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The View from within: correlations between my composition and improvisation

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The View from Within:  
Correlations Between My Composition and Improvisation

A thesis submitted in partial fulfilment of the requirements for the award of the degree

DOCTOR OF CREATIVE ARTS

from

The University of Wollongong

by

Roger Frampton

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1999
Acknowledgment

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Abstract

In this thesis I have used my own compositions and transcriptions of my improvisations as artistic/conceptual mirrors to reflect my musical psyche. I have tried to observe these reflections objectively with no real desire to change my approach in the future. During the course of selection, transcription and subsequent analyses I was often faced with tasks which required a mindset that was antithetic to what I consider to be my main musical preoccupations.

Originally, the main concern of this thesis began with a simple question I have often been asked by people from all walks of life, “How do you do it?” A simple answer would be “I can do it because I have had thirty five years of frequent and consistent practice, listening and study.” But this gross generalisation is still only a small part of the answer so I decided that a more useful question to ask was “What do I do and why?”

There have been few, if any, studies of Australian Jazz musicians which have penetrated the musical fabric to the act of creating music through the application of various formal musical analytical techniques.

It is hoped that in this thesis, the correlations between my compositions and my improvisations, will be clearly observed. Whether the processes involved in the writing of the thesis lead to further changes, developments or revaluation in the future remains to be seen.
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Part One: Introduction
Chapter One

Inner Mirrors and Thesis Structure

Most of us look into a mirror at least once every day. Primarily, we are concerned with our external appearance, but how often do we spend any sustained length of time examining each detail minutely from every angle in an effort to discern our appearance personal idiosyncrasies? When do we dig deep below the surface? How many types of mirrors can we find that are useful for what they reveal? How many do we need to give a balanced view?

Most mirrors reflect reverse images and those that further distort their subject can be found in most fairgrounds. Different coloured glass too will affect the overall look: whether its surface is clean and polished or dirty and dusty are another two of the many factors to consider. Do we want a mirror to reflect us the way we want to appear? Apparently so: the popularity of shaving or make-up mirrors that magnify our features enabling us to examine fine details reflect our self concern.

The process of writing this thesis placed me in the unique but unenviable position described above. I often felt that I was indulging in a public form of self analysis, navel gazing or worse. Doubts set in as to whether or not it would be interesting to anyone else but me. Then I remembered that my music had, in the past, attracted academically minded individuals. All of them involved me in their projects and some of them had received their desired qualifications as a result. For example, in 1983, Gary Daley, a Music IV student at Sydney University, began writing his thesis. The subject was to be a detailed analysis of my music (composition and improvisation) during the 1970s and 1980s. Daley completed a lot of valuable research for this project including interviews, transcriptions and analytical
sketches, so I was disappointed, when he decided the task was too overwhelming and abandoned it.

Then in 1990, Vivian Williams wrote an essay as an assignment for his Musicology degree at the New England University. This essay discussed two of my compositions and arrangements for the ensemble Ten Part Invention. This essay was not very insightful and in places misleading and although the author had good intentions he did not possess the understanding of the musical material or of techniques needed for its analysis.

Four years later in 1994, Alice Cohen a Master of Arts candidate in Composition at Sydney University (Music IV) wrote a research paper titled, “How Does an Improviser Create Balance and Unity within a Score?” The subject was one of my compositions (“3. The Long Journey,” The Jazznost Suite) and arrangements for the ensemble, Ten Part Invention, and the improvised tenor saxophone solo by Sandy Evans (listen to track three, Tall Stories in the portfolio). Cohen’s well-written paper analysed the composition and the improvised solo with clear, accurate insights in a logical progression.

These attempts to illuminate my musical characteristics convinced me that a detailed self-examination of selections from my musical output would reveal a lot about my personality because ever since I discovered it, music has been the most constant and stable thing in my life.

Improvisation, a product of personal taste, interest, philosophy, listening habits and the history of its practitioners, is second nature to me. I have always practiced it. From the age of eight or nine I remember plonking away on pianos when the opportunity presented itself. I couldn’t play any formal pieces to begin with, so I played around, improvising little pieces.

As I grew older I began to pursue music more seriously. In England it was mandatory for high school children to be taught to play the descant recorder. I quickly learnt all the fingerings so that I could improvise on it. After I discovered that the fingering systems for the
recorder and the saxophone are similar I began to use the recorder as a cheap and portable substitute for the alto saxophone. Sometimes I thought of the recorder as a very high-pitched practice saxophone (which may have had something to do with my later interest in playing the soprano [or Eb soprano] saxophone) and at other times a class of flute. The use of the flute as a solo instrument in jazz was becoming more common at that time.

The tuba (Eb bass) was the first serious instrument I played that enabled me to experience ensemble playing. I played it in school and amateur orchestras, brass and military bands and the school brass quintet. I also improvised little jazzy pieces (at least I thought they were) on the tuba with a school friend who played trombone and clarinet.

At that time, I considered playing the recorder and tuba to be something musical to do before embarking on the more serious and committed path of being an alto saxophonist. This did not occur until I was twelve years old when I was given my first instrument. I had no teacher for a while so I used *A Tune a Day for Saxophone: Book 1* (Herfurth) for fingerings and advice on embouchure. When I began my first saxophone lessons with a teacher I was made aware of the way jazz improvisations were structured and the importance of knowing the harmonies involved. I also realised that I would be able to develop my ear for harmony faster if I could play chords on the piano. I gradually became fascinated by the possibilities offered by that instrument.

Each of these activities affected me in different ways. They represented distinct parts of the whole picture. Playing the recorder and saxophone developed my awareness of melody and playing the tuba increased my sense of bass lines. Playing the piano educated me harmonically and playing kit drums later expanded my sense of rhythm. Eventually, I combined all my knowledge of melody, bass, harmony and rhythm into my piano playing, but I will never completely abandon playing saxophones or drums because I would miss their individual, unique qualities too much. I still love the sound of the tuba but I'm not passionate
enough to play it any more. I would very much like to write music for it and have someone else play it.

**Improvisation**

My improvisations have forms and structures beyond the average “hot jazz chorus” mentality. Simply running the changes, using arpeggios, melodic patterns, scales, cliches and other formulae is not my style.

I have strong tendencies towards melodic development and variation in my jazz improvising (see chapter two). When I improvise without predetermined themes, harmonic sequences, tempos or durations (see chapter five), I subconsciously sense the inherent form and shape of the music and act and react accordingly. This kind of thinking is at odds with thesis writing which is formal and follows strict rules of logic.

**Composing**

I began composing from the desire to capture and structure musical materials outside improvised performance. As my harmonic and melodic knowledge increased I composed music that utilised and reflected my interests at that time. In order to absorb a particular type of chord into my harmonic vocabulary, I would systematically ply it in various voicings in all transpositions and registers. I then learnt and practiced the appropriate scale(s) for this chord type. When I felt comfortable with these sounds, I would compose several pieces in succession, all of which included the use of the chord in question. Some of these pieces contained large numbers of the selected chord type, others only one or two. I frequently composed a variety of contrasting pieces, a ballad, an up-tempo, a waltz, bossa nova and so on.
I have composed quite a large number of exercise pieces or studies for educational use which focus on specific materials such as scales and chord sonorities (Frampton, *Australian Jazz*). Some of the more interesting pieces have been recorded and included in performances.

**Thesis Arrangement**

This brings the potted highlights of my career to the point where I have resolved to write a thesis with the theme of mirrors, which I have selected for reflection. These consist of three compositions and five improvisations.

First, two compositions, “Jobim”, and, “A Switch in Time”, are examined in conjunction with the recorded improvisations commercially available on the compact disc titled *Full Steam Ahead*. The third composition, “Expletive Included!”, is observed from a compositional standpoint with improvisation as a secondary consideration.

The two improvisations are duet performances not associated with compositions. “Half Step Boogie,” is between American alto saxophonist Lee Konitz and me. “Duet for One”, is a live recording on which I am playing both soprano saxophone and piano sometimes simultaneously.

The musical analyses comprising part two of this thesis has been arranged progressively in order of complexity:

**Chapter Two: Jobim**

This chapter analyses “Jobim” in the following order:

Composition

Tonal, trio performance

Improvisation
Chapter Three: A Switch in Time

“A Switch in Time” is arranged in the following order:

Composition
Tonal, irregular rhythms changing tempos trio performance

Improvisation,
Highly chromatic, no (predetermined) harmonic base, solo performance, irregular rhythms and tempos

Style
Free jazz (Stockhausen, Boulez, Webern, Cecil Taylor)

Chapter Four: Half-Step Boogie

“Half Step Boogie” is arranged in the following order:

Composition
No real composition. Minimal verbal instruction Duet performance

Improvisation
Highly chromatic, contrapuntal, free regular pulse with shifting meters. Duet performance

Style
Cool, free jazz

Chapter Five: Duet for One

“Duet for One” is arranged as follows:
Composition
No composition involved solo performance, (two instruments).

Improvisation
Completely spontaneous, free unplanned tonal and chromatic
Solo performance (two instruments)

Style
Various

Chapter 6: Expletive Included!

This Chapter is arranged in the following order:

Composition
High percentage of composed material Theoretically-derived. Highly structured
Ten piece ensemble performance.

Improvisation
Structurally – and intervallically-based: no predetermined harmonic plan: bass part
partially indeterminate: ten piece ensemble performance.

Style

Twelve-tone jazz swing

It can be seen that the examples move from conservative (Jobim), to radical
(experimental to another form of conservative), radical-conservative. The examples begin as
structured, move to unstructured and return to structured. In order of group size: Trio, Solo,
Duet, Solo, Large Ensemble. Examples of these are:

Structured (“Jobim”)

Structured freedom (“Switch In Time”)

Unstructured freedom (“Half-Step Boogie”, “Duet For One”)
Structured freedom ("Expletive Included!")

These works include tonal, pantonal and chromatic pieces in a variety of styles, because I have eclectic tastes, I have a penchant for variety, contrast and surprises. I have always cultivated my own "Hit Parade" regardless of current fashion and marketing trends. I don’t have much time for country (with or without western), rap, rock or most popular music, but over a period of thirty years I have listened to and enjoyed the music of many musicians and composers including:

The music of Johan Sebastian Bach, (1685–1750) for its lively, syncopated rhythms, wonderful harmonic progressions, dissonances, surprise and melodies which had a slight Be-Bop tinge to them. Counterpoint.

Eric Satie, (1866–1935) for his humour and flaunting of authority. I also admire his restraint and austerity. I particularly enjoy his cantata Socrate, Relache, the ballet and music for Parade, and his piano works.¹

Igor Stravinsky, (1882–1971) for his Rite of Spring and Symphony of Psalms, these works show his ability to radically change styles yet still be recognisably himself.

Arnole Schoenberg, Pierrot Lunaire, Piano Concerto.


Claude Debussy, (1862-1918). Images

Maurice Ravel, (1875-1937)

Edgar Varese, Ionisation, Density 21.2.

Charles Ives, Holidays

¹ Frampton’s absorption of the Satie influence is present in the “wide glossy chords, [and] long open melodic lines”(Morgan 60) of “The Velvet Gentleman”(track five) on the compact disc: Pure Piano.
Alban Berg, *Lulu*, Violin Concerto

I read John Cage’s book *Silence* before I heard any of his music. This book introduced me to other ways of thinking and working as well as informing me about literature, painting, dance, philosophy, Zen (and others), Prepared Piano, Radios, Concerts for Piano and Orchestra and David Ahern Duet for Piano (143,93,30,30,28).

Karlheinz Stockhausen: *Mikrophone I, Momente* and later works *Klavierstück*,

Iannis Xenakis: *Fonta, Bohor, Metastasis* and *Pithoprakta*.

Steve Reich, Piano Phase Terry Riley *In C*.

Brian Ferneyhough’s audacious mind-boggling scores sometimes sounds like free jazz improvisation.\(^2\)

Alfred Schnittke’s interesting juxtaposition of styles\(^3\) and many others.

I have a particular interest in music of the twentieth century.\(^4\)

I am generally considered to be a jazz musician and composer. Whilst I accept this, I prefer to think of myself as an improviser and composer who works in a number of styles.

There are many musicians in most areas of music whose music touched me in some way:

**Drums**

Phillip William Seaman, (1926-72) was a legendary fantastic drummer who played with everyone.

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\(^2\) Ferneyhough’s score *Transit* is almost free collective improvisations in effect with its virtuosic detailed textures. Similarly, the virtuosic solo bass clarinet piece *Time and Motion Study* I has a fluidity reminiscent of solo improvisation.

\(^3\) Schnittke’s *Concerto Grosso* No. 1 alternates between a Baroque style and free atonality which has been described as “the technique of stylistic combination...likened most closely to a disguised modernism” (Jacobson 1).

\(^4\) Frampton’s interest in twentieth century music is evident in his work with the ‘avantgarde’ composer Cornelius Cardew (*Scratch Music* 127).
Tony Oxley, (1938- ) the English drummer and percussionist

Some of the bass players I heard were Jeff Klein and Freddie Logan, Guiseppe, (1935- )

Saxophones

Coleman Randolph Hawkins, (1904-69) was the man who established the tenor saxophone as a solo instrument in jazz. I loved his gruff sound. He was able to move into Bebop style with ease. The list of saxophone greats whom I admire continues with:

Lester Willis Young, (1909-59)
Lucky Eli Thompson, (1924- )
Stan Getz, (1927- )
John Harley (Zoot) Sims, (1925-85)
John William Coltrane, (1926-67)
Pharoah Farrell Sanders, (1940- )
Albert Ayler, (1936-70)

Trumpets

Louis (Dippermouth, Pops, Satchelmouth, Satchmo) Armstrong, (1901-71)
Clark (Mumbles) Terry, (1920- )
John Bicks (Dizzy) Gillespie, (1917- )
Miles Davis, (Dewey III) [Prince of Darkness] (1926- )
Frederick Dewayne (Freddie) Hubbard, (1938- )
Clifford (Brownie) Brown, (1930-56)
Donald Eugene (Don) Cherry, (1936- )

Pianists

Arthur (Art) Tatum, (1909–56), for his technical brilliance and innovative harmonic devices, particularly when playing unaccompanied.
David Warren (Dave) Brubeck, (1920- ), for his huge, two handed polytonal chords, his experiments with odd meters and polyrhythms\(^5\); his classical tinge, use of Bach-like counterpoint, Chopin and Beethoven styled dramatic piano solos) and his compositions.

Oscar Emmanuel Peterson, (1925- ), for his incredible technique, swing and excitement.

I later became bored with the formulaic predictability of his playing and resultant lack of invention. I now enjoy his music in small doses.


Tommy Lee Flanagan, (1930- ), and Henry (Hank) Jones (1918- ) epitomised good taste, sparkling sound and exquisite touch.

Thelonious Junior Monk (1917–82), for his dissonant harmonies, use of space, unerring sense of time, sharp, penetrating sound and fantastic compositions.\(^6\)

Cecil Percival Taylor (1929- ) for his relentless energy and unceasing stream of invention directly extended from the work of Thelonious Monk. A dynamic soloist and a volatile accompanist.

William John (Bill) Evans, (1929-80), used the harmonic language of Debussy and Ravel in a jazz setting. His trio concept of group interaction and collective improvisation was revolutionary in a quiet way. Instead of the traditional trio approach of piano with bass and drums accompaniment (exemplified by the Oscar Peterson trio), the Evans’ trio played as three interdependent voices which created a group statement. Rhythmic and harmonic displacement were frequently employed which gave a vague feeling to the pulse and obscured the down beat.

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\(^5\) Brubeck experimented with time signatures unusual for the jazz genre of his time, such as, in “‘Blue Rondo à la Turk’(in 9/8, grouped 2+2+2+3)”(Wang 161).

\(^6\) Some of Monk’s compositions explored non-conventional harmonies (atonal voicings) such as in the “highly dissonant ‘Crepuscule with Nellie’”(Blake 790),
McCoy Alfred Tyner, (1938- ), introduced quartal voicings (see Glossary) and pentatonic scales to the language of jazz piano playing. Tyner developed the modal style of playing as the pianist with a quartet led by saxophonist John William Coltrane, (1926–1967), who often featured compositions based on modes and pedal points.

Rimando Anthony (Chick) Corea, (1941- ), who fused elements of Earl (Bud) Powell, (1924 – 1966), with his own ideas in his right hand lines with a left hand which combined Bill Evans and McCoy Tyner.

Herbert Jeffrey (Herbie) Hancock, (1940- ), who amalgamated several styles including Evans’ style introspection, Emmanuel, J. Ramsey Lewis’, (1935- ), blues and gospel funk, Tyner’s modal style with some Avant Garde elements. A brilliant accompanist. His work with Miles Davis Dewey III (Prince of Darkness), particularly the concert at Lincoln Centre, 1964, (released on two vinyl LPs as My Funny Valentine and “Four and More” and on Double Compact disc as, The Complete Concert 1964) made a lasting impression of me. Hancock together with Ronald Levin (Ron) Carter, (1937- ), (bass) and Anthony (Tony) Williams, (1945- ), (drums) began where Miles Davis’s previous rhythm sections had left off. Hancock, Carter and Williams expanded their predecessors’ roles and took the music to previously unheard-of levels of creativity.7

Paul Bley, (1932- ), has a distinctive style which has been derived in part from Thelonious Monk. He was one of the first pianists to work in free jazz. He formed the Ornette Coleman Quartet.

Keith Jarrett, (1945- ), I consider one of the greatest living pianists in Jazz and classical music. I first heard him on a recording made in 1967 (Life Between the Exit Signs). I was

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7 Davis’ band in the mid 1960s included these players who worked in a free improvising way finding “extraordinarily flexible ways of expressing 4/4 rhythms” (Kernfeld, “Davis” 273).
struck by his prodigious technique and precocious talent. I noticed that he demonstrated a diverse range of styles.

**Saxophonists I Admired**

- Paul Bertenfeld Desmond. (1924–77)
- Arthur Edward (Art) Pepper Jr., (1925–82)
- Charles (Charlie) Parker Jr.: Bird; (1920-55)
- Julian Edward (Cannonball) Adderley, (1928-75)
- Ornette Coleman, (1930- ), see Paul Bley on previous page
- Eric Allan Dolphy, (1928–64), was an extremely virtuosic player with strong avant garde tendencies. He played alto saxophone, clarinet, flute and pioneered the use of bass clarinet as a solo jazz instrument. His melodies contained disjunct intervals and he frequently used the instrument’s entire compass including the altissimo register. He often used the interval of major seventh (pitch class interval 11) (see Glossary) which gave his playing a chromatic quality reminiscent of twelve-tone music and sometimes used bird song when playing flute. In general he was a challenging and expressive player.

**Ethnic music**

- I enjoyed listening to:
- Indian classical music.
- Music from Africa.
- China.
- Balinese and Javanese gamelan, and
Buddhist Chant.\textsuperscript{8}

\textbf{Composers and Arrangers}

Edward Kennedy (Duke) Ellington, (1899-74)

Charles Mingus, (1922-79)

Carla Bley, (nee Borg), (1938- )

Gerald Joseph: Jeru (Gerry) Mulligan (1927- )

Ian Ernest (Gil) Evans, (1912-88)

\textbf{United Kingdom Jazz Musicians}

During my early years in England I heard many radio broadcasts and live performances by jazz musicians who lived in the United Kingdom. I purchased vinyl LP recordings and, after TV was introduced, watched late night jazz shows featuring many musicians who impressed me for various reasons. Some of these were:

\textbf{Piano}

Stanley William (Stan) Tracey, (1926- ), a self-confessed Thelonious Monk/Duke Ellington disciple. As a beginning pianist I tried my best to imitate him (and Monk and Ellington by proxy). He led many small groups, a big band as well as composing and arranging. He was the resident accompanist at Ronnie Scott’s Jazz Club for many years where he played with many famous American soloists. I liked his compositions especially those comprising \textit{Under Milk Wood} and \textit{Alice In Jazzland}.

\textsuperscript{8} The Buddhist influence on Frampton is reflected in his composition \textit{Five Reflections on Consciousness}, especially in the process-of-composing. That is, he states “‘I would meditate for half an hour or so, then I’d light some incense, sit down at the piano and just start playing’”(Myers 13).
Other pianists whose work I enjoyed were Brian Lemmon (1937-), Gordon James Beck (1936-), Terrence (Terry) Shannon (1929-), Dillwyn Owen (Dill) Jones, (1923-59), Bill Le Sage (who also played vibraphone) and Lenard Joseph (Lennie) Tristano, (1919-78).

**Saxophone**

More than any other type of instrument, the United Kingdom has produced a large number of excellent saxophonists. As a budding saxophonist myself, I listened to and learned from as many of these as I could. Mention must be made of some of them.

John Philip William (Johnny) Dankworth, (1927-), was always active and highly visible. He had several small groups and was well known as a leader of a big band and as an alto saxophonist. He was also well respected as a composer and arranger. I had the good fortune to hear his big band perform live at a dance hall when I was a teenager. Later, sometime during 1971, I jammed with him at the Sydney Musicians Club.

Joe Harriott, (1928-1973), was born in Jamaica in the West Indies and lived in London from 1951. He was a very advanced musician and alto saxophonist who made some of the first recordings of collective and other free improvisations, (Free Form 1960, as an example). Abstract 1961, is another. He claimed to have arrived at this way of playing independently of Ornette Coleman. He also developed what he called Indo-Jazz Fusions in which he combined a group of Indian Classical musicians with his own jazz quintet. My first professional jazz gig was as a piano accompanist for Harriott.

At this time I was sixteen or seventeen years old and had only been playing the piano for one or two years. I was inexperienced and very nervous because, among other things, I had a limited repertoire. I had previously sat-in with other reputed English jazz soloists but

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9 Frampton’s preferred title for free improvisation is “real-time composition” (Autobiographical Perspective 24). Recorded examples of his approach appear on the compact discs Totally Prepared: Prepared Piano and Two
only for one or two tunes. For the gig with Joe Harriott I knew I would have to play a complete evening lasting several hours.

After they persuaded me that it would be good experience to play with him, my older colleagues informed me that Harriott disliked pianists in particular and white people in general. I was advised not to be offended if and when he decided to play piano himself. Throughout the gig, Harriott continuously tested me. When it was over I was very despondent and felt like giving up. The drummer in the group gave me a ride home and during our discussions convinced me that I hadn’t been a total failure. Whatever else I can say about the experience, I certainly learned a lot of valuable lessons that night. I realised that if I seriously wanted to successfully continue playing jazz I needed to:

1. enlarge my repertoire
2. be comfortable in all keys
3. improve my ear
4. learn how to deal with a variety of tempos, especially very fast ones
5. learn how to perform under pressure
6. know how to respond to an intimidating situation
7. always be ready for anything

I find it easier to play with musicians who have listened to the same music, even the same recordings, that I listened to when I was growing up.

I have experienced playing with musicians with whom I have never played before but, after playing a few bars with them, had the feeling that I had played with them for a long time. My ideal jazz player profile contains many things.

This mythical person would have the following qualities:

---

Pianos one Mind: Piano and Prepared Piano (refer to the portfolio recording).
Mastery of their chosen instrument.
A quick, reliable ear.
A fertile imagination.
A knowledge and appreciation of the jazz, western classical and avant garde tradition.
An open mind.
Self reliance.
Awareness of their role.
Ability to interact in a variety of ways to other players.
Thorough harmonic knowledge.
Great time and time-feel.
Control of the material.
Awareness of dynamics.
The ability to use silence.
Strong soloist.
Good music reader.

I’m sure Joe Harriott soon forgot that night but I remain indebted to him for treating me like a seasoned professional when that clearly wasn’t the case.

Edward Brian (Tubby) Hayes, (1935–73), was a real musical hero to me. He played flute, vibraphone and tenor saxophone. He also composed, arranged and led his own small groups and big band. I particularly admired his tenor saxophone playing for his fast, accurate technique, warm, full sound and melodic fluidity.

Robert Coull (Bobby) Welling, (1936– ), played tenor saxophone with Stanley William (Stan) Tracey’s, (1926– ), quartet on the recording of the Under Milk Wood suite. He had a fragile sound and a unique way of playing a fingered glissando up to the first note of some of his phrases.
Ronald Schutt (Ronnie) Scott, (1927- ), Thomas (Tommy) Whittle, (1926- ), James Richard (Jimmy) Skidmore, (1916- ) and his son Alan Richard James Skidmore, (1942- ) were other saxophonists I heard at that time.

**Trumpet**


Shake Keane (Ellsworth the Granahan), (1927- ) was born in St Vincent, West Indies and played with Joe Harriott (1928-75) in London.

**Conclusion**

In conclusion my musical mirror reveals a diverse range of influences from both classical and jazz fields. These diverse range of influences shape my approach to composing/improvising. This approach is examined in the following chapter through analysis of my piece “Jobim.”
Part Two: Musical Analyses
Chapter Two

Jobim

"Jobim" was written sometime in January 1995, not long after the death of Antonio Carlos Jobim who died, December 8, 1994. He was one of the most famous and prolific Brazilian composers who helped define Bossa Nova (see Glossary). My composition is a tribute to him and his music.

I modified my approach for this piece to resemble that of Jobim's, using melodic and harmonic cells which I repeated in various transpositions and combinations.

Structurally the piece consists of thirty-four bars divided into four sections. The form is:

\[(\text{section}) \ A1 \quad B \quad A2 \quad C \]
\[(\text{no. of bars}) \quad 8 \quad 8 \quad 8 \quad 10 \]

Sections A1 and A2 are identical except for their seventh and eighth bars. It is common practice in this genre to use forms like ABAC or AABA and the structure pieces consisting of thirty-two bars. "Jobim" uses the ABAC form with the addition of two bars in the final section. These bars are called a tag, referring to the fact of their being tagged on at the end. Tags are not uncommon and can be two, four or more bars in length.

Examples of two-bar tags are found in "I Got Rhythm" (AABA + 2 bars), "The Way You Look Tonight" (AABA + a few bars). The following are Jobim's examples of this: "Corcovada" (8 8 8 8 + 4), "Triste" (ABAC + 2 bars), "Chega de Saudade" (\{A[16] B[16] C[16] D[16] + 4\} + 2 = [8 8 8 8 + 2]).
**Improvized Piano Solo on Jobim**

This piano solo is the one I played on the compact disc recording *Full Steam Ahead* by The Engine Room (ABC Jazz 4892702).

The transcription begins at the anacrusis before bar 28 of the melody statement, which is 1'53" from the start of the track. After three complete choruses of 34 bars each, the transcription concludes at the first bar of the bass solo, which is 4'56" after the start of the track.

Below the left hand of the fully notated piano part, I have added a simple bass line with chord symbols above it. The latter can be considered as a modern kind of figures bass. It is provided because I rarely play root notes in my left hand when performing with a bass player. Its inclusion makes analysis easier and clearer because it supplies the missing notes.

The first solo chorus consists almost entirely of right hand, single note melodies and although it stands on its own, this chorus was originally played with bass and drum parts which were also improvised. The first chorus benefits from the musical sense provided by a bass part of some description. I considered transcribing the actual bass part played on the recording by Steve Elphick, but decided that the main concern of this chapter is the piano solo and writing out Elphick’s bass part would complicate matters unnecessarily. The bass part I have provided is deliberately simple.

A quick survey of the solo shows that it gradually progresses in register, density and rhythmic complexity.

The first chorus (bars 1-34) begins with the right hand playing single note phrases in the low to middle register, using mainly quavers, quaver-triplets with occasional semi-quavers. The left hand is hardly used.
In the second chorus (bars 35-68) the left hand appears (continuing until the end of the solo) while the right hand begins to ascend and to use more semi-quavers and syncopation.

In the third chorus, bars 69-84 contain the largest number of semiquavers. Bars 85-93 are fairly spacious, followed by the fastest and highest phrase at bars 940-97. Bars 99-103 show the solo relaxing, by using crotchets, crotchet-triplets and quavers and by descending in pitch contour. This allows a smooth transition to the bass solo which follows.

There are examples of anticipation particularly when approaching a new chorus (see following examples and figures).
Jobim: Motives and Harmonic Sequence

MOTIFS

\[ \text{Notes and musical notation here} \]
MOTIFS 2
JOBIM

[Musical notation diagram]

[Transcription text]

[Handwritten notes]
Jobim

Harmonic Sequence

\[
\begin{align*}
&36. A & 37. B^b &
\end{align*}
\]
FREQUENT PROGRESSIONS

Ia VI-7 VI-7 V7 [D%B] [B-7 Bb/A]
Chapter Three

A Switch in Time

A “Switch In Time” was recorded by The Engine Room during the same sessions that produced the “Jobim” solo and the compact disc called Full Steam Ahead.

The Composition

I did not date the original manuscript, but I remember that it was written during July, 1992. This composition was inspired by the music of the American alto saxophonist, Ornette Coleman; particularly by his compositions and concepts of improvising during his early quartet recordings with Don Cherry (pocket trumpet), Charlie Haden (bass) and either Billy Higgins or Ed Blackwell (drums). This music took jazz improvisation away from a reliance on a predetermined harmonic sequence or formal structure. Emphasis was now placed on thematic development with a corresponding loosening up of meter, barlines, phrase lengths, pitch and intonation.

Pianists, Paul Bley and Keith Jarrett have adapted this approach to a piano trio setting. The Canadian born Paul Bley actually helped form the original Coleman quartet. A live recording was made by his quintet which included himself with members of what was later to become the Ornette Coleman Quartet, minus Bley.

Keith Jarrett has made mention of the effect the Paul Bley trio recording Footloose, had on him as a young musician. It’s interesting to note that Paul Bley is not nearly as well-known as Coleman or Jarrett.

My original title for this composition was “Breaking Through”. This was a reflection of the freedom offered in this piece to move between various tempos and break through the
musical time barrier. I felt uncomfortable with that title so I tried other possibilities. Eventually I decided to use a pun on the old saying, a stitch in time save nine, because it seemed to express the complex and serious nature of the piece in a simple and humorous way.

"A Switch in Time" began as a study in unison with my home MIDI studio. I improvised a phrase and played it into the sequencer. I then copied that phrase to the bass and drum tracks and transposed them. The bass was transposed down an octave. Then I entered the drum track and replaced the original notes with ones that corresponded to various notes (sounds) on the drum machine. This was a very random process as I sometimes worked backwards on the drum part.

My first phrase was in strict tempo because it had been played with a click-track, and I continued adding more phrases of increasing length and subjecting them to the above process until I completed the first section (A). Then I switched off the click-track and dropped in after the preceding phrase and continued working as before but I sometimes slowed down, sped up or completely changed tempo. This produced the second section (B). Throughout all this I worked in an intuitive way fed by the instant play back from the computer.

After completing the first two large sections of the piece (A and B) I continued with a third section, which in turn, led to a solo piano improvisation. I then simulated a group improvisation.

As sequencer program allows large (and small) slabs of music to be copied to a later (or any other) position in the overall piece, I copied the first two large sections of the original melody (A and B) to the point after the pseudo improvisation with the intention of concluding the piece. After listening to the play back, I felt unconvinced and unsatisfied that this was an effective conclusion. So I changed things by reversing the order (not the music) of the first two sections (B and then A). I was delighted with the result and added a short coda section that completed the piece.
Live Performance

Before rehearsals could begin I needed to provide notation for the players. I began by creating a lead sheet (see Appendix ii) consisting of a transcription of the melody, sketched indications for the improvised sections and instructions regarding the sequence of events. This was then photocopied for the bass player’s use and then I wrote a (separate) drum part.

My intention was to have the theme act as a springboard for the improvisation. This would include motifs derived from the melody and allow free reign to the musicians’ imaginations while retaining the original spirit of the melody. While rehearsing the piece with the Engine Room it became clear to me that the third section hampered the progress of the music. This section sounded as though it was part of the improvised portion of the piece and seemed to force the music in too specific a direction. After some consideration, I decided that the third section was awkward and unnecessary and should be omitted. I discovered by doing this the improvisation flowed smoothly and provided a wider range of options for the musicians.

“A Switch in Time” provided a sharp contrast to the other compositions included on Full Steam Ahead, because, “A Switch in Time” exhibits characteristics that are not shared by, and therefore not present in, any of the remaining compositions featured on the compact disc.

These characteristics are:

1. through-composed melody
2. unison melody
3. melody is initially very tonal becoming more ambiguous as it proceeds
4. no predetermined harmonic sequence
(5) unstable rhythms
(6) fluctuating tempi
(7) free solo improvisation (unaccompanied piano)
(8) free collective improvisation
(9) improvisation in indeterminate duration
A Switch in Time: The Piano Solo Excerpt

The transcription begins at the unaccompanied piano solo:

```
P A M O S & T E M P O ( E V E N B )
```

```
V A M P O N C
```
Chapter Four
Half Step Boogie

This improvised duet between alto saxophonist Lee Konitz and I was recorded at Studio A, 2MBSFM by Belinda Webster on August 27, 1996. Its duration is one minute fortyfour seconds.

Background

At my suggestion, the only predetermined, constructive decision was to play a piece based on intervals of semitones, major sevenths and minor ninths. All these intervals belong to the pitch-class-interval (see Glossary) of 1 (12-1), (12+1).

Transcription

No decisions regarding tempo or meter were discussed at the time of recording. When transcribing I made these decisions and interpreted them in standard notation.

Since the piano part contained no triplet based rhythms, syncopated down beats or long periods of silence, I began by transcribing the piano part and then notated the saxophone part (in concert pitch), in rhythmic relation to it.

In some passages, breaking down the music into bars with changing meters seemed quite arbitrary. My decisions in these matters were motivated by the desire to clarify the music through the notation and express the performers’ intent (mind reading is very necessary when improvising).

The most difficult passage to reconcile rhythmically begins at the saxophone anachrusis before bar 27 (two semiquavers) and ends at the second quaver of bar 28 (the
tritone, F#/C). There is a very definite push and pull here and several alternate ways of notating were tried before the final choice was made.

**Individual Analysis**

Separate examination of each part reveals how successful each player was in carrying out the instruction for the piece which was, to concentrate primarily on three main intervals.

The analysis will begin by making a count of the number of times a particular interval is used. Thirteen interval types are used each of which is further subdivided into ascending and descending directions.

Set Theory Analysis informs us that six interval types are sufficient for analytical purposes, since all other intervals are inversions or octave transpositions of the prime six. However, as the only prestated instruction for this improvisation consisted of specifying the interval content, which included the distinction between minor second, major seventh and minor ninth, it would be inappropriate to treat this distinction lightly. Differentiating the intervals further into ascending and descending forms is also highly relevant.

For this stage of the analysis I will distinguish between all intervals up to and including minor ninth. It will be a simple matter to reduce these figures to six intervals later if need be (see Tables 4.1 and 4.2).

**Table 4.1**

<table>
<thead>
<tr>
<th>Interval</th>
<th>S/T</th>
<th>T</th>
<th>m3</th>
<th>M3</th>
<th>4</th>
<th>Tri</th>
<th>5</th>
<th>#5</th>
</tr>
</thead>
<tbody>
<tr>
<td>A or D</td>
<td>A D</td>
<td>A</td>
<td>D</td>
<td>A</td>
<td>D</td>
<td>A D</td>
<td>A</td>
<td>D</td>
</tr>
<tr>
<td>Saxophone</td>
<td>77</td>
<td>43</td>
<td>1</td>
<td>22</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Piano</td>
<td>71</td>
<td>28</td>
<td>3</td>
<td>18</td>
<td>2</td>
<td>6</td>
<td>8</td>
<td>4</td>
</tr>
</tbody>
</table>
Table 4.2

<table>
<thead>
<tr>
<th>Interval</th>
<th>6</th>
<th>b7</th>
<th>Maj7</th>
<th>Oct</th>
<th>b9</th>
</tr>
</thead>
<tbody>
<tr>
<td>A or D</td>
<td>A</td>
<td>D</td>
<td>A</td>
<td>D</td>
<td>A</td>
</tr>
<tr>
<td>Saxophone</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td>Piano</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>9</td>
<td>7</td>
</tr>
</tbody>
</table>

It is common to begin an analysis from the end of a piece and then proceed backwards in order to find (amongst other things) signs of that ending which appear earlier in the piece.

The final bars of “Half Step Shuffle”, (bars 34–35), can be viewed as a highly ornamented B7 resolving to a completely unadorned octave E (V-I in E).

Pitches derived from the B octatonic (st/t) scale are added to the B7. Jazz musicians since the Bebop era, such as saxophonists Dexter Gordon and Stan Getz or pianists Bill Evans and Chick Corea, were fond of this scale and commonly used it as melodic and harmonic pitch source material. It is usually known as the B diminished Blues scale.

The last two pitches in both parts are F-E although both players arrived at them by different routes. The very last phrase in the saxophone part is actually the previous phrase, repeated and transposed down a major third. The last three pitches in the piano part are arrived at by octave displacements of a descending chromatic group, F#–F–E.

The final E’s are not the only simultaneous unisons to occur in the piece; actual and near simultaneities happen quite regularly throughout.

Before continuing to search for early instances of F-E, I wish to clarify the ending which I believe begins on the third crotchet in bar 32.
Example 4.1 Sets by Bar
* X= "Ghoested Note"  [Fingered & played without full breath]
Example 4.3 Sets by Phrases

Half Step Boogie

For Alto Saxophone and Piano

Lee Konitz,
Roger Frampton
* X= "Ghosted Note"  [Fingered & played without full breath]
Example 4.2 Harmonic
Chapter Five

Duet for One

My exposure, as a child, to what was then known as a “one-man-band,” was one of the contributing factors to Duet for One. I remember being totally fascinated by the sight of a man simultaneously blowing a harmonica, strumming a guitar (or playing an accordion), striking various small drums with mallets attached to his elbows, whilst operating a foot pedal which struck a bass drum! It was also common for the performer to have cymbals strapped to the insides of both knees which he crashed together at the desired time.

Apart from the visual spectacle, I was also thrilled by the enormous sound and extravagant self-indulgence of it all. But my enthusiasm did not carry over to the repertoire which consisted of tunes commonly played at English music halls, circuses, fairgrounds and seaside resorts.

Roland Kirk

It was probably in 1962 that I first heard We Free Kings, the LP recording made in August 1961 by the American jazz multi-instrumentalist, Roland Kirk (see Figure 5.1). This was the first time I had ever heard two and even three reed instruments played at once. Kirk played tenor saxophone, flute and two unusual instruments, the stritch and the manzello. The stritch sounded like a soprano saxophone and the manzello had a sound similar to the alto saxophone.

What was remarkable to me was that he treated this approach seriously and not as a gimmick. He was imaginative and creative in his simultaneous use of three reed instruments as a horn section for ensemble interludes between solos.
Martin Williams points out that “...Kirk has gone quite beyond the old-time vaudeville stunt”. And “...with his two-and-three-horns-at-once, Kirk is playing integrated ensembles with legitimate musical function and effect” (Album notes on Mercury 10679).
Following Kirk’s example, I began playing two descant recorders at once, sometimes in unison, other times in harmony. This practice accustomed me to working with a restricted choice of notes. I also adapted to my recorder playing (Kirk’s technique of singing or vocalising) while playing the flute.

**Teletopa**

In 1970-72, I played in the Australian group, Teletopa¹⁰, which is best described as a live electronic music improvisation group. During that period I became aware of the possibilities of creating a group sound bigger than the size of the personnel. Peter Evans, one of the members of Teletopa, found ways to build layers of diverse sounds while playing something else over the top of it. One example involved filling several balloons with air and attaching party whistles to their necks. When he released the reservoir of air in each balloon the party whistles played their own indeterminate melodies, uninterrupted by external human control. While all this was going on he was free to make sounds by another means.

Teletopa regularly recorded its sessions and we listened later. These sessions sometimes extended from one-and-a half to two hours duration. Through all this it occurred to me that a complex result, that gave the illusion that there were more players than there actually were, could be obtained if all players in the group approached improvisation in a multi-textured way. If care was taken not to duplicate sounds from diverse families of sounds: percussion, wind, keyboard, brass and so on, such layers could be made clear through timbral variation.

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¹⁰ The group uses the tile in reference to the Greek words: “topos”—meaning “the place of the origin of ideas” and “tele” as “openness to any ideas” (Lowe 21).
After Teletopa

In 1972, after Teletopa dissolved, I formed an improvisation group with Phil Treloar and Peter Evans that explored this direction still further. We often used electrical and mechanical devices (broken metronomes, a vacuum cleaner blowing an old alto saxophone) and sound sources (radios and phonographs).

We found ways to make some of these devices play themselves. For example, the vacuum cleaner/saxophone combination was a very reliable source of indeterminate pitch, timbre and pulse variations. An old leaky alto saxophone was laid sideways on the floor with the neck positioned so that the reed and mouthpiece could be reached by the vacuum cleaner hose. One end of the hose was attached to the mouthpiece and the other plugged into the blowing end of the vacuum cleaner. The hose was kept in place with a heavy object.

The Electrolux cleaner consisted of a long tube with holes at both ends and a hose that could be attached to either end. When the motor was switched on, a current of air was forcefully sucked in at one end and blown out the other. The blowing end of the vacuum cleaner provided a constant air source.

One the saxophone was activated by this strong and constant air current, I was free to play the saxophone by fingering the keys or lightly tapping the body, but usually I let it produce its own music. Some of this music consisted of sustained multiphonics, fast repeated melodic cycles with large intervals and long tones which changed timbrally. The vacuum cleaner/saxophone combination (named by me as a vacuphone) was very loud. I didn’t mind the volume of the saxophone but I would have preferred a much quieter vacuum cleaner motor.

Peter Evans employed a technique during our sessions which consisted of blowing a soprano saxophone mouthpiece (complete with reed) into a cup of water while changing the
size of the opening with his hand. We also delighted in cheap toy noise makers which gave unpredictable results on demand.

**Multi-Track Recording**

Around 1972 I became aware of another form of one-man-band, the multi-track tape recording studio. This very expensive toy enables a single multi-instrumentalist to overdub almost any number of parts allowing the creation of music limited only by the imagination, ability and technique of the performer. Of course there can not be any room for live interaction or changed of mind.

I have used multi-tracking myself on several occasions to create music for movies and for general listening. Some of these are available on recordings. In 1974 I created music for the movie *...We Would Call It a Living Room*. My alto saxophone playing provided the sound source for the entire score. Tape loops were used, some of which were played at speeds other than normal. The result was a collage of sound which mirrored the activity on the screen. On “Music for An Unmade Movie,” the final track on the LP *Roger Frampton In View* (Cherry Pie CPF 1039, 1978), I overdubbed two pianos, voice, alto saxophone, sopranino saxophone, two descant recorders, two treble recorders, one tenor recorder and three tubas. *A Breath of Fresh Air*, (First Hand Records FHR 0012, 1988), the recording I made with my group, Intersection used overdubbing on several tracks.

Over the last fifteen years I have continued these activities at home on a modest four-track cassette tape recorder (the *Music Minus One* series of recordings and Jamey Aebersold play-alongs).
Percussionists

A percussionist can also function as a one-man-band. A good example is Karlheinz Stockhausen's composition, *Zyklus* (1959), for one percussionist in which a vast array of instruments are placed at the hands (and feet) of a single performer. The jazz or rock kit drummer provides similar opportunities for multi-level music making.

The most recent addition to these examples of a one-man-band is the MIDI sequencer. This allows a situation similar to that of multi-track recording. Originally I found it an interesting medium in which to work with and explore. I still do, but the latest manifestation of MIDI is the band-in-a-box.

This product seems to have sucked the life out of music and musical entertainment. Its only guarantee is a bland, unimaginative, boring product aimed at the lowest common denominator. The band-in-a-box resembles the early, human one man bands in that the music they are used for is generally the simple commercial pop music. The digital band-in-a-box lacks the visual impact of its analogue predecessor the one man band.

Prepared Piano and Multi-Keyboards

John Cage's invention of the Prepared Piano (see Glossary) in 1938 created, in effect, a large percussion ensemble under the control of a single player. I first heard Cage's Sonatas and Interludes (1946-48) during 1970 and was immediately captivated by their sound world\(^\text{11}\).

In 1989 I recorded a compact disc of real-time compositions for prepared piano, *Totally Prepared* (Tall Poppies TP005). Usually a prepared piano has some notes which are left unprepared, but for that compact disc I prepared every note of the piano, as the title of the compact disc suggests. I prepared the piano with a range of materials I had collected over

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\(^{11}\) Frampton acknowledges the Cagean connection, commenting about the recording of *Totally Prepared*: “the tone colours are [the same]—probably because a lot of the materials are the same.” But he also points out his
many years which included metal screws of various sizes, rubber erasers, wooden pencils, wooden clothes pegs, plastic wall plugs and plastic pencil sharpeners.

During the same sessions that produced *Totally Prepared*, I also recorded a compact disc consisting of real-time compositions for piano and prepared piano together called, *Two Pianos One Mind* (Tall Poppies TP006). These pieces were played live without overdubbing. This combination of prepared piano with unprepared piano allowed a wide range of sonorities. The unprepared piano was played both conventionally and plucked (pizzicato) with the fingernails which put three distinct sound-worlds literally at my fingertips.

Even if it were possible, there is not much advantage to stacking one grand piano on top of another except that the top piano would be more impervious to flooding. Stacking would not make it any easier to reach both keyboards simultaneously. When recording *Two Pianos One Mind* I experimented with different ways of positioning the two instruments. These no doubt affected to musical results.

Long before jazz, rock and pop multi-keyboard player existed, pipe organs provided the player with several keyboards (manuals) all capable of producing different timbres. Organists also play a bass keyboard and operate volume (swell) pedals with their feet.

Playing two types of keyboard instruments simultaneously is very common in these days of synthesisers and samplers. Their compact size enables several instruments to be stacked one on top of another. This allows quick changes between instruments and easy access when using each hand on two different keyboards.

When I began playing the sopranino saxophone there were no examples which I could use as a basis for my sound on the instrument. Although I listened to soprano soloists such as Steve Lacy and John Coltrane, it was Roland Kirk’s tone on the stritch which shaped my sopranino sound the most.

“homemade” adaptation of the technique “there were some plastic wall plugs too” (Butler 644).
Roland Kirk mainly specialised in combinations of reed instruments and flutes. On a live recording of his composition, “Hip Chops”, he played flute and tenor saxophone simultaneously!

Traditional one-man bands were diverse in the types of instruments played. String, woodwind, keyboard and percussion instruments were commonly combined. I had a desire to contrast my instrumental resources (in mind) when I played Duet for One for piano and sopranino saxophone.

**Duet for One**

*Duet for One* was performed during my solo recital at the University of Wollongong, September 11, 1997. This improvisation was the fifth item in the program and its duration was 5.03. This piece was unique because it was the only piece that included two instruments, sopranino saxophone and piano.

Like Roland Kirk (and unlike a traditional one man band) my aim in this piece was to create a serious and significant musical statement.

When playing these instruments simultaneously I play the saxophone with my left hand and the piano with my right. This creates particular problems and restrictions.

**Saxophone**

The sopranino saxophone is pitched in Eb which requires me to mentally transpose each note before playing it. The biggest restriction is the reduced number of notes available on the saxophone when played with the left hand only. Instead of a full chromatic scale from (written) low Bb to high F#. 
I can only play chromatically from low G up to C# then there is a five-note gap in the chromatic scale from D to F#. The notes from G to D#, one octave higher than before, become available by using the octave key which is operated with the thumb.

In addition it is possible to obtain the noted D, D# and E by using the following false fingerings and lipping the pitch up or down for fine tuning. These fingerings are basically the standard ones used for high register pitches but without employing the octave key.

The only two pitches within the chromatic scale between G and D# are unavailable are F and F#.

Left-hand-only saxophone playing makes it difficult to balance the instrument. As there is no provision for a neck strap, I play sitting down with the bell of the instrument resting between my knees. My lap also serves as a soft cushion for the rather tiny instrument when I'm not using it.

**Piano**

Playing the piano with the right hand only, does not restrict the number of notes available to be played. But the physical presence of the saxophone in my mouth and across my body does not always allow easy access to the lowest register of the piano.

It is tempting to overuse the sustain pedal when using the piano in this situation as it provides a simple and effective way of keeping the sound going. In my excursions in this area I always try to use the pedal subtly and sparingly.

I am very interested in the sustain pedal and have devoted a lot of time to exploring and practising different uses of it. Although I like to use half-pedaling where the pedal is depressed just after the notes have been played and their harmonics are caught and sustained, I did not use half-pedaling in this piece.
Transcription

The daunting task of transcribing this five minutes, three seconds improvisation took three days to complete. The sound of the dub from the original DAT was muffled and unclear so I had to make my own dub from the video recording to audio cassette. Sometimes I watched the video but I worked mainly from the audio cassette. At various times I listened to my audio dub played at half, normal and double speeds, all of which enabled me to accurately hear, decipher and notate the music.

I chose to notate the saxophone part above the piano part even through it was fingered by my left hand only. The saxophone part is written in transposed pitch, not concert pitch. While preparing the score I tried to notate it as it might have been written had it been composed beforehand.

One passage (bars 145-59) in the long piano solo proved difficult to notate rhythmically (see Example 5.1). I have shown this passage as I originally, and finally barred it. This choice was made in the interests of rhythmic clarity. Originally I kept the 4/4 meter throughout, then I discovered the underlying pulse of 5/8 grouped 3+2.
Example 5.1 Duet for One: Piano Transcription

![Sheet Music](image-url)
After further consideration I decided that the 5/8 began in the left hand making the grouping 2+3. Another variation of this 5/8 section is also possible. However, the composer’s decision is final.

Now that I have made the transcription, future live performances of this work are theoretically possible but if another composer gave me this score to play I doubt that I could perform it without making mistakes.

**General Form of Piece**

The following table lists twenty-two segments determined by their instrumentation. These were either none [pause], piano solo, saxophone solo or piano and saxophone simultaneously.

Two bar numbers define each segment which starts from the beginning of the first bar number and finishes at the end of the second bar number. For example, segment 1 starts at the beginning of bar 1, and concludes at the end of bar 9, whereas segment 8 (pause) starts at the beginning of bar 65, and finishes at the end of bar 65 (the same bar). This table also gives the individual duration of each segment and its chronological position within the piece.
A quick overview of Duet for One reveals that the twenty-two segments consist of five saxophone solos, eight piano solos, seven piano/sax duets and two pauses (silences).

The two pauses conveniently divide Duet for One into three large sections (see Table 5.2).

Table 5.2

<table>
<thead>
<tr>
<th>Section</th>
<th>Segment Numbers</th>
<th>Bar Numbers</th>
<th>Chronological Position</th>
<th>Segment Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1 - 8</td>
<td>1 - 64</td>
<td>00'.00&quot; - 01'.32</td>
<td>01'.32&quot;</td>
</tr>
<tr>
<td>2</td>
<td>9 - 15</td>
<td>66 - 134</td>
<td>01'.32 - 02'.59</td>
<td>01'.27&quot;</td>
</tr>
<tr>
<td>3</td>
<td>16 - 22</td>
<td>136 - 241</td>
<td>02'.59&quot; - 05'.03&quot;</td>
<td>02'.04&quot;</td>
</tr>
</tbody>
</table>

Section 1 contains three saxophone solos, three piano solos and one piano/sax duet.

Section 2 contains two saxophone solos, two piano solos and two piano/sax duets. Section 3 contains no saxophone solos, three piano solos and four piano/sax duets.
Analysis of Segments

Although the sopranino saxophone is pitched in Eb (sounding a minor third higher than written), this analysis uses the transposed (concert) score as source material. All saxophone pitches mentioned in the written text are in concert pitch.

Segment 1
(Bars 1-9) Saxophone Solo Duration 00’21”.

Bars 1 and 2 establish the general tonality of F minor through the implied chord progression of Bb minor to F minor (IV-I). Pulse is vague and non-metronomic (see Example 5.2).

Example 5.2

There are melodic similarities between bars 1 and 2 (see Examples 5.3).

Example 5.3
Bars 3 and 4 clearly establish the tempo and pulse. The tonality begins in F minor and begins to move upwards through a series of motivic modulations (see Example 5.4).

Example 5.4

Bars 7-9 introduce the notes F, Eb and D. The final D is the lowest one possible on the saxophone (written B). Its low register and long duration establish it as a tonic centre. In this context the Eb and F are interpreted as an indication of the use of one of three possible scale choices (see Example 5.5).

Example 5.5

(i) D diminished-blues

(ii) D altered
(iii) D Phrygian

Segment 2

(Bars 10-14) Piano Solo Duration 00’07”.

Bars 10-13 echo the previous three-note saxophone motive one octave lower. Bars 14 and 15 further reinforce the D centricity by the use of its fifth and fourth and by ending on the lowest and longest D heard so far (see Figure 5.1).

IV-V-I in D (Bass Awareness)

Figure 5.1 Harmonic sequence.

Segment 3

(Bars 15-22) Saxophone Solo Duration 00’11”.

Bars 15-18 introduces notes (excepting the G in bar 17) that could be derived from either the D octatonic (diminished blues) or the D altered scale. The long duration F#s at bars 16 and 18 rule out D phrygian modality.

Bars 19-22 focuses on D and its surrounding pitches Eb and C#. Although notated strictly these bars sound almost rubato and recall bars 1 and 2.
Segment 4

(Bars 23-32) Piano Solo Duration 00’.14”.

Bar 23 repeats the pitches previously used by the saxophone in Bars 19-22 and re-establishes the pulse.

Bars 24-30 continue the pulse. The appearance of Bb here establishes the D altered scale as the pitch source. The Eb minor-major 7/D chord in the right hand of bar 25 is arpeggiated at bars 29 and 30 (minus Ab) and appears again (with the Ab) an octave lower in bars 31 and 32.

Segment 5

(Bars 33-48) Piano/Saxophone duet Duration 00’.20”.

This segment is the first time that both instruments are played simultaneously. In bars 33-39 the piano continues the previous pitch materials and pulse. The saxophone plays a melody similar to that played by the piano in bars 10 and 11. This melody is picked up by the piano in bars 40-43 while the saxophone sustains a C.

Segment 5 concludes with the piano repeating low Ds while the saxophone plays a variant of the theme at bars 45 and 46 and introduces a degree of chromaticism in bars 47 and 48.

Segment 6

(Bars 49-54) Piano solo Duration 00’.06”.

Bars 49 and 50 continue and conclude the repeated low Ds. Bars 51-54 outline a D minor pentatonic scale with a syncopated, blues type phrase. The very low and long D at bars 540-57 which overlaps into the next segment further strengthens the D centricity.
Segment 7

(Bars 55-64) Saxophone solo  Duration 00'.12".

This solo utilises several scales at different times. Bars 55-58 use a D blues scale.

Bars 59-60 uses an Ab symmetrical-augmented scale.

Bar 61 outlines a D major triad moving to a Db major triad. Bar 62 arpeggiates an E minor triad. Bar 63 suggests an Eb diminished scale and ends on a long Ab, the tritone of D, into bar 64. This segment ends the first part of the piece.

Segment 8

(Bar 65) Pause  Duration 00'.01".

This brief silence serves as the division point for the end of part one and the commencement of part two.

Segment 9

(Bars 66-71) Piano solo  Duration 00'.08".

Bar 66 seizes on the previous Ab and repeats it an octave lower. Bars 67 and 68 take the Ab and destroys any possibility of tonal centricity. In bars 69-71 the piano begins to create a rhythmically vague, chromatic blur.

Segment 10

(Bars 72-93) Piano/saxophone duet.  Duration 00'.25".

The piano continues the previous blur from bars 72-78 during which the saxophone carries responsibility for keeping the pulse (bars 72-75). At bars 76-78 a sustained note (Eb) is turned into a trill (Eb-Fb) and both instruments become rhythmically unstable.
In bars 79 and 80 the piano changes to a blur containing different pitches. At bar 8s the blur disappears and rhythmic stability is resumed. Bars 81 and 82 give the music a quality found in both the G diminished scale (R/ST) and the G ascending melodic minor scale. The sustained Eb in the saxophone (bar 83) and the G/Bb in the piano produce a feeling of G minor or a first inversion of Eb major. The alternating Eb/D in the saxophone with the piano G/Bb in bars 84 and 85 give Eb major predominance.

The saxophone sustained D in bars 86-91 are combined with the open fifth D's and A's to modulate down a semi-tone to D centricity. The saxophone solo (over the low piano D) in bars 91-93 is reminiscent of the saxophone solo in Segment 7, bars 55-56.

**Segment 11**

(Bars 94-96) Saxophone solo  Duration 00’.04

This Segment is really a continuation of Segment 10 without the low piano D. It contains material similar to Segment 7. The quaver figuration and the three-note motive at bars 58-60 are recalled here.

**Segment 12**

(Bars 97-99) Piano solo  Duration 00’.04”.

These repeated low D’s are a reminder of the piano accompaniment in segment 5 bars 44-50.

**Segment 13**

(Bars 100-05) Piano/saxophone duet  Duration 00’.08”.

In bar 100 the piano continues the low D’s and the saxophone enters on a high D. When the piano sustains D (third crotchet) the saxophone begins a solo. At bars 101-05 the
saxophone continues soloing over the sustained piano D. This solo is played in the extreme upper register and therefore strong and intense.

**Segment 14**

(Bars 106-34) Saxophone solo  Duration 00’37”.

This segment is the longest thus far encountered in the piece. It is also the continuation of the saxophone solo begun in the previous segment (13) after the piano low D ceases. The intensity level in this segment is increased by the long breaths required to play the phrases in bars 100-09, 110-20 and 129-34.

At bar 112 the saxophone plays a high register version of the piano quavers at segment 5 bars 440-50. In bars 113-43 the quaver rhythm D develops into a three-note motive of D-F-G. at the time I was thinking of the motive used by John Coltrane throughout the recording *A Love Supreme*. Although I consciously used this phrase I varied it by combining it with the repeated quaver Ds to produce a syncopated (6/8) hybrid of the two musical ideas (*A Love Supreme* motive).

The seeds of this motive are present in bars 100-03.

The motive at bars 113-14 is repeated in successively lower octaves until at bar 117 the motive is played in the middle register ending on middle D. In bars 118-20 the speed of repetition increases on middle D, first by double-tonguing and then flutter-tonguing. As a result of these different tonguing techniques this note undergoes timbre variation.

In bars 121-23 rhythms and pitches which were used earlier in this segment (bar 104) appear again. A flutter-tongue reminder of bar 120 occurs in bar 122 and rhythms and contour of bars 121-23 and continued in bars 124-25.

Bars 126-29 (first quaver use the D minor pentatonic scale. Melodic repetitions occur in different octaves.
A descending, almost perfect chromatic scale from the third quaver of bar 129 to the third quaver of bar 132 is followed in bar 133 by an ascending, almost perfect chromatic scale ending on D. The segment concludes with two Ds from the piano.

Segment 15

(Bars 135-35) Pause Duration 00'.01".

This brief silence serves as the division point for the end of part two and the commencement of part three.

Segment 16

(Bars 136-69) Piano Duration 00'.33".

This segment is the longest piano sole and the second-longest segment in the piece. A harmonic reduction of bars 135-65 displays this length (see Example 5.6 overleaf).

The first two quavers of bar 167 are a continuation of the last three quavers of bar 165. Repeated Gb quavers from the second crotchet of bar 167 to the end of bar 168 continue the pulse. The accent on the down beat of bar 168 stabilises the metre. Bar 169 continues the quaver pulse and adds an F to the Gb.

Segment 17

(Bars 170-192) Piano/saxophone Duration 00'.28".

This segment is the longest duet in the piece. From bar 170-74 the piano continues the F/Gb quavers while the saxophone plays a melody. At bars 173-80 saxophone sustains a C and at bar 175 the piano plays a quaver version of the previous saxophone melody and includes a D not present in the saxophone melody. The two bars of 3/4 (171-72) are extended to 4/4 in bars 175-77.
Example 5.6 Duet for One: Harmonic Reduction

The piano continues the quaver low Cs (the last note of this melody) at 179. At bars 180-183 the saxophone plays a rhythmic variant of the melody. At bar 183 both instruments are playing Cs. At bars 184 and 185 the instruments divide. The saxophone B and the piano Eb/Gb combine to produce a first inversion B major triad. At bars 186-87 the saxophone moves up to C and creates an Eb diminished seventh chord without the A. In bars 188-190 the saxophone note (Eb) is doubled two octaves lower and harmonised in the piano part. This harmony is a minor third above the melody. At the second crotchet in bar 190 both instruments move down chromatically which implies D minor. At the third and fourth crotchets of bar 190 the piano plays a D minor sus4 chord before moving to D minor (white-note) clusters.
Segment 18

(Bars 193-95) Piano Duration 00'.04".

In this brief segment the piano reintroduces pitches from the D altered scale. These pitches also suggest an F Phrygian mode.

Segment 19

(Bars 196-204) Piano/saxophone Duration 00'.11".

Both instruments play in unison at the octave in this segment which relates melodically to the last few notes of the previous segment (18). This segment and the next provide a point of climax in the piece.

Segment 20

(Bars 205-211) Piano/saxophone Duration 00'.10".

In this segment the unison is replaced by harmony at the interval of a minor tenth at the last crotchet in bar 204 and held into bar 205. In bars 206-11 the particular parallel harmony (minor tenth) and pitch choices suggest a D diminished-blues scale (ST/T).

Segment 21

(Bars 212-28) Piano solo Duration 00'.22".

Bars 212-21 focuses on repeated notes in groups of quavers. The first pitch (Ab) is the enharmonic equivalent of the final piano note (G#) in the previous segment (20).

The right hand at bars 220-23 plays all three possible black note, whole-tone seconds in different octaves. Not end of bar 222 white note whole tone cluster echoing left hand at bar 221. In bars 221-22 the left hand plays major and minor white-note seconds ending with a major seventh.
In bar 223 the left hand plays an ascending series of major sixths finishing on C/A in bar 224 where it is immediately picked up by the right hand an octave higher and repeated in quavers.

In bars 225-26 the right hand continues the C/A quavers and the left hand begins playing G#/a in repeated syncopated quavers. Halfway through bar 227 the left hand stops playing the piano and picks up the saxophone. At the same time the right hand includes the missing left hand G3/A (an octave higher) while continuing the C/A repeated quavers through bar 228. After this switch between hands has occurred the syncopation present in bars 225-27 disappears. The semiquaver composite rhythm which livened up these bars also disappears and is replaced by the predominantly quaver-based rhythms which characterise most of the piece.

**Segment 22**

(Bars 229-41) Piano/saxophone duet Duration 00’.06”.

This is the concluding segment of the piece. In bars 229-23 the piano continues the pitch and rhythmic materials from bar 228 off the previous segment. Also in bars 229-33 the saxophone plays a descending phrase of G-F-Eb-D twice. The second and final D is sustained in bar 233. The concluding eight bars (234-42) require a change of metre to 6/8. The piano continues playing quavers in bar 234 before settling on a new rhythm of three quavers/doted crotchet in bar 235.

This bar is repeated five more times (bars 236-40) with a slight rall and pause on the final chord. This chord is tied from the middle of bar 240 into bar 241 where the saxophone stops. The final piano chord is left hanging in the air before being abruptly cut off by the loud, percussive snap of the sustain pedal being released. The sustain pedal has been depressed from bar 224 to the end.
Conclusion

In conclusion, it can be seen that certain factors helped me in creating a homogenous, logical improvisation. All segments are linked by repetition of materials (such as: pitches, rhythms, etc.). Selecting a pulse, scale, tonic and playing the saxophone with one hand (restricted note choices) ensured a certain amount of cohesion.

Certain factors made it difficult to create a homogenous, logical improvisation, this was overcome by the use of recurring thematic motives. Thus Duet for One, as the title suggests, is “one” unified whole.
Duet for One: Pitch/Harmonic Analyses and Segment Diagrams

Example 5.7 Pitch Analysis 1

INTRODUCTION

1st PART

2nd PART

3rd PART

151 152

156 158
Example 5.8 Pitch Analysis 2
Example 5.9 Harmonic Analysis
Chapter Six
Expletive Included!

Background

My previous twelve tone compositions for jazz musicians used twelve tone techniques in a variety of ways.

A Little Jazz Tune to Blow On, was composed with a row. The melody and the bass lines were composed following strict twelve tone procedures. The resultant melody exhibited highly syncopated, be-bop style rhythms combined with disjunct pitch intervals. The bass line also contained large, disjunct pitch intervals but rhythmically resembled a standard bass line.

Improvisation was free, (meaning the row was not used as pitch material by the soloists) although the solos were intended to reflect the character, mood and spirit of the melody.

A Little Jazz Tune to Blow On, requires a minimum of four instruments for performance. Two wind instruments (originally sopranino saxophone and alto saxophone), bass and drums. I arranged, A Little Jazz Tune to Blow On, for a big band of seventeen players.

In the version for big band, an element of improvisation exists for the conductor who selects soloists, decides how long they play for, and how many. The conductor also selects the sequence, tempo and when to play, from a choice of twelve backgrounds.

Rader of the Last Ork, used a twelve note row as the bass line for twelve chords. The resultant chord progression was subjected to various, but uniform, durations and the melody (not twelve tone) composed. The improvisations were structured by providing three soloists
with a group of four of the above mentioned chords. The harmonic rhythm was extended and the chords treated modally.

Of the above predecessors, *A Little Jazz Tune to Blow On*, and, *Randomesque*, have an explicit twelve tone sound to them. The remaining two have a more traditional jazz quality to them.

*Three Mothers* combined standard jazz harmony with free atonal harmonisations. It was written for Ten Part Invention and featured three alto saxophonists in the manner that the Jimmy Guiffre composition, *Four Brothers*, was written to feature the unique sound of three tenor saxophones and one baritone saxophone, the complete saxophone section of Woody Herman’s, *The Third Herd*.

*Three Mothers* uses the, essentially, tonal language of, *Four Brothers*, as a point of departure. Dissonant and ambiguous harmonies progressively occur, particularly during the backgrounds to the three individual solos, the tutti section for alto saxophone trio and in the final chord.

*Randomesque*, was an early attempt at free atonality. Some pitches were specified and others were left to the performer. Rhythms were strictly notated. Harmony was free but the overall structure was specific.

I frequently encountered performance difficulties with *Randomesque*. Although I could not fault the unspecified pitch choices of the musicians, I was often dissatisfied with them. Very rarely did I feel that all the musicians understood my intentions regarding intervals, pitch contour and use of repeated notes.

*Expletive Included!* was composed as a direct result of the difficulties encountered with *Randomesque*, and the study of set theory analysis (see Glossary), particularly of *Introduction to Post-Tonal Theory*, by Joseph N. Straus and *Basic Atonal Theory* by John Rahn.
This composition was also commissioned by John Pochee for the ensemble, Ten Part Invention.

The very first composition for this group was my piece, And Zen Monk, which has been regularly performed since its composition in 1986. Expletive Included! was intended, at John Pochee’s request, to function as a substitute for, or alternative to, And Zen Monk.

One of my aims in this piece was to allow harmony to result from simultaneous combinations of various approaches to the row.

Some of these approaches are:

1. strict application of compositional processes to the row
2. freely composed treatment of row (composed [notated] improvisation
3. spontaneously improvised soloing
4. spontaneous reinterpretation of notated sections

The Row

My initial idea consisted of a basic set (Ab, D, C#, G) which is described as 0167(G=0). This set can be transposed up and down by the interval of a major third ([down] E, Bb, A, Eb [up] C, F#, F natural, B) to give a complete twelve note set (see Example 6.1).
The interval vector for the basic set is $200022 = 2$ minor seconds, 2 perfect fourths and 2 tritones. Transposing the basic set as above puts a minor third interval between the last and first pitches of adjacent sets (G-E, Eb-B).

**Melody**

The melody adheres to the common song form AABA totalling 32 bars. In some ways it resembles the melody of, *And Zen Monk*. Both melodies use repeated riffs *Zen Monk* has a one bar riff, *Expletive Included!* has a two bar riff.

**Structural Concerns**

All large sections consist of 32 bars (divided into four groups of 8 bars). There are eleven (twelve) such sections. An axis of symmetry occurs at the end of the fifth section. From the beginning of the sixth section, until the end of the ninth section, the written music proceeds in retrograde. At the beginning of the tenth section the retrograde movement is abandoned for new material (drum exchanges). The eleventh section recapitulates section one and section twelve serves as the coda.
Transposition Scheme

Some sections present the row in transposed forms. These modulations move up by semitones (see Table 6.1 and 6.2).

Rhythmic Scheme

Rhythmic feels are varied between four-four swing feel and a broken, disjointed, spontaneously edited feel. All these variations are reflected in the retrograde sections. The following example indicates all this:

Solo Procedure

I could have used a mock chord sequence derived from the melody, but did not! I used rows (Prime and/or Inversion) or freebop (see Glossary under free jazz and bebop) (see examples of chord sequence).

Conclusion

In conclusion, A Little Jazz Tune to Blow On continues the atonal direction of my earlier work, but also develops a “free” approach to a “strict” (more conscious) control of the material through twelve tone procedures.
Table 6.1

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**Note:**

I₀ = R₉

P₀ = R₁₉

Minimum of 24 forms

**Note:**

I₀ = I₄ = I₁₀

P₀ = P₄ = P₈

Max 8 forms.
### Table 6.2

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#### Note

$R_{12} R_{17} R_{11} = P_0 P_4 P_8$

Does $R_{14} R_{18} R_{10} = P_1 P_5 P_0$ (or $P_3 P_2 P_1$) = YES

$\therefore R_{15} R_{14} R_{11} = P_2 P_7 P_1$

Also $R_0 \text{act} = I_3 \text{etc.}$

$R_1$

$R_2$

**Conclusion**: $P + R$ only!! In fact $P_{2/3}^0 + I_{2/3}^0$.

---

**What about 26 10 acts?**

$R_2^2 = I_{5/9}$

$R_{10}^2 = P_{10/11}$
D₁ → H₁D₂ → H₂ | L → P → T | X₁ → BB₁ | X₂ → BB₂

TRANSPOSITION SCHEME

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Solos move up by 7 semi-tones.

Melodic similarities between Z.C. Monk & Explosive.
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Glossary of Musical Terms

**bebop**  Bop music characterised by a basic bass beat with cymbal elaboration punctuated by on/off beat utterances from piano, snare and bass drums.

**bossa nova**  A Brazilian musical style of subdued nature featuring a shifting triple figures against a duple meter.

**cool jazz**  Modern jazz styles perceived as subdued or emotionally cool. The sound tended to be understated, soft, dry with the performer perceived as detached from their creation.

**free atonal harmonisations**  Vertical sonority used in a non-tonal way with the interval order freely evolving. For example, non-functional harmonies freely changing their intervals and order.

**free atonality**  The use of non-tonal sonority (see free atonal harmonisations) applicable to both the melodic and harmonic levels.

**free collective improvisation**  Totally free group improvisation. For example, a group of players improvising together with every aspect of the music created in the moment.

**free jazz**  Avantegarde jazz tending to feature an absence of tonality and predetermined chord sequences, with an avoidance of chorus replaced by collective improvisation with free rubato.

**head**  A basic theme, usually a popular song, used as the basis for a jazz performance.

**Latin jazz**  Jazz music featuring Latin American music dance rhythms. For example, the music features a rhythmic unit whose duple subdivisions of the beat grouped so as the accent falls irregularly.

**Lead sheet**  A score featuring the melody only with the basic harmonic structure indicated through a ‘musical shorthand’.

**octatonic**  A scale of eight pitches alternating in a wholetone/semitone pattern.
**pantonal** The use of twelve pitch classes free of the constraints of functional tonality.

**Phrygian modality** Medieval mode realisable as the white keys on the piano from E to E.

**pitch-class interval** The space between two pitch classes.

**prepared piano** Alterations to the piano timbre through the addition of foreign objects to the instrument. For example, placing objects on the piano strings to change their timbre when they are played.

**quartal voicings** A chorded sonority featuring fourth intervals.

**set theory** A type of analysis breaking music into pitch classes represented and arranged into vectors numerically.

**tag** A few bars or motif added onto the end of a theme, chorus or piece.

**voicing** The particular quality of a chord derived from its individual notes order, spacing and their instrumental distribution.
Appendices
2.

IMPROVISE

1. PIANO SOLO. 2. BASS + DRUMS

ENTER, VARIOUS TEMPI AND FEELS

AFTER SOLO (?) SECTION PLAY [B] / [A]

[FAST]

| [FAST] | [BASS] | [FAST] |

[ALL] ---- [BASS]
Appendix iii: Interview with J.F.

Roger Frampton,
Sydney, Australia

JF Where were you born?
RF Portsmouth, May 20, 1948.

JF Do you come from a musical family?
RF Musical in the sense that they were music conscious. My father was a jazz fan, although he didn't...I think he used to play piano accordion, but he hated the instrument so he gave up. I think Mum used to sing when she was a kid, but at that time they were into people like Sarah Vaughan and Eckstine, my Dad really liked Stan Kenton, Shearing and Brubeck and the MJQ, but he had lots of Stan Kenton, he was a big Kenton fan. They always encouraged me and my father used to take me out to jazz clubs, put a big coat on me and make me look older and we'd go and hear some jazz. I remember my first jazz concert was the Modern Jazz Quartet in the Portsmouth Guild Hall and I think we went to see Oscar Peterson and Ella another time. Then I got to go to a few on my own, Woody Herman, I remember seeing. I was really disappointed though, I didn't like the commercialisation or the showbiz, I didn't like that.

JF In Woody's band?
RF Yes, for me, he was hammering it up and I guess for me.... I knew he had some great musicians in the band who I really enjoyed, Dusko Goykovich was the trumpet player and the tenor player Sal Nistico...

JF What was your first instrument? Tuba or recorder?
RF A recorder, the descant recorder, at school. They used to take about a year to get through book one and I think after the first year I'd been through book two as well and got on to the upper fingerings you know, with the thumb in the back and everything and started to get around it a bit faster. I'd read somewhere that it was very similar fingering to the saxophone and I wanted to play a saxophone but I figured that we couldn't afford a saxophone so at least I could get used to something like the fingerings.

JF When did you start on tuba?
RF That was just lying around at school in a cupboard and one of my friends who was a trombone player and played in the school orchestra got it out and started playing it. It looked so easy and it was fascinating the way he did it too, and so he actually showed me the fingerings and showed me how to make the embouchure and the music teacher saw me and asked if I wanted to play it in the orchestra, so next thing I was in the orchestra reading parts. It was quite interesting.

JF When did you get the saxophone?
RF In 1962. I always wanted to be an alto saxophone player because I heard a Brubeck recording with Paul Desmond and it was just such a wonderful sound. I have a brother and
two sisters and we were all sitting at the dinner table and I remember my father saying to us in turn, "What would you like to be when you grow up?" And I said "A Saxophone player, a jazz musician". And everybody looked at me because I had no hesitation.

JF Did you start piano around the same time?
RF It was about a year later. I'd been playing the alto for about a year and it became clear that I really needed to know more about harmony because when I had the saxophone I used to play a melody and then just rattle around and play whatever I felt like, scales, or phrases or licks or anything that came to mind, very free, because I thought that's what everybody was doing. I thought they played My Funny Valentine and then just played everything they liked and that everybody just fitted together by magic. I didn't realise that you had to know the changes and all that stuff. I didn't know that, no one told me that and I didn't connect. So when I went for lessons my teacher would give me these written out Paul Desmond solos that he had transcribed and give me the records and I'd take them home and play along. I've been very fortunate throughout my life because I've really been a self-taught player, but there have been key people just at certain times who were there, just to say what they had to say and I would be able to deduce the rest myself.

JF Well particularly when you are playing a horn, you lose home base in your mind all the time, particularly when you are playing alternates, your ears won't keep where you're supposed to be. You have to play with someone to find out how it does work.
RF Well my teacher just showed me an F minor 7th and just showed me how you can do it this way or that way and that was it. Just two different ways for every chord. So I used to practice the tunes at school on the piano and get the sound of the music and then I had a better idea what notes would fit. And then I started becoming really involved in the piano. So I tried to bring my melodic approach, lyrical approach to the piano and then tried to learn what notes were good against such and such a chord and then play them on the alto.

JF Was there any particular piano player you liked?
RF Well Brubeck, because he was he closest thing to Desmond and Monk for instance, sounded like nothing I'd ever heard before, he had a kind of childlike quality but at the same time was extremely sophisticated and I liked the dissonant chords, because although I was interested in jazz I was very interested in twentieth century contemporary music and was listening to Stravinsky and Benjamin Britten and Hindemith and those sort of harmonies, I was attracted to that.

JF So very early you were drawn into the avant garde thing?
RF Yes, I was interested in all twentieth century... I didn't like history, didn't like geography, history seemed like "what's the point we're living in the twentieth century", and any music that was written before the twentieth century I tended to think wasn't worth listening to except for
Bach. Beethoven was not bad, but Bach was great.

So what was the quintet that you formed?

I was still in school and found a couple of marines, there was a saxophone player and a trumpet player, bass and drums were just local players. They were older than me but they wanted to play some jazz and we got a gig somewhere in a club playing to like, no one, but we'd play anyway. At that time I was trying to do things like Horace Silver, Jazz Messengers, that sort of thing. By then I'd heard the black players and I started getting books out of the library on jazz and I'd seen the photographs of Charlie Parker but I'd never heard him. Then one day I was listening to the radio and they played a Parker album called Kim and I thought it was something else. I'd been listening to Art Pepper, Lee Konitz, Stan Getz, Shorty Rogers...

They were the names that seemed at that time to get most of the English press, maybe because the local stars seemed to lean to that style. Don Rendell, Ronnie Scott, Johnny Dankworth's Seven....

Yeah, except Tubby Hayes was different - Tubby sounded to me like he should have been over there (U.S.A.) rather than here at that time. He was one of my idols. And Joe Harriott was another who had a different way of playing. Actually one of the first real jazz gigs I did was with Joe Harriott and he was an arsehole. I'd been warned on the way to the gig, but he was really mean, he gave me hell all night. Still, it was another incredible learning experience.

You didn't actually go to London?

No, well I went there just before coming to Australia, I had joined this well.... it was a pop band but we were trying to do this soul thing with an acoustic piano. At that time the Hammond Organ was the rage with Georgie Fame and Alan Price and all these people and we were going to be different and have acoustic piano. I was only there a few months when we came to Australia.

About that time you heard Miles' Kind of Blue, Ornette and Cecil Taylor? Is that where your acceptance of the avant garde music came from when you were so young? Did you like it because it was provocative?

I think there was a certain amount of that. I had been through a stage of listening to Buddy Holly and Elvis and Little Richard, but after a while something steered me in the opposite direction and I really wanted to go right underground. I was hanging out with older people who had records of Ornette, Alber Ayler, Cecil Taylor and I really got into that music. Coltrane, McCoy Tyner, a whole new world to me.

You came to Australia and settled in Adelaide?

Yes. Not too much happening there at that time, but I managed to get one gig six nights a week with Billy Ross playing drums and I suddenly had to play a whole night of Latin American music and back a show and play for dancers and everything else, so I had to learn songs in a hurry. I lived in a house with a whole bunch of musicians and I
had a septet that I was writing for, tenor, alto, trumpet, trom, pno bass and drums. But basically there wasn't a lot happening jazz wise.

JF
So when you came to Sydney you went straight into the El Rocco?

RF
Yeah, I went down there and sat in with Col Nolan, playing alto, Warren Daly had just come back from playing with Si Zentner in the States. I used to hear Graeme Lyall with Alan Turnbull, John Sangster and Dave MacRae and I thought Dave was the greatest piano player that I had heard in Sydney, he used to blow me away, astonishing stuff. So I worked there with Bruce Cale on bass and Barry Stewart on drums. Also I did the Club Show on television at that time, Judy Bailey was playing piano on that, I played alto and a bit of recorder sometimes because I couldn't double flute. Then I worked with Billy Benham, lovely musician, who showed me a lot of things, I was starting to work with his calibre of musician then.

JF
What were you doing from 68 to 72?

RF
That's when I gave up jazz and started getting involved with David Ahern who was really into the latest avant garde music in Europe and America. He had been working as Stockhausen's assistant and was starting classes in experimental music so I went along. That was another beginning as he was a great energy ideas man and had a real understanding of that type of music and was a great composer. At that stage there had been no John Cage or Christian Woolf presented in Sydney. We played a concert and I remember at one stage I sawed a piece of wood through, flicked pages of a book... it was a John Cage piece. So we formed an improvisation group and I moved away from jazz at that stage because it seemed very predictable and very 4/4. So at that stage I was smashing bits of glass and doing everything with the saxophone except putting it in my mouth and I never touched the piano, didn't even pluck or tap the strings because all that had been done.

JF
That must have opened your thinking enormously?

RF
Yeah. We went to Europe and played in Italy and England and Germany and went to Festivals for this new music and Cage was there. We recorded at WBAI in New York.

JF
So you came back into jazz in 1972

RF
Yes well we toured with the group called Teletopa, from Topos, the place of the origin of ideas from the Greek. But we had disagreements about improvisation. So I came back and left him, and Phil Treloar and I formed a trio continuing what we had been doing with Teletopa, but without electronics, doing it acoustically. Then Graeme Lyall offered me a gig on piano with Darcy Wright and Alan Turnbull at the University Roundhouse. (Uni of N.S.W.). I shared a house with Phil (Treloar) at that time and we just practised all day, every day, and when we rested, we discussed what we were doing. It was then that I started to feel my role as a teacher, so the seeds of teaching were there. Then Jack Thorncraft brought his bass round, and we really worked on a trio concept. Then we put on a concert
ourselves, with the first half jazz, and after the interval all full improvisation, and Howie Smith was in the audience. So at a later concert, we invited him to participate, and this one was a larger profile in the Opera House.

**JF** Is that when you formed Jazz Co-op with Howie?

**RF** Yes we went into the Basement Mondays and Tuesdays. Howie was Head of the Jazz Studies at the Conservatorium and a good selling point at that stage. He was writing a lot and it really encouraged me to write as well.

**JF** You wrote some film music at that time?

**RF** Not a lot. I've done some and they've been very specialised things generally. Either they wanted jazz or it was some artist that I knew who was doing some art type film. A documentary or something. It wasn't so much feature films. I did a feature film but I was only one of the composers, for a scene where they wanted jazz.

**JF** So 1975 you went into the Jazz Studies program at the Sydney Conservatorium.

**RF** Yes a lot of people were putting shit on the program at that time. Howie was teaching everything and people were saying "this American guy, what does he know", the usual Australian thing you know. And they said "Nobody can teach jazz", and you know everything was negative, and I thought maybe they're right, maybe they're wrong, but I decided to have a look for myself. So he showed me everything and it seemed so very organised and I wished I'd started that way. So he asked me to write out some chords and later on he called me and started me teaching. So while I learned a lot about teaching people, I learned a lot about the music as well. Some of the things I had been doing for years I found out the names for.

**JF** At that time you recorded "Jazz Coop at the Basement" and also "The Wasteland" with Out To Lunch.

**RF** I only did one track on that.

**JF** 1978 you toured South East Asia with Galapagos Duck?

**RF** Yeah Ray Aldridge broke his arm and couldn't go. Everywhere I went I was Ray Aldridge (laughter). We went to China and Indonesia. That's where I first met Jack Lesmana and Indra was about 12 years old. All he could play was the Blues in C at that point.

**JF** What was the Cherry Pie album called "In View"?

**RF** Well unfortunately just as it came out Cherry Pie underwent a switch and they were mainly interested in just keeping their existing records, Don Burrows and George Golla and there were some Sangster ones they had too. I got some very favourable reviews for it but basically it just got buried. They were all piano originals, apart from a rather fractured version of The Girl From Ipanema.

**JF** Then in 1979 you became Director of the Jazz Studies Program at the Sydney Conservatorium?

**RF** Yeah that's right.

**JF** And you played at the Adelaide Festival?

**RF** Yes, 1980, with Bruce Cale, Dale Barlow and Phil Treloar.

**JF** 1981 was a very high profile year for you wasn't it? You did a concert with Serge, "Double Entendre" and your
composition "The Five Reflections on Consciousness". Were these things recorded?
RF Well I have tapes, yes.
JF And you did duet concerts with Mike Nock and Dave Liebman?
RF Yes, I did a whole concert with Mike, two pianos. And a couple of tunes with Dave. I think some of those "Reflections" are really good pieces, some of my best writing at that time, I put a long of work into it. It was all unaccompanied saxes, bass, baritone, tenor, alto, soprano, soprannino, the whole family. And then in 1982 I started a group called Intersection.

We were going to India and I had Peter Boothman in the band on guitar and Lloyd Swanton on bass and Phil and myself, we were supposed to tour. I wanted to play more saxophone and I was very particular about piano players when I played the saxophone so I decided to get a guitar player and Peter was really good, but he started freaking out about the plane trip to India so I frantically looked around and I got Guy Stražjullo and I decided to take a different bass player because Lloyd at that time was deeply involved with The Benders with Dale Barlow, so I got Steve Elphick. We played Bombay, New Delhi, and all over the place. It was a Musica Viva tour.

JF In 1982 you went to New York, was that on a study grant?
RF Yes, that's right. I studied with Lee Konitz and spent a bit of time, no formal study, listening and talking to Gil Evans. I had some good piano teachers, and Joe Allard on the saxophone.

JF Did Gil ever tell you that his parents were Australian?
RF The first thing he said to me was that he came from Ballarat. (laughter)
JF And you spent some time with Hal Galper?
RF Yeah I had lessons with Hal and Andy Levine, I was there only about six or seven weeks.

JF What direction were you taking then?
RF Well I did have one classical teacher Lucy Green, who Mike Nock studied with, but the rest were jazz-oriented.

JF So back in Sydney, how many Intersection albums did you record?
RF There were about two or three, and I made a record - the last One, recorded in 1985. I put it out on my own label because no one else would do it. It's called "A Breath Of Fresh Air" and it has Julie Amiet singing some songs that she and I wrote and some that I wrote.

JF And then in 1986 the group Ten Part Invention started. How did that get started?
RF John Pochee wanted to enlarge The Last Straw; he wanted to keep that small group thing but have a few more horns and colours and get some people to write. So John asked did I want to play piano and some saxophone and write for it. I actually came up with the group's name too. The first concert we ever did for it was the 1986 Adelaide Festival. Anthony Steel was the person responsible. He's an incredible organiser of talent - on that same festival he had diverse items like "Macbeth" by the Georgian Theatre
Company from the USSR - wonderful wide thinking approach to big presentation. Our group's performance was spread over about a week, first a trio, then quartet, quintet, building it all up to the first presentation of the ten-piece - wonderful slow unveiling process.

JF Steel was responsible for introducing World Saxophone Quartet here, he is an incredibly forward thinking man.

RF Yes he thinks globally, not a parochial man at all.

JF Ten Part Invention is almost a current who's who of the cream of Australian jazz players.

JF "Recorded Live at the Basement" in 1987 with Bruce Cale and Ernie Watts, what was that?

RF Bruce put them out on a couple of labels of his own, Vista Records and Modern Records.

JF "Triple Entendre", for three pianos, when did you write that?

RF That's really just "Double Entendre", played by three pianos (laughter). Slightly revised a little bit.

JF Do you have the scores of all of these?

RF Yeah sure, I have all the scores of Ten Part and big band things. I've a bit of a filing system there. It's like my own little archive of me you know.

JF How did you feel about your part in the film "Beyond El Rocco"?

RF I felt quite good about all that. Mind you, it was really strange walking on to that set, because they had done a great job of re-creating the club, and it was really weird, like a time warp you know. But I enjoyed the film. In time it could become quite important.

JF Then in 1988 Howie Smith came out and you did a Reunion Concert?

RF Yeah at the Berlin Club. He was here for about two weeks as Artist in Residence at the Conservatorium and we did a bit of playing and we decided to do the Reunion thing, and use both drummers at different points, because Phil Treloar was the original drummer and Alan Turnbull was the second drummer.

JF What's happening with your Jazz Kit then?

RF That's just about to go to the printer. That's something I started in 1988; it's a package for kids or teachers or both, for schools. It's to give them some access to information about jazz but it's specifically aimed at jazz in Australia. There's a large booklet with all the scores for examples that I've used and biogs on all the players in the bands that I've used. It's also got a booklet with theory, chord changes, glossary of terms, analysis of jazz styles and there are three tapes. One tape is a history tape, on one side there's the history of American jazz and you turn it over and there's jazz in Australia. Then there's a tape which is an instructional tape, a play along tape using the twelve bar blues and it goes into what's the difference between straight eight and swingtime, walking bass lines, how to put bass lines together, how to voice chords, how to comp chords. Then what the blues scale is, going through each note and what this does against the chord and a you-know, basic three chord blues. Then a
slightly more active blues with the same changes but quicker harmonic rhythm, so it's like simple, intermediate and advanced blues. The advanced blues has a few more minor sevenths, few more bebop turn arounds and things in 6. There's an example with a bar phrase and then that bar phrase is played again by the students and then the teacher plays this one and they have to play that one. Sort of like Call and Response. And then it has rhythm section tracks so they can play along. And then the third tape has an analysis of jazz styles. As I say, jazz means many different things to many different people depending on what era they've been listening to, some people think it's Louis Armstrong, some people think it's Cecil Taylor, some people think it's Charlie Parker and it's all of those. And what is it that makes Charlie Parker sound like this, that person sound like that and blah blah blah. So I've gone through using only Australian compositions and bands, from traditional, New Orleans, whatever, Cool, Swing, Bebop, Free, Fusion Jazz, like Jazz Rock and then Fusion world type music you know. And they've got the scores to all that and they've got information about the musicians. They've got questions that they've got to answer and points for discussion. All of that.

**JF** How did that come about?

**RF** Dick Lett of the Australian Music Centre approached me. They're putting out these kits, Aboriginal Music, Folk Music, Pop and Rock Music and they wanted a Jazz kit too. So I've done it.

**JF** So the Engine Room and Ten Part Invention they are now your home groups?

**RF** Yeah, they're the main part of my activity. I am playing with Lee Konitz again next week which is going to be fun, we were together here in 1985 and had a lovely time playing together.

**JF** Do you have a particular aim for the future?

**RF** I get a lot of satisfaction from teaching but I actually love to play and write music and if I could find a way to exist on those things that's what I would do.

**JF** You wouldn't consider living overseas? With your interest in the avant garde music wouldn't Europe present more to you?

**RF** Overseas, but where? I went to the U.S. and they are very traditional really. Even if it is the Bebop tradition, it's still 1945-48, it's still a long time ago really. There are all these Parker and Coltrane clones everywhere and just a couple of groups on the side, Dave Liebman and Lee Konitz, and I find them much more interesting than seventy or eighty percent of what I heard. Sometimes I heard some great players who needed a bomb under them, they were capable of much more. Perhaps you're right, maybe I should go to Europe, but I don't speak any European languages. I mean, what do you do in an emergency?

**JF** What about the European trip that you did with The Engine Room. Was it still the same personnel?

**RF** Yes, John Pochee (drums) and Steve Elphick (bass). We were in the Soviet Union for three weeks. It was a Musica Viva
tour but it was in collaboration with the Soviet Jazz Federation, just a small group of enthusiasts, mainly academics who like jazz. They have an incredible number of jazz festivals throughout the USSR. There were two guys who came out recently from there, Fischer and Kramer, and they exist completely on touring.

JF So when was your tour?
RF 1989 we went to about five cities including Moscow Leningrad. In Leningrad it was a truly international festival, vast range of styles from Russian Dixieland to American Cecil Taylor-like piano player Greg Goodman, and they had some Polish players and Finnish groups and so on. We had great reactions everywhere, they really liked us and responded to the originals that we did, they liked what we wrote ourselves. I met my wife Elena there in Leningrad, she was helping a group of Finnish musicians.

JF It's been great talking to you, thank you very much.

Alwyn and Laurie Lewis,
Sydney, Australia.
Jobim
Piano Solo
Roger Frampton
Jobim
Piano Solo
Roger Frampton

\[ \text{\( \frac{1}{2} \) \( \frac{3}{4} \)} \]

End of Theme

\begin{align*}
\text{Piano} \quad \text{Piano} \\
\text{Pno.} \quad \text{Pno.} \\
\text{Pno.} \quad \text{Pno.}
\end{align*}
Half-Step Boogie

Alto Saxophone and Piano

(Concert Score)

Roger Frampton
Half-Step Boogie
For Alto Saxophone and Piano
Lee Konitz,
Roger Frampton

Concert Score
* X = "Ghosted Note"  [Fingered & played without full breath]
Half-Step Boogie

Alto Saxophone and Piano

(Transposed Score)

Roger Frampton
* X= "Ghosted Note"  [Fingered & played without full breath]
Duet for One

Sopranino Saxophone and Piano
(Transposed Score)

Roger Frampton
[Take Sax (LH)]