

Improvising with Words: A drummer's perspective on the integration
of recorded speech with jazz performance – A portfolio of recorded
performances and exegesis.

Stephen Neville
B. Mus. (Hons) 2011

Submitted in fulfillment of the requirements for the degree of
Master of Philosophy

Elder Conservatorium of Music
Faculty of Humanities and Social Sciences
The University of Adelaide

October 2014

TABLE OF CONTENTS

PROJECT SUMMARY	3
DECLARATION	4
ACKNOWLEDGEMENTS	5
LIST OF FIGURES	6
INTRODUCTION.....	7
1. RECENT USES OF RECORDED SPEECH IN MUSIC	10
2. CASE STUDIES FROM FIRST RECITAL	20
3. CASE STUDIES FROM SECOND RECITAL.....	33
4. CONCLUSION.....	39
REFERENCES AND DISCOGRAPHY:	40
APPENDIX A: RECORDED SPEECH EXCERPTS USED IN RECITAL REPERTOIRE SOURCED FROM:	45
APPENDIX B: TRANSCRIPTIONS AND CHARTS	46
APPENDIX C: RECITAL PROGRAMME NOTES.....	83
RECITAL RECORDINGS	
CD 1: FIRST RECITAL	
CD 2: SECOND RECITAL	

NOTE:

2 CDs containing 'Recorded Performances' are included with the print copy of the thesis held in the University of Adelaide Library.

The CDs must be listened to in the Music Library.

PROJECT SUMMARY

The project uses prerecorded speech as a theme in a jazz context and demonstrates through performance: **1)** the musical potential of the qualities of speech; that is the sound of speech, and the meanings it carries and moods it conveys, **2)** the ways in which speech can be used either directly, or as a source of inspiration in improvisation, and **3)** how playing with speech patterns has impacted my drumming. The **first recital** centres on the performance of pieces that are structured around excerpts of recorded speech. These pieces aim to show how recorded speech can inspire free improvisation. The **second recital** demonstrates how the study of speech patterns has effected my drumming in a contemporary jazz setting. The outcomes of the recitals are discussed in selected case studies in this accompanying exegesis. The overarching aim is to incorporate speech and speech patterns into my playing in order to achieve a method of phrasing that is not restricted by time signature, subdivisions or conventional jazz rhythms.

DECLARATION

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint award of this degree.

I give consent to this copy of my exegesis, when deposited in the University Library, being made available for loan and photocopying, subject to the provision of the Copyright Act 1968.

I also give permission for the digital version of my thesis to be made available on the web, via the University's digital research repository, the Library catalogue and also through web search engines, unless permission has been granted by the University to restrict access for a period of time.

Stephen Neville

14 October 2014

ACKNOWLEDGEMENTS

I would like to thank my supervisor Dr. Mark Carroll for his patience (thoroughly tested at times), advice and guidance throughout each stage of this project. Also my co-supervisor Bruce Hancock for his assistance with the initial stages of the project and general support.

Dr. Kimi Coaldrake for her support and understanding.

My bandmates James Brown, Sam Cagney and Lyndon Gray for their wonderful musicianship and enthusiasm.

Jarrad Payne for making the sounds sound good and for his sampling knowhow.

Alex Wignall for bringing 'UFO Guy' to smallies.

Zoe and Ruthie for filling my life with love and happiness.

Mum and Dad and the rest of my family for their unending support of what I do.

LIST OF FIGURES

Figure 1: Looped voice on 'Ringing My Phone' from <i>The Bandwagon: Live at the Village Vanguard</i>	10
Figure 2: Voice and Drum Rhythm of 'Break Down' from <i>Artist in Residence</i>	11
Figure 3: 10 bar cycle of 'Break Down'	12
Figure 4: '8 51 waltz', YouTube video <i>Dan Weiss' drum interpretation of auctioneer Ty Thompson, 0:47</i>	18
Figure 5: Space and 'the aqueduct', CD 1 - track 1, 0:55.....	22
Figure 6: Basic groove	22
Figure 7: Application of groove, CD 1 - track 1, 1:18	23
Figure 8: Quintuplet application of groove, CD 1 - track 1, 1:32.....	23
Figure 9: Melodic contour example, CD 1 - track 1, 1:09	24
Figure 10: 7/4 vamp, CD 1 - track 1, 1:56	24
Figure 11: 5 over 4 and 5 over 3 solo phrases, CD 1 - track 1, 2:18	25
Figure 12: Palin's 'Dennis', CD 1 - track 6, 0:00 - 0:17	26
Figure 13: Chapman's King Arthur, CD 1 - track 6, 0:29.....	27
Figure 14: Shut up loop, CD 1 - track 6, 6:30	28
Figure 15: 6/4 loop, CD 1 - track 7, 4:20	31
Figure 16: A little Christian charity, CD 1 - track 7, 1:01.....	31
Figure 17: 4/4 loop, CD 1 - track 7, 2:55	31
Figure 18: Comping on 'Crepesule With Nellie', CD 2 - track 1, 4:22.....	35
Figure 19: 'Ouff' bass line, CD 2 - track 5, 0:25	36
Figure 20: Phrasing behind the beat, CD 2 - track 5, 3:10	37