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

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B. Mus. (Hons) 2011

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

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October 2014
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### 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.

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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.
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INTRODUCTION

The project is effectively built around the premise that if the aim of music (and art in general) is to relate to people, essentially ‘speak’ to them, then it makes perfect sense to use the human voice as a major creative influence on the music itself. To my knowledge there has been no practical study exploring the application of recorded speech to jazz performance, let alone one from the perspective of a drummer. The project looks to remedy this problem and offer the discipline original findings in a previously under-investigated area of performance. These findings are sourced from two sixty minute recordings that articulate the differences in musical responses when dealing with the application of recorded speech, and demonstrate how the study has informed and extended my approach to rhythm.

As is discussed in Chapter 1, the integration of recorded speech with jazz performance is not without precedent. Jazz artists such as Max Roach, Jason Moran, Robert Glasper and Dan Weiss have all experimented with the application of recorded speech in their creative output. These artists, and Moran in particular, have built upon the work of pioneers outside the realm of jazz. In his book *Four Musical Minimalists*, Keith Potter describes Steve Reich’s use of recorded speech in his music as ‘... the use of raw material drawn from everyday life’. (Potter 2000, 12) In the first chapter I discuss Reich’s use of recorded speech in two case studies and analyse the musical consequences. Another important innovator is Brazilian Hermeto Pascaol. Pascaol’s interest in the use recorded speech stemmed from his early experience of ‘this sound of the aura that I have perceived since childhood, that people are singing instead of speaking, could it be only in my head that this happens?’ (Neto 2000, 132.) Reich’s and Pascaol’s use of recorded speech set a precedent particularly expanded upon by Moran; this point is discussed further in the first chapter.

And yet scholars seem reluctant to engage with the application of recorded speech to jazz performance practice, and only a small number of articles address the issue in any way. In his *Downbeat* article ‘Adventurous Soul’, Dan Ouellette
constantly refers to Moran’s uniqueness and individualism but fails to engage in any level of detail with the use of recorded speech in Moran’s music. (Ouellette 2011) A similar problem is encountered in Ted Panken’s article ‘Experimental Attitudes’ where the interview circles around Monk’s influences and experiences but does not connect with the use of recorded speech in his music. (Panken 2008)

The current project goes beyond a mere analysis of the use of recorded speech in jazz, and provides a scholarly commentary on the ways in which I have selected, analysed and incorporated recorded speech in my playing. To that end, the core aims of the project are: 1) To demonstrate through performance the musical potential of the integration of recorded speech with a jazz setting, 2) to incorporate into my playing a method of phrasing inspired by speech patterns and assess the practical application of this method and 3) to create original music utilising recorded speech.

With these core aims in mind the project is broadly divided into three phases of study. Firstly, existing repertoire relevant to the project is identified and analysed. Secondly, recorded speech is applied to jazz performance in the first recital. And finally, the studies impact on my own playing is evaluated through the analysis of the performances of the second recital.

The first phase of research involves identifying existing repertoire relevant to the project and analysing how recorded speech has been incorporated into this repertoire. This initial stage will not be strictly limited to the realm of jazz, in order to gain a more complete understanding of the previous use of recorded speech in music. However, as this is a jazz performance project the most obvious and direct influences to the development of recital repertoire and application to my own playing come from examples within a jazz context. These examples have been analysed to identify different techniques of applying speech to jazz and evaluate their overall musical effect.
The second phase of research explores the variety of performance techniques made possible when integrating recorded speech with jazz performance. These performance techniques and their effects are discussed and analysed at length through three case studies in the second chapter and can be heard on CD 1.

The final phase identifies the impact of the study on my playing and explores its musical ramifications through analysis of case studies from the second recital (heard on CD 2). The analysis and discussion of case studies from both the second and final stages of research is supported by relevant transcriptions taken from the CD recordings. The overall findings of the project are then briefly discussed in the conclusion of this paper.
1. RECENT USES OF RECORDED SPEECH IN MUSIC

• 1.1 JASON MORAN (B. 1975)

An example of the exciting potential of recorded speech used in a jazz context is renowned pianist Jason Moran's piece 'Ringing My Phone (Straight Outta Istanbul)' from his album *The Bandwagon: Live at the Village Vanguard* (2003). The piece is structured around a recording of one side of a phone conversation in Turkish. Due to the incomprehensibility of the Turkish speech (to an English speaker's ear) the ensemble can only utilise the phonetics of the speaking voice to inspire and shape the music. The ensemble plays in unison with the speech for an extended period (roughly three minutes), mirroring the busy rhythms, fast tempo and melodic inflections present in the speech. This extended section gradually builds intensity as the unpredictability and freneticism of playing in unison with the speech goes on. This tension is then released as a more steady sense of time is introduced by looping a small section of the speech (figure 1).

![Looped voice on 'Ringing My Phone'](image)

Figure 1: Looping voice on 'Ringing My Phone'

After the looped section the ensemble builds toward the end as they begin to collectively improvise (without the recording), revisiting melodic and rhythmic themes heard in the recorded speech. In this piece the ensemble makes the speech the foundation of the music, a static presence in the group sound that is played with, embellished upon and used to inspire the tone for the improvising.

On his piece ‘Break Down’ from the album *Artist in Residence* (2006) Moran uses short samples from a speech by performance artist Adrian Piper. Her phrase ‘break down’ is sampled and looped with the drums playing a strong backbeat groove in 4/4 (figure 2).
Other samples from the same speech are interspersed within the groove in a repeating 10 bar pattern (see figure 3). Moran uses this pattern to structure the form of the piece, playing through it once and then repeating the first 5 bars to create an A B A form.

It is interesting to observe how the drummer (Nasheet Waits) interacts with the speech. When there is space in the speech’s rhythm, he fills it with a busier part (see bar 4 of figure 3). Conversely, when the rhythm of the speech is denser he leaves space for it to be heard (see bar 5 of figure 3).
This is another example of how the phonetics/sound of speech can be used to form a musical response. The rhythm of Piper saying 'break down' is the basis of the groove played by the trio, with the anticipated downbeat creating a strong sense of forward motion. Moran also uses the melodies of the samples sometimes playing them accurately and other times just using the general inflection of the sample for a short piano flourish.
On his solo piece ‘Artists Ought to be Writing’ from his album *Artist In Residence* (2006) Jason Moran plays along with the speech by performance artist Adrian Piper used for his piece *Break Down*. In this solo setting the meaning of the speech is brought to the foreground as Moran accompanies the speech as he would a jazz singer, in which context the lyrics of the song take on greater importance. At the beginning of the piece he plays harmony underneath the speech, establishing his role as accompanist and drawing attention to Pipers voice. He then incorporates the phonetics/sound of the speech as he begins to mirror it melodically and rhythmically, playing in-between Piper’s phrases and giving the impression of conversing with the speech. The content of the speech, discussing the potential to break down barriers between artists and the general public, is obviously something that Moran wants to communicate with the listener given his sensitive accompaniment. For example, when Piper uses the phrase ‘break down’ Moran plays accented chords in time with her voice and tacets the rest of the sentence (‘...some of the barriers of misunderstanding’) emphasising the meaning of the speech.

Moran has become known for his conceptual innovations in jazz. He has accompanied artists of different forms (painters, film makers and dancers, among others) and has ignored genre boundary lines to create his music. It is easy to see why the jazz organisation, SFJAZZ stated ‘Jason Moran is jazz's wild card, a probing conceptualist who transforms everything he touches into a bracingly contemporary statement.’ (SFJAZZ 2012)

Moran elucidates on his reason for experimenting with speech in an interview for the Kennedy Center;

This is how I like to put pieces together because what they also do is they challenge my notion of what is a melody. When you speak you are making your own melody, just as much as I’m making a melody right now. And in my way of thinking about melody these melodies, the melodies of people speaking, are just as important as the melodies that Duke Ellington writes as a composer or that Beethoven writes as a composer. These reflect my
environment and the people I interact with. These become the melodies of the world. (Moran 2013)

1.2 Steve Reich (b. 1936)

A pioneer of experimenting with recorded speech in music is Steve Reich. Reich was the first to sonically pull apart a recording of a voice and show the potential for music within. In his pieces *It’s Gonna Rain* (1965) and *Come Out* (1966) he used phasing, looping and sampling (among other techniques) to create music, which for the time was incredibly original and innovative. With *It’s Gonna Rain* Reich makes obvious the musical qualities present in the phonetics of an African American preacher delivering a zealous sermon. The piece begins with a short excerpt from the sermon that is full of distinctive rhythm, melodic inflection and tone. By looping and phasing very short (roughly one second) samples from the speech Reich distorts the preacher’s voice to the point where it is unrecognisable as human speech. This process of taking short samples from a larger excerpt of speech and looping and phasing them is repeated on his piece *Come Out*. The piece begins with an excerpt of a young man speaking, from which a short sample is taken and looped and phased to the point of non-recognition. In both pieces Reich is exploiting and exaggerating the sonic qualities of speech to create his music. This project will use the sampling and looping techniques pioneered by Reich in a similar manner to Jason Moran on ‘Ringing My Phone (Straight Outta Istanbul)’ and ‘Break Down’.

Steve Reich combines the sonic and emotional aspects of speech in his famous piece *Different Trains* (1988) to tell the story of his experience of train rides in war time America while people in Central and Eastern Europe were riding trains to the concentration camps of Nazi Germany (Potter 2000). Due to the historical significance and emotionally loaded content of the topic, the excerpts of speech (particularly those of three holocaust survivors) take precedence over the musical accompaniment of the Kronos Quartet (which is based on the pitch and rhythm of the excerpts) creating a distinct change in the listener’s perception of the piece. The overtly emotional subject matter present in the music would not
have been obvious without the speech and the piece’s impact and impression on the listener would be much less profound.

1.3 Hermeto Pascoal (b. 1936)

Another to experiment with recorded speech is Brazilian multi-instrumentalist Hermeto Pascoal. His highly individual approach to music making involves the use of sounds present in everyday life. As well as human speech, he has become known for using animal noises and performing his music on everyday items such as kettles, pots, bottles and toys. (Neto 2000) Pascoal has perfect pitch, which has led him to perceive music in everyday situations:

My mother was talking to a friend of hers and suddenly I said, ‘Mother, she is singing,’ and my mother, ‘my son, what’s this? Are you crazy?’ So between the ages of 45 and 50 I became worried, thinking I had a hearing problem. Could this sound of the aura that I have perceived since childhood, that people are singing instead of speaking, could it be only in my head that this happens? (Neto 2000, 132.)

According to Neto, Pascoal’s perception of the human voice as singing lead to experimentation with what he calls his music of the aura, where ‘speech is perceived by the musician in terms of its rhythmic-melodic contours’. (Neto 2000, 131.)

In his two pieces ‘Aula De Natacao’ and ‘Pensamento Positivo’ from his album Festa dos Deuses (1992) Pascoal focuses solely on the phonetic qualities of speech. In both pieces a recording of speech is played and then repeated with Pascoal playing in unison on clavinet. Both pieces are relatively short (around one minute) and as compositions are unremarkable, one feels that Pascoal’s aim in these pieces was to reveal the musicality of the speaking voice rather than create memorable compositions. However, what makes these pieces noteworthy is Pascoal’s unison playing with passages of speech and his harmonic accompaniment of the melody of speech. In this way Pascoal’s work could be
considered a precursor to Jason Moran’s, who has developed and extended both these techniques.

1.4 MAX ROACH (1924-2007)

On his 1981 album Chattahoochee Red, legendary jazz drummer Max Roach plays a drum solo with excerpts from Martin Luther King Jr’s I Have A Dream speech. Roach relates his drum solo to the meaning of the speech, preferring to use the themes and emotions in the text rather than the sonic qualities of King’s voice. More specifically, Roach creates musical themes on the drums that represent the meaning of the speech. He rolls on a floor tom while rapidly altering its pitch to create an abrasive sound that represents the jangling discords from the famous line, ‘With this faith, we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood.’ He uses this technique again for the ‘Let freedom ring’ section of the speech. Roach lets ‘freedom ring’ by crashing on his cymbals and playing time with a swing feel. The cohesion between the meaning of the speech and the drum solo show Roach’s compulsion to musically express and communicate the content of the speech (he was an active participant in the civil rights movement himself). This piece is of particular importance to the study not only because it is a rare example of musically relating to the speech by its meaning alone, it also informs the approach and performance of the solo repertoire of the recitals.

1.5 ROBERT GLASPER (B. 1978)

In 2009 pianist Robert Glasper reworked his composition Enoch’s Meditation to incorporate speech and celebrate the inauguration of Barack Obama. He uses an excerpt from Martin Luther King Jr’s We Shall Overcome speech from 1966, Barack Obama’s speech from the night he won the first election and a Cornel West speech discussing self-expression in music. Glasper uses the excerpts of speech to create a context that highlights the significance of Obama’s inauguration. The reflective and somber mood of the piece matches the content of King’s speech, where he discusses the suffering to come for the advancement of civil rights, consequently putting the celebration of Obama’s election in a
historical context. To mirror the triumphant air of Barack Obama’s speech and pay a subtle tribute to him, Glasper plays a reharmonised version of ‘Hail to the Chief’ (Jackson 2009) while the excerpt of Obama’s speech is playing. Glasper then uses Cornel West to articulate the role of music in relation to the preceding speeches, ‘... music we need for when language fails us but we cannot remain silent.’

The synergy between the playing of the trio and the meaning of the speech excerpts leave the listener contemplating the theme of social progress in America from 1966 to 2008/9.

1.6 Dan Weiss (b. 1977)

After recording the two recitals for this project, I discovered the work of New York based drummer Dan Weiss. An active performer in the underground jazz scene in New York, Weiss is gaining acclaim for his unique drumming that combines jazz and Indian rhythms. Of more importance to this project are Weiss’ experiments with recorded speech. On his album Timshel (2010) he orchestrates dialogue of a scene from the movie Glengarry Glen Ross on the drums. While Weiss plays in unison with the busy rhythms of the speech, a pianist and bassist accompany the scene by playing long, sustained notes that contrast the rhythmic density of the speech. Coincidentally, I used this same approach on the piece UFO Guy in my first recital; getting the bass to play legato phrases while the guitar and myself played in unison with the recorded speech.

Weiss has also recorded a series of four videos that he has shared on his YouTube channel (named ‘Dan Weiss’) that feature him playing in unison with excerpts of recorded speech. Two of these excerpts are taken from well-known hip hop tracks; Big Punisher’s Twinz featuring Big Pun and Fat Joe, and Busta Rhymes Iz They Wildin Wit Us? In these videos Weiss plays along with the raps of Big Pun, Fat Joe and Busta Rhymes. I feel that Weiss’ drum interpretation of these raps doesn’t fully fall within the scope of this project (as the nature of rapping relates strongly to the beat and its subdivisions, making it fall more in the realm of singing than speaking) but are definitely worthy of a mention.
Especially considering that they form part of a series of four videos that contain two excellent examples of playing in unison with recorded speech. The first of these is Weiss’ drum interpretation of livestock auctioneer Ty Thompson. This is a remarkable example of playing in unison with speech due to Weiss’ rhythmic accuracy and creative orchestrations of Thompson’s constant and rapid auctioneering style. Weiss uses the full range of his four piece drum kit to recreate the rhythmically dense and intricate phrases in a variety of musically pleasing ways. Weiss also plays a ‘pseudo groove’, that is he orchestrates a phrase of the speech in a way that it resembles a typical drum groove. Towards the end of the excerpt Thompson repeats the phrase ‘eight fifty one, eight fifty one’. The natural rhythm of saying ‘eight fifty one’ creates a strong pulse in a 3/4 time signature. Weiss exploits this by orchestrating the phrase as a typical jazz waltz feel (see figure below).

\[\text{Figure 4: '8 51 waltz'}\]

This sudden break from the excerpt’s rhythmic density combined with the familiarity of the jazz waltz pattern contrasts the rest of the piece and gives the listener a brief moment of respite to process what has happened previously.

The other example of Weiss’ ability to play in unison with speech is a video of him playing along with a FedEx commercial that features John Moschitta (who held the world record for the fastest talker until 1990 [Wikipedia 2014]). Like the Ty Thompson video, Moschitta’s delivery is extremely rapid. Weiss’ orchestration of the speech is particularly astonishing as it outlines the subtle changes in dynamics, melodic contour and timbre, despite the speech’s rapid, dense, and intricate rhythms.

While the artists mentioned above have explored the use of recorded speech in music to varying degrees, Steve Reich and Hermeto Pascoal are not considered
jazz musicians or composers. The application of recorded speech to contemporary jazz is essentially limited to Jason Moran's experiments, Dan Weiss’ drum interpretations and Robert Glasper’s reworking of *Enoch’s Meditation*. This project is looking to further expound upon these artists’ work as I explore the integration of recorded speech with contemporary jazz.
2. CASE STUDIES FROM FIRST RECITAL

2.1 A BRIEF NOTE ON THE LEARNING PROCESS

The process of learning to play in unison with speech patterns is a simple but laborious one. After choosing an excerpt of recorded speech, the first step is to learn to speak the speech excerpt in time with the recording. Once this was done I would sit down at the drum set and play the speech excerpt on snare drum, focusing only on playing in unison as accurately as possible with the recording. During this stage I utilized the program Transcribe! to loop small sections of the recorded speech that were particularly troublesome. When I could play in unison with the recording I then gave thought to specific orchestrations and stickings, the method of which is outlined in more detail in the following case studies.

Of particular import were the changes in arranging and rehearsing this repertoire. Each individual in the ensemble had to put in intensive practice into learning the speech excerpts first internally, using a similar method as outlined above. Having transcribed the rhythm and pitch of the speech excerpts and presented it to my ensemble, the next step for the other musicians was to translate the internalized speech excerpts onto their instrument. Once each individual member of the ensemble had prepared their part, the rehearsal process began to turn these individual parts into a cohesive ensemble arrangement. It cannot be overstated how time intensive and difficult this process is, and how grateful I am to have engaged musicians of outstanding caliber with matching enthusiasm for the project.

2.2 WHTREDFU?

The inspiration for this piece came from viewing a YouTube clip of German drummer Marco Minnemann playing along with the ‘What Have the Romans Ever Done For Us?’ scene from the Monty Python film The Life of Brian. Minnemann’s interpretation of the sketch is firmly rooted in the progressive rock idiom; characterized by his use of large drums, bright and heavy cymbals, double
bass drum and rock beats. I thought it would be interesting to play along with the same scene, given that my interpretation would organically come from a jazz context due to my history as a jazz drummer.

However, what really piqued my interest in including this in my repertoire were the musical characteristics present in the sketch. There are four main characters in the sketch with varying rhythms, dynamics and timbre and also occasional interjections from a mob of people (the rest of the People’s Front of Judea that are congregated in the room).

The first voice we hear is Michael Palin’s, outlining the plan to kidnap Pilate’s wife. His quick fire, staccato delivery of the dialogue is typical of much of the sketch. This staccato delivery, the thin timbre and mezzo piano dynamic of his dialogue led me to orchestrate Palin’s part on closed hi hats and cross stick on snare.

Following Graham Chapman’s inquiry of the demands, John Cleese’s character (Reg) is introduced. This character plays the main part in the sketch; it’s essentially a conversation between Reg and the rest of the People’s Front of Judea (not to be confused with the Judean People’s Front, splitters.) Cleese’s voice and delivery have a raw and abrasive quality to them that contrasts the thin, reedy characteristics of Palin’s and Idle’s voices. This quality influenced my decision to orchestrate Cleese’s part mainly on the snare drum, as the timbre of the drum would match the voice and distinguish Cleese’s character from the rest of the group. Another factor that influenced this decision was the dynamic range present in Cleese’s part throughout the sketch (piano to fortissimo). The snare drum allows the drummer to effectively make rapid changes in dynamics while maintaining clear articulation (more so than the other drums in a drum set as they are more resonant), this quality allowed me to follow Cleese’s shifting dynamics and match his staccato delivery.

An interesting challenge presented itself when I was learning the piece; what was I to do with the space seen in bar 25 of figure 5. Initially I simply didn’t play
in the space and tried to come in with the line ‘The aqueduct’. This proved troublesome because it was difficult to feel the space in between the phrases and accurately come in with ‘the aqueduct’, it was too hit and miss. The idea for the solution came from the rhythm of the phrase ‘the aqueduct’ which sounds like a fairly typical jazz phrase. With this in mind I decided to fill the space with two bars of 4/4 time with a standard ride cymbal pattern to ‘set up’ the swung phrasing of ‘the aqueduct’ and to put a rhythm to the space that enabled me to feel when the phrase began.

![Figure 5: Space and 'the aqueduct', CD 1 - track 1, 0:55](image)

Throughout the opening minute of the sketch the dynamic and general intensity of the dialogue is gradually increasing. To reflect these changes I thickened the texture by adding bass drum and turning some phrases of the dialogue into typical drum grooves. One groove I used on a number of occasions is seen in figure 6.

![Figure 6: Basic groove](image)

I use this groove to create a brief moment of time; that is steady tempo and meter, under the line ‘Well yeah, obviously the roads. I mean the roads go without saying don’t they?’ in figure 7.
Well yeah obviously the roads I mean the roads

Figure 7: Application of groove, CD 1 - track 1, 1:18

The rhythmic pulse and time that is generated by this groove gives the listener something to briefly latch on to before I delve back into the seeming randomness of playing in unison with the speech. A more unusual application of this groove finds its way into figure 8.

In this example I’ve twisted the groove to fit in with the unusual phrasing of the eighth note quintuplet and the more extended phrase that immediately follows it.

An example of the melodic contour of the speech influencing the orchestration of the drum part can be seen in the bottom stave of figure 9. The natural falling inflection of ‘Oh yeah’ and the ends of the sentences is emulated by moving from
the higher pitched (by roughly a fourth) rack tom to the floor tom. This emulation results in a unity between the drum part and the speech that leads to a more convincing unison effect.

Inspired by Jason Moran’s use of looped sections of speech I decided to loop the phrase (and title of the sketch) ‘What have the Roman’s ever done for us?’ to create a strong pulse in 7/4, seen in figure 10. The reasons for this were to contrast the two minutes of playing in unison with the dialogue (and therefore having no real fixed tempo or meter), give me a steady foundation and thematic material from which to launch a free improvisation and give the listener a reference point at the beginning of my improvisation.

An interesting phrase that came up in my solo over the vamp can be attributed to the influence of the project on my drumming. The phrase starts on beat 4 of bar 67 (see figure 11) and uses a 5 over 4 and a 5 over 3 polyrhythm. While feeling the 7/4 time signature as a group of 4 and 3 beats, is something I have done since first encountering it earlier on in my career, I have never specifically practiced putting 5 beat phrases over 4 or 3 beats in 7/4. The fact that this phrase came out organically in my solo shows a new freedom in regards to
rhythmic invention and phrasing that is a direct result of the study and application of speech patterns to my playing.

Another interesting thing about this phrase is that I slightly accent the second note to make that feel like the downbeat, this disguises the time by creating a faux downbeat and thusly helps to generate the tension that builds until the phrase is resolved with a more typical 4 over 3 polyrhythm seen at the end of bar 69.

![Figure 11: 5 over 4 and 5 over 3 solo phrases, CD 1 - track 1, 2:18](image)

After the loop fades out I use its phrasing (figure 10) to structure an improvised solo; the phrasing of the loop appears many times in various forms (more freely in regard to tempo and specific rhythm played) at the beginning and toward the end of the solo before the speech excerpt is reintroduced to end.

### 2.3 Constitutional Peasant

After including ‘What have the Romans ever done for us?’ in the repertoire I was inclined to see if I could find other excerpts from the Python canon that could
lend themselves to making interesting music. When I came across this excerpt from the ‘constitutional peasant’ scene from *Monty Python and the Holy Grail* (1975) I was immediately struck by the rhythmic interplay between Michael Palin’s peasant character (Dennis) and Graham Chapman’s King Arthur; Palin’s character speaks most of the conversation while King Arthur occasionally interjects with “shut up!” The rhythm of Palin’s delivery of the text also appealed to me. As can be seen in figure 12 the rhythm of Palin’s speech is broken (has gaps), uses a variety of subdivisions and has variable rhythmical density.

Figure 12: Palin’s ‘Dennis’, CD 1 - track 6, 0:00 - 0:17

Contrasting Palin’s part, Chapman’s delivery of his brief outbursts is heavy and loud. To accentuate these qualities I orchestrated Chapman’s part with bass drum and ride cymbal accents and distorted electric guitar. Rhythmically, Chapman’s part is less dense, more legato and tends to imply more of a rhythmic pulse, than Palin’s peasant Dennis. This can be seen in figure 13 (at the end of bar 9 and start of bar 10) where I orchestrate the rhythm to sound like a jerky swing pattern on ride cymbal and bass drum.
To match the staccato delivery of Palin’s part I decided to orchestrate the speech on muted snare drum (muted with my left hand), cross stick on snare drum and hihat. To develop the structure and intensity of the piece I later change the orchestration of Palin’s part to snare drum (not muted), bass drum and hi-hat; with accented sections of the speech being played on bass drum and open hi-hat.

I thought this piece would be most effective as an ensemble instrumental. This immediately presented two challenges: the first being finding musicians of a high caliber willing to learn a piece of speech (an unusual request even by my standards), and the second being the question of how to present the speech to the ensemble as a piece of music. Fortunately for me I have talented friends, so finding capable musicians willing to participate in the project was relatively easy. The question of how to present the piece was more difficult (read: time consuming) to answer.

I had already roughly transcribed the rhythm of the phrases when I realized that I should try and transcribe the melody of the speech. After beginning this process I found that some words and phrases could be easily transcribed melodically. Unfortunately this was not the case for the majority of the piece and many an hour was spent ‘note bashing’ on a piano just to achieve approximations of some notes and phrases (people don’t talk in an equally tempered tuning system). I utilized the program Transcribe! to slow down the audio of the sketch.
Sometimes this presented more problems than it solved, as slowing down the audio revealed rises and falls in inflection that led to two or more notes being present in a single syllable. Listening to the audio at normal speed and choosing the note that was most apparent to my ear remedied this problem.

The *colla voce* rendering of the head (the excerpt of recorded speech being the head) the second time through is designed to be a stark contrast of the rhythmic density and articulation of the Python sketch. The desired effect of this contrast was to give an edited feeling, as though a different band playing a different tune suddenly dropped in on the recording. To achieve the *colla voce* feeling, the bass played through the melody of the sketch freely with guitar and drum accompaniment. I approached this section by playing free legato phrases under the melody while occasionally trying to subtly capture some of the atmosphere of the sketch in my orchestration or phrasing.

I should mention here that the structure of the improvisation in this piece was discussed and arranged. It was decided that the piece would be structured around four themes: the head in, the *colla voce* rendering of the head, a looped sample seen in figure... and the head out. Between these themes would be free improvisation with a view to create gradual transitions from section to section (the exception being the sudden shift between the head in and the *colla voce* section).

![Figure 14: Shut up loop, CD 1 - track 6, 6:30](image)

From the *colla voce* section the band gradually changes gears to match the rhythmic density, staccato articulation and dynamics of the recorded speech. This leads into the looped section where the loop seen above is accompanied with a strong backbeat groove. The energy and forward momentum produced by this 4/4 groove is then used to propel the ensemble towards a climactic end with the speech excerpt being reintroduced.
2.4 Story of Hannah

Following the example of Max Roach and Robert Glasper I decided to include in the recital repertoire a piece that responded to the mood and emotion of a speech excerpt, as opposed to its rhythmic and/or melodic qualities.

The recorded excerpt I chose for this piece was the ‘Story of Hannah’. It is the field recording of Hannah Bar Yesha returning to the infamous Auschwitz-Birkenau, where she was imprisoned as a child. She is speaking Hebrew; a language that neither my fellow musicians nor myself speak, thusly creating a language barrier that enabled us to deal with the mood and emotion in her voice on a primary level without engaging with semantics or more secondary themes.

This piece had no preconceived ideas or specific arrangement. I wanted it to be pure response to the recording. The only information I presented to the other band members were the details outlined in the previous paragraph.

The emotional weight of Bar Yesha’s voice is immediately apparent and the band responds to this with silence, creating an atmosphere of reverence and respect. This atmosphere is continued once the band begins to play. The muted bass notes, the sparse guitar chords (rhythmically and harmonically) and the understated drum accompaniment with brushes on cymbals all reflect the emotion of Bar Yesha’s voice. This initial response then serves as the basis for the improvisation.

As the guitar part gradually increases in rhythmic density the bass plays arco and I play a cymbal bell with a mallet. The effect of this bass and drum counterpoint is an underpinning of both the guitar part and the recorded speech. The structure of the free improvisation also communicates the depth of feeling in the recording. There are no sudden or dramatic changes, just one drawn out improvisation that has a slowly developed beginning, middle and end. This approach is similar to the improvisations of Australian group ‘The Necks’, but obviously differs in context. I feel this approach helps to communicate a more
introspective and somber feeling to the listener through an improvisation that respectfully deals with the sensitive topic of the holocaust of Nazi Germany.

2.5 Wilde Song

There was one concept that appealed to me early on in the project; and that was the idea that I could have someone outside of the ensemble triggering and/or looping a number of different samples that the ensemble would react to in real time. While sourcing recordings of speech to use in the recital repertoire I stumbled across the LibriVox catalogue of public domain audio files. In this vast collection I was lucky enough to click on a file of a man named Martin Geeson reading an excerpt of Art and Morality: A Defense of the Picture of Dorian Gray compiled by Stuart Mason. Geeson’s voice is wonderful; an unusual British accent with wild inflections (both up and down) present in his amusingly over dramatic rendering of the text. I thought this example would be perfect to take phrases I thought the most entertaining and use them for the concept I envisaged earlier on in the project.

After selecting and transcribing nine separate phrases I came up with guidelines for each phrase that the ensemble could choose to adhere to or ignore. For example, some of these guidelines were, 'bass solo', 'guitar solo', 'understated ensemble improvisation', 'distorted ensemble improvisation' 'tacet' and 'drum solo'. These guidelines were intended to help structure the piece by giving the person on samples an idea of the musical ramifications of their actions.

One major impact that this piece had on my playing was that it allowed me to develop two approaches in accompanying repeated ostinatos; one to do with breaking away from an ostinato with a steady rhythmic pulse and/or meter, the other to do with feeling a steady pulse and/or meter with an ostinato that has neither of these qualities.

The first approach is heard with the loop 'Is sorely wanted' (4:20 on the recording). A steady pulse in 6/4 is established (figure 15) which I then solo
over. In this solo I play long phrases that seem to flow independently of the loop but also occasionally catch random parts of it, giving the brief impression of togetherness between the drum solo and the loop. This seemingly paradoxical method of phrasing creates the 'break away' effect mentioned in the previous paragraph.

\[\text{Is sore - ly wanted}\]

Figure 15: 6/4 loop, CD 1 - track 7, 4:20

The second approach can be heard with the loop 'A little Christian charity' (figure 16). This loop has no strong meter and is not looped at a regular interval. However, I heard the phrase structured as a loose 7/4 time signature, with the last three beats being slightly slower than the first four. When feeling the phrase this way it became a great deal easier to improvise with it in a manner that was 'appropriate' (in other words, it sounded good).

\[\begin{array}{c}
6 \\
\end{array}\text{A litt - le Christian char - ri - ty}\]

Figure 16: A little Christian charity, CD 1 - track 7, 1:01

Another example of this second approach is heard on the reprise of this loop at 2:55 in the recording. In this example the loop is cut short and repeated at regular intervals creating a strong half-time feel in 4/4 as can be seen in figure 17. I play off this half time phrase, using a pseudo reggae groove to create a brief moment of time and feel.

\[\begin{array}{c}
\text{li - ttle Chri. A ...}\end{array}\]

Figure 17: 4/4 loop, CD 1 - track 7, 2:55

This piece allowed me to interact with recorded speech in a unique way when compared with the other pieces in the recital repertoire. Not having strict unison
passages but still having a constant stream of recorded speech to deal with created an interesting challenge to the ensemble and myself.
In the project summary I described the desired outcome of the second recital to be that it demonstrates how the study of speech patterns has effected my drumming in a contemporary jazz setting. In essence, what techniques and concepts have I garnered through the study of speech patterns and how has my playing evolved in response to these techniques and concepts. Each case study aims to demonstrate a particular technique or concept that has derived from learning the first recital repertoire. For clarification, my meaning of the term ‘contemporary jazz setting’ comes from personal experience of playing jazz and the case studies are examples of this experience and understanding.

In the second recital I played a variety of contemporary jazz repertoire and focused purely on my phrasing (as opposed to time). The reason for this was to allow the influence of the study of human speech patterns to come out in my playing. The desired outcome was for a synthesis between phrasing, time and groove that is unique and applicable to a contemporary jazz setting.

The second recital is mostly made up of the repertoire of an original project I’ve been a part of for the last few years Yeahyeahabsolutelynoway!. I felt that the aesthetic of this band would create an environment conducive to the exploration of the effects the study has had on my playing. Yeahyeahabsolutelynoway! is firmly rooted in the jazz tradition in terms of its approach to harmony and improvisation but also has elements of ambient rock, hip hop and the fusion movement of the 70s. These different ingredients made an interesting musical soup that matched the nature of the project.

Each of the case studies presented in this chapter have been selected due to the presence of techniques and approaches learned from the experience of preparing the repertoire of the first recital. Specifically, these three case studies present distinct arguments that demonstrate the effect the study of speech patterns has had on my drumming.
3.1 Crepescule With Nellie

I included the Thelonious Monk tune ‘Crepescule with Nellie’ in the repertoire because it has a strong and distinctive melody with many rests that act as pregnant pauses. The combination of these characteristics meant that the tune lent itself to a rhythmically free interpretation, which enables a more free and open approach to my accompaniment. To enhance this rhythmic freedom I decided to perform this as a duo with guitar. This also prevented the rhythmic elements from sounding too cluttered or ‘muddy’, which could be the case if the same approach was applied to a trio or quartet.

My approach to accompanying the melody was informed by the method of phrasing used in ‘Wilde Song’, specifically how to give the effect of ‘floating above’ or being independent of an ostinato (or in this case the melody of ‘Crepescule With Nellie’) while still hinting at some of its rhythmic elements. This method is particularly apparent once I switch from brushes to sticks at 2:30 into the recording.

There are also elements within my playing on this piece that begin to hint at the impact of the study of speech patterns on my development as a drummer. In figure 18 there is a basic triplet figure that begins on beat 3 of bar 3. As a phrase it is unremarkable and fairly typical jazz drumming language; what makes this unique is the slight accelerando through the triplet figure and the sudden slowing down on beat 3 of bar 4. The slowing down is an attempt to restore equilibrium to the time that was thrown out of balance with the accelerando. It is in this rendering of the phrase, which sounds more interesting because of the speeding up and slowing down, that we begin to see the disregard for metric considerations such as pulse or meter and start to see a different approach to phrasing that is a direct result of the study of speech patterns.
Another example of the project's impact on my playing is seen in the figure above. Beginning on beat 3 of bar 5 I start to use flams, a basic drumming rudiment where a grace note is played just before a main note, in my phrasing. In this example beats 3 and 4 of bar 5 give the impression of the time slowing down, this is due to the delayed snare hit on beat 4. This is followed by the slightly jarring phrasing in bar 6 where once again the downbeat is displaced by roughly a 32nd note and followed by the anticipated grace note of beat 3. This phrase continues into bars 7 and 8 where flams are used in a similar way to muddy the waters of the time. The lack of adherence to conventional subdivisions heard in this example is a quality in my playing that has developed through the study of speech patterns, where I've focused on the natural phrasing of speech without strict musical considerations such as tempo or meter. The influence of this study comes out in my playing by producing interesting phrases like the one above and opening up new avenues of creativity in regards to my drumming language.
3.2 Ouff

I included my own composition ‘Ouff’ in the recital repertoire because of the frenzied and spontaneous nature that Yeahyeahabsolutelynoway! breathe into it. There have been no two occasions where this tune has been played the same way and it is for that reason that it made a perfect vehicle for the influence of the study of speech patterns to be highlighted in my playing. The tune is built around the bass line seen in figure 19 which itself is a reduction of the sound of the falling melodic inflections of saying ‘Jelly Roll Morton’ (I wrote this piece as part of a Jelly Roll Morton concert for the SA Composers Collective).

In the introduction of the tune the guitar starts loosely playing this bass line and I accompany it by playing phrases that rhythmically contract (cycle through subdivisions for example, from 8th notes, to triplets, to 16th notes, to quintuplets and so on) that give the impression of speeding up and building intensity. This intensity then reaches its peak when the guitar and I hit a staccato accent on the downbeat of the bass figure that leads into it being played in time, with me playing standard jazz time in accompaniment. This technique of loosely contracting the rhythm is a combined effect of absorbing speech patterns and having more rhythmic freedom in regard to weaving in and out of subdivisions; and the ability to play in tempi other than that of the accompanying ostinato (this time the bass line) while still maintaining a rhythmic relationship with it, the technique that was utilized in Wilde Song.

![Figure 19: 'Ouff' bass line, CD 2 - track 5, 0:25](image)

At 2:00 into the recording I play a 6 over 4 metric modulation creating an implied faster tempo with the guitar gradually speeding up to match this tempo. As the guitar does this the drums slow down, creating tension by having the tempi pull away from each other. This technique came up spontaneously in the improvisation and I can only attribute its genesis to the rhythmic freedom that
this project has allowed me; as I’ve certainly never practiced intentional counter tempo shifts in this manner.

Another example of the project’s influence on my playing is seen in the figure above, which starts at 3:10 into the recording. I intentionally ‘lean back’ on the time (play slightly behind the beat) of the phrase that begins on beat 2 of bar 4, giving the listener a feeling of the time slowing down. The swung eighth notes on snare drum are accompanied by flams on the ride cymbal; this creates an interesting effect because the flams anticipate the snare rhythms played behind the beat. This means the ride cymbal notes fall nearer to the beat and create the illusion of the beat being ‘wider’, which gives the phrase a heavier sound that accentuates the effect of playing behind the beat. This ability to manipulate phrases around the beat stems from playing in unison with speech patterns where phrases naturally speed up and slow down.

### 3.3 A Perfect Day for Bananafish

The reason for adding ‘A Perfect Day For Bananafish’ to the repertoire originates from the experience of playing ‘Story of Hannah’ in the first recital. I wanted to further explore the concept of improvisation informed by a specific mood or emotion. In the case of ‘Story of Hannah’ the improvisation was a response to the emotion in Hannah Bar Yesha’s voice; for ‘A Perfect Day For Bananafish’ the improvisation was built around the composition that follows a fictional narrative of a man quietly walking home, having a psychotic episode and in a moment of madness ending his life.
The composition follows these three phases of the narrative in four distinct sections (see the chart attached in appendix) Section A represents the man walking home alone at night. I match this almost peaceful image of the man walking by playing this section on brushes in a sporadic way to give the listener a sense of serenity, to lure them into thinking nothing is wrong. Section B represents the man arriving home and gradually descending into a psychotic episode. It begins with a repeated vamp in 11/4 that gradually dissolves into freely improvised noise, denoting the man’s descent into psychosis. In this section I switch to sticks to represent the change of setting and while the two guitars dissolve into ambient noise I still reference the 11/4 time signature in my improvisation to signify the man’s attempt to cling to his sanity.

Section C represents the moment of clarity when Bananafish realises the solution to his madness. To get this theme of ‘epiphany’ across to the listener I clearly play jazz time in 6/4 that contrasts the seeming randomness of the previous section. Section D symbolizes the moments immediately preceding the man’s suicide. To create a feeling of the madness necessary for such an act, the band goes into a heavy rock groove with distorted guitar soloing and accompanying. I tried to capture the theme of insanity in the powerfully loud dynamic with which I play the rock groove; this builds energy and intensity that leads to the end of the piece and the man’s demise.

How successful the ensemble and myself were at recreating the narrative of ‘Bananafish’ is of course subjective to the listener but I feel that the experience of playing ‘Story of Hannah’ developed the concept of thematic improvisation, that is improvisation informed by semantics, emotion and/or mood, in my own playing to the point where it enhanced my playing on ‘A Perfect Day For Bananafish’.
4. Conclusion

The case studies presented in the 'Prior Use of Recorded Speech in Music' section and the first recital recording show clearly the musical potential of recorded speech. They show that the rhythmic and melodic qualities of speech can be exploited in a variety of ways to produce creative and interesting music.

Using speech as inspiration for improvisation provokes the improviser to play in a different way. The way someone relates to the sound and emotional content inherent in a human voice is different to the way they relate to the sound of an instrument. This difference in perception acts as a catalyst for new avenues of approach to improvisation; this is clearly heard in the first recital, especially regarding the humour of the Monty Python pieces and the melancholia of 'Story of Hannah'.

Playing with recorded speech has allowed speech patterns to organically blend with my drum set phrasing. This has led to a rhythmic freedom that can be applied to a variety of playing situations. The examples seen in both of the recitals show how incorporating speech patterns into my playing enables me to play beyond the restriction of subdivisions and meter, giving a sense that my phrasing is floating above the time. This rhythmic freedom is due to a heightened awareness of phrasing that has come out in my playing due to incorporating speech patterns. While this heightened awareness allows me to phrase beyond the restriction of subdivisions or meter, I am still aware of bar lengths and tension and resolution points within longer forms. This makes the effect of the study applicable in performing contemporary jazz, as shown in the second recital. Overall, the study has thoroughly enriched my playing and has opened up new pathways of conception in regard to composition, arranging and performing.
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http://ia600204.us.archive.org/11/items/oscarwilde_artmorality_1010_ librivox/oscarwilde_18_mason.mp3
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These recordings have influenced the project, either by directly relating to the topic of recorded speech in music, or improvisation in general.


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Moran, Jason.1999. *Soundtrack To Human Motion.* CD. Blue Note 7243 497431 2 0.


--. 2006. *Artist In Residence.* CD. Blue Note 62711.


APPENDIX A: RECORDED SPEECH EXCERPTS USED IN RECITAL REPERTOIRE SOURCED FROM:

http://www.youtube.com/watch?v=HbaoawNjxaw

Yad Vesham. 2009. “*She was there and she told me*” – *The story of Hannah Bar Yesha*. Accessed 28 July 2013.
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APPENDIX B

1. ‘WHTREDFU?’ Chart and solo transcription.
2. ‘Architect’s Sketch’ Chart.
3. ‘UFO Guy’ Chart.
5. ‘Constitutional Peasant’ Chart.
6. ‘Wilde Song’ Chart.
7. ‘Crepescule with Nellie’ drum transcription.
8. ‘A Perfect Day for Bananafish’ chart.
What Have the Romans Ever Done For Us?

We get in through the underground heating system here

2 up through into the main audience chamber here

3 and Pilate's wife's bedroom is here.

4 Having grabbed his wife,

5 we inform Pilate that she's in our custody

6 and forthwith issue our demands
Dr. any questions? What exactly are the demands?

Dr. We're giving Piat two days

Dr. to dismantle the entire apparatus of the Roman imperalist state and if he doesn't agree immediately we execute her. Cut her head off? Cut all her bits off. Send them back on the hour every hour.
show them we're not to be tri
bled with. And of course, we

bli

BLACK - MAIL!!!

we shall not submit to black - mail!

They've ta

bled us with the bas - tards, they've ta

a - bi - li - ty when we chop her up, anddd that

3 3 3 3

3 point out that they bear full re - spons-

3 3 3 3

3

black - mail!
ken everything we had. And not just from us! From our

fathers and from our father's fathers. And from

our father's father's fathers. Yeah.

And from our fathers fathers fathers fathers fa-

ers. Yeah alright Stan don't labour the point.

And what have they ever given us in re-

Dr.
25 turn? The

26 a - que - duct?

27 What? The a - qua - duct.

28 Ohh yeah they did give us that, ahh that's true yeah. And

29 er san - i - ta - tion.

30 Ohh yeah the sani - ta - tion Reg. Re - mem - ber
what the city used to be like? Yeah al-right I'll

grant you the aqueduct, the sanitation are two

things the Romans have done. And the roads!

Well yeah obviously the roads I mean the roads

go with out saying don't they?

But apart from the sanitation the aqueduct
and the roads. Irrigation.

Medicine?

Education. Yeah yeah all right, fair enough. And the wine!

Ooh yeah yeah the wine the wine

Yeah, yeah that's something we'd really miss Reg
43 if the Romans left. Huh. Public

44 baths. And it's safe to walk

45 in the streets at night now Reg.

46 Yeah they certainly know how to keep order. Let's

47 face it the only ones who could in a place

48 like this. Ha ha ha ha ha
50 Al - right but a - part, from the san -

51 i - ta - tion, the med(i) - cine, ed - u -

52 ca - tion, wine, pub - lic or -

53 der, irri - ga - tion, roads, the

54 fresh wa - ter sys - tem and pub - lic health.
What have the Romans ever done for us?
What have the Romans ever done for us?
What have the Romans ever done for us?

Dr. [Musical notation]

What have the Romans ever done for us?

Dr. [Musical notation]

What have the Romans ever done for us?

Dr. [Musical notation]

What have the Romans ever done for us?

Dr. [Musical notation]

What have the Romans ever done for us?

Dr. [Musical notation]

What have the Romans ever done for us?

Dr. [Musical notation]
What have the Romans ever done for us?
What have the Romans ever done for us?
What have the Romans ever done for us?

What have the Romans ever done for us?

What have the Romans ever done for us?

What have the Romans ever done for us?
16 What have the Romans ever done for us?
right now gentlemen we have two basic suggestions for the architectural design of this residential block. And I thought it better that the architects themselves demonstrate the particular advantages of their designs.

Ah, that’s probably the first architect.

Now, Mr. Wiggy of Ironside and Malone
Ahh, good morning gentlemen. Umm, this is a model of a twelve-story block combining classical neo-Georgian features with the efficiencies of modern techniques. Ahh, the tenants arrive here in the entrance hall, are carried along the corridor on a conveyor belt in extreme comfort. Past murals depicting Mediterranean scenes towards the rotating knives. The last twenty feet of the corridor are heavily soundproofed.
the blood pours down these shutes and the mangled flesh slurps in-

to these large Ahh ex-cuse me Yes? Did you say knives?

Ro-tat-ing knives yes. Eh ah are you pro-posing to ssssssssslaughter our tennants?

hand muted

Does that not fit in with your plans? Ahhh no

no it does not we asked for a simple block of flats.

Ahhhh I hadn't fu-ly divined your at-ti-tude towards the
Pno. 18 tenants umm you see I mainly design slaughterhouses

Dr.

Pno. 19 pity Mind you this is a real beaut

Dr.

Pno. 20 none of your blood caked on the walls and flesh flying out of the windows inkermoding

Dr.

Pno. 21 the passers by with this one my my life has been leading up to this

Dr.

Pno. 22 Ahh yes and well done but we wanted an apartment block. Well may I ask you to

Dr.

Pno. 23 reconsider? Why? You wouldn't regret it think of the tourist

Dr.
trade. Ahh I'm sorry but we want a block of flats not an ab-
68

Pno.  Dr.

30  you whining hypo-critical toadies with you colour

31  T-V set and ya Tony Jackson golf clubs

32  and ya bleedin masonic secret handshakes ya wouldn't let me join

33  would ya you black balling bastards well I wouldn't

34  be-come a free-mason now if you went down on your lou-sy

35  stin-king knees and begged me
Oh oh yeah yes Sir de-fi-nite-ly they're out there man

I seen em' I been out there Au-ro-ra Tex-as they

got them little graves 'n' stuff. Yeah I've

been out there and I know I'm plan-nin'

a trip I'm plannin' a trip ah we go-in' out to like
Voice: 6 Ar-i-zo-na or somethin' figure some-thin' out. Or not A-ri-zo-na what

Dr.: 7 was it? Yeah it was A-ri-zo-na right. Air ah Air Force

Voice: 8 One where they found all that stuff. I got pictures of war I seen grave sites

Dr.: 9 they're out there man and I I'm fly-in in the plane and I'm always ha-lu-ci-nat-ing

Voice: 10 but who really knows what I'm lookin' at, ya know what I'm sayin'? Yeah. Okay.

Dr.: 11 Um well, but there's no proof, of this. Just people's accounts
You're right there, there's no proof but I mean there's no proof of Jesus or ya know, people ah go in' the rest room until they tell ya about it ya know what I mean?

I mean that's just kind-a the way I see things.

Ahh. Alright so you believe it then? Ooh definitely.
18 No little green men Sir. No? Well what do you think there

19 is out there? Who knows dude? They could be made of

20 water, I don't even know.

21 Water? Water man you heard the man!

22 Water! They could be made of anything

23 extra-terrestrial. Pff extra-terrestrial you
Japanese Weather

Transcribed by Stephen Neville

Voice

Drum Set

2

Dr. 2

Voice

Dr.

3

Dr. 3

Voice

Dr.

4

Dr. 4

Voice

Dr.

5

Dr. 5
The Constitutional Peasant

Transcribed by Stephen Neville

Listen strange women ly-in in ponds dis-tri-bu-tin

Piano

Drum Set

mf

mute with hand

2 swords is no ba-sis for a sys-tem of government su-preme

3 exe-cu-tive po-wer derives from a man-date from the mass-es

4 not from some far-cical a-quatic cer-e-mony BE

5 QUIET! Oh but you can't ex-pect to wield su-preme
6. executive power just cause some watery tart

7. threw a sword at you. SHUT UP! Oh but if I went round sayin' I

8. was an emperor just because some moistened bint had lobbed a

9. scimitar at me they'd put me away. SHUT UP! WILL

10. YOU SHUT UP?! Ahh, now we see the violence inherent

11. in the system. SHUT UP! Ohh, come and see
12 the violence inherent in the system. Help! Help!

13 I'm being repressed. BLOODY PEASANT! Oh what a giveaway

14 d'you hear that? d'you hear that ey? That's what I'm talking about

15 did you see him repressing me? You saw it didn't you?
Wilde Song

Stephen Neville

Art and morality

Destroying the character of a beautiful human soul

As innocent as a naked baby

A little Christian charity

Pagan viciousness

Purely ironical

Serious attacks on public morality

Is sorely wanted

The writer is a wicked man
Crepescule With Nellie 4:20-4:45

Transcribed by Stephen Neville
A PERFECT DAY FOR BANANAFISH

QB = 170

SAUNA (START ON BRUSHES)

FIDDLE

DRUMS - BIG

DRUMS AND JB LAY OUT AT START GRADUALLY ENTER - STEVE TO BLOW - JB TO MAKE ATMOSPHERIC DELAY/LOOPY SHIT

OPEN Cue 2x Bar to End

SAM CAGNEY
JB SOLO - OPEN - (Long) FINISH ON GbMaj7#11 chord on beat 4 of bar 40
APPENDIX C: RECITAL PROGRAMME NOTES

The Integration of Recorded Speech with Jazz Performance:
A Drummers Perspective

Stephen Neville (1174298)

First Recital

Submitted in partial fulfilment of the requirements for the degree of

Master of Philosophy in Music Performance

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

Supervisors: Professor Mark Carroll
Mr. Bruce Hancock

April 28th 2014
The Music

WHTREDFU? – Monty Python (arr. Stephen Neville)

Architect’s Sketch – Monty Python (arr. Stephen Neville)

Story Of Hannah – arr. Stephen Neville

UFO Guy – arr. Alex Wignall and Stephen Neville

Japanese Weather – arr. Stephen Neville

Constitutional Peasant – Monty Python (arr. Stephen Neville)

Wilde Song – arr. Stephen Neville

The Musicians

James Brown – Guitar and Pedals

Lyndon Gray – Bass

Stephen Neville – Drums and Laptop

Jarrad Payne – Sound Engineer and Samples

The Thank You Bit

Firstly to Lyndon and JB for putting in the time learning this stuff.

Mark, Bruce and Kimi for their wisdom and patience.

My wife Zoe and all my family.
The Integration of Recorded Speech with Jazz Performance:
A Drummer's Perspective

Stephen Neville (1174298)

Second Recital

Submitted in partial fulfilment of the requirements for the degree of

Master of Philosophy in Music Performance

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

Supervisors: Professor Mark Carroll
Mr. Bruce Hancock

May 12th 2014
The Music

Crepescule with Nellie – T. Monk

Shetland Dream 1863 – S. Cagney

Misterioso – T. Monk

Plastic Hands – S. Cagney

Ouff – S. Neville

A Perfect Day for Bananafish – S. Cagney

On Your Marx – J. Brown

Look at You – J. Brown

Believe in the Monocause – J. Brown

Goodbye Blue Monday – S. Cagney

Requiem for David – S. Cagney
The Musicians

James Brown – Guitar and Pedals

Sam Cagney – Guitar and Pedals

Stephen Neville – Drums

The Thank You Bit

Firstly to JB and Sam for their wonderful playing and writing.

Jarrad for being a master of sound.

Mark and Kimi for their wisdom and patience.

My wife Zoe and all my family.