plays lo-fi electronica and amplified objects that produce abstract sounds and gestures, clear frequencies that resonate at discernible pitches, and samples which establish fleeting tonal frameworks. I match and give attuned responses to Steve's sounds, but I constructively resist a straight imitation, and head towards a tonal partnership with John towards the end of the piece, who joins me in a melodic and harmonic dialogue, creating a counterpoint with Steve's gestural interjections.

I begin with abstract material that leaps out in quick succession. First a sharp inhalation provocation, then a squeezed air blast (2) which is an attuned response to the force of John's initial thud-on-bass provocation and hands-tremolo (1, *fig 4.2*).

¹⁸ <http://www.sarahgailbrand.net/academic> (scroll down to piece)

0:00 - 0:09

Tbn

Db.

Elecs

P

S.I.

S.A.B

gliss.

1

2

hands trem.on
bass body

(P = provocation; S.A.B = squeezed air blast)

Figure 4.2 For Reasons Unknown 0:00 – 0:09

During this first 20 seconds we are joined by Steve’s high register bends, then John initiates a crescendo which I join. John reprises the thud and hands tremolo reverent from the opening which I resist with a fading pedal pitch (*fig 4.3*), leaving John’s provocation of a pizzicato tremolo and Steve’s pitch bends. My early resistance to prevailing ideas is not immediately obvious, but there is an ambivalence to my playing at this stage.

0:21 - 0:30

Trombone

Double Bass

Electronics

R

gliss.

P

trem.

trem.

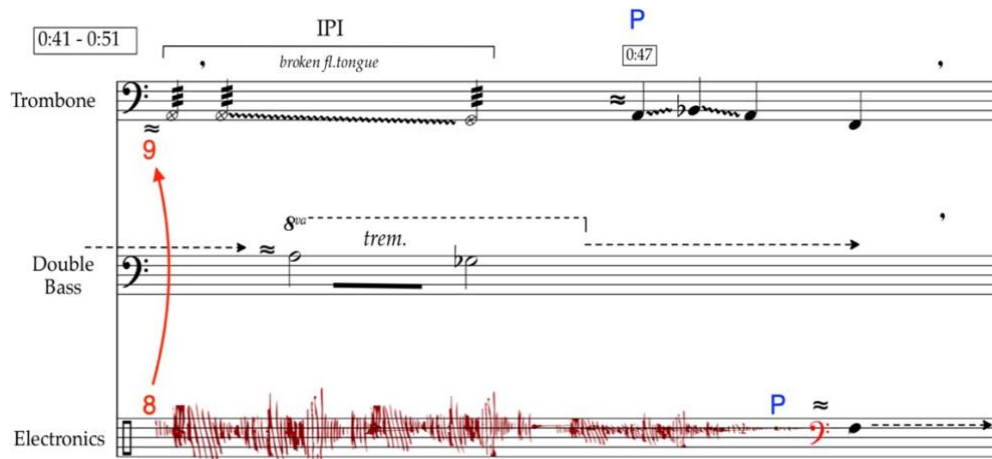
hands trem.on bass body

(R = resistance; P = provocation)

Figure 4.3 For Reasons Unknown 0:21 – 0:30

I return after a few seconds with a gentle flutter tongue sound, obscured with an intentional pitch imprecision (I.P.I.), matching the oscillation of John’s bass. The broken articulation in the flutter tongue, caused by my deliberate lack of precision, is made all the more faltering by the sustained persistence of John’s tremolo. Steve changes sound (*fig.4.4*) from the high pitch bends to a blurred texture (8) which starts with a visceral burst, prompting me into an attuned response with a decisive, gnarled version of the flutter tongue I.P.I (9). The following

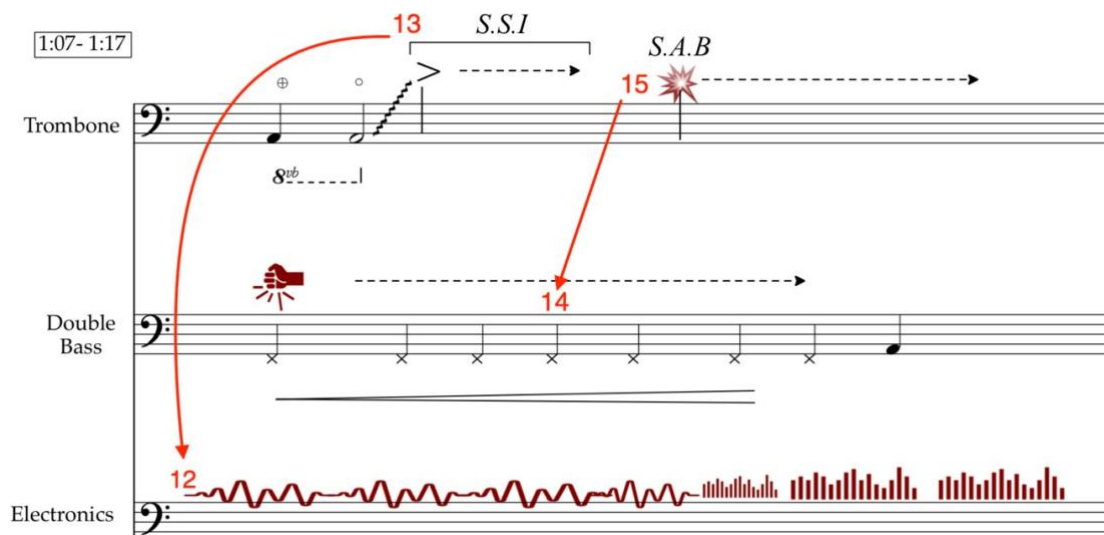
provocation of an A-Bb-A glissando, however, lacks my previous impetus. Although I obscure my sound with imprecision and glissandi, I wonder if this is a way of managing John's assured expression and Steve's self-contained sonic explorations. By purposely blurring the distinction of my material, I am possibly unsure how to join John and Steve. I hold the group sound with attuned responses that reflect the vitality of John and Steve's provocations, and textures that match their sonic qualities, having yet to establish one of my own.



(I.P.I = Intentional Pitch Imprecision; P = provocation)

Figure 4.4 For Reasons Unknown 0:41 – 0:51

A tension builds steadily as John introduces stentorous, repeated thuds with which Steve and I take turns to syncopate. I maintain an ambivalent holding of John's resolute and Steve's fluctuating material until I make a sudden change (fig. 4.5). My leap from a low A to a sustained sharp inhalation (13) is a response to Steve's high register sounds (12). The squeezed air blast (15) goes from being an attuned response to John's thuds, to a grating provocation for a transition to new territory. At this point my role switches from a holder and container to provocateur. This brief, seven second transition section (01:18) contains a counterpoint of three ideas merging into an *ensemble meeting* that signals an agreement for the narrative to move on. Just as I heralded this transition, Steve's sustained high register material ushers in a new section with light pizzicato from John.



(S.S.I = sustained sharp inhalation; S.A.B = squeezed air blast)

Figure 4.5 *For Reasons Unknown* 1:07 – 1:17

There is a renewed boldness to my playing from this point in the piece (*fig 4.6*) and I engage with John and Steve more directly. I include more melodic material combined with abstract and gesture, and balance responses with provocations. My high register, legato material (20) is a provocation in the group music sense, but also a constructive resistance to John's active pizzicato and bowed, scraping material (19); instead of attuning to his abstract texture, I move in a different, more linear direction. This is a departure from the overall narrative and provides a counterpoint, which is also present rhythmically between John and Steve's material. Steve's narrative at this point is a creative resistance to both John and me.

Within my playing here there are echoes of some of my influences reviewed in chapter two. My use of the plunger mute and languorous tone recalls the *wah-wah* sound of Nanton/Glenn and Knepper respectively. The move to the upper tessitura of the trombone's register within a tonal framework recalls Rutherford's method when the ensemble occupies busier territory.

1:45 - 2:06

Con Sord - plunger mute

Tbn.

gliss.

'wah'

legato

19

pizz. P

1:53

Elecs.

R

20

'wah'

'wah'

'wah'

gliss.

vib.

legato

arco

pizz.

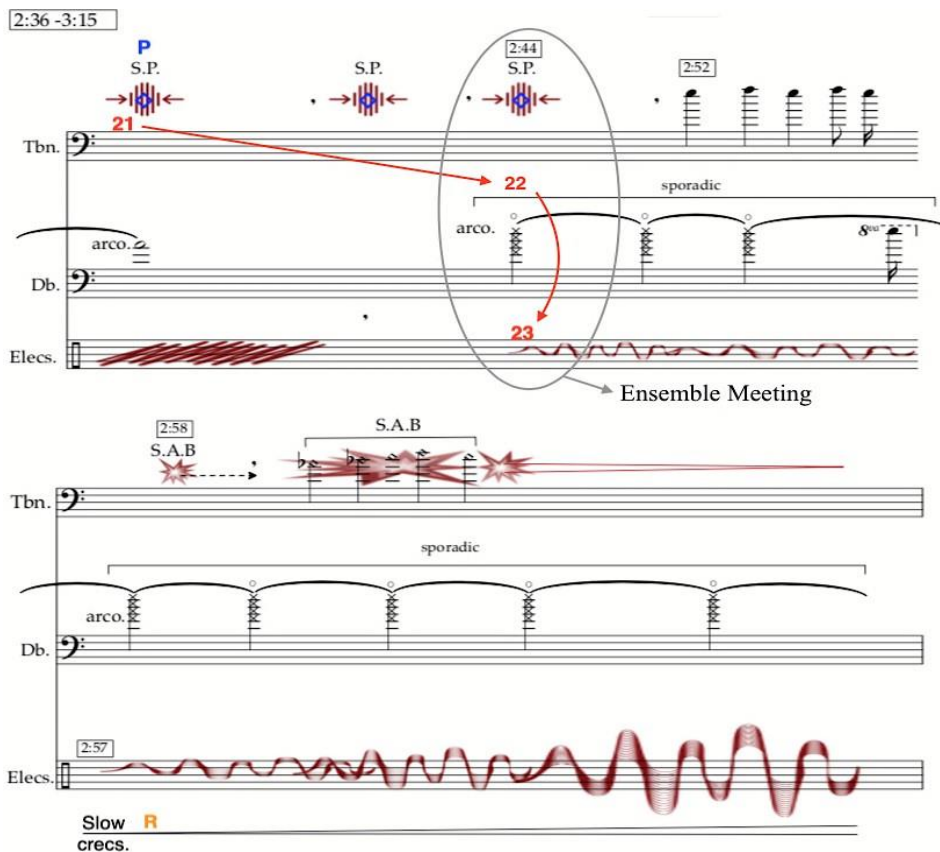
sim.

Elecs.

(P = provocation; R= constructive resistance)

Figure 4.6 For Reasons Unknown 1:45 – 2:06

The piece moves towards another transition mid-way (*fig.4.7*). The trombone's squeezed pitched provocations (21) prompt John and Steve to pause. An *ensemble meeting* starts at 2:44 (22, 23) with a simultaneous build in intensity and volume and continues to the end of the piece. The restricted timbre of my high register material, continuing from 2:52, is an attuned response to the slow and anticipatory crescendo in Steve's music and to John's arco harmonics, where we weave in and out of each other's sonic territory.



(P = provocation; S.P = squeezed pitch; S.A.B = squeezed air blast)

Figure 4.7 For Reasons Unknown 2:36 – 3:15

The group continues to build the music in an adroitly timed arc of tension and resolution (*fig. 4.8*). As a D aeolian tonality emerges between John and me (24, 25), the jointly attuned crescendo (26, 27) resolves the tension at 3:24. This transition arc of mounting tension and resolution via coarse and rasping abstraction in the group sound is reflected on a localised level in my playing. The trombone’s restricted articulation (24) bridges the squeezed air blast at 2:58 and the tonal pitches at 3:21.

From this point until the end of the piece, my material is tonal, melodic and within a harmonic parameter, with minimal abstraction or gesture. Steve’s sample loop provocation (3:23) is harmonically consonant with the prevailing material. It is an uncanny tonal match that resolves the transition into the final section, although I don’t know if Steve was able to manipulate the tonal frequency of the sample.

The image shows a musical score for three instruments: Trombone (Tbn.), Double Bass (Db.), and Electronics (Elecs.). The score is titled '3:16 - 3:26' and is in 'D Aeolian tonality'. The Tbn. staff has a 'TM 24' annotation and a red arrow pointing to a note. The Db. staff has 'pizz.' and 'arco.' annotations, with red arrows pointing to notes labeled '25', '26', and '27'. The Elecs. staff has a red waveform and a 'P' annotation. Time markers '3:20', '3:21', '3:23', and '3:24' are present. A legend at the bottom indicates '(R.A = restricted articulation; TM = tonal matching, P = provocation)'.

(R.A = restricted articulation; TM = tonal matching, P = provocation)
 Figure 4.8 For Reasons Unknown 3:16 – 3:26

I develop a dialogue of tonality, phrasing and pitch with John (03:15 – 4:14), and the timbres of bass and trombone blur as I use glissandi to move in and out of unison and dissonance. Steve, almost taking the role of percussionist, introduces bell-like sounds, interjections at regular intervals, timed with the end of the trombone and bass phrases. The single frequency pitch that accompanies Steve’s bell sound is in its own dialogue with my melodic line, adding a counterpoint, moving between contrary and unison motion. Having moved into a more tonal, melodic area with gentle, percussive-electronic interjections, the atmosphere in the piece is melancholic and intense. My playing moves at a slower pace, but I maintain energy with high register material, large interval leaps and varied dynamics. The melodic and harmonic consonance with John is possibly a retreat from abstraction, but it is also an opportunity to explore the space that become available due to this more reflective direction.

A reminder of earlier vociferousness occurs during an *ensemble meeting* at 4:36. We meet in mutually attuned response; John and me in extreme registers for our instruments and a stark, blasting provocation from Steve, resolving in a general pause (4:44). After this joint outburst, the last minute of the piece moves back to the close dialogue of John and me, with Steve continuing with interjections. There is a second reprise of abstract material (*fig 4.9*) as I use a sharp inhalation as a reminder of earlier forceful energy (30), followed by John’s accented pizzicato (31), which functions as pedal note for my brief melodic statement. John’s arco abstract provocation underscores this statement along with Steve’s final sound. John and I conclude the piece with simultaneous fading glissandi (32, 33).

The image shows a musical score for three instruments: Trombone (Tbn.), Double Bass (Db.), and Electronics (Elec.). The score is divided into two systems. The first system covers the time 5:30 to 5:50. The Tbn. part starts with a sharp inhalation (S.I.) at measure 30, followed by a provocation (P) and a forte (f) dynamic. The Db. part starts with a pizzicato (pizz.) and forte (f) dynamic at measure 31, followed by an arco section and a provocation (P) at measure 32. The Elec. part features 'sporadic unclear sounds' and a provocation (P) at measure 32. The second system ends at measure 33 with a glissando (gliss.) in both Tbn. and Db. parts, and a pizzicato (pizz.) and forte (f) dynamic in the Db. part. The score concludes with an 'End' marker.

(P = provocation; S.I = sharp inhalation)

Figure 4.9 For Reasons Unknown 5:30-5:50

Summary: For Reason Unknown

Aspects of the absence, as well as the presence, of musicians contribute to my more tonal narrative in this piece. Without the percussive elements of Mark's material, I explore a more linear territory with John. I was indecisive shortly after the start and I may have been using abstraction and gesture as a way of maintaining a voice in the trio while struggling to establish a coherent, stronger narrative. This emerges eventually with John as D aeolian material in the final section of the piece, with electronica interjections from Steve. The musical intersubjectivity is held most obviously between John and me. It is also present in Steve's containing approach as his playing comments on and supports the dialogue between the trombone and double bass, but also functions as a constructive resistance providing counterpoint and variety. As a result of this analytical approach I've observed how the potential space between me and Steve and John shifts and transfers, sometimes to an almost imperceptible degree, using the theoretical framework to identify the nuances of musical intersubjectivity that impact on my creative decisions.

Case Study Two: Quartet

*A Constant Quantity*¹⁹

Sarah Gail Brand trombone

John Edwards double bass

Steve Beresford lo-fi electronica

Mark Sanders drums and percussion

Psychoanalyst and founder of group analysis, S.H. Foulkes theorised that within a group, the members are connected by a network of communications and processes or ‘matrix’, which become the ‘group mind’ (Ernst, 2008). He described it as ‘the common shared ground which ultimately determines the meaning and significance of all events and upon which all communication rest’ (Foulkes, 1964:292). In the context of the analysis of this piece, the group mind is most obvious when there is an *ensemble meeting* in the improvisation—a moment that signals a collective agreement about the direction of the music, often resulting in a climax, then release of musical tensions that have developed in the process of preceding interactions between players. A concept from group analytical thought that resonates with these interactions is from Bion’s *Basic Assumptions* of group behaviour (1961). Bion posited that a group will adhere to certain behaviours (assumptions), which can challenge its task. One such assumption is *pairing*: where the group creates pairs or smaller sub-groups as a temporary experience from the main group (Bion, 1961:73). In Improvised Music performances these pairings and subgroups are not usually consciously sought but are formed when musical ideas evolve into a narrative between particular group members, beyond exchanges of attuned responses or matching elements.

Bion’s theory frames *pairing* as an undermining behaviour. In the context of Improvised Music, however, this might be a necessary part of the group’s process rather than a limitation. Intensive interactions and dialogue between ensemble members are not necessarily exclusive and need to be played out in order to achieve moments of *ensemble meeting* which enable transitions to new ideas in the music. If, as Foulkes suggests, the matrix is the common shared ground that frames the nature of a group’s communication, then a recurring, individual musical dialogue between two musicians within a larger group improvisation becomes integral to the burgeoning musical ‘matrix’ of the ensemble. In *A Constant Quantity*, I am, of course, playing

¹⁹ <http://www.sarahgailbrand.net/academic> (scroll down to piece)

with all three musicians, but the quality of particular interactions between Steve Beresford and I are notably the most influential on my creative decisions. To give an outline and context of the whole piece and its recording, this was the first improvisation in the session, after a break of some months since our last performance. There is an exploratory quality to the material as we reconnect and re-establish ourselves and the group sound. The structure is formed by a fluctuation of intensive musical dialectic and reflective silences, plus motifs and themes that recur throughout. The interactions with Steve emerge as a narrative that runs through the piece, which I will examine in the context and nature of their interrelation.

The piece begins (fig.4.10) with a tonal matching—between me, Steve and John. (1, 2) when a B major tonality is implied, which Steve quickly shifts with a G natural (4). His placing of singular pitches however, are not attuned to the vitality or unsettled energy of my playing, (2, 3, 5), but instead contain it with pitches that frame and effectively ‘finish’ my phrases, notably when my out of normal range F natural is resolved by Steve’s F# (6), which maintains the ambivalent G major 7 /B major tonality.

(I.P.I = intentional pitch imprecision; OONR = out of normal range)

Figure 4.10 A Constant Quantity 0:00 – 0:22

Steve develops this simple linear idea (*fig.4.11*) and now modulates the tonality to F# major, the dominant of B major (7). My out-of-normal-range F# answers with a restricted articulation which is a paired down, more singular idea, reflecting the clarity of Steve's playing.

The image shows a musical score for four instruments: Tbn. (Tuba), Db. (Double Bass), Pno. (Piano), and Dr. (Drums). The time signature is 00:32 - 00:39. The piano part (Pno.) is in treble clef and shows two notes, F# and G#, circled in red. A red number '7' is placed above the first note. The tuba part (Tbn.) is in bass clef and shows a single note, F#, with a red number '8' above it. A bracket labeled 'R.A.' (restricted articulation) is placed above the tuba staff. The double bass (Db.) and drums (Dr.) parts are empty.

(R.A = restricted articulation)

Figure 4.11 A Constant Quantity 0:32 – 0:39

The question/answer process continues (*fig. 4.12*) when I answer Steve's phrase in a C# tonality (9) with a response that creates a symmetry, balancing the whole line, both structurally and harmonically. 10). It is an attuned response to the rhythmic energy of Steve's phrase; the semi-quaver G natural is a dissonance to the implied C# major tonality, recalling the anomalous G natural in Steve's playing a minute earlier (4). My phrase resolves to C natural which Steve then harmonises with three spread chords: C major 7th / Eb major/ E minor in first inversion (11). The chords musically hold and contain my high-pitched C. As each chord changes, it reharmonises the context of the C, first as the tonic, then the 6th, then flattened 6th.

The interplay is recalled (*fig. 4.13*) in a similar context with my embellished high D (12) and Steve's D major block chords (13).The interaction has transformed from a sequence with an ambivalent quality, created by the shifting focus of Steve's reharmonisation (11) against the still tone of my C, to the unequivocal, bolder statement of repeated, unmodulating chords (12, 13). As well as a tonal match, both sequences are characterised by attuned responses to the feeling states of each other's material, which reflect an affinity originated from the single note framing and containment of my tonal/abstract gestures at the start of the improvisation.

01:03 - 01:19

Tbn.

Db.

Pno.

Dr.

tom-tom

floor-tom

splash cymbal

vib

9

10

(10)

11

PPP

PPP

Figure 4.12 A Constant Quantity 01:03 – 01:19

02:01 - 02:08

Tbn.

Db.

Pno.

Dr.

12

13

rapid pitched improvisation

block chords

rolls over toms, soft mallets

cymbal, soft mallets*

Figure 4.13 A Constant Quantity 02:01 – 02:08

The material from here (*fig.4.13*) ushers in a group provocation referencing a Free Jazz language, with an atonal, linear vocabulary in my playing, interacting with the chordal stabs or ‘comping’ from Steve, plus Mark’s kit playing that moves from drums to a cymbal emphasis and John’s pitched, atonal material, redolent of a Jazz rhythm section. The improvisation is in transition here, with an *ensemble meeting* and simultaneous agreement in expression and momentum.

I have notable interactions with all ensemble members, of course, during the course of the piece, in particular, with John Edwards at 03:25. My playing at this point is indecisive and disconnected and there is resistance in my material that is not constructive and expressed through a drifting of focus. John’s mid-register twangs are cross-modal, attuned responses to the texture of my double tongue gestures and low growls and this seems to reconnect me to the prevailing music. As the bass’s energy propels me forward, my material becomes pacier, and more dynamic with wide octave material (*fig. 4.14*). Steve is now striking then scraping the strings inside the grand piano, John maintains the arrhythmic string twangs and Mark is playing fast, disjointed beats on snare, tom-toms and floor toms (14). My uneven, interval leaps (15) match the shapes and gestures of John and Mark’s playing. I also cross-modally attune to the vitality of the coarse, washing sound of the struck piano strings and spinning objects on strings in Steve’s playing and there is a sense that my playing is being held by the ensemble here as I become consumed by the group sound.

03:35- 03:42

The musical score consists of four staves:

- Tbn. (Tuba):** Staff 1, bass clef. Measure 15 is marked with a red '15' and a tilde symbol. The notation includes a trill at the end of the staff.
- Db. (Double Bass):** Staff 2, bass clef. An annotation 'twanging sound, fast, sporadic' with a tilde symbol points to the beginning of the staff. The word 'pizz.' is written below the staff.
- Pno. (Piano):** Staff 3, treble clef. Measure 14 is marked with a red '14'. Annotations include 'struck piano strings' (twice), 'spinning objects on piano strings', and 'struck piano strings' with a tilde symbol. The notation features a dense, repetitive pattern of notes.
- Dr. (Drums):** Staff 4, drum clef. An annotation 'fast, sporadic snare, toms and floor toms' with a tilde symbol points to the beginning of the staff.

Fig 4.14 A Constant Quantity 03:35 – 03:4

We move into a short but complex, multi-layered section (04:05). The mounting tension appears to peak and subside when the texture thins out as I pause, followed by John (04:35). However, this tension is maintained as Steve constructively resists this pause, continuing with the objects-on-piano strings-wash and Mark attuning with rapid, light cymbal playing (04:36- 04:42).

As the improvisation progresses, my connections with Steve’s playing are fleeting and subtle. I texturally match the sound of scraping piano strings with horse snorts and a ½ squeezed pitch (*fig.4.15*). However, I respond to the rhythmic motif in Steve’s scraping sound, as we meet synchronously with a 3- sound gesture (16, 17). The squeezed pitches that follow have the feel of syncopated off beats to the remainder of Steve’s phrase. This launches an energetic symbiosis as Steve and I exchange attuned, vitality responses (5:07 – 5:53).

05:00 - 05:06

Tbn. plunger mute H.S. 1/2 S.P. 16 S.P. →

fast moving, sporadic playing

Db.

Pno. scraped piano strings 17

ride and hit hat cymbal improvisation, medium tempo

Dr.

(H.S = horse snorting; ½ S.P = half mouthpiece squeezed pitch)

Figure 4.15 A Constant Quantity 05:00 – 05:06

Further along (06:02), the improvisation features a rapid, brittle sequence on the piano with dampened hammers, sustained pitches from John and Mark matching and attuning to the piano. Steve modulates his brittle material with the sustain pedal, changing the atmosphere of the music (06:34) as it transitions to more subdued material with gongs, and squeezed pitches and air tremolo from the trombone. (06:59). I play high and medium register melodic fragments (08:26) which tonally match Mark’s gong. The high fragments also function as provocations as I reconnect with Steve when he responds with very high piano string manipulations (08:37).

After an exchange of attuned responses, an intertwined dialogue develops (08:49), where I change to squeezed pitches and air blasts (*fig. 4.16*, 08:53) and we attune to the kinetic form and shape of each other's sounds (18, 19).

The figure shows a musical score for four instruments: Tbn. (Tuba), Db. (Double Bass), Pno. (Piano), and Dr. (Drum). The time range is 08:53 to 09:03. Annotations include 'delicately' and 'S.P' (squeezed pitch) with arrows pointing to specific notes in the Tbn. and Pno. parts. 'S.A.B' (squeezed air blast) is indicated with a dashed arrow between 08:57 and 09:00. Red arrows labeled '18' and '19' point to specific interactions between the Tbn. and Pno. parts. The score includes various musical notations such as slurs, dynamics, and articulation marks.

(S.P = squeezed pitch; S.A.B = squeezed air blast)

Figure 4.16 A *Constant Quantity* 08:53 – 09:03

Although there is interrelation and interaction between all four musicians from here, the dialogue between me and Steve remains interwoven. Steve has changed to electronica and objects in the final five minutes, and at 09:15-09:42, I cross-modally attune to his buzzing sound with articulated inhalations and exhalations, and a sustained sharp inhalation. Further on, from 11:24-12:04, Steve's high-pitched varying tone and my high register, sustained vibrato material interact in a matching and attuned dialogue, singing over John and Mark's busy movements and gestures. My playing again recalls Rutherford's occupation of higher sonic spaces, prompted by more dense textures 'below' (chapter two). From 12:04, a densely layered and busy *ensemble meeting* develops which quickly transitions into the final minute of the improvisation. It thins out at 13:00, but Steve, again, constructively resists the sudden change and continues with electronica sounds. As John ends with singular arco harmonic tones and Mark reduces cymbal strikes to gentle metallic taps, I join Steve in an attuned response to his sustained sound (13:24). Steve alters his white noise tone (*fig. 4.17*) by manipulating the medium and treble frequencies (20) which I match and extended with articulated exhalations and open/closed plunger mute movements (21). The piece concludes with Steve's white noise frequency.

13:29 - 13:36

The image shows a musical score for the piece 'A Constant Quantity' from 13:29 to 13:36. It consists of four staves: Tbn. (Trumpet), Db. (Double Bass), Elecs. (Electronics), and Dr. (Drum). The Tbn. staff is in bass clef and includes a plunger mute and a series of notes with a 'pp' dynamic marking. The Dr. staff is in common time and includes 'light tapping on metal' with a 'mp' dynamic marking. A red arrow points from the number '20' on the Elecs. staff to the number '21' on the Tbn. staff. A dashed line labeled 'air sounds' spans the top of the score.

Figure 4.17 A Constant Quantity 13:29 – 13:36

Summary: A Constant Quantity

The dialogue between Steve and I serves as its own narrative but also forms an integral part of the ensemble sound or ‘group matrix’. There is an arc to the narrative as we begin with close interactions that function almost as improvised hockets as we contain, answer or resolve each other’s phrases or implied melodic/harmonic sequences. As the piece progresses and becomes more complex, I engage more closely with John and Mark, as does Steve, whilst still maintaining a direct dialogue. There are also more constructive resistances within the ensemble sound, stimulating counterpoint, meetings and transitions to new sections and material. In the final minutes of the piece, my playing returns to integrating, reflecting and attuning more closely with Steve’s ideas, notably in the final 37 seconds of the piece, thus resolving the narrative arc. It is possible, of course, to identify other examples of attuned responses between all four ensemble players, a sample of which I have described, but the notable musical relationship I have with Steve in this piece, highlights our particular musical intersubjectivity that is not only strong on its own terms but also frames a unique narrative for this improvisation. By examining the material of this improvisation in the context of a framework that interweaves musical events with relational process, it is possible to gain an insight into the more nuanced and complex interplay inside the group matrix and determine the ways in which I am being influenced and motivated to perform.

Case Study Three: Duo

*Wintersound*²⁰

Sarah Gail Brand trombone

Mark Sanders drums and percussion

Some of Improvised Music constitutive ensembles and collaborations have flourished but ended due to unresolved tensions in the social relationships. Eddie Prevost, drummer/percussionist and one of the founder members of improvising ensemble AMM, is uncommon as an improviser as he has examined, in print, how the beliefs and personal creeds of the members of AMM influenced the transformation of this ensemble. In *No Sound Is Innocent* (1995), he discusses and appraises the conflicts and alliances that shaped the ensemble and revealed how personal ideologies began to influence motivations to perform together, or not: '[w]hen there was an attempt to impose a particular perspective upon everything AMM did, the group collapsed.' (Prevost, 1995: 24).

Present in Prevost's writing is a tangible emotional quality that elucidates how the interpersonal relationships informed the musical relationships and that the former prevailed over the latter to an irreparable degree. In *Into the Maelstrom* (2016), David Toop posits that improvising musicians can withstand difficult group dynamics and still perform. He describes how they may even 'actively dislike each other' or have 'radically divergent views on the ideals of their practice' yet manage to perform in public a music that could be a 'car crash, violently entralling [or] nothing in particular' (Toop, 2016:31). Yet despite being a reality, eventually such inter-group conflict struggles to hold together even the most skilled improvisors over the long term, as Prevost (1995) suggests.

Musicians often praise and approbate a collaborator's musical techniques and skills. Offering a critique of their playing, however, is less common and naturally can test the strength and boundaries of their creative and social relationship. Toop (2016) addresses such an issue when he documents the thoughts of improvising musicians (all new to each other) about the success or otherwise of an Improvised Music performance (2016: 70-80). Their insights are spirited, intelligently informed reflections of their internal processes during play, although it is not possible to really gauge their genuine feelings toward each other and the performance. Toop confronts the question of how openly candid a musician can be about another:

²⁰ <http://www.sarahgailbrand.net/academic> (scroll down to piece)

The problem is that most players don't actually want to write about playing and if they do, they tend to be flattering or maybe just disarmingly polite and positive. Evan Parker has made the point that most musicians are diplomats...they have to 'live 'with each other. (2016:70).

Toop continues that revelations can only unfold when 'thoughts of the personal' are put aside in order to discuss feelings from within the improvisation. However, it could be argued that avoidance of 'the personal' impedes genuine, authentic reflection to emerge. My exploration of personal thoughts and feelings involved in our Brand/Sanders duo is not an attempt to evince that such an intimacy is the definitive key to a successful improvisation or collaboration. Yet actively avoiding 'thoughts of the personal' when attempting to understand the catalysts of musical discourse in my own performances would be a missed opportunity when one is available. I am, therefore, grateful to Mark Sanders for giving me permission to discuss our working and social relationship in this study.

As a music therapist it has been necessary to develop the capacity to write honestly yet sensitively about interpersonal activity in music making with reference to clients, exploring the material influence of intersubjectivity on creative choices. As with the Trio and Quartet case studies, I am examining the interrelationship in the music from the perspective of its influence on my playing. Due to the unique affinity of my friendship with Mark, I have added and made reference to the thoughts and feelings we expressed in recorded discussions, to provide context and insight into the processes of a long-term creative partnership and with the additional perspective of the social relationship.

As stated earlier, in keeping with practice research, all my performances of Improvised Music featured in this study are significant methods of enquiry and dissemination (Nelson, 2013:8). All performance processes were freely associative, which parallels the music making process in Alvin's Free Improvisation (music) Therapy (Bruscia, 1987; 103-111). As a consequence, I did not re-organise any aspect of the performances or their recording to fit the parameters of this study. For the duo, however, I modified and adapted the model of Priestley's Analytic Music Therapy (AMT) treatment procedures (Priestley,1975; Bruscia 1987:115-164) as an experiment in eliciting a more in-depth examination of my creative motivations.

As outlined in chapter three, Priestley's clinical sessions with verbal adults would invariably follow the process of: *Discussion: Improvisation: Discussion*. The three stages would be audio

taped for post-session analysis. Priestley's process was adapted to document material and discussions relating to two duo concerts: the first in London, 2016 and the second at the WinterSound festival, Canterbury, 2018. For the 2016 session, the performance was recorded, then Mark and I listened to the taped performances at a later date in 2017 and taped our subsequent discussion. This followed the AMT model in a modified format: *Improvisation: Listen: Discussion*.

The WinterSound 2018 session followed the *Discussion: Improvisation: Discussion* format, and we recorded our discussions immediately before and after the performance, which was also recorded. As with the musical material of the live performance (analogous with Alvin's Free Improvisation (music) Therapy approach), all recorded discussions were unstructured, and no questions or themes were drafted before taping. The agreement was to discuss our thoughts on the performances and whatever else came to mind. This followed a strategy of AMT where the aim was to 'not establish specific goals or objectives' prior to clinical engagement thus allowing a client to 'reveal his/her own unique goals, potentials, and obstacles' as sessions progressed (Bruscia, 1987:118). For the Brand/Sanders duo, this adapted approach was designed to reveal unique perspectives about playing together, free of goals or aims implied by specific questions.

It was common in the AMT model for themes or concepts to be agreed prior to improvisation. This agreement was not in place for the Brand/Sanders duo performances although there were organisational parameters imposed by the specificity of venue and time and length of performances requested by the concert organisers. It is interesting however, that during the WinterSound pre-performance discussion, Mark wanted to have an unprompted conversation about how our performances should be mindful of the lively and unruly acoustic of the concert venue. Turning the usual impromptu, casual act of a pre- performance chat into a more organised, documented discussion may have had the effect of concentrating our thoughts and drawing out a more direct agenda for the conversation.

The following study of my duo with Mark is illustrated with an analysis and commentary of *Wintersound* (2018), and material from the 2018 pre- and post-performance discussions and material from the 2017 discussion as context.

As *Wintersound* is over 37 minutes in duration, it would be impractical to describe and provide transcriptions for every moment of the piece and prove too overcrowded to be meaningful. Instead, I will be exploring significant events and exchanges in the piece that I think illustrate aspects of our creative and social relationship, and the impact of the duo's dynamics on my playing.

We start the improvisation with sparse resonance, creating an ethereal atmosphere with a combination of Mark's bell-like sounds and my legato playing, mainly in the upper register of the trombone. In *fig.4.18*, the accents in Mark's bowed metal bowl pitches (2, 4) are cross modal, attuned responses to my squeezed pitch (1) and sharp inhalation (3), reflecting the vitality of my gestures rather than their textural qualities. The sharp inhalation (3) is itself a more assertive attuned response to Mark's accent.

The image shows a musical score for two instruments: Trombone (Tbn.) and Drums/Percussion (Drums/Perc.). The time signature is 01:32 - 01:37. The Trombone part starts with a sustained sharp inhalation (S.S.I) marked with a long horizontal line and a double bar line. This is followed by a squeezed pitch (S.P) marked with a vertical line and a double bar line, and then a sharp inhalation (S.I) marked with a vertical line and a double bar line. The Drums/Percussion part features a bowed metal bowl with a dynamic marking of *mp*. There are two accents (2 and 4) marked with vertical lines and double bar lines, corresponding to the S.P and S.I events in the Trombone part. The dynamics for the Drums/Percussion part range from *mp* to *sf*. Red arrows point from the S.P and S.I labels to the corresponding accents in the Drums/Percussion part.

(S.S.I = sustained sharp inhalation; S.P = squeezed pitch; S.I = sharp inhalation)

Figure 4.18 *Wintersound* 01:32 – 01:37

The quality of this interaction is repeated throughout the initial three minutes of the piece (*fig.4.19*), where sustained, resonances are swiftly intercut with strikes, snarls and accents that hint at more assertive personas to come. Mark's uneven rhythmic material (6) is a constructive resistance to my legato material (5), creating a counterpoint. The high-pitched finger bell is a tonal match to the trombone's high register, but this is resisted and unacknowledged in my playing. I continue with a phrase that remains in contrast to Mark's playing, creating a further tension which resolves in the mutual pause.

01:59 - 02:14

02:00

molto legato, lazily.

Tbn.

f

5

6

metal bowls, struck with soft beater

uneven rhythm

mp

Drums/Perc.

ff

finger bell, struck.

mp

mp

rings

Pause

Pause

Figure 4.19 Wintersound 01:59 – 02:14

In the 2017 discussion, we acknowledge that being able to constructively resist each other's ideas is an important part of maintaining our own integrity and the creative integrity of the duo:

Mark: I want to be strong in what I'm doing ...I think of it as a Rothko painting, two colour stripes...it's two of us, so two strong stripes of colour...and they complement each other, but they've got to be strong on their own...and the idea of [not] being influenced by what you [Sarah] are doing. If you change and I haven't finished what I'm doing, [I] don't change.

Sarah: (listening to a Brand/Sanders duo recording) I've made a musical decision here, and I've done it other times, where I move away from something too fast in our duo... and I think I'm too busy listening to you.

We have both expressed the desire to be more independent in the course of the duo and there is a sense of frustration at our own perceived failures to assert more challenging resistances to each other's music. It is difficult to see, however, how this could be consciously processed in the midst of our improvisations, given that the dynamic interplay between us is often so swift, almost simultaneous. An example of this can be heard in *Wintersound*. At 03:16, (fig. 4.20) I play a C (8) which tonally matches the pitch of the Mark's metal bowl (7); my sustained

material (10, 11) is a constructive resistance to the rattling and scraping of the bowl (9); I crescendo as an attuned response (12) to the intensity of Mark's cymbal scraping; he in turn crescendos as an attuned response (13). In just seven seconds, six processes take place in rapid succession, each with a nuanced but tangible effect on each other's playing. This lively, dynamic exchange sounds intuitive and spontaneous using embodied knowledge, leaving little time for a conscious thought process that involves anything more than selecting instruments or mutes.

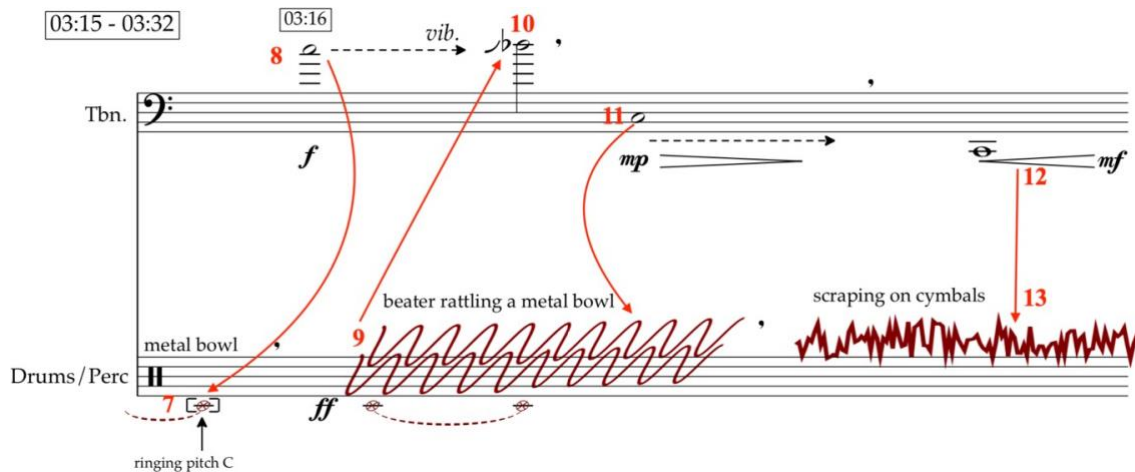


Figure 4.20 Wintersound 03:15 – 03:32

That notwithstanding, our mutually expressed desire to further develop constructive resistance as a natural motivation in our respective repertoires raises the issue of the value of conscious attempts to contrive what are otherwise intuitive processes. In the pre-concert discussion of *Wintersound*, Mark wants to consider our approach to the performance. As mentioned earlier, he feels the lively and reverberant acoustic of the venue might impede our musical instincts and we should be more conscious of how we improvise together, and I agree with this suggestion:

Mark: We've got that room, and that room is very much a third person in this duo now. It's not a duo tonight, it's a trio...

Sarah: We're fighting the room, aren't we...I feel like I'm fighting the room, actually...

Mark: Are you? Why are you fighting it? Why not embrace it? Embrace the room, use the room.

A discussion ensues about our different experiences as a drummer and a brass player in volatile acoustics and why this affects our respective approaches. The conversation returns to how having a conscious strategy will have an impact on our usual approach as a duo:

Mark: ...[i]t's such a long reverb we can't really play like we normally do.

Sarah: We can't do 'us', can we...

Mark: ...we can't do us, we have to play slowly...we have to turn it down to 16, we're usually 45 or 78! (*laughs*)

Sarah: I see what you mean

Mark: ...when I tried to play slow and quiet to hear the room, I couldn't because we're still doing 'our thing'...and if we start from nothing it could be quite exciting.

We attempt to at apply this approach from the start of the performance. Our sparse, but resonant sustained pitches at once explore and exploit the acoustic. However, within a few moments of beginning, our interplay becomes swifter and more dynamic, as previously examined. After three minutes we are improvising with more bite and insistence (fig.4.21). My forceful, multi-tongued sequence (14) provokes an attuned response in Mark's drum and cymbal figure (15), prompting a return attuned response from me. The 'third person' has been abandoned and we instinctively re-engage with 'us'.

03:42 - 03:46

Tbn*
Drums/Perc*

03:43
14
f
ff
high tom
low tom
small cymbal struck on low tom
p
ff

Figure 4.21 Wintersound 03:42 – 03:46

In the post-concert discussion, we immediately acknowledge this mutual shift:

Mark: I knew as soon as I said it about 'let's play the room 'and do all this thing...

Sarah: That we wouldn't do it! (*laughs*)

Mark: (*laughs*) I was trying, and I felt like 'oh am I trying too hard here?'

Sarah: Yes, I felt exactly the same.

Before the performance, we felt the unique intersubjectivity of our duo would instinctively overplay in this unruly acoustic. However, our attempt to contrive an approach to improvisation, as way to avoid ‘us’, fails. Instead it succeeds in reinforcing our intuitive vocabulary, which, in the eventuality, did not overwhelm:

Mark: We didn’t play all wild and hard, but we didn’t leave ‘us’ out

Sarah: At one point I thought ‘oh let’s just play’

By ‘us’ we are referring to a particular sound and approach that we consider to be our musical identity. In relational terms it is our musical intersubjectivity – a unique sharing of minds in the moment of performance that is difficult to define. From our discussions, however, it is obvious to us both when it is present and absent in our performances. Our musical intersubjectivity has been strengthened by our social relationship and vice versa. This reflects Stern’s idea that intersubjectivity can shape two minds as well as two minds shaping intersubjectivity (Stern, 2004:78) and in the context of *Wintersound*, our musical intersubjectivity was stronger than our conscious attempt at creative strategy or ‘conscious intersubjectivity’.

Our busy, energetic exchanges continue but with momentary spaces and respite from frenetic material (04:18 – 4:46), which rely less on attuned responses and matching and contain more melodic, sustained phrases in my playing. The frenetic material returns, however, and are increasing in their gestural intensity and the speed of attuned responses and provocations (*fig. 4.22*). The figure I play at 04:56, is given the context of phrase by Mark responds to the *rip* (16) with his answering cymbal figure (17). My fast, rhythmic muted pitches²¹ (18) continue this dialogue which Mark answers with a cross-modal attuned response by a rapid striking of a bouncing cymbal on floor tom. (19). He attunes to the downward shape and vitality of my shaken glissando (20) with the descending timbral direction of his cymbal and floor tom figure (21), which I constructively resist as I continue with an instrument shake. Mark frames the exchange crisply with two strikes (22).

²¹ In the transcription I have included rests in blue to indicate a syncopated, rhythmic quality to my phrase

04:56 - 05:07

(I.S = instrument shake)

Figure 4.22 Wintersound 04:56 – 05:07

The speed of change gathers pace as only seconds later (*fig. 4.23*) we head into a brief 6/8, compound time groove, provoked by Mark on cymbal and drums (24), which I match rhythmically; I attune to the alternating timbre of cymbal and drum with a plunger mute *wah-wah* figure (25). There is a vitality and momentum to our improvisation, and it feels unsettled and restless in its progress.

05:14 - 05:20

(P = provocation)

Figure 4.23 Wintersound 05:14 – 05:20

As alluded to earlier, amongst the frenetic dialogue, there are momentary spaces and sections where I actively stop playing to either apply a mute or because it is appropriate for the musical context that I don't play. In a practical sense, in contrast with ensemble improvisations, duos are more demanding of my physical and mental energy. In many duo situations, however, not playing can be a risk. To an unfamiliar or inexperienced collaborator, an uncertainty can develop about the length of time their duo partner is not playing and they may question what to do in the intervening moments or the reasons why they have stopped. It takes time and experience for 'not playing' to be as normal and important an element as playing and for collaborators to not only accept periods of silence in their partner but to understand and work with it. Mark and I addressed this in our post-performance discussion and our reasons in general for not playing mid-performance:

Sarah: I stopped playing when you were letting go, 'cause I didn't want for you to think you were playing over me. It's hard to play against you in that acoustic; when you're opening up, I can't compete unless I'm miked up...I thought, 'well I need some space anyway'

Mark: Well, we need that in duos...I didn't stop enough...

Sarah: No, you did... I actually realised that I didn't want to be on my own

Mark: I didn't leave you too long?

Sarah: No, I understood why you stopped but I felt a bit annoyed that you did

Mark: It's part of the job...you've got to be able to.

We explored this topic previously in our 2017 discussion from the perspective of social knowledge impacting on creative decisions.

Sarah: I feel like if I don't play, it won't be a problem for you...

Mark: Yeah, I often think 'ok, you need to rest your chops²² now 'or you're saving your chops...

Sarah: Do you think so?

Mark: No, I'm aware of it, playing with you for this long. You've had periods when you've had trouble with your chops... or you had trouble playing because of some health issue...and I would cover for you, quite happily...It's become the nature of it; you're not

²² In this context, 'chops' is colloquial for embouchure.

playing, and it doesn't matter...sometimes there are certain sounds you do to rest your chops, and you still need to make a sound, but it works.

Here, intersubjectivity and musical intersubjectivity have merged in our approach to playing together. How, when and what we play has been influenced by our mutual social knowledge. It would seem that these very personal realities have become a tangible element of our duo's creative repertoire. I was able to express to Mark that I was annoyed by him stopping during the *Wintersound* piece, in the pre-concert discussion. Similarly, he was able to voice his concerns about raising the topic of my acoustic management:

Mark: So, knowing our relationship as it is, and knowing you well...I'm wondering how to talk to you about it.

Sarah: Yeah, ok.

Mark: And I have been, I'm serious...because I had a feeling you were struggling with it [the acoustic] ...but I didn't want to say, 'are you struggling with it?', as I was worried you'd be defensive about that

Sarah: ...not as we're talking about it now, I'm not struggling with the concept of you talking to me about it, or the room...I'm not defensive about you saying, 'are you feeling defensive?'

This leads to an in-depth discussion about Mark's expectations of talking to me about issues he feels may cause a confrontation. In the discussion I admit that I experience anxiety prior to gigs, but I try to reassure Mark that he should feel able to discuss any misgivings he might have about me before we play. Mark justifies his misgivings based on our long-term social knowledge and although sincere, the conversation is good humoured:

Sarah: ...you think I would be difficult to speak to about it; you think I'd go, 'I know, don't tell me what to play'?

Mark: Oh absolutely, one hundred percent

Sarah: but that's weird because you know I wouldn't

Mark: No, I don't know you wouldn't. I think that because I know you very well!

Sarah: (*laughs*)

Mark: I've come to that conclusion after 21 years of knowing you...I do know you very well

What emerges from these discussions is how we contain each other socially, and the ways in which our knowledge of our respective personalities and experiences has the capacity to support our creative approach to the duo. Parallels of this dynamic are evident in our musical dialogue. There is an aspect of my repertoire that isn't typical in other playing contexts. It has not been included in my summary of techniques (*fig.2.1*) due to its localised nature to the Brand/Sanders duo.

I have identified this feature as a 'rant' and an example can heard unfolding from 11:29 to 12:58 in *WinterSound*. The nature of this rant can be best described as a vigorous and assertive narrative that is more or less consistent in its forceful delivery with a strong emotional expression. *Fig.4.24* shows a mid-section of a rant (28). My material relates and interacts with Mark's playing; my A and D semiquavers (30) are an attuned response to the vitality of the percussive strike (29), and there are some spontaneous simultaneous beats between us. The nature of the interrelation, however, is based more on how Mark holds, contains and supports the intensity of my material. There is no attempt in Mark's playing to alter or subdue this intensity or to constructively resist aspects of the material. He maintains a narrative that complements the expressive quality of the rant and in turn it reinforces my commitment to its delivery.

The figure displays a musical score for two instruments: Tbn. (Tuba) and Drums/Perc. (Drum and Percussion). The score is divided into two systems. The first system, labeled '11:46 - 11:57', shows the Tbn. part with a red arrow pointing to a section labeled 'Rant' starting at 11:50. The Drums/Perc. part includes markings for '(cymbal with rivets)', 'snare and high tom with brushes', and 'indistinct 'shuffle''. The second system, labeled '11:54', shows the Tbn. part with dynamics *mp*, *f*, *mp*, *f*, and *ff*, and a 'rip' marking. The Drums/Perc. part includes 'indistinct 'shuffle'' and a percussive strike marked '29' and '30'.

Figure 4.24 *Wintersound* 11:46 – 11:57

The ability to contain and be contained in a partnership is a function of trust. Over the years I have grown to trust Mark's musical judgement and his knowledge of me, and I trust my knowledge of him. In the 2017 discussion, Mark also reported feeling supported by a sense of holding in my playing, reinforcing a mutual trust:

Mark: I had an idea and it was working and you allowed it to happen...and then when you came in it was really strong...it was a poignant point to come in I thought.

Earlier I explored the concept of preserving the sense of self within our creative partnership and our mutual desire to develop and maintain an independent voice in the midst of such intersubjective dynamics. I suggested that this could be addressed through constructive resistance although it would be difficult to consciously implement. Indeed, in *Wintersound*, I play a number of abstract gestures as attuned responses, which would appear to reinforce the strength of this musical intersubjectivity. However, when examining my musical motivations and responses, I find my material includes more abstract sounds and gestures when working with Mark. As his palette is mainly percussive and textural, it is perhaps natural to assume this to be the principal influence. It may also be the case, however, that they are part of resistant motivations that have been embedded over the course of our collaboration. In our 2017 discussion, the topic of musical material arose:

Mark: That's always been the thing with us, hasn't it...I've always said, 'I love it when you play tonally.' You're actually playing what you know, your history

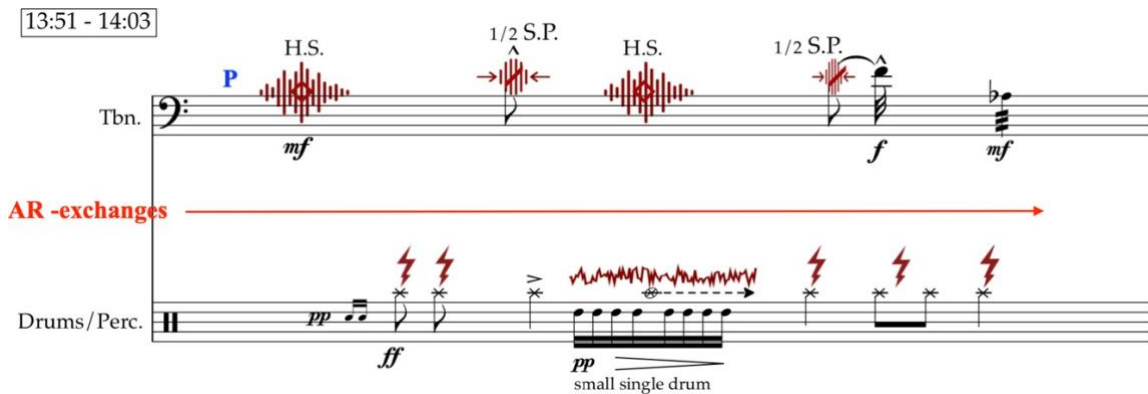
Sarah: I worry though...I remember you said to me about 10 years ago, 'I wish you wouldn't make all those stupid noises'...

Mark: (*laughs*)

Sarah: ...and after that it took me quite a while to think 'actually, they're not stupid noises'...now I think 'is that a stupid noise' and then I think, 'No! I like making stupid noises!'

The passage at *fig.4.25* is a sequence of non-conventional sounds (a more flattering term than 'stupid noises', perhaps) in my playing which match and attune to the texture and vitality of Mark's material. I have demonstrated elsewhere in this study that abstract material is a regular part of my improvisatory vocabulary. However, their application in

the Brand/Sanders duo may have more instinctive motivations as a wilful constructive resistance to expectations.



(A. R = attuned responses; P = provocation; H.S = horse snorting; 1/2 S.P = half mouthpiece squeezed pitch)

Figure 4.25 Wintersound 13:51 – 14:03

Synchrony is often regarded as a satisfying outcome in Improvised Music, in particular simultaneous unisons, phrases and tonalities. Such phenomena provide moments of clarity and confirm affinities. I regard simultaneous endings as being particularly interesting and, as a performer, often prefer their abrupt nature more than a prolonged, gradual fade. Although it is not necessary for Improvised Music to always have this kind of conclusion and a contrived simultaneous ending will always sound noticeably inauthentic, I enjoy the instances when they spontaneously occur. The end of *Wintersound* has a simultaneous ending which seems to embody the musical intersubjective strength of my creative relationship with Mark.

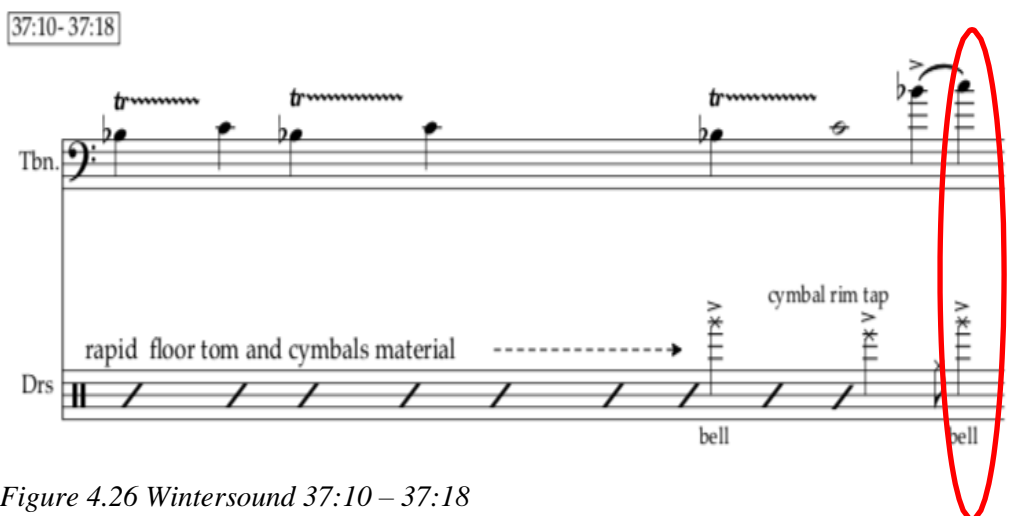


Figure 4.26 Wintersound 37:10 – 37:18

Summary: *Wintersound*

Since 1997, the social bond between Mark and myself has weathered conflicts and enjoyed the humour and camaraderie that are typical of long-term friendships. The freedom to be a less than an ideal self has in turn supported the creative self and the enhancement of our social and creative knowledge is a mutually supportive process. It is also significant that our reciprocal interaction continues as dialogue through social contact when not performing, which sustains the creative relationship. Moreover, the embodied knowledge of each other's playing functions as a continuum between performances. In my examination of the duo's music and discussions, it has emerged that I am able to express my vulnerable self more viscerally than in other collaborations and that our attempts to offer critique on each other's playing resolves tensions that arise mid performance to an extent. I must admit to a sense of frustration and disappointment about our contemplation of a strategy to deal with the venue acoustic. I feel it impeded our natural flow and confidence at the start of the improvisation. Moreover, as our instinct was stronger than our willingness to compromise, it supports my theory that musical intersubjectivity has a significant influence over intuitive creative choices.

The concept of musical intersubjectivity has been the most significant property of the theoretical framework in the context of the Brand/Sanders case study. Whilst all the elements of the framework are fundamental to understanding how musical intersubjectivity is realised, as a process there is still a somewhat elusive quality to the shared understanding of instinct and intention between two musicians. By exploring dynamics that are present in our social relationship and observing the nature of our musical dialogue, attunement and resistances, I have gained an insight into how musically I alter and can be altered by another, and the variety of ways in which I can be known to another musician.

Summary of Commentary and Analysis

As a result of this analytical approach I have found that the most potent influence on my musical decisions across all three examples has been the musical intersubjectivity cultivated and maintained with my collaborators over a long-term period. This musical intersubjectivity or shared meaning takes time to build. It is done so via working iteratively with matching and attuned responses, taking musical risks through provocation and creative resistance, as well as a sensitive holding and containment of each other's ideas. The ideas could range from vulnerable expressions of indecision to audacious statements of musical opinion, leading to transitions and meetings of musical agreement, which move the piece to new territory. Attuned responses are often swift, subtle and bound up in rapid exchanges within an already progressing phrase or gesture. The subtlety and speed of these responses indicate our instinct to attune to the vitality of the each other's material but not be drawn into a direct imitation. *Fig.4.27* shows the process of interrelational elements in my performances of Improvised Music. The process has been presented in this cyclical format to demonstrate that these musical events ebb and flow rather than proceed in a linear fashion.

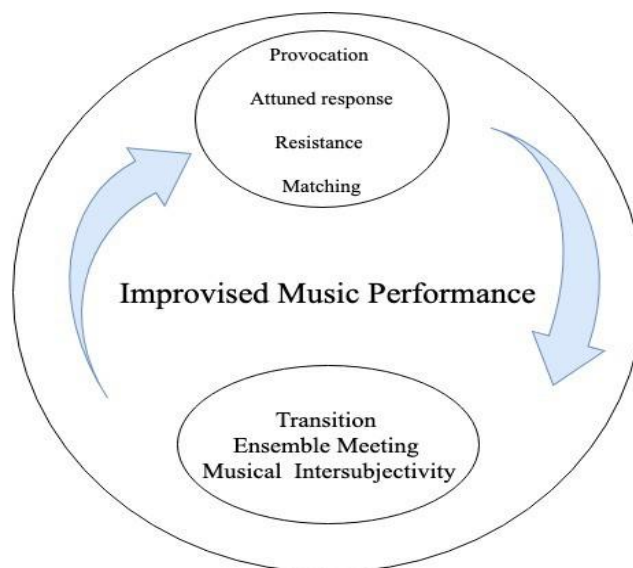


Figure 4.27 Process of interrelational elements in my performances of Improvised Music

My system of relational analysis has enabled me to articulate in dynamic terms the ways in which my collaborator's music has had an impact on my improvisation, both positive and occasionally negative, without undermining the approach or skills of any musician. The survival of struggles within the music add another layer of creative resistance to my artistic capability and my collaborative relationships are strengthened through the exploratory processes that create musical material. These processes allow me to state what is happening and how I am altered by another's musical material and relational dynamic.

Conclusion

A conclusion to practice research is somewhat problematic, as the subjects central to the study are in a constant state of change, not least myself and the musicians discussed. This three-year period of the study has captured practices, approaches and activities that will continue to develop and be redefined beyond its duration. I therefore offer a summary of my objectives, explorations and examinations in the period of this research. Within this summary I will outline the perspectives and ideas that I have introduced to the current body of knowledge that are pertinent to the respective practices that underpin the thesis.

It was my objective to use the main actors in my combined professional practices – Improvised Music performance and Music Therapy practice- to examine the impact of interrelation in music making on my performances of Improvised Music. The motivation to undertake the study arose from my work in higher education, teaching improvisation and clinical skills to students training to be music therapists and improvisation skills to students studying Jazz theory and performance. I was cognisant on an informal level of the reciprocal relationship between the two areas of music therapy and Improvised Music, particularly in my own artistic and clinical practices. Having been knowledgeable on and subject to the impact of a music therapy client's creative material on my own music making processes, I was curious as to how the relationships and collaborations I had developed with musicians over many years affected and altered my creativity during performance. I was aware of the contribution of musicology to music therapy theory and practice and wanted to draw on my collective knowledge and expertise to investigate how the practices of both paradigms not only interrelated but how music therapy could inform the musicological understanding of the practice of Improvised Music performance-currently not an overcrowded field of scholarly inquiry.

In the Introduction I set out the focus of my research, placing it in the context of my formative education and musical experiences, and their relationship to my current practice as a musician, music therapist and lecturer. With this in mind, I clarified the perspective of the thesis as being generally confined to the field of British Improvised Music and musicians. As part of the process of outlining my definition of Improvised Music, I argued that there are tangible and specific differences between the improvisational processes and aesthetic qualities of Improvised Music, Free Jazz and Jazz. I emphasised the importance of understanding these

differences when reflecting on the social and political histories of the musicians who pioneered and fostered the languages and conventions of the forms. Moreover, I deemed it important to define the properties and qualities of the three related forms for the comprehension of my own practice and their place in a lineage of influences. I reviewed music therapy clinical practice and made reference to the differing models and approaches, acknowledging the tensions inherent in aspects of theory and concept among some practitioners. I stated my intention to pursue an integrationist approach (which is reflected in my clinical practice) to the application of said theories for the purpose of this study.

In chapter one, I reviewed the current literature and knowledge about Improvised Music which references specifically performer-performer interplay and the examination of praxis. A review of music therapy literature that drew on genres of music that prioritise improvisation to inform its practice revealed a limited but expanding field of studies by practitioners of Improvised Music on their own artistic practice. They included only aspects of their interplay with collaborators, and an equally small number of music therapy perspectives on applications of non-clinical music making. This enabled a process of drawing together both paradigms and set the context for my study.

In chapter two, I presented a detailed examination and analysis of my approach to playing Improvised Music on the trombone-technically and philosophically-to form an exegesis of my artistic practice. Within this, I created a lexicon of my techniques, some with a bespoke nomenclature. This served as a practical documentation for my use when analysing my improvisations. It also focused research more specifically on my practice as I found contemporary literature and a conversation around abstract and gestural trombone techniques to be unhelpful. In addition to this frame of reference for my musical interactions, I included a consideration and analysis of the work of five trombonists who I consider having had the most significant influence over my artistic practice. This enabled me to place my work in a lineage of influences and a wider musical context.

I ended the chapter with a discussion on my process to make explicit what is tacit knowledge and the necessity to do so as a practice researcher in the arts, in order to disseminate and expand the knowledge base of my specific artistic practice, as defined by Nelson (2013). I explored the challenge this has presented other practitioners of improvisational music, such as Jazz and Improvised Music musicians, when they were asked to elucidate objectively their subjective

improvisation experiences. I introduced two approaches to considering tacit knowledge: tangible and abstract. This allowed me to counter the perception suggested by some musicians that the practice of improvisation is a preternatural process solely controlled by subconscious and unconscious motivations. I suggested instead that, in the context of Improvised Music in particular, it is a shifting process that moves dynamically from intuitive skills using accumulated embodied knowledge to considered, explicit actions. These actions, although enduringly familiar, are applications of explicit thought rather than automatic or innate; for example, the choice and use of mutes or objects, whether to apply or discontinue a specific technique and so forth.

The second part of the thesis was concerned with the application of the evaluation of my artistic practice in relation to my collaborators and my interpretation of the outcomes. In chapter three, I examined the three main models of music therapy practice that have been most relevant to my clinical work. From these models I drew on the principles and concepts-both organisational and psychological-that suggested themselves as useful to the understanding of interrelational processes in non-clinical improvisation. I then set out the analytical framework that detailed my process of organisation and categorisation of musical events from three of my performances of Improvised Music. I then presented my theoretical framework, which introduced the relational process contextualised as elements that describe the nature of specific interactions between myself and my collaborators.

Chapter four comprised of three case studies – a trio, quartet and duo, all with the same pool of collaborators. Through the analyses and commentary of our recent recordings, I used the context of the relational elements of my theoretical framework to interpret and explain the ways in which my collaborators effected my musical decisions in performance. The written analyses were supplemented by notated extracts I transcribed from the recordings. I introduced a process of notation that combined conventional musical engraving and presentation techniques with the use of symbols that represented the kinetic vitality of the music and its constituent gestures. I found this to be an effective approach to elucidating abstract, dynamic events, especially in relation to Steve's electronic material. Additionally, it helped to express the particular qualities of the attuned and matching responses from the theoretical framework.

I acknowledged that the density and complexity of Improvised Music material necessitated a drawing out of significant dialogues, dynamics and interplay for it to be meaningful. To this

end, I focused my commentaries on the significant relationships and events within the musical material of the trio and quartet. The duo case study was a deeper examination of the interrelation of my social and creative relationship within the Brand/Sanders Duo using both musical material and spoken conversations from recorded discussions.

From the examination of each case study I found that the processes identified in my research, both nuanced and unambiguous, underpin the musical interactions between me and my collaborators and that they alter, support and influence my creative decisions and my artistic practice mid performance. I suggested the notion of musical intersubjectivity or shared musical meaning that recurred between us at strategic points in the music. It supported the momentum of my playing into new musical territory or at least held me in a space where I had the creative potential for meaningful change in my musical direction.

Part three includes recordings that are the basis of parts of the written component of the thesis. They are also explanations of my artistic practice and consequently significant materials of the research. The final concert²³ completes part three of this thesis, which features all the musicians discussed in chapter four. The concert functions as the tangible conclusion of the thesis and serves as an exploration and explanation of the original concerns of the study.

A sub-project that emerged from research was *BrandsPatch* (see Appendix IV)— a prototype application I have designed, with technical development by Dr Alistair Zaldua, to simplify the process of disseminating the commentary and analysis of Improvised Music. The application at the time of writing is a beta version and requires further research and design to expand the material that can be included in the application, but the essential functions are in place. Its inception is rooted in my intention to reduce the barriers to understanding the process of Improvised Music.

The formulation and application of my frameworks to the musical and spoken material presented in chapter four has enabled me to demonstrate the wealth of knowledge and experience music therapy can offer in the understanding of musical and emotional expression and communication between improvising musicians. Additionally, in developing a method for the analyses and description of the relational processes behind my creative motivations as an

²³ Listen here: <http://www.sarahgailbrand.net/academic> (scroll down to piece)

improvising trombone player, I hope to have demonstrated that Improvised Music is far from a cacophonous collection of unrelated sounds, but a sensitive process of musical intersubjectivity that grows and strengthens when cultivated and maintained in long-term collaborations. Moreover, it is my hope that with the careful application of these concepts, it is possible to counter sceptical opinions and demonstrate that Improvised Music can withstand the rigours of analysis and interpretation.

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Appendix I

Trio – *For Reasons Unknown* Table of Events


Time	Ex1	Musical event	Processes and Interrelation	
0:00- 0:09	1.1	1. Bass : ‘thud’; hands flutter on bass body 2. Tbn : articulated inhale, High, Squeezed Air Blast (SAB) sustained, pauses at 0:09	Provocation Provocation Attuned response to Bass	
0:10 – 0:15	1.2	Bass : hands flutter continues, cresc. 0:15 – ‘thud’ Tbn : SAB resumes →Squeezed Pitch (S.P.) Elecs : high pitched bending sound, repeated	Provocation	
0:16 – 0:20	1.3	Tbn S.P continues, stops at 0:20 Elecs high pitched bending sound Bass : quiet hands flutter, cresc. 3. 0:18- 0:20 - Tbn joins Bass & crescendo 4.	Attuned response	
0:21 – 0:30	1.4	Elecs : pitch/effect alters, rhythm continues, pauses at 0:27 Bass – thud, hands flutter (reprise). 0:26 - Rapid pizz. trem., ≈ Ab Tbn : 0:23 - quiet pedal A, dims. 0:29 - stops	Provocation Resistance to Bass ‘thud’	

Time	Ex1	Musical event	Processes and Interrelation	
0:31 – 0:40	1.5	<p>5. Bass: continues rapid pizz. trem. Ab-ish</p> <p>6. Tbn: 0:34- soft flutter tongue, IPI, sustained, uneven.</p> <p>7. Elecs: 0:38-0:40- echo effect & blurred sound</p>	<p>Matching Bass.</p> <p>Matching Bass, Tbn.</p>	
0:41 – 0:51	1.6	<p>8. Elecs: blurred sound → sustained sound, pitched at an E-ish</p> <p>9. Tbn: 0:42-0:45 - fl. tongue swell</p> <p>0:47- gliss + swell- Ab→Bb→Ab. 0:50 - short, soft F.</p> <p>Bass: 0'51"- rapid pizz. trem, stops.</p>	<p>Provocation</p> <p>Attuned Response to then Matching Elecs</p> <p>Provocation.</p>	
0:52 – 1:06	1.7	<p>9. Bass: 0:52 - low thuds, even tempo, E-ish + harmonics</p> <p>10. Elecs: 0:56 - high bending sound resumes; quieter, regular short pitches, alternating with bass thuds.</p> <p>11. Tbn: 0:56- 1:02- drone on low E, tongue roll effect + flutter tongue.</p> <p>12. 1:03 - ≈ pedal Bb descending in 3 pitches, alternate with bass thuds.</p>	<p>Provocation</p> <p>Attuned Response to Bass</p> <p>Ensemble Meeting: Tbn matching Bass, Elecs</p> <p>Attuned Response to Bass.</p>	
1:07 – 1:17	1.8	<p>12 & 13 Tbn: 1:08 - Sus. Inhalation</p> <p>14 & 15 1:14 -lower SAB – sustained.</p>	<p>Texture Matching Elecs</p> <p>Attuned Response to Bass' vitality</p>	

Time	Ex1	Musical event	Processes and Interrelation	
1:18 – 1:25	1.9 16. 17. 18.	<p>Elecs: high pitched flutter + tone, lower pitched wavering F.</p> <p>Tbn: SAB continues up to 1:20. 1:21- SAB w/trigger trill, stops at 1:24”</p> <p>Bass: pitched arco (Gb) + pizz. patterns</p>	<p>Ensemble Meeting and Matching</p> 	<p>Transition</p> 
1:26– 1:45	1.10	<p>Bass: 1:27 – quiet pizz. on an E + higher tone</p> <p>Elecs: 1:34 -high pitch rhythmic patterns and long tone combination</p> <p>Bass: 1:35 – high pitched pizz.</p>	<p>Bass Matching Elecs.</p>	

Time	Ex2	Musical event	Processes and Interrelation		
1:46– 2:07	2.1 19. 20.	<p>Bass: 1:46 – 1:53- pitch + repeated Cs pizz- irregular pattern.</p> <p>1:55- intermittent As, fingerboard pizz. + scratching arco</p> <p>Tbn: 1:47 – legato melody w/plunger, starts on high A.</p> <p>Elecs: c'td high pitched repeated tones → quiet, high squeaking sounds, fade at 2:07.</p>	<p>Tbn and Bass: matching tonalities – ≈ A minor</p> <p style="text-align: center;">↓</p> <p>Resistance – contrary motion to Tbn</p>	<p>Provocation</p> <p>Provocation</p>	
2:08 – 2:35	2.2	<p>Tbn: melody</p> <p>Bass: fingerboard pizz A, then arco A harmonic, sustained.</p> <p>Elecs: 2:23- non-pulse, scratching.</p> <p>Tbn: 2:30- 2:35 - inhalation and exhalation sounds.</p> <p>Bass: A harmonic arco.</p> <p>Elecs: scratching sounds.</p>	<p>Provocation, and matching Bass</p> <p>Provocation</p>		
2:36 – 3:15	2.3 21. 22. 23.	<p>Tbn: Squeezed Pitch intermittent. 2:58- SAB, cresc., intermittent.</p> <p>Bass: 2:44 - harmonic arco sounds of varying length, cresc.</p> <p>Elecs: 2:36- scratching sound. 2:44 - metallic rush sound</p> <p>Elecs: 2:57 – slow cresc.</p>	<p>Provocation</p> <p>Attuned response to Tbn.</p> <p>Attuned response to Tbn, Bass.</p> <p>Resistance to the quieter material from others.</p>	<p>2:45 – 3:15 all matching each other</p>	<p>Ensemble Meeting</p> <p>Transition</p>

Time	Ex 3	Musical event		Processes and Interrelation		
3:16 – 3:26	3.1	D Aeolian tonality	<p>24. Tbn: 3:16- melodic material</p> <p>25. Bass: 3:16- D pizz.</p> <p>26. Tbn: 3:21- [Bb & A] Crescs.</p> <p>27. Bass: 3:19- dble stp F arco 3:24 - A pizz.</p> <p>Elecs: 3:20- metallic stops</p> <p>Elecs: 3:23- slow, tonal sample emerges; repeated, descending tones</p>	<p>Tonal matching w/ Bass</p> <p>Attuned response to Bass</p> <p>Provocation</p>	Musical Intersubjectivity	
3:27 – 3:35	3.2	D Aeolian tonality	<p>Tbn: melodic material</p> <p>Bass: A pizz. + ornaments</p> <p>Elecs: tonal sample, stops 3:36</p>	Tonal, dynamic and affect matching in all three	Ensemble Meeting	
3:36 – 3:50	3.3		<p>Tbn: melodic material 3:36 – 3:50</p> <p>Bass: 3:37- dble stp arco, E chord gliss. → D minor → harmonics.</p> <p>Elecs: 3:51- high tone, varying pitch + bell-like, ≈ A pitch, semi-regular from 4:08</p>	Tonal matching w/ Bass Resistance to gestural material of Bass .	Musical Intersub jectivity	Ensemble Meeting
3:51- 4:14	3.4	3:51- Group Counterpoint	<p>Modulation to A Melodic minor totality</p> <p>Tbn: 3:57- sharpens D → Eb 28. 3:58 - 4:14= melodic material.</p> <p>Bass: 3:57- single pitch. 29. 3:59 - pizz.+ arco counterpoint figures.</p>	Tonal matching w/ Bass		

Time	Ex3	Musical event		Processes and Interrelation		
4:15 – 4:33	3.5	Group Counterpoint – collective resistances	<p>Tbn: melodic, higher repeated shorter phrases</p> <p>Bass: 4:18- high arco B → A → C#→B</p> <p>Tbn, Bass: 4:29- 4:32- gliss asc. & desc.</p> <p>Elecs: regular bell sounds continue until 4:29.</p>	<p>Attuned Responses</p> <p>Attuned response</p>	<p>Musical Intersubjectivity</p> <p>Transition</p>	<p>Ensemble Meeting</p>
4:34– 4:46	3.6	Group Counterpoint - collective resistances	<p>Tbn: 3 note melody then sustained high C#</p> <p>Bass: high A, sustained</p> <p>Elecs: multi toned blast then sustained sound</p> <p>4:44 - 4:46- tutti pause.</p>	<p>Group Attuned response</p>	<p>Musical Intersubjectivity</p>	<p>Ensemble Meeting</p>
<p>4:47 – 5:03</p> <p>5:05 - 5:29</p>	<p>3.7a</p> <p>3.7b</p>	<p>Tbn: 4:48-5:13- high melodic material. 5:14- 5:23 - melodic mat. descends.</p> <p>Bass: 4:48-5:03- high melodic material.</p> <p>Bass: 5:05-5:15- mid register, dble stop material, arco. 5:16-5:29 low register, dble stp material, arco.</p> <p>Tbn: 5:25-5:29 – pedal pitch gliss down -IPI</p> <p>Elecs: resumes sporadic short blast sounds. 5:14 -pause. 5:24- bell sounds resume.</p> <p>Group: 5:29- all pause.</p>		<p>Bass, Tbn: Tonal, melodic & affect matching.</p> <p>Matching Bass, Tbn.</p>		
5:30- 5:50	3.8		<p>Elecs: 5:30 – 5:36- bell sounds.</p> <p>30. Tbn: 5:30 – 5:37- Artic. Inhale, melodic fragment; pause. 5:39- 5:44 - melodic fragment</p> <p>Bass: 5:30 – 5:37 - Pizz & arco gestures; pause. 5:39 – 5:42- Pizz. & arco gestures.</p> <p>31. Bass: 5:43-5:50 – pizz. desc. gliss</p> <p>32. Bass: 5:43-5:50 – pizz. desc. gliss</p> <p>33. Tbn: 5:45-5:50 – quiet desc. gliss.</p>	<p>Provocation</p> <p>AR Provocation</p> <p>Affect matching with Bass.</p>	<p>Musical Intersubjectivity</p> 	

Appendix II
 Quartet *A Constant Quantity* Table of Events

min: secs	Section	Musical events	Process and Interrelation
00:00-00:52	1.1	Pno: B Tbn: F# cresc. Bass: accented pitch Drums: floor tom roll Tbn: vibrato cresc. Pno: G Tbn: F# ascending to O.O.N.R Pno: F#.	Pno answering Tbn gestures – early partnership established
	1.2	Tbn: descends to low growl G Bass: Ab Pno: Bb – singular gesture	Bass: attuned response to tbn aggression
	1.3	Pno: F# - F maj. 7 th interval Tbn: F# - R.A.	Tbn and Pno tonal matching in intervals.
	1.4	Pno: pitch Bass: C	Bass provocation.

min: secs	Section	Musical events	Process and Interrelation
01:00-01:36	2.1	<p>Bass: D gliss. desc.</p> <p>Pno: F# - F maj. 7th F# - C# perf. 5th Intervallic gestures</p> <p>Tbn: high G – C# - C sustained</p> <p>Flr. tom rumble C unison 8ves w/Tbn</p> <p>Pno: high chords harmonising Tbn's C</p>	<p>Tbn tonal match to Pno.</p> <p>Drums tonal match to Tbn.</p> <p>Fragility/tenderness in Pno's harmonic context to Tbn; a form of containment</p>
	2.2	<p>Pno: cluster chords</p> <p>Bass: gliss. ascending</p> <p>Tbn: melodic high material</p> <p>Cymbal roll</p> <p>Tbn/Bass unison octave A</p> <p>Pno: ascending gliss.</p> <p>Cymbal crash</p>	<p>Transition: Tension builds signalled by larger gestures; all 4 – constructive resistance</p> <p>Cymbal crash is a climax, breaks tension and changes texture.</p> <p><i>Ensemble meeting</i></p>

min: secs	Section	Musical events	Process and Interrelation
01:49-02:12	3.1	<p>Pno: melodic material</p> <p>Drums: low roll, cresc.</p> <p>Tbn: low blatts</p> <p>Bass: high pitches</p> <p>Tbn: OONR super squeaking</p>	<p>Tbn – attuned responses to Drums and Bass</p> <p>Counterpoint develops from Tbn’s constructive resistance to Pno and vacillates between drums and bass.</p>
	3.2	<p>Tbn: rapid turns on sustained high D</p> <p>Bass: rapid pitches</p> <p>Pno: D octaves and chords supporting Tbn</p>	<p>Bass – attuned response to Tbn</p> <p>Pno: containing Tbn. Recalls Tbn/Pno earlier interrelation (2.1). Frames this section.</p>

min: secs	Section	Musical events	Process and Interrelation
02:25- 02:39	4.1	<p>Tbn: plays Jazz-based, linear atonal vocabulary</p> <p>Pno: chordal material</p> <p>Drums break out into Jazz 'kit' vocab.</p>	<p>Transition:</p> <p>Tbn – provocation</p> <p>Pno and Drums – constructive resistance</p> <p>Free Jazz vocabulary emerging</p>
	4.2	<p>Ensemble: slows down pace and pauses.</p> <p>Tbn: repeats 3 note motif marking the slowing of pace</p> <p>Drums/cymbal frames the pause</p>	<p>Tbn/ and Drums attuned response to change in pace and intensity.</p> <p>Pause ends the tonal material, by agreement.</p> <p><i>Ensemble meeting</i></p>

min: secs	Section	Musical events	Process and Interrelation
02:40- 03:05	5.1	Bass: tremolo Tbn: air tremolo Pno: tapping on strings inside harp Drums: gentle woodblock strikes	Textural change
	5.2	Tbn: squeezed air blast + <i>sfz</i> Drums: Gong brush – F pitch	Drums/gong attuned response to Tbn.
	5.3	Drum and gong pitched at F Tbn: melodic fragment in F tonality.	Tbn: tonal matching to drums, but sub-conscious.

min: secs	Section	Musical events	Process and Interrelation
03:14 – 03:25	6.1	Pno: strings gliss. Tbn: double tongue gesture.	Tbn: attuned response to Pno.
	6.2	Tbn: multi-tongue gesture + low growl Drums; pacey material, maintain a momentum.	Tbn: material is aimless and perfunctory. Creates an anxious resistance. Drums: constructive resistance

min: secs	Section	Musical events	Process and Interrelation
03:27 – 04:01	7.1	Tbn: low growl Bass: loud, mid register twangs; Tbn: pacier, wide octave material	Tbn- non – constructive resistance Bass - cross modal attuned response that contains Tbn. Tbn- propelled forward by Bass and re-establishes narrative
	7.2	Bass: twangs Tbn: wide 8ve single pitch material Pno and Drums: fragmented sounds/tones Pno: strings gliss.	Tbn – held by the group.
	7.3	Tbn and Bass: unison octaves	Reprise of 2.2

min: secs	Section	Musical events	Process and Interrelation
04:08 – 04:35	8.1	Ensemble: complex, multi-layered flurry	<i>Ensemble meeting</i>

min: secs	Section	Musical events	Process and Interrelation
04:40 – 05:10	9.1	Tbn: sustained, high pitches Drums: cymbal taps.	Cymbals: attuned response (vitality affect).
	9.2	Pno: scrapes	Tbn: attuned response to Pno
	9.3	Tbn: Pno: Bass: Drums: rhythmic material	Ensemble in 2 halves with Bass straddling. Cymbal: rhythmic matching to Bass

min: secs	Section	Musical events	Process and Interrelation
06:53 – 07:45	10.1	Pno/Gong and cymbal dialogue Tbn: light squeaks	Tbn: attuned response to Pno/perc.


min: secs	Section	Musical events	Process and Interrelation
08:10 – 08:34	11.1	Gong material Tbn: high pitches	Tbn: tonal matching to gong's pitches – 10 th and 13ths.
	11.2	Pno: high register gesture Bass: flutter	
	11.3	Tbn: tonal, melodic fragments	Attuned response to gong

min: secs	Section	Musical events	Process and Interrelation
08:42 – 09:14	12.1	Tbn: high register gestures Bass: 2 blunt stabs	Bass – cross-modal attuned response to Tbn
	12.2	Tbn: high, sustained multiphonics Ensemble: layered, complex	Tbn: constructive resistance to ensemble sound.
	12.3	Section comes to and end Drums continue	Drums constructive resistance to section end.

min: secs	Section	Musical events	Process and Interrelation
11:01 - 11:52	13.1	Tbn: high register gestures	Tbn matches ensemble
	13.2	Tbn: sustained pitch, parallels Bass Bass: evens out pitch	Tbn/Bass matching

min: secs	Section	Musical events	Process and Interrelation
13:29 - end	14.1	Tbn: air sounds, rapid staccato w/plunger mute, very quiet Elev: continuous white noise sound Bass: ends Drums: gentle, sporadic taps	Tbn – matches and attuned response to Elev. Tbn - recalls Tbn/Pno interrelation from the start.

Appendix III
Duo: *Wintersound* Table of Events

Time code	Instruments			
min: secs	Trombone	Drums and Percussion		
00:02 – 00:43	I.P.I high register, S.P. high register, Normal pitches, high register.	High pitches, bowed cymbal/bell sounds.	Section 1 	
00:44 – 00:46		Cymbal & drum gesture.		
00:47 – 1:14	I.P.I high register.	High pitch bowed bowls/bells.		
1:15 - 1:30	Dive, S.I. I.P.I. low register	Bells, cymbals, bowed & struck.		
1:31 –1:48	S.I. Melodic fragment	High pitch bowed cymbal; woodblock & cymbal strikes.		
1:49– 1:58	S.P. → Flutter tongue, low reg. → I.P.I pedal pitch.	As above. ↓		
1:59 – 2:11	Melodic material with trills and I.P.I.	Strikes on bells, cowbells & cymbals.		
2:12 – 2:14	PAUSE	PAUSE		
2:15 – 2:26	Combination of melodic material & gestural sounds: flutter tongue and growls.	Gongs and cymbal strikes		
2:27 – 2:44	Pedal pitch glissandi down.	Cymbal strikes, gong strikes, bass drum beats.		
2:45 – 3:00	Melodic material, high register Mid register trigger trills.	Gongs, bells, cymbal with bass drum. Cymbal strikes with high pitched bells.		
3:01 – 3:14	Melodic material, high register, with sustained pitches.	Bowls, bells, cymbal strikes + bass drum strikes.		
3:15 – 3:32	High register pitches – down an octave, down another octave.	Rattling and scraping sounds, crescendo.		Transition
3:33 – 3:38	Melodic material with L.I.L.	Scaping sounds, cymbal strikes, lower drums.		↓
3:39 – 3:51	DT & TT figures over a variety of ranges + I.P.s	Cymbals, bells, intermittent high drum + woodblock strikes.	↓	

Time code	Instruments		
min: secs	Trombone	Drums and Percussion	
3:52 – 4:11	L.I.L material, I.Ps, dives, pedal pitches.	Cymbals and bells. High drum and cymbal strikes. Rapid playing over gong/bowls/cymbals.	Section 2 ↓
4:12 – 4:21	Melodic material.	Scraping on cymbals.	
4:22 – 4:34	Melodic fragment low register with trigger trills and L.I.Ls	Scraping on cymbals.	
4:35 – 4:46		drum & cymbal material.	
4:47 – 5:09	<u>Con sord</u> : Inverted plunger mute. Abrupt, loud and short pitches - +/-.	Scraping on cymbals, rolls on high drum & metallic strikes.	
5:10 – 5:13	<u>Con sord</u> : Rapid glissandi, down, pedal pitch.	Rumbles sounds of metals played on top of drums.	
5:14 – 5:37	<u>Con sord</u> : Repeating, fast pitches, high register. <u>Open</u> : longer pitches, slow lip trill.	Gongs, bells – intermittent then crescendo and increase in intensity + rolls on drums.	
5:38 – 5:52	<u>Con sord</u> : long pitches, high register; slow lip trill; Melodic fragments, and glissandi, high register.	Cymbal strikes (non-ringing).	
5:53 – 5:59	Short, loud pitches, +/-	Short, loud single strikes to drums, bells, gongs, bowls.	
6:00 – 6:12	S.P., +/- ↓	Gongs and drum beats; sporadic strikes across bells; sparse texture.	
6:13 – 6:32		As above. ↓	
6:33 – 6:43	<u>Con sord</u> : short gestures – 2 pitches, rapid TT, S.P. (open)	As above, then increasing in texture & speed.	
6:44 – 7:50	DT + TT material, medium register – cresc. & dim. Increasing in intensity & aggression. Material moves across registers.	Fast rolls on high drum and woodblocks; cymbal strikes. Fast paced, up & down in vol. Develops over kit and larger cymbals.	
7:51 – 8:14	No playing	Reduction in texture, shorter rolls on woodblock, metal stands, more space but developing	Transition ↓

Time code	Instruments		
min: secs	Trombone	Drums and Percussion	
8:15 – 9:20	(8:25) Legato pitches, high register; Melodic material, with space; Mid register + slow gliss, down.	Taps on closed h-hit + gong → open hit- hat, dim. → Taps repeated on hi-hat + gong strikes.	Section 3 ↓
9:21 – 9:32	Lower pitches → softer; Pedal pitch, slow gliss, down.	Gongs continue.	
9:33 – 10:00		Soft gong strikes, intercut with drum strikes.	
10:01 – 10:29	Mid register pitches – singular, slow, <i>mf</i>	Metallic clunking sounds + gongs.	
10:30 – 10:36	low register & pedal pitches – unison with gong.	As above.	
10:37 – 11:13	Rapid ascension to high register. IPI – high register . Amelodic fragments & pitch fragments, dim. Forceful and L.I.L.	(10:42) Gongs, bells, kit – mix of abrupt and fluid material. Bells, cymbals – strikes in 2s and 3s.	
11:14 – 11:43	Stuttering, <i>pp</i> , cresc. Trigger trills + forceful. Mid register, I.P.I. Pace slows.	Low drums, quiet, then cresc. Cymbal splashes, cresc. Scratching sounds on cymbal, + individual bass drum kicks.	Transition ↓
11:44 – 12:25	'Ranting' – mid register, forceful amelodic material, <i>f</i> . L.I.L, TT & trigger trills.	On drumkit: narrative, w/brushes, forceful, muscular & arhythmic patterns, strikes.	Section 4 ↓
12:26 – 12:38	Octave+ maj. ^{7th} intervals – mid register, singular, forceful, w/low growls.	As above. ↓	
12:39 - 12:50	Low growls, w/ Dt, TT & trigger trills.	Dim., brushes on snare + cymbals & cymbal scrapes.	
12:51 – 13:33	Amelodic material, dim. → pedals → stuttering +vocal sounds.	Cymbals, dim. Scrapes & pings.	
13:34 – 13:50	Intermittant S.A.Bs w/trills & multiphonics. S.A.B. m.piece side 2 side.	Cymbals, bells. Taps on metal. Strike on a tom.	
13:51 – 14:20	Horse snorts. S.A.B. m.piece side 2 side. S.A.B.	Cymbals rubbed together; striking across cymbals; tapping cymbals.	Transition ↓
14:21 - 14:59		As above, then woodblocks taps +metal clunk sounds. High drum and cymbal playing.	↓

Time code	Instruments		
min: secs	Trombone	Drums and Percussion	
15:00 – 15:29	inhale and exhale sounds → Forced Air → Articulated exhalation.	Percussive sounds (unclear how being played); cymbal strikes <i>pp</i> ; low tom rubbing sounds.	Trans. (ct'd) ↓
15:30 – 15:47	Pedal pitches, S.Is, S.A.Bs, stuttering.	Low tom rubbing sounds; cymbal tings; scraping sounds.	
15:48 – 16:04	Super Squeaking, high register pitches; stuttering.	Low rumbles; cymbals clang; drum + cymbal – ‘ka-blum’.	
16:05 – 16:54	Long pitches mid register; melodic material: glissandi, low gliss- down, pedal pitch.	Low rumbles, occasional taps; mid pitch drum taps & uneven beats.	
16:55 – 17:12	Melodic material w/L.I.L, vibrato, dives & A.T.S.	Low rumbles & drum beats – high & low range.	
17:15 – 17:25	L.I.L, amelodic material – chromatic, <i>f</i>	cymbal & drum strikes, <i>f</i>	
17:26 – 18:13	Rapid playing: ST, DT, TT. Melodic material – ‘Ranting’	Kit playing + high drum rolls and strikes.	Section 5 ↓
18:14 – 18:21	Melodic material – pace slows, ends w/vibrato and dij. sound.	As above, then pace slows, texture thins.	
18:22 – 19:55		Kit, cymbal, gong and percussion playing. Dynamic variety.	
19:56 – 19:58	Possible sounds – inaudible.	As above. ↓	
19:59 – 20:56	Lower mid register, very soft pitches. Legato gliss., up & down. Amelodic material.	As above. (Stops at 20:03).	
20:57 – 21:14	Soft, low register sounds, ascending to S.Ps-high register, cresc.	Fluttering brush sounds on drums.	
21:15 – 21:31	Mid-high register long pitches, Octave interval leaps. Softer lower pitches.	As above. ↓	
21:32 – 21:46	Low register pitches. Glissandi.	Rapid whipping brushes in air → tapping on high drum.	
21:47 – 22:05	S.I.; high register pitches glissandi; amelodic material, L.I.L, exagg. vibrato w/ dij.	Brushes on drums & cymbals – rapid around kit.	
22:06 – 22:11	Low growl + pedal pitch.	Brushes on kit & busy playing on cymbals	
22:12 – 22:55	Amelodic material, forceful. A.T.S -large intervals. Amelodic with rips and trigger trills.	Drums & cymbals – sporadic; woodblock & kit playing. Cymbal & bass drum figures.	Trans. ↓

Time code	Instruments		
min: secs.	Trombone	Drums and Percussion	
22:56 – 23:15	S.P., w/ DT & TT, fast paced. S.A.B. ½ m.piece & S.P.m.piece shake.	Rapid rolls on high drum + hi hat.	Trans (c'td)
23:16 – 23:25	(puts in harmon mute)	Drum playing – rapid & soft texture w/brushes.	↓
23:26 – 24:25	<u>Con sord:</u> harmon mute: Pitch gestures, +/o & fast material, high and low, 'wahs' & vibrato; low & fast playing, +/o + pedal pitches.	As above + woodblock & guiro. Kit playing continues, dim.	Section 6
24:26 – 24:45	Mute in & out of bell, long pitches. Amelodic material, L.I.Ls- 'wah-wahs' & vibrato.	Brushes on drums & cymbals – busy texture.	↓
24:46 – 24:59	<u>Con sord:</u> 'wah-wahs' on 2 pitches, dim. Irregular syncopation w/cymbal beats.	Dim. to cymbal beats.	↓
25:00 – 25:15		Consistent cymbal beats, with occasional drum strikes.	↓
25:16 – 26:45	<u>Con sord:</u> Mid-high register, 'wah-wahs', flutter tongue → slower 'wah-wahs' & gliss., down. Thinner texture, lower 'wah-wahs' & more consistently rhythmic.	Scrape and shimmer sounds on cymbal. Thinner texture, multi-toned.	↓
26:46 - 27:36	<u>Con sord:</u> long tone growls (unison with perc). L.I.L: Pedal pitches to high register pitches, slow 'wah-wahs' & exagg. vibrato. Amelodic material.	Bowed cymbal pitches. ↓	↓
27:37 – 27:55	<u>Con sord:</u> Faster 'wah-wahs'. Pedal 'wah-wahs', dim.	Cymbals sounds, dim.	↓
27:56 – 28:19		High drum beats, bowl sounds and kit playing.	Trans.
28:20 – 28:44	Open: S.I; air blown through water key and snap of water key: S.I. – lower register, <i>ff</i> .	As above.	↓
28:45 – 29:44	Intermittent amelodic pitched gestures, mid register.	Drum playing + woodblock & bowl w/occasional cymbal.	↓
29:45 – 30:19	High register, long pitches, L.I.L octaves. Mix of: gliss, DT, flutters, SPs.	As above. ↓	↓
30:20 – 30:25	Fast, tonal pitches, amelodic – ST, DT, TT, trills.	Woodblock scrapes, intermittent kit playing.	↓

Time code	Instruments		
min: secs.	Trombone	Drums and Percussion	
30:36 – 30:37	Pause	Pause	Trans.
30:38 – 30:57	Low trill & side to side.	Sticks played, rapid build.	Section 7
30:58 – 31:36	Forceful pitches jumping around. L.I.L, hard articulation. Amelodic - loud, short, fast phrases.	Kit playing; fast, short rapid rhythmic cells. Mainly snare, no cymbal.	
31:37 – 32:00	High register pitches w/vibrato. Amelodic short phrases.	Cymbal & drums, building.	
32:01 – 32:44	Amelodic material – forceful, loud, fast, short phrases w/trigger trills.	Rapid cymbal & drum rolls.	
32:45 – 33:12	Repeated phrase, long emphasised note at end of phrase; pace slows to pitches gliss. down.	As above, then builds with irregular syncopation with trombone; place slows.	
33:13 – 33:53	S.I., S.A.B. → pitch. → S.A.B → OONR → inhale & exhale sounds.	metal scraping sounds – builds, crescs.	
33:54 – 34:12	Low blats, S.I.s	Cymbal & drums rolls, strikes. High drum rolls.	
34:13 – 34:33	Mid-low trigger trills, fast moving & constant, cresc.	Fast & intense rolls on high drum, cresc.	
34:34 – 34:56	In same register – TT, non-specific pitches, fast and forceful. Pace slows, dim.	As above & more drums played. Builds then pace slows, dim.	
34:57 – 35:32	Slow, amelodic material → legato, gliss. Registers jump around. Amelodic, but hints of Blues.	Disjointed, intense kit playing.	
35:33 – 35:59	Amelodic material → forceful, cacophonous.	Drums pick up intensity and pace.	
36:00 – 36:13	Pace slows; mid-high register material + exagg. vibrato.	Pace slows. Drums & cymbal play.	
36:14 – 36:30	High register softer & lower material. S.A.B & dij.	Low rumble, builds.	
36:31 – 37:08	Forceful TT & low growl pedal pitches.	Bells, low rumble – builds.	
37:09 – 37:18	Repeated figure – trigger trill + pitch. Final cadential tonal phrase, high register.	Drums & bells, dim. Drums end.	
END	Simultaneous end with drums	Simultaneous end w/ trombone.	

Appendix IV

BrandsPatch- an Interactive Improvised Music Description Application

– a brief commentary.

I wanted to draw together of the processes of reading commentary and analysis and listening to the corresponding piece of Improvised Music into one experience, in order to place the user more immediately in the moment with the events and progress of the piece. Its conception is rooted in my intention to reduce the barriers to understanding the process of Improvised Music performance. I also saw its potential to function as a tool to present music therapy clinical material and the corresponding analysis.

As an appendix to this thesis a prototype version of the application has been produced which I have conceived and designed with Dr Alistair Zaldua, the technical developer of the application. The application at the time of writing is a beta version and requires further research and design to expand the material that can be included in the application improve design features, but the basic functions are in place. It is planned that future versions will include video footage and audio in addition to the musical extracts which will add to the commentary on the piece.

The ReadMe text in the application explains the operation process, but in summary: a track can be played in full, but there are/will be extracts of the piece with a corresponding accompanying notation, video or text allowing the user to listen and read the analysis in one process.

Go to <http://www.sarahgailbrand.net/academic> for the latest version of the application.