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Beyond Ideas:

The Melodic Shapes in Selected Improvisations of Saxophonist David Binney

Shane Landry

A Thesis submitted in fulfillment
of requirements for the degree of
Master of Music in Performance

Conservatorium of Music

University of Sydney

2013
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Declaration

I, Shane Landry, hereby declare that this submission is my own work and that it contains no material previously published or written by another person except where acknowledged in the text. This thesis contains no material that has been accepted for the award of a higher degree.

Ethical approval has been granted for the study presented in this thesis from The University Human Ethics Committee. Participating Subjects and Perceptual Judges were required to read and to sign an information document. Informed consent was given individually prior to the collection of data and to the collection of the judges’ results.

Signed: __________________________ Date: __________
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Abstract

The purpose of this study is to examine specific melodic elements of saxophonist David Binney. The five improvised solos were selected from standard jazz repertoire that Binney has produced, as well as an improvisation from one of his compositions. Each solo was transcribed and examined to identify repeated melodic devices. The analysis presents a detailed examination of the repeated use of appoggiaturas, enclosures, neighbour groups, multi-note encirclements, encirclement chains, and two melodic motifs. The melodic formulae that are employed are discussed in the analysis with illustrated examples. An interview with Binney was conducted to discuss his performance practice and the melodic devices identified in his improvisations.
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Introduction

The purpose of this study is to examine specific melodic elements observed in six improvisations of saxophonist David Binney. While not an exhaustive study of his approach, it identifies seven repeated techniques and patterns in his performance of the standard repertoire of jazz. It presents a detailed examination of the repeated use of appoggiaturas, enclosures, neighbour groups, multi-note encirclements, encirclement chains, and two melodic motifs in six of Binney’s improvisations. These melodic devices reveal a conventional language made unique by their execution. These formulaic tendencies are interesting as they are an idiosyncratic aspect of his improvisational style. Despite their repeated uses, Binney does not prepare or memorize any patterns or melodic devices to use in his improvisations (personal communication, May 15, 2013). It was important to discuss further with Binney his improvisational process, to acquire a deeper appreciation of how he views the subject. Binney’s response to the analysed transcriptions has provided a comprehensive understanding of his music.
Survey of Related Research

Jazz Improvisation as a Language

Binney describes music as a language: as the interaction with the musicians and the audience in a performance setting is like having a conversation (Philip, 2013, pp. 355-356, 365-366). There is the possibility that the message being conveyed by the performer may be interpreted in many ways by the listener. Vijay Iyer (2004) proposes that the act of improvisation does not say anything in a way that communicates in a literal sense; rather it is a narrative of congruence, or lack of, between the individuals performing (p. 394). Binney says, “You’re just expressing your story...telling them [the audience] about something that you have experienced, and if people understand it and feel a kinship with it, they’ll feel it too” (Philip, 2013, p. 365). With this in mind, the repeated techniques used by Binney make up a vocabulary he can use to contribute to his narrative.

Binney describes an obvious melodic repetition in music as a means to “bring the listener into something that they can really grab on to and feel differently about” (Olson, 2006). Repeated melodic patterns, encirclements, and other melodic formulae, embedded in melodic lines, can create a sense of cohesion in the improvisation. These repeated melodic devices can assist in “convey[ing] a sense of both continuity and closure” (Berliner, 1994, p. 196) to the improvised melody. For example, the repeated uses of encircling devices over various targeted notes, offer a feeling of consistent stability in the way Binney organises his melodies in the analysed solos.
Ingrid Monson (1996) explains that the scholarly disdain toward the insights and opinions of jazz musicians in particular, has created a disparity between the academics and the performers. Her work is an attempt to weaken this disparity, as she argues the Western ethnocentric viewpoint for analysing jazz is inadequate. She is not opposed to the analysis of jazz and its improvisations using Western harmonic concepts, as she acknowledges the results can show that jazz music can meet Eurocentric compositions on equal ground (p. 4). Monson reiterates that jazz is an African American art form, and when discussed in scholarly writing, it often lacks African American cultural aspects that are valuable in understanding the music. She notes this is particularly important, as the musicians’ descriptions of improvisation and performance are akin to having a conversation (p. 8).

**Analysing Jazz Improvisational Language**

Monson’s (1996) writing in the field of ethnomusicology provides a comprehensive framework upon which to understand musical work of a subjective nature. The subjective element is the personal thoughts and feelings of a musician about their own music. She argues, “[I]mprovisation should be analysed and evaluated on it’s own terms and that the musicians themselves are the most authoritative source of knowledge about the music . . .” (p. 4). Having Binney’s perspective looking at his own work brings a unique quality of knowledge to the analysis that otherwise may be missed or overlooked. The artist imparts not only the means of expression but also the
techniques for examining the music. Monson’s argument is valuable to this study, as Binney’s interview has informed the analysis of his improvisations.

Improvisation can be considered spontaneous composition, and composition as carefully planned improvisation (Bailey, 1993, p. 140). Composition and counterpoint have standardised terminology to describe what is taking place melodically and harmonically (Hindemith, 1942, pp. 164-174). However, discrepancies occur when terms used in classical music are applied to jazz analysis (Lawn & Hellmer, 1993). The main differences are in the way rhythm is determined in both styles, as jazz initially derived its rhythmic influences from African musics. Lawn and Hellmer (1993) state, “[T]he application of traditional terms will not mandate strict interpretation of traditional rules about the proper preparation of non-harmonic tones” (p. 74). Jazz musicians frequently alter chords, often in the moment, thus the necessity to alter the terms. The solution is to maintain the established terminology, for the ease of familiarity, and change the definitions to better suit their applications to jazz analysis.

Jerry Coker (1991) explains that after analysing 21 trumpet solos of various eras and artists, he concluded that the common ideas shared in each solo became a list of particulars to be a codified addition to the jazz language. He lists 18 devices used in jazz that form the “connective tissue” (p. iii) of the solos of the established professional musicians. Thomas Owens’ (1974) dissertation on the improvisations of saxophonist Charlie Parker clearly identifies 100 motifs from 250 of Parker’s solos. Owens concludes that the way an artist, in this case Parker, includes or foregoes the use of
common motifs reveals their individual style (p. 271). A motif is defined as a “short musical idea, melodic, harmonic, rhythmic, or any combination of these three” (Drabkin, 2013).

Analyses of Binney’s transcriptions reveal melodic devices that are evident in his work over many years. Monson (1996) concludes that there may be a “broader class of communicative meanings that may include both referential and nonreferential modalities” (p. 187). She proposes that these modalities also take place in music, such as a musical quote, having the “functional equivalent of a past tense” (p. 188). In these conversations, a musician may quote a melody or a melodic motif, and as a result it “serves to index a prior performance iconically and place it in juxtaposition to the present” (p. 188), provided the other musicians and listeners identify the index. Thus, Binney’s repeated melodic motifs serve to give the listener a sense of his improvisational language. This language can then be used to create a feeling of tension, expectation, surprise, or release for the audience.
Methodology

This study identifies and analyses repeated melodic formulae in selected transcriptions of David Binney, combined with a supplementary questionnaire of his performance practice methods. There are limited transcriptions of his improvisations available, and the task of transcribing was required to produce visual examples for analysis. Six improvisations were transcribed for this research. The transcriptions provided the sample base for examining aspects of Binney’s improvisational style. The melodic lines were analysed for repeated elements that were of interest. From these patterns and repetitions a taxonomy was formulated, and observations on how they were used.

The findings were presented to, and discussed with Binney, to gain a more comprehensive view of his creative process. It has been mostly quantitative data which supports the assertions made in the musical analysis. A review of the available published literature and media regarding Binney’s views and approach to music has been conducted. An interview was held with David Binney, to gain information which is not available in published material. It has been important to discuss Binney’s musical life, as it helps to gain an understanding of his method of improvisation.

The discussion with him was initially surmised to centre on harmonic implications in the improvisations. The melodic lines Binney plays indeed have significance relating to the harmony of the compositions. As the analysis progressed, the intervallic structure of the phrases became intriguing. An internal built-in repetition going on, irrespective
of the underlying harmony, was identified in the transcriptions. This repetition became increasingly interesting, and seems to be an ongoing element of his improvisational language.

**Delimitations**

**Selection of analysed works.**

Binney’s improvisations predominantly consist of performance of his own compositions. However, the use of the standard repertoire of jazz allows for a clearer understanding of Binney’s melodic formulae. The basic tonal progressions in standards highlight his devices and, as a frame of reference, they are commonplace within the jazz community. The selection of improvised solos was determined from the following criteria:

1) Repertoire that includes ii-V7-I (or i) harmony. It is a suitable neutral element, as jazz standards are a conventional platform from which musicians improvise.

2) The selections are performed in 4/4 time signatures, or 12/8 swing feels. These are the most common time signatures in the standard repertoire of jazz.

This repertoire is an important part of his output as a performer. It establishes his connection to the jazz tradition, and illuminates his individuality as an improviser. Another valuable factor is that Binney does not use any harmonic substitutions, or superimpose any scales over the basic harmony, with the exception of the ‘Altered
Scale’ (Levine, 1995, p. 70) on the dominant (V7) chord in a V7-I progression (personal communication, May 15, 2013). This allowed the improvisations to be analysed on the logic of the melodic line itself, and not by complex chord substitutions.

The jazz standard compositions selected of Binney’s performances are Edward ‘Duke’ Ellington’s ballad “Heaven” (1968), Wayne Shorter’s “Lester Left Town” (1959), “Fuchsia Swing Song” (1964) by Sam Rivers, and two versions of “Portrait of Jennie” (1948a, 1948b) by J. Russel Robinson and Gordon Burdge. As a contrast to the standard repertoire, Binney’s improvisational performance of his composition “Oddman” (1998) has been included. Binney’s “Oddman” solo is the earliest solo transcribed, providing examples of his formulaic language that reveal ongoing occurrences throughout the examples in subsequent solos.

**Transcriptions.**

An accurate collection of solos was obtained with the computer software Transcribe! (A. Robinson, 2012), and notated with the program, Sibelius 6. The notation is presented in the alto saxophone key, a major sixth above concert pitch. Pre-existing manuscripts inform the chord changes used in the transcriptions. Binney notes that the chord changes are what he is thinking of when he improvises, and any other changes would mislead someone who is studying the solos (personal communication, May 15, 2013). The scores appear with chord symbols above the solo at the corresponding bar, as they would appear on the manuscripts. Binney’s examples are
notated in the primary key of the song, with adjustments made to correspond to the chord of the moment. The discussion text will use the symbols when referring to examples. A musician may structure the chords differently in a performance setting. The symbols represent the following with their basic structures in parenthesis:

1) $C^{\Delta 7}$: C Major-major seventh chord (C, E, G, B).

2) $C^{-7}$: C Minor-minor seventh chord (C, E♭, G, B♭).

3) $C^{7}$: C Major-minor seventh chord, or C Dominant seventh chord (C, E, G, B♭).

4) $C^{+7}$: C Augmented-minor seventh chord (C, E, G♯, B♭).

5) $C^{-7(b5)}$: C Diminished-minor seventh chord, or C Half-Diminished seventh chord (C, E♭, G♭, B♭).

6) $C^{07}$: C Diminished seventh chord (C, E♭, G♭, B♭#).

7) $C^{\Delta 7(#11)}/G$: C Major-major seventh with an augmented fourth. G is the lowest note, or bass note (G, C, E, F♯, B).

8) $b$ or # represent alterations to chord extensions.
**Biographical Information**

David Binney was born on 2nd August 1961 in Miami, Florida. His family moved to Ventura, California, where he was raised. His parents were not musicians, but had a record collection that included jazz recordings of artists such as Miles Davis, Wayne Shorter, and John Coltrane (Erdmann, 2007). Binney recalls listening to many jazz albums, but also to other music, including artists Jimi Hendrix, and Sly Stone. He says that from a young age he was “really attracted to music” (Orenstein, 2011). At the age of 12, Binney approached his parents and said he would like to play saxophone. He studied intermittently, and at age 14, decided that music would be his career (Erdmann, 2007). Binney devoted his time to studying college music courses and began playing professionally in the greater Los Angeles area at age 16 (Orenstein, 2011).

Binney always had the desire to be original in his creative concept (Orenstein, 2011). An important teacher who encouraged his pursuit of originality was tenor saxophonist Don Raffell. Rather than learning the solos of the jazz masters that came before, Raffell would have Binney create and write out his own melodic lines over standard ii-V7 chord progressions (Orenstein, 2011). The influence of Raffell’s tutelage has guided Binney’s approach to improvisation, as Binney has never transcribed or memorised any improvisations of any artist, or even his own. However, he did absorb the sounds and styles of the saxophonists he was listening to, and these influences were incorporated into his performance style. These influences were valuable for gaining employment to play in the style of David Sanborn, or Clarence Clemmons (Orenstein, 2011).
The demands of being a commercial studio musician affected Binney negatively. He decided his personal musical identity was being compromised in an adverse way. He would record himself playing, and identify the unwanted characteristics in his performance and shed those aspects from his personal sound (Orenstein, 2011). He studied classical etudes, harmony, and played through standards of jazz repertoire. This practice routine has stayed constant throughout his entire career (Philip, 2011). In 1981 at the age of 19, he drove to New York City to study with his favourite players (Ermdmann, 2007, pp. 23-24). When he arrived in New York, he felt that playing in the bebop style was something he did not want to present in his music.

After moving to New York, Binney took lessons with saxophonists David Liebman, Phil Woods, George Coleman, Bob Berg, and Bob Mintzer. In Liebman, he found a mentor, a person with whom to discuss music on a philosophical level. Liebman discussed the importance of staying focused and producing good work (Ermdmann, 2007, p. 24). These discussions supported Binney’s desire to create original music. He seldom attended jam sessions, as he would “get onstage and forget the tunes” (Panken, 2009, p. 58). Although he practiced jazz standards, developing a standard repertoire from memory was a low priority for him at that point.

In 1989 Binney received a National Endowment of the Arts grant and used it to fund his first album *Point Game* (1989). Binney says the compositions on the album were “influenced by a lot of stuff I was hearing in New York at the time, such as Steve
Coleman, Greg Osby, and the M-Base music which I thought was very forward thinking and pretty cool” (Erdmann, 2007, p. 25). He came to the realisation that the album was his take on the music of the M-Base collective, and not entirely his own conception. He started composing and arranging for acoustic settings, hearing a “pop thing” (Panken, 2009). Binney did not abandon electric music, and explored it further with a band called Lost Tribe. Binney continued with his own projects, and has released 20 albums under his own name.
Stylistic Traits of David Binney’s Improvisations

Binney has an idiosyncratic improvisational style that is identifiable by repetition of certain traits. Some of the melodic devices that have been identified include his approach to encirclements, appoggiaturas, enclosures, and neighbour groups. These encirclements occur in all keys, and in the entire tonal range of the alto saxophone, and in consecutive sequence. Another identifiable aspect of his improvisational approach is the use of two melodic motifs that are played in what can be considered the A♭ Ionian mode. These melodic motifs are range specific. This means they occur in the same range each time they are played. When asked about specific technical fingerings of the motifs discussed below, Binney did not recognise them as something attributed to him (personal communication, June 30, 2013).

Binney has often stated that he makes no use of superimposing any alternate scales, or harmonic substitutions over the basic harmony of a song, except for one technique he learned from saxophonist Phil Woods (D. Binney, personal communication, May 15, 2013). Woods showed Binney a device that is used over the common ii-V7-I (i) chord progression. With this device, on the dominant chord, an improviser can substitute the ascending Melodic Minor scale that is a semitone above the root of the dominant chord. This is also known as the ‘Altered Scale’ (Levine, 1995, p. 70), which is the seventh mode of the ascending Melodic Minor scale. Binney felt this was an important aspect of the bebop style, as it “seemed so much a part of that language” (Orenstein, 2011). Binney says that when he is performing, he is interacting and making choices from an aesthetic choice rather than a technical one (personal
communication, May 15, 2013). Binney says, “I’m not hearing things too far in advance. . .all the other stuff that I’ve learned and everything, that’s already there. You learn how to trust yourself” (personal communication, May 15, 2013).

Encirclements

Binney says, “I’m thinking of shapes, and energy” (personal communication, May 15, 2013) concerning his melodic lines. Describing melody as a line, creates a visual stimulus for the auditory phenomenon. Looking at a score, one can trace lines connecting the notes. Liebman (2001) states that the “graphic contour of a line is apparent in all music” (p. 47) in a description of melody.

One shape that Binney employs is melodic encirclement. Ernst Toch (1977) describes encirclement as a melodic technique of “deflection” (p. 116). This deflection elongates the melodic line, by bending it through upper and lower approach tones to encircle a target tone. The encirclement places some melodic importance on the target tone, leading to a feeling of tension or resolution. In the harmonic palette of modern jazz, encirclements can form around any note, chord tone or non-chord tone, creating a temporary “tonal anchor” (Liebman, 2001, pp. 50, 52). The effect of the tonal anchor enables the use of the revised classical music terminology. As Toch (1977) demonstrates, there can be many types of encircling approaches, which may be defined by voice-leading properties (p. 119). For the purposes of this paper, the specific encirclements examined are devices that surround the target tone in a stepwise motion, and provide ample material to examine.
Binney says, “I do that a lot, actually,” (personal communication, May 15, 2013) when referring to applying melodic encirclements to his improvisations. He also adds that he has not worked on these devices, and was not aware of their frequency in his improvisations (personal communication, May 15, 2013). The following discussion is of the encircling devices Binney uses, and their melodic implications, with examples in his improvisations. All examined specimens, appoggiaturas, enclosures, neighbour groups, melodic motifs, multi-note encirclements, and encirclement chains will be annotated in the figures. Each section will discuss the melodic consequences for the specific technique examined, and not provide a detailed account for the other highlighted devices.

The appoggiatura.

In the context of jazz, the appoggiatura (APP) is a non-harmonic tone that “is derived by leap and resolved by step, usually in the opposite direction to a chord tone” (Lawn & Hellmer, 1993, p. 77). This definition covers a wide range, as nearly all types of encirclements can be considered appoggiaturas. However, two specific types of appoggiaturas, the enclosure (ENC), and the neighbour group (NG), will be discussed in detail in the subsequent section. For now, the basic three-note appoggiatura is shown in Figure 1. The approach tones consist of tones (T) and semitones (ST) encircling the target tone (TT).
Three-note appoggiaturas, with quaver approach tones surrounding their respective crotchet target tone.

The lower tones of all the examples in Figure 1 are a whole tone below the target tone. In classical music, this relationship may not establish a strong lean toward the target tone. In jazz, the tonic chord of a harmonic progression may be of a dominant quality, such as in the blues form. The melodic line may adopt the ‘bluesy’ sonority of the dominant seventh note. This type of playing is considered fundamental to playing jazz (Berliner, 1994, p. 68). The effect of an established anchor tone is diminished with the tone above and tone below appoggiatura, shown in bar one of Figure 1. Yet, the ear of a listener may be sympathetic to the encirclement, and not require a leading tone below the target tone.

An illustration of Binney using the appoggiatura is shown in Figure 2. The example demonstrates the use of two types of appoggiaturas, the whole tone above and below, and the semitone above, whole tone below the target tone. On beat one of bar 28, the appoggiatura begins with an E♭, the seventh of the chord, above the F target tone. The third of the chord, A♭, starts the third appoggiatura below the target tone, outlining G, the minor ninth of the chord. The second appoggiatura initiates the descending line, and is temporarily modified by the third one. This temporary
suspension in the direction of the line between beats two and three of bar 28, brings focus to the G, and as an effect anticipates the E-7 chord.

The dissonance created with the use of non-harmonic tones on every downbeat in bar 27 is released by the consonance of the line in bar 28. The E♯ on beat one and the A♯ on beat three of bar 27 accentuate the feeling of tension in the melodic line, clashing with the F♯ Half-Diminished seventh chord. The descending motion of the line from bar 28 adds to the resolution of tension in the phrase.

The examples shown in Figure 3 demonstrate Binney’s use of the semitone above, tone below appoggiatura to end a phrase in “Lester Left Town”. The first appoggiatura is incorporated in a melodic theme, Motif LLT, which occurs in the first eight bars of the solo. Motif LLT is not a strict set of intervals and rhythms. It is a melodic shape that descends to the tonic with an interval of a major sixth, minor sixth, or perfect fifth. Binney plays Motif LLT, a descending minor sixth interval, G to B, in bar 66. Motif LLT Expansion is a descending perfect fifth interval, E to A in bar 68, accompanied by the third and fourth beats of bar 67, which form an enclosure encirclement around E. The enclosure device will be discussed in a later section. The melodic rhythm of both bars is similar, incorporating the syncopation of the third beat with a quaver.
anticipation, as well as stressing the tonic note of their respective chords. Bar 69 starts on the second quaver of beat two with a series of short, scalar phrases. The melodic line on the last half of beat three in bar 70 descends to G♯, the third of the E7, on beat one of bar 71. The G♯ is then left by a minor third upward into a five-note enclosure of A, the perfect fourth of the chord.

As the line ascends in stepwise motion in quavers, the C on beat four creates the effect that Binney has anticipated the A-7 chord in the next bar. The line rhythmically pauses on beat one of bar 72, with E, the fifth of the chord, before leaping upward by a minor third to initiate Motif LLT Contraction. It is a rhythmic contraction of Motif LLT Expansion, substituting a three-note quaver appoggiatura around the F♯ quaver on beat three for an enclosure. Binney then leaps downward by a minor sixth to the tonic, A. This finishes the phrase on the second quaver of beat three, syncopating Motif LLT as a delay to the tonic, rather than anticipation. It creates interest in that it is the largest interval leap in the predominantly diatonic phrase, and contracts Motif LLT. Aurally, the appoggiatura also has less anchoring effect, in this instance, compared to the enclosure. Its use in Motif LLT Contraction helps leave the phrase sounding open-ended, finishing a thought, but ready to explore other possibilities.

The next appoggiatura in Figure 3 appears in bars 74 and 76. The tonic movement of G♯-7 to C♯7 in bar 75 functions like a tritone substitution for D-7 to G7. Binney’s line appears to anticipate a G7 chord, by descending on beat three of bar 74 with a G7 bebop scale. Upon the G♯-7 chord on the downbeat of bar 75, he plays a D♯
crotchet, pausing the rhythmic momentum, to ascend to the tonic. On beat two, he
descends diatonically with quavers with G♯ and E♯, and leaps down a tritone to the
seventh to a B quaver on beat three. With the dominant quality of the C♯7 established,
Binney continues descending quaver rhythm with notes A♯ passing to G♯, which begins
the appoggiatura of the G crotchet of beat one in bar 76. The encirclement resolves to
the strong sound of the fifth on the C-7 chord. This type of encirclement may not create
a strong pull toward the target tone. However, when used as Binney has done in this
example, the value comes from the way it generates a conclusion to a thought that can
be explored and approached again from another angle.

Figure 3: Examples of appoggiaturas, and Motif LLT, used in “Lester Left Town”, first
chorus.
The enclosure.

The enclosure, Coker (1991) explains “is a linear or melodic device in which an object note is approached by both the upper and lower leading tones” (p. 50). These leading tones are a semitone above and below the target tone (Coker’s object tone), and provide a strong pull toward the target tone, establishing it as an anchor tone in the moment. The order of approach tones is interchangeable, as seen in Figure 4.

![Figure 4: The three-note enclosure, with quaver approach tones surrounding their respective crotchet target tone.](image)

In his interview with Orenstein, Binney alludes to enclosures, saying: “I would rather know what my base [underlying harmony] is, and what I can come back to as a safety zone . . .leading tones going to strong tones, root, third, fifth, from a half-step above, or half-step below” (Orenstein, 2011). Figure 5 shows Binney’s use of enclosures in a long melodic line. The B♭ - G♯ - A enclosure found on the last triplet quaver of beat four in bar 147 and the first beat of bar 148, is also used an octave below on beat three of bar 149. The enclosure in bars 147-148 encircles the root of the A-7 chord, and the second use in bar 149 outlines the third of the F♯ Half-Diminished seventh chord.
The melodic line preceding each enclosure is similar in intervallic shape. The motifs are labeled Melodic Strands in Figure 5. The strand beginning on the first beat of bar 147 descends by major third leap to D♯, which is a non-harmonic tone in the E7 chord. The D♯ is the leading tone for the tonic E on beat two, and descends chromatically to the fifth, B, on beat three. The second Melodic Strand departs G by a descending leap by minor third to E. An appoggiatura is formed in beats three and four of bar 148 with F♯ as the target tone on beat four. The F♯ is the sixth in A-7 chord, but is the tonic of the chord following in bar 149. The second Melodic Strand descends to the fifth, C, of the F♯-7(♭5) on the second quaver of beat one in bar 149. Thus each strand descends to their respective fifths in the chord of the moment, before descending by leap again, to G.

Although rhythmically varied, the Melodic Strands from this point consist of the same intervals, an octave apart. The only discrepancy is the E on beat four of bar 147. Aurally, these strands provide an effect of coherence to the melodic line. The enclosure on beat four of bar 149 surrounds D♯, a “blue note” (Berliner, 1994, p. 162) in the key of A. The blues sound is firmly established in bar 150, as the line ascends to E and descends to A, incorporating the D♯ in beats one and three.
In some instances, the use of encircllements in Binney’s solos form the primary basis for melodic development. The enclosures used in the ninth chorus of “Fuchsia Swing Song” demonstrate deliberate use of the motif as basis for the phrase. This is not to say any other uses are unintentional. Owens (1974) states, “. . .[n]o one could create totally new phrases” at the speed of 200 beats-per-minute, and that an improviser has at command a number of prepared devices to create clear musical statements (p. 35). Owens may be referring to the use of faster rhythmic values, such as quavers or semiquavers at tempos greater than 200 beats-per-minute. The example in Figure 6 shows the use of enclosure as a primary idea of Binney’s phrase. Though the tempo may be brisk at 250 beats-per-minute in the ninth chorus of “Fuchsia Swing Song”, the enclosures consist of crotchets, minims, and a pair of quavers on beat four of bar 130. These note values could be considered longer and more easily executed at fast tempos, thus allowing time for a musical idea to develop from a place other than preconceived patterns.
The enclosure in bar 130 encircles the $E_b$, the fifth of the chord, anticipating the downbeat of bar 131. The motif is used again, a semitone higher to encircle the $E$ of beat one in bar 133. Berliner (1994) affirms this as a clear way for a musician to explore their narrative, “. . .by pausing briefly after an initial statement, then repeating it, perhaps with minor changes. . .” (pp. 193-194).

![Figure 6: Motivic examples of enclosures from “Fuchsia Swing Song”, chorus nine.](image)

**The neighbour group.**

The neighbour group “consists of a chord tone’s lower and upper neighbours that, when combined, form a leap preceding the resolution to a chord tone” (Lawn & Hellmer, 1993, p. 77). The neighbour group will be defined as a whole tone above, and the leading tone below the target tone. The leading tone provides a strong lean toward establishing the target tone as the tonal anchor. Again, the order of the approach tones is interchangeable as shown in Figure 7.
In “Portrait of Jennie” of October 2, 2012, Binney uses a neighbour group encirclement and incorporates it in a recurring motif, Motif POJ, that he uses five times throughout his improvisation. Although Binney alludes to Motif POJ on the third and fourth beats of bar 139, and the first and second beats of bar 140, they omit or substitute tones, and are not represented here as exact tonal replications. In three instances of the motif, he incorporates the use of Motif 1, a recurring motif that will be discussed in a later section. Example A in Figure 8 shows the initial use of the Motif POJ. It is used as an embellishment in the original melody during the last A section of the form. The melody note at this point in the tune is G, and is the highest note of the phrase in the first half of bar 61. The E is repeated three times, a non-harmonic major seventh tension in the F-7 chord. The first two occurrences lead to the F in the neighbour group encirclement. However, the E on last quaver of beat two is striking due to the E♭ , the minor seventh of the chord, providing its leading tone. As a result, beat two of bar 61 strongly suggests C Major, the primary key of the song.

Example B of Figure 8 is the second occurrence of Motif POJ, in bar 155 of Binney’s first improvised chorus. The rhythm section changed from the 12/8 triple feel
to a double time duple feel in 4/4 in the bridge at bar 146, and is reflected in the rhythm of the motif. Motif POJ occurs on beats three and four of bar 155, on a C7(♭9) chord. The demisemiquaver neighbour group encirclement of F in the last half of beat three provides momentary tension, released on beat four with the third of the chord.

The rhythm section alters the feel again, using a heavy swing pattern in the second chorus. Binney’s playing reflects the swinging motion, as he begins the chorus with a phrase in the vein of alto saxophonist Johnny Hodges, incorporating a wide vibrato in bars 162 and 163. Motif POJ of Example C in Figure 8 is incorporated into the blues-like feel of Binney’s sound, and outlines the minor seventh and major ninth tensions of F Major-major seventh chord in beats three and four. He embellishes the motif with an upper neighbour tone, A, on beat three. On the last half of beat four he finishes the phrase descending to C and up to E♭ semiquaver, a syncopated anticipation of the downbeat of bar 173. The next phrase starting on beat two of bar 173 uses the C Minor pentatonic scale, complementing the blues sonority of the line.

Binney’s fourth implementation of Motif POJ is in the bridge of the song. He approaches it from below with the demisemiquaver neighbour group, B - G♯ - A, in the last half of the second beat in bar 181, and ascends to Motif POJ with a hemidemisemiquaver triplet A Minor arpeggio. The A Minor sonority of the phrase anticipates the chord progression toward the A-7 chord in bar 182. The F neighbour group of Motif POJ highlights the minor ninth chord tension. While they are non-
harmonic tones, the G notes are enharmonically spelled augmented ninth tones (F♯),
which resolve with the tonic E of the E7(♭9) chord.

The final use of Motif POJ is in Binney’s restatement of the melody. Again, it is
used as an ornamental device in between phrases, as the melody note G is a semibreve
tied to a minim in the third and fourth bars of the A section. At this point, the rhythm
section has returned to the original 12/8 feel. Binney executes adaptation of Motif 1 in
Example E, on the last two demisemiquavers of beat one in bar 197 and ascends to the F
neighbour group on the second quaver of beat two. At this point he delays Motif POJ,
and descends C - A♭ - E, an augmented triad. The E is a non-harmonic tone on the F-7
chord, implying a major seventh quality to the chord with its repeated use. Motif POJ is
played an octave below the other uses on beat three of bar 197. At the change to the
B♭7 chord on beat three, the E becomes the augmented fourth. It is again a non-
harmonic tone, but has become an acceptable tension through its use since the bebop era
In the later performance of “Portrait of Jennie” from November 13, 2012, Binney plays Motif POJ once over the B♭7 chord of bar 45, as seen in Figure 9. The motif takes place in the second chorus of Binney’s solo, over the second A section of the form, similar to that of Example A, in Figure 8. This short phrase, four beats in length, hearkens back to the version of the tune performed six weeks prior. As in Examples A, B, and E of Figure 8, Binney uses a variant of Motif 1 as a linking approach to Motif POJ.

**Figure 8:** Binney’s recurring motif in “Portrait of Jennie” of October 2, 2012.”
Figure 9: Motif POJ in “Portrait of Jennie” from November 13, 2012, second chorus.

Binney’s use of Motif POJ brings to the listener’s ear a sense of continuity. With each use, the potency of the idea increases, producing a sense of familiarity for the audience. His introduction of Motif POJ in his interpretation of the melody, and subsequent return to the motif in his improvisation at the same section of the form, establishes it as a thread in the solo on that particular sonority. The use of Motif POJ in the bridge of the tune on the E7(♭9) chord offers a harmonic contrast. This contrast is related harmonically, as Binney prepares the motif with an A Minor tonality, the relative Minor key to C Major, the primary key of the song. Berliner (1994) describes this method of improvising as “storytelling” (p. 200). He recounts his conversation with drummer Paul Wertico, who considers with great respect, soloists who construct musical “character line[s]” and apply them at strategic moments to create cohesive performances (p. 202).

Melodic Formulae

Through technical development, a musician may develop musical habits which may lead to the continual use of certain melodic, harmonic, and rhythmic phrases. The perception of the musical instrument through one’s body is a phenomenon that affects a
musician’s identity in creative ways. Iyer (2004) suggests the improvising musician attempts to replicate the musical thoughts using their instrument, and experiment with the physical limits of the execution, to create favourable musical outcomes. He says that an improviser who works on developing a personal voice, may create idiosyncratic techniques created through experimentation with the relationship between their instrument and their body (pp. 396-398). Derek Bailey (1993) asserts that the relationship between the musician and their instrument is highly personal. He states, “[T]echnique for the improvisor is often an exploitation of the natural resources of the instrument” (p. 99). These techniques play a critical role in the creation of a unique musical identity. Bailey sees the idiosyncratic approach to using the instrument as a conventional practice, as a musician will develop the faculty that is of most interest to their personal goals (p. 99).

Patterns may emerge through the experimental relationship between the musician’s body and their instrument. These patterns may be predetermined, and prepared for execution in improvisations. They can also be muscle habits: musical formulae that are easily executed on a particular instrument due to tactile convenience and are ingrained as a result of repeated performance (Berliner, 1994, p. 227). Although Binney does not consciously incorporate any preconceived motifs in his improvisations (personal communication, May 15, 2013), repeated motivic formulae have emerged. The rhythms of the motifs vary, and are considered tonal ideas that follow an intervallic shape, rather than a rhythmic one. These formulae are not necessarily used in every solo. However, they have been part of his improvisational language for a considerable
number of years, and appear in recordings of both live performances and in studio sessions.

**Motif 1.**

The first formula examined is Motif 1 (M. 1), which is found in all six of the improvisations analysed. Binney’s use of Motif 1 in “Heaven” omits the first note F. The motivic formula contains a three note neighbour group of A♭ Major, and arpeggiates an A♭ Major triad. Motif 1 is predominantly played in the same octave, as shown in Figure 10. There are two transposed variants of the motif, one found in “Lester Left Town” and another in “Fuchsia Swing Song”.

![Figure 10: An example of Motif 1 (M. 1) in quavers.](image)

This motif occurs, as seen in Figure 9, twice in “Oddman”, twice in the live recording of “Portrait of Jennie” from November 13, 2012, three times in “Lester Left Town”, five times in the live recording of “Portrait of Jennie” from October 2, 2012, and 11 times in “Fuchsia Swing Song”. Variations on the motif occur six times in “Fuchsia Swing Song”, four times in “Portrait of Jennie” from November 13, 2012, three times in “Lester Left Town”, and three times in “Portrait of Jennie” from October 2, 2012, and twice in “Heaven”. Binney has used this motif for at least 14 years, as
“Oddman” is on the 1998 release *Free to Dream* (Binney), and the latest “Portrait of Jennie” solos are from late 2012.

Similar to Coker’s (1991) explanation of the use of the “Cry Me A River Lick” (p. 74), Binney’s use of Motif 1 is employed over various chord changes, the most frequent uses being four times each on A♭Δ7, and G7. Over CΔ7 he uses Motif 1 three times, and twice each over B♭Δ7, E♭-7, F-7, F♯-7(♭5), and G+7 chords. Single uses of Motif 1 are on chords A-9(♭6), C7, C♯Δ7, D7, D-7, E7(#11), and F♯7(#11). The anchor tone strength the A♭ Major triad has on the ear allows it to be superimposed in the melodic line. This motif does not necessarily adhere to the chord of the moment, and can create non-harmonic tensions in the melodic line. This method of superimposition allows an improvising musician to reap the most benefit from a motif.

The earliest example transcribed of Motif 1 is found in Binney’s composition “Oddman”. The motif is used mid-phrase, anticipating the B♭ Major chord by a quaver as illustrated in Figure 11. The non-harmonic A♭ Major triad from on the second semiquaver of bar 32 resolves to the third of the chord on beat two. The C and E♭ semiquavers of beat one in bar 32 create an appoggiatura with the D on beat two. The motif gives the line a temporary modal shift, from A♭Δ7 up a tone to the chord of the moment, B♭Δ. The resulting feeling of tension Motif 1 generates is in the anticipation and delayed resolution of the B♭ Major chord.
In Figure 12, Binney uses Motif 1 again in “Oddman” at the end of his phrase in bar 37. The F is the sixth of the A-9(♭6). The C and E♭ demisemiquavers of beat 2 in bar 37 create an appoggiatura to the D. The demisemiquaver D of beat two is a passing tone to the C demisemiquaver of beat three, effectively resolving the feeling of tension. The phrase ends on the ninth tension of the chord, B, on the third beat. This is a clear example of the superimposition of Motif 1 over an unrelated chord, that resolves with diatonic notes in the chord of the moment.

Figure 13 demonstrates an example of Binney’s use of Motif 1 over a standard ii-V7 chord progression which is found on the version of “Portrait of Jennie” from October 2, 2012. Binney firmly establishes the sonority of the D-7 as the first two demisemiquavers of bar 175 are part of a neighbour group encirclement around D
started on the last demisemiquaver of bar 174. The three-note demisemiquaver appoggiatura to the D on beat two begins the descending G7 bebop scale that is interrupted by the enclosure around G in the last half of beat three. The G7 bebop scale ends on beat four, which begins Motif 1. The tonic note of beat four, G, acts as a leading tone for the A♭. The motif superimposes the A♭Δ sonority, resolving preemptively to CΔ on the last two demisemiquavers of beat four in bar 175. The phrase finishes in bar 176 with a diatonic melodic line in CΔ. The placement of Motif 1 in this context suspends the descent of the melodic line. It accentuates the feeling of tension in the G7 chord, with its ascent and non-harmonic tones. Binney’s diatonicism following Motif 1 releases the preceding feeling of tension.

![Figure 13](image.png)

**Figure 13:** An example of Motif 1 in “Portrait of Jennie” from October 2, 2012.

The example in Figure 14 shows Binney’s diatonic use of Motif 1 and is the first occurrence of the formula in “Fuchsia Swing Song”. Beats three and four of bar 83 clearly outline the A♭Δ7 chord. Binney initially starts his melodic line in bar 78, and inserts Motif 1 in mid-phrase. Beats one and two of bar 83 consists of a three note appoggiatura that is repeated on the same beats an octave above in bar 84. The phrase ends in Toch’s (1977) variant of the encirclement (p. 118), as the crotchets on beats two
and three in bar 86 form a neighbour group of the target tone C on beat one, effectively spiralling out from the tonic.

![Figure 14: Motif 1 in “Fuchsia Swing Song”, sixth chorus.](image)

In Figure 15, Binney uses Motif 1 on an E♭-7 chord in bar 126. The motif is predominantly diatonic, apart from the enharmonic G naturals, which fall on the dominant first and third beats. The strength of the Gs is somewhat diminished, as the G on beat one is part of a longer chromatic passage that starts on the upbeat of beat two in bar 125, ending on the F that begins Motif 1. The G on beat three of bar 126 forms the leading tone of the A♭ immediately following it. The descending chromaticism of the melodic line in bars 124 and 125 reflects that of the harmonic motion of bars 123 to 127. Motif 1 is then followed in bar 127 by a descending G7 bebop scale to B on beat four, which anticipates the G7 chord in bar 128.

![Figure 15: Motif 1 in “Fuchsia Swing Song”, eighth chorus.](image)
Binney will use parts of his motifs in the construction of his lines. The modified motif will follow the shape of the original, but include one or two different tones. Figure 16 demonstrates the use of a modified version of Motif 1 in bar 150. The Gs on the upbeat of beat two and the downbeat of beat four are the leading tone for the A♭s, anticipating the A♭∆7 chord in bar 151. The B on the last half of beat three in bar 150 assists in defining the C∆7 chord, and provides a leading tone for the C in bar 151. The original Motif 1 is used on the G+7 chord in bar 152. The A♯ and A♭, while being non-harmonic tones, provide the ninth tensions of a G7 Altered chord. In the 21 beats that make up the entire phrase, ten beats are used with Motif 1 and the appoggiatura around F. This motif combination is similar to the example in Figure 14. The use of the motifs provides a strong melodic cohesion. It concludes with an arpeggiated outline of the C∆7 chord in bar 153, which is a truncated version of the motif found in bar 85, as seen in Figure 14.

Another variation of Motif 1 is played on Binney’s performance of “Heaven”. Figure 17 shows another use of Motif 1 with a B♯ replacing the B♭ as the idea is executed on beat two of bar 70. Technically, the majority of Motif 1 is executed with
the left hand. Only the note F at the beginning, and the E♭ at the end of the formula requires use of the right hand. Binney has explained that he would use the bis key to play B♭ in Motif 1, (personal communication, June 30, 2013). The bis key, when used in conjunction with the B key by the left index finger, plays a notated B♭. It would be an easy adjustment for Binney to substitute B♭ with B♯ in the example in Figure 17, as the finger movements from the left index finger onward in the pattern are the same as the original formula.

The trilled third and fourth B demisemiquavers of beat one resolve the feeling of tension created in bar 69. The fifth demisemiquaver of beat one in bar 70 continues the line, almost as an afterthought, beginning with the minor third, G. The G♯ acts as an upper neighbour tone between the fifth and seventh demisemiquavers, descending to the tonic for the last note of beat one. The E demisemiquaver of beat one begins the ascension of an E Minor triad. The third demisemiquaver acts as the leading tone for the major third, G♯, which rises to a C, the minor sixth, and D♯, the major seventh non-harmonic tensions in E7(#11). These intervals suggest an EΔ7(#5) sonority. In beat two of bar 70, the line from the fifth demisemiquaver, C, to the A semiquaver resembles the fifth transposition of the fourth mode of Olivier Messiaen’s modes with limited transpositions. This scale can be found in Guy Lacour’s (1972) book for saxophone on Messiaen’s modes (p. 28). Binney notes that he had “often studied out of that book but never memorized anything” (personal communication, July 2, 2013). Beat three finishes the line, ascending to F. The semiquaver Fs in beat four resolve to E, the fifth of the A7(#11) chord in bar 71.
Figure 17: A variation of Motif 1 in “Heaven”, second chorus.

Taken in context with bars 70 through 72, the melodic line harmonically functions as V7-I-V7, one chord per bar, in the key of C Major. The melodic line of bar 70 appears to outline a G7 chord on every beat, and resolves to an E in bar 71. Bar 72 clearly sounds like a G7 line with a blues connotation, extending through to bar 74, resolving on the third of the CΔ7 chord. The harmonic progression of the song compliments the contour of the melody in this section of the improvisation.

One of the transposed variations on Motif 1 is found in “Lester Left Town”. Binney begins his phrase with it, moving into a triple rhythm in bar 190 as shown in Figure 18. The modified Motif 1 is transposed a perfect fourth below the primary example of the formula. Over the C♯7(#9) chord, the non-harmonic tone B♯ acts as a passing tone, despite being placed on beat two. The D ♭ is thought of as an acceptable harmonic tension in this chord (Lawn & Hellmer, 1993, p. 139). The D ♭ functions as an enharmonically spelled leading tone (C*) and imposes a D♯-(Δ7) arpeggio in third inversion over the C♯7(#9) with the remaining two triplet quavers in beat three, and the first triplet quaver of beat four.
The second and third triplet quavers of beat four in bar 190 are part of an appoggiatura that encircles the E♯ on the downbeat of bar 191, joining the two motifs. The previous B♯ has piqued the ear, and assists the E♯ melodically, as the non-harmonic tension increases due to the position of E♯ on the dominant beat of the bar. The minor ninth, G, is the leading tone of the neighbour group, through the motif to the G at the highest point of the bar. The G on beat three of bar 191 is a leading note appoggiatura toward the tonic F♯ triplet quaver. The D♯ Minor triad of Motif 1 Variant compliments the G♯ Major triad of Motif 1, which functions similarly to a ii-V7 chord progression in C♯ Major. Binney plays Motif 1 a third time, over the G7 chord on the third beat of bar 192.

The execution of Motif 1 Variant and of Motif 1 has similarities between the fingerings. The E♯ and A♯ tones are fingered with the right, and left index fingers, respectively. The D requires the index, middle, and ring fingers of the right hand, as does the G of the left hand. The F♯ tone can be played with the right middle finger, as can the tone C with the left middle finger. These similarities, and the speed at which the melodic line is performed, provide evidence that Motif 1 is a formula that has been prepared. This would be a subconscious preparation, as Binney does not consciously memorise techniques, especially to be deliberately played (personal communication, May 15, 2013). The speed at which this phrase is executed, creates a quickly twisting, serpentine line that turns back on itself. It slowly builds, to pause on the way to fold the melody, to resume arpeggiated ascents. The gradual rhythmic acceleration adds to the feeling of tension and expectation.
Motif 2.

The next formula examined is Motif 2 (M. 2), which occurs in five of the transcriptions analysed. As illustrated in Figure 19, the motif appears twice in “Lester Left Town” and once in all other transcriptions, except “Oddman”, where it is not present. This motif is another range-specific formula, as it only occurs in the range on the alto saxophone seen in Figure 19. There is one variant of Motif 2 that has been given special attention, (M. 2B), where a D♭ may be added after the B♭. It appears in “Oddman”, making it an earlier form of Motif 2. Even so, Motif 2B appears as shown in Figure 19, in three of the six pieces: once in “Portrait of Jennie” from November 13, 2012, twice in “Oddman”, and three times in “Fuchsia Swing Song”. Variations on both motifs are found an additional 10 times in “Fuchsia Swing Song”.

As with Motif 1, Binney has expressed that he would use the bis key to play the B♭ (personal communication, May 15, 2013). This increases the versatility of the motif, as the left hand would execute the fingering in virtually the identical pattern, if he were to replace the B♭ with B♭. Also, a substitution of B♭ in place of B♭ would increase the number of chord types the motif can be used with. These considerations

Figure 18: A variation of Motif 1, and Motif 1 used in “Lester Left Town”, second chorus.
make Motif 2 and Motif 2B a left-handed formula, except for the initial F tone. Binney plays Motif 2, Motif 2B, and their modified versions on various chord changes, the most frequent being six times on A♭Δ7. He uses them twice on B♭-7, E♭-7, G7, and C7 respectively. Single uses of the motifs are found on A-7, CΔ7, D♭7(#11), D7, E-7, and F-7 chords.

**Figure 19:** Examples of Binney’s Motif 2, and Motif 2B, in quavers.

The first use of this formula appears as Motif 2B in “Oddman”. It first appears in the third chorus, given as Example A in Figure 20, and is played with the exclusion of the last note. The A♭ is used to begin the next phrase. In Example A, the phrase begins with a six-note enclosure around the note A, in bar 38. The last semiquaver of bar 38 initiates a four-note encirclement around F, the fifth of the B♭- chord in bar 39. The only non-harmonic tone in the bar is the G♭ passing tone on the second semiquaver. Motif 2B begins on the third semiquaver of bar 39, and is diatonic through to the end of the phrase. Motif 2B outlines an E♭7 arpeggio from the G to the E♭, creating a dominant chord sound within the melodic line. Drummer Jeff Hirshfield assists the feeling of tension in the music, as he is the only other musician playing at this time. The ear of the listener is consequently relying on Binney’s melody to define the harmonic structure. The C and subsequent A♭ frame a V7-I chord progression in
A♭ Major formed in the motif over the B♭- chord of the moment. The suspense of the line does not seem to release with the C, as bar 39 reveals Binney’s alto saxophone in the upper range, the highest point of the chorus. The line descends into bar 41, creating a resolution before restating the melody in bars 42 through 44.

The second use of the motif occurs in the fourth chorus, on the same B♭- chord of the form, shown in Example B. The duo of alto saxophone and drum set continues, and Binney is still responsible for the melodic contour and harmonic changes of the song. Bar 49 reveals Binney’s use of a five-note enclosure that is similar to the one in Example A, an octave higher. This encirclement is part of a chain of successive encirclements, which are discussed in a later section. It is interesting that the five-note, and six-note encirclements are realised on the same beat of the A7sus4 chord in each example. For Example B, the tension is enhanced by the placement in the higher octave. Motif 2B is approached by the same four-note encirclement as in Example A, and is delayed by two semiquavers this time. He omits the A♭ at the end of the motif, opting to end the phrase on C.

Binney’s cohesion of thought in the melodic line is strengthened with Motif 2B. The fact that it happens in the same part of the form, a chorus after it is established, provides a platform to elaborate. This is an effective melodic technique, as his is the only tonal instrument playing able to express harmony, during his solo. It allows the listener to grasp the idea, as well the form of the song.
Figure 20: Binney’s use of Motif 2B in “Oddman”.

As discussed above, Motif 2 outlines a V7-I progression in A♭ Major. Figure 21 shows Binney using the formula over that chord progression in the composition “Lester Left Town”. In bar 107 Binney plays what Coker (1991) describes as “harmonic generalization” (p. 45), by running up G Locrian, the seventh mode of A♭ Major, over the two chords. This scale places the third, G, and seventh, D♭, of the E♭7 chord on the dominant beats of bar. The motif is presented on beat four of bar 107, and finishes on the last half of the second beat in bar 108. The seventh chord tension, G, is reinforced on beat three by the upper neighbour tone A♭. The fourth beat is the start of an enclosure around F, which is the seventh chord tension of the following G-7 chord. This use of Motif 2 is one that produces resolution, as the prior four bars consist of encirclements that create a restless effect in the melodic line.

Figure 21: Motif 2 used in “Lester Left Town”, first chorus.
Motif 2 can likewise bring a feeling of tension to the improvisation, by superimposing it over an unrelated chord. In the third chorus of “Lester Left Town”, Binney revisits Motif 2, using it over A-7, as seen in Figure 22. The tempo is 240 beat-per-minute, making the line’s quavers, triplet quavers, and semiquavers move swiftly. The phrase begins with non-harmonic tones, immediately setting the expectant quality in the melodic line. Beat four of bar 242 outlines the major seventh, perfect fifth, and major third, over the B-7(♭5) chord. An appoggiatura to F on the downbeat of bar 243 begins the ascent of what resembles an F Harmonic Minor scale on beat one.

This interpretation of F Minor is similar to the device Binney learned from saxophonist Phil Woods, which employs an Altered Dominant scale a semitone above the tonic of the dominant chord (personal communication, May 15, 2013). The C♯ semiquaver in beat one gives the line a Harmonic Minor sonority, and would be easier to execute than C♭ at this speed, as the former requires no fingers depressed on the keys to play. The first half of the bar is given an E7alt quality. Binney plays strong chord tones with the first three semiquavers of beat two, and plays the fifth on beat three of bar 243. He uses a B Major triad for beats three and four, imposing an EΔ7 sound on the dominant quality of the bar. The last two semiquavers of bar 243 encircle the F on the downbeat of bar 244 with the appoggiatura played an octave lower in the previous bar.

The F Minor sonority of the melodic line in bar 243 transfers to the sound of Motif 2 as the note F is repeated three times in bar 244. The motif incorporates non-
harmonic tones F, B♭, E♭, and G♯, which are also sounded on all stressed beats of the bar, maintaining the dissonance created thus far. If the progression carried on the root movement in fourths, the A♭ sonority of Motif 1 could function as the tritone substitution for a D7 chord. The F♯-7(♭5) chord can be interpreted as the third, fifth, seventh, and ninth intervals of a D7 chord. The line does not yield its suspense even to the end of the phrase. In context with the rest of the improvisation, Binney becomes increasingly more complex each time the B-7(♭5) - E7 - A-7 - F♯-7(♭5) progression appears in the song. The example begins the last A section of his improvisation. These four bars repeat one last time, and Binney’s melody becomes more consonant, with a relaxing of the elaborate line, returning to a more simple statement.

Figure 22: Binney’s use of Motif 2 in “Lester Left Town”, third chorus.

As in Figure 22 above, the root movement of the first three bars of the A section of “Lester Left Town” are similar to the fourth and fifth bar of the B section of “Portrait of Jennie”. Each song at this point contains a ii7-V7-i in A Minor, the former tune progressing to F♯-7(♭5), and the latter progressing to D7. Figure 23 demonstrates a
more transparent example of Motif 2B functioning like a tritone substitution of D7 in
“Portrait of Jennie” from November 13, 2012.

The phrase starts with strong tones A, C, and D, ascending quickly to
demisemiquaver non-harmonic tones G♯ and G♭. The tonic D demisemiquaver of the
triplet of beat two provides a leading tone to the rising E♭7 arpeggio. The last half of
the second beat is a sextuplet demisemiquaver version of Motif 2B, truncated as a result
of the absence of the note F. Sacks’ voicing on the electric piano features a B, giving
the chord an F7(#11) quality, which transposes to D7(#11) for the alto saxophone. This
voicing may have influenced Binney’s melodic choice, and the motif strongly suggests a
G♯ Major tonality to the ear.

The dominant function of the G♯ Major is slightly curtailed with absence of the
F♯. The last half of the third beat contains an appoggiatura around E♯, a non-harmonic
tone in the D7 chord, followed by a 4-note encirclement around the E♯ on the third
demisemiquaver of the fourth beat. These two encirclements stress the value of the E♯,
and anticipate the D-7 chord in the following bar. Binney had previously finished a
phrase that arpeggiated the A-7 chord in bar 54. The initial tension created using Motif
2B in bar 55 contrasts with the previous bar, and resolves by the descending chromatic
line that resolves on the tonic D in bar 56. The emotive quality of exuberance is felt as
Binney reaches an almost vocal cry at the phrase end in bar 56. The speed in which
these phrases have been executed leads to a feeling of expectancy, and anticipation.
Figure 23: Binney’s use of Motif 2B in “Portrait of Jennie” from November 13, 2012, second chorus.

Gunther Schuller (1958) states, “[To] a very great extent, improvised solos—even those that are imaginative—have suffered from a general lack of cohesiveness and direction,—the lack of a unifying force” (p. 6). This argument proposes that thematic material provides continuity and coalescence, adding an intellectual sophistication to the improvised solo. Schuller sees this as an evolutionary process, mirroring classical music at an exponentially higher rate (p. 21). Binney has a strong awareness of thematic cohesion, and the significance in the way it affects the audience. When referring to melodic themes, he will “bring the listener into something they can really grab on to and feel differently about. . .maybe it helps explain what we were doing before and after. . .I try to bring that element into my own playing” (Olson, 2006).

Binney uses Motif 2 and Motif 2B as an element producing coherence in his performance of “Fuchsia Swing Song”. The motifs are played a total of 14 times, including variations, throughout the solo. Figure 24 shows five of the uses, over various chord changes in the tune, and how they are incorporated into longer thematic developments, including material from Rivers’ melody. The rapid peaks and valleys that occur around the use of the motif, and in the same range on the alto saxophone are grouped together and labelled Motif 2 Thematic Contour (M.2 Thematic Contour).
Example A shows a truncated version of Motif 2B over the A♭Δ7 chord of the fifth chorus on the second quaver of beat two in bar 71. This is a consonant use of the motif, as the D♭ falls on the unstressed quaver of beat three, acting as a passing tone. The A♭ quaver on beat one of bar 72 begins a four-note appoggiatura, chained to a five-note encirclement. The line is held in stasis over bar 72, and ascends into bar 73 with a similar contour to Motif 2B. The peak of bar 73 includes a neighbour group encirclement to D on beat three, and descends a G7 bebop scale ending with the tonic F♯ on the second quaver of beat two.

As the solo develops, Example B shows another truncation of Motif 2B as it anticipates the F-7 chord by two beats in bar 91 of the sixth chorus. The harmonic anticipation continues in bar 92, as the B semiquaver on beat three leaps up to an E♭ quaver, the enharmonic spelling of D♯, providing the leading tone to the E quaver on beat four to peak with a D quaver on the last half of beat four. The peak in bar 92 descends an A♭ Major triad, and is mirrored a beat and a half later with the line coming down a G Major triad. The melody is playing with the interval of the minor seventh as the peaks in the line, setting the audience up with a feeling of expectancy. The G, A♯, and C♯ quavers on the second half of beat three into beat four of bar 93 are repeated in the same rhythmic position in bar 91, and heighten the expectation of a similar melodic outcome. Instead of playing Motif 2B again, he peaks to the highest point in the phrase with the minor third, G♭, of E♭-7 on beat one of bar 94. Binney
successfully brings the element of surprise to the line, due to the repetition of thematic material.

The melodic profile begins to look choppier, as the peaks and valleys created by the line feature more frequent interval leaps in Example C. In the sixteenth chorus, Binney incorporates a variant of Motif 2 over the F\#-7(\♭5) in bar 251, anticipating the change to the F-7 in bar 252. The non-harmonic E\# on beat one descends chromatically to the D\# on beat two, and is reinforced as a melodic anchor on the second quaver of beat three by the 4-note neighbour group surrounding it. The entire bar could then be interpreted as a full bar anticipation of the following F-7 chord. Binney repeats this idea in the same place of the composition’s form, thereby creating a feeling of suspense for the listener as they anticipate the outcome of the phrase.

Binney descends chromatically to the tonic on beat four of bar 252, creating an enclosure around the tonic of the E-7 in bar 253. He repeats the descending G Major triad from the second quaver of beat one, adding a triplet rhythm for variation on beat two. The A\# quaver on the second half of the fourth beat in bar 253 anticipates the E♭-7 chord. Beat one of bar 254 starts a five-note encirclement of F, incorporating the non-harmonic major third, G, on beat two. The ascending melodic line on beats three and four are reminiscent of beats three and four of bar 251. This again creates a sense of expectation for the listener. Binney cuts the idea short, with a leap from a C quaver to the muted G in beat one of bar 255. The audience is left with a cliffhanger, as the D-7 in bar 255 sets the ii-V7-I cadence to end the form.
Binney continues a tone below where he finished the prior phrase, on beat three of bar 255. He descends an F Minor triad, which becomes a 5-note appoggiatura to the minor seventh of G7 on beat two in bar 256. A modified Motif 2 is incorporated on beat two of the same bar. The non-harmonic A♭ Major triad descends to resolve on the major seventh, B, of the C7 chord in bar 257. The Motif 2 Thematic Contour follows through down the G Major triad on the second quaver of beat two. The phrase ends with an E♭ quaver anticipation of the A♭7 that begins the top of the form. The descent of notes F to C, and A♭ to E♭ on beats three and four in bar 255, followed by the ascent from F to B♭ to E♭ on beats two and three in bar 256 show that Binney is consciously aware of the perfect fourths in the original melody. With each recurrence of the Motif 2 Thematic Contour thus far, Binney maintains the characteristic elements of the main theme, incorporating them into this own thematic extemporisations.

The chromatically descending root movement of the form returns in chorus 25, where Binney constructs the Motif 2 Thematic Contour, as shown in Example D. He establishes an anticipation with a hint of Motif 2B on the second quaver of beat two in bar 396. The D♭ quaver on beat four is left by a downward leap of a minor sixth to the tonic F quaver, heightening its dissonance as a non-harmonic tone. The descending G Major triad in second inversion outlines the fifth, third, and seventh chord tones of E7 in bar 397. The ascending diatonic climb, that outlines an A9 tonality from the second quaver of beat two, links with an appoggiatura encirclement of F on the second quaver
of the first beat in bar 398. A variant of Motif 2 is played, revitalising the Motif 2 Thematic Contour through bars 399 to 401.

On beat three of bar 399 Binney plays a descending G to D perfect fourth interval in quavers. He leaps up a perfect fifth, to play a descending augmented fourth interval in quavers, A to E♭, on beat four. The E♭ quaver leads to the E quaver on beat one of bar 400, then leaps a perfect fifth to the B quaver above. He drops to an A♭ quaver on beat two, and again to an E♭ quaver before returning to A♭ on beat three. This rendering of fourths and perfect fifth intervals not only alludes to Rivers’ theme, it also pulls the listener along with a strong intervallic interplay. The line has a gentle arc on beats three and four of bar 399, and beat one of bar 400, as the top note interval pairs move up by step, and the lower counterparts up by semitone. Binney then ascends the last peak of the phrase, a neighbour group encirclement of D, before descending two octaves to resolve the phrase on the tonic, C in bar 402.
Figure 24: Examples of Motif 2, and Motif 2B in “Fuchsia Swing Song”, in various choruses.
The Motif 2 Thematic Contour occurs 17 times throughout “Fuchsia Swing Song”. Binney’s use of these formulae provides a base for other motivic components to take shape. He provides clear examples of repeated melodic devices, and the lucid outgrowth of them. They never sound forced, but flow as natural extensions, working seamlessly with other melodic elements. The motif can be bent to conform to the chord of the moment, or be used as contrasting tension. Jost (1994) describes this type of playing as “running counter to what the listener expects” (p. 51), when creating temporary tonal modulations. Listening to the live recordings, one can hear the connection made with the audience, as the musical results of Binney’s inner narrative find logical, coherent outcomes.

Extended Forms of Encirclements

Coker (1991) describes the use of enclosures (and by association, neighbour groups, and appoggiaturas) as commonplace within a jazz solo (p. 50). He later says that they are important, and should be learned along with his other identified elements (p. 117). After examining Binney’s solos, it is revealed that about 33.5% of the beats he improvised include the use of encirclements. A beat is considered as a crotchet. With the 12/8 time signature, the beat is considered as three quavers, making a bar consist of four beats. In the case of the composition “Oddman” where there are many odd number time signatures, the total beats in the form were added together, with the result of forty crotchet beats. The frequency of encirclements in the improvisations are rounded approximations, listed lowest to highest: “Fuchsia Swing Song” with 21%, “Oddman” with 26%, “Lester Left Town” with 31%, “Portrait of Jennie” from October 2, 2012
with 33%, “Heaven” with 43%, and “Portrait of Jennie” from November 13, 2012 with 47%.

Some of the above figures that have been discussed show longer encirclements, as these devices appear frequently in the transcriptions. The extended encirclements include four, and five-note encirclements, and successive encirclement chains. The multi-note, and encirclement chains provide an elongation of a melodic line, and can delay harmonic resolution. The encirclement may contain non-harmonic tones, and provide a feeling of tension to the line. The value of this effect is that it has the potential to create melodic tension without increasing the tonal range.

**Multi-note encirclements.**

Binney’s use of encirclements can be more elaborate than the basic three note versions. He often incorporates four-note, five-note, and six-note encirclements in the examples. The multi-note encirclements can incorporate the basic structures, as the intervals spiral in toward the target tone in a stepwise fashion. Others can be shapes that surround the target tone without the basic encircling formulae. Due to the confines of this discussion, the only alternative multi-note shapes examined are presented in Figure 25. Many examples can be found with these, and previously discussed devices, as they are the most commonly used encirclement formulae in the sample of transcriptions.
The examples in Figure 25 are derivatives of some three-note examples discussed, with the addition of a passing semitone between the tone a whole step away from the target tone. The example in bar one resembles the neighbour group, and examples two, three, and four resemble appoggiatura groups. However, they will be labelled as $x$-note encirclements ($x$ Note Θ) to reflect the semitone passing tone before the target tone. The half-step passing tone removes the immediacy of the minor third (bars 1 and 2), and major third (bars 3 and 4) interval from the target tone. It also creates a strong pull toward the target tone. Each example from the transcriptions is taken in context ($x$ Note Θ), and will be labelled accordingly from these four-note groupings. These groupings are seldom found in isolation from other encirclements, and are frequently larger than four notes.

![Figure 25: Examples of basic four-note encirclements.](image)

Figure 26 demonstrates Binney’s use of a five-note encirclement to shift from dissonance to consonance. In the composition “Oddman”, he begins the phrase in bar 53 with a semiquaver B leaping down a tritone to a semiquaver F. This coupling is repeated in reverse, F to C♭, on beat one and three of the B♭ Chord in bar 54. The non-harmonic tone, C♭, becomes a pivot point for the motion below, as it is repeated on the second, and fourth semiquavers of beat one, and the second semiquaver of beat
three. The augmented fourth, E♯, provides the lowest tone in beats one and two, as the third semiquaver of beat one, and second semiquaver of beat two. Beat two begins a five-note encirclement around the F on beat three. Binney plays the F to C♭ semiquaver coupling one more time on beat three before beginning a descending line.

The phrase begins to lean toward consonance as he plays a C Major triad in descending semiquavers on beat four, sounding upper extensions 13, #11, and 9 of the B♭Δ chord. The final non-harmonic tones in the line are the fourth semiquaver of beat four, C♯, and the E♯ semiquaver on beat five. The E acts as a leading tone, as Binney plays a descending B♭ Major triad from the second semiquaver of beat five. Here, he states the chord of the moment, coming to full consonance. Beat six is an expression of perfect fourths in semiquavers, G up to C, returning to G, and down to D. The D on the last semiquaver passes down a tone to C quaver, the longest tone in the bar, making it more assertive, as the next chord is CΔ7(#11)/G.

With the unstable sound of the tritone relationship between the F and C♭ at the beginning of the bar, the encirclement shifts the dominance toward the former note. The line is confined between the E♯ and C♭ notes, creating a constricted tension in the line that winds out through the encirclement. Binney’s melody then shifts toward concordance with the B♭Δ chord, realising it on beat five. The bar descends and contrasts the augmented fourth sound of the beginning of the bar, with open sounding perfect fourths on beat six.
Figure 26: An example of a five-note encirclement in “Oddman”, fourth chorus.

Binney uses a specific five-note encirclement, in five of the solos examined. It is an encirclement around the note E (5 Note Θ). He uses it once in “Lester Left Town”, and in “Portrait of Jennie” from October 2, 2012. It occurs four times in “Heaven”, nine times in “Portrait of Jennie” from November 13, 2012, and 10 times in “Fuchsia Swing Song”. Figure 27 shows four examples incorporated into his phrases.

In the version of “Portrait of Jennie” from October 2, 2012, the five-note encirclement of E is used in conjunction with a four-note neighbour group. Binney is embellishing the melody of the tune in these bars, which from bar 207 would consist of a minim F on beats one and two, descending to a D dotted crotchet on the third beat, down to a B quaver on the last half of beat four. It then resolves up a semitone to the tonic in bar 208, completing the phrase before modulating to the bridge, or B section of the form.

Binney delays the melody note F, chromatically descending to it from the A on the last quaver of beat four in bar 206. He anticipates the D, approaching it from the A below, and embellishes it with an appoggiatura, before continuing his scalar descent on beat three. The line reaches an A♭ on the fourth semiquaver on beat three, and Binney
initiates a four-note neighbour group around the F semiquaver of beat four. The A♭ gravitates toward the G, obscuring the neighbour group encirclement. This device ties in with the five-note encirclement of E, as an anticipated resolution to the C∆7 of bar 208. Upon repeated listening, the neighbour group encirclement plays a subordinate role. The rhythm displays a gradual acceleration, from the quintuplet semiquavers in beat three to the sextuplet semiquavers of beat four, further blurring the neighbour group encirclement, as the five-note encirclement begins on the sextuplet semiquavers. The neighbour group encirclement slightly delays the five-note encirclement, as if pulling back the anticipated chord change.

The encirclement in Example B is expanded to a seven-note device used in the middle of the phrase. The chromaticism, and rhythmic variation add to create a sense of anticipation, as illustrated in Example A. In Binney’s second chorus of “Heaven”, bar 66 starts with a chromatic descent from the third, G♯, of the E7(#11) chord. The rhythm of the line speeds up with the last four semiquavers of a sextuplet figure in beat two, landing on beat three with the B semiquaver. The rhythm slows again with four semiquavers, adding rhythmic shifts, descending in a scalar fashion, from B to A to G♯. At this point Binney leaps downward to the seventh of the chord, D, outlining the tritone, and beginning the seven-note encirclement of E. The tritone interval creates instability, and prepares for the use of the original five-note encirclement. It has also given him the opportunity to shift into the E7 Altered scale. The G♭ and F♭ are non-harmonic tones in the chord, further enhancing the feeling of tension in the line, functioning as the sharp nine and flat nine, respectively, in the chord. The D is repeated,
followed by a D♯ passing tone to resolve on the tonic E note, completing the encirclement and resolving the feeling of tension.

In Binney’s first improvised chorus over the composition “Lester Left Town” the five-note encirclement of E is used to end a phrase. In this incarnation, it is used as a six-note encirclement. Binney begins his phrase on the second quaver of the first beat of bar 86, with the tonic of the B-7(♭5) chord. He ascends by a perfect fourth, to E, on beat two. At this point, Binney plays a three-note quaver line of an ascending tritone followed by a descending perfect fourth, and repeats this motif a semi-tone higher on the last half of beat three. The sequence has the fifth, F, on beat three, and the ninth, C, on beat four, increasing a feeling of suspense as he ascends. Binney interrupts this pattern in bar 87 with the non-harmonic tone C, providing a major third interval, before ascending to D. The G and F of the encirclement provide the sharp ninth and flat ninth chord tensions. The tones in bar 87 to beat three are all part of the E Altered scale. This would indicate Binney is using this harmonic superimposition, with the F note on beat three. The D♯ is the leading tone for the E, tonic to the E7, and fifth of the A-7 chord in the next bar resolving the feeling of suspense of the line. The shift of the five-note encirclement to the unstressed beat allows the E to be interpreted as an anticipation of the A-7 chord. It releases melodic tension in bar 87, and generates rhythmic tension, creating a sense of expectation to be resolved in the next phrase.
The final example of Figure 27 shows the five-note encirclement incorporated into a chain of encirclements in the eleventh chorus of Binney’s improvisation in his performance of “Fuchsia Swing Song”. This example is part of a phrase he has stretched past the conventional cadence ending the form. Bar 163 designates the beginning of the form, and Binney enters with a sustained G, the seventh chord tone. He leaps up a perfect fourth to the third, C, on the second quaver of beat two. He lowers to the tonic on beat three and begins a five-note appoggiatura in quavers to land on the third of the D♭7(#11) chord on beat one of bar 164. This appoggiatura uses the E♭ as a kind of pivot note, allowing the motion to come from the higher pitches. The quaver rhythm of the melodic line continues, as he leaps to the tonic D♭, to come down to the A♭ on beat two, playing a broken D♭ arpeggio in second inversion.

The rhythm begins to accelerate to quaver triplets on beat two, with the A♭ forming a contracted four-note appoggiatura. This is done with the same notes as the preceding encirclement, omitting one E♭ quaver. To this point, the note choices in the melody have all been diatonic. The third, F, is played again on the third beat, as part of the five-note encirclement. The G beginning the five-note encirclement is the sharp 11 chord tension, and the fifth of the C∆7 chord in the following bar. The encircling motif anticipates the move to C Major as the third of the chord, E, sounds on beat three. Binney continues the triplet quavers, as the E becomes the leading tone to the F, the proper third of the moment. The line carries on with two semiquavers on the last triplet quaver of beat four, forming a neighbour group around the A minim on beat one of bar
165. The A then functions as an appoggiatura to the G on beat three, resolving the phrase on the fifth of the CΔ7 chord. The effect of the line is one of a sense of tension with both the rhythmic, and modal shifts that occur in bar 164. Another result of the use of the string of encircling devices is that this melodic tension is achieved with a minimal use of tonal range.

**Figure 27:** Examples of multi-note encirclements in Binney’s improvisations.

The above examples in Figure 27 are but four of a diverse range of encirclement devices that work together to create larger melodic structures. There has been brief discussion of their melodic relationships to one another. The succession of encirclements and their melodic implications will be examined in greater detail in the following section.
Encirclement chains.

The examples examined thus far reveal that Binney’s use of simple encirclements form parts of larger melodic structures. It was difficult to isolate specific encirclement devices, as one or another will work in tandem with the observed device. Longer forms of encirclements will be examined here, as Binney uses them extensively in the surveyed improvisations. Of the encircled beats, approximately 41% of encirclements in “Oddman” are chained together. The next highest percentage of chained encirclements is found in “Portrait of Jennie” from November 13, 2012 with 36% of encirclements in consecutive successions, followed by “Portrait of Jennie” from October 2, 2012 with 33%. After that, comes “Lester Left Town” at 28% of encircled material found in a sequenced series, succeeded by “Fuchsia Swing Song” with 21% of encirclements strung together. Lastly, “Heaven” has Binney playing chained encirclements 19% of the time.

In “Heaven”, Binney links every beat of bar 62 with encircling motifs. The phrase starts with a semiquaver enclosure around G♯ in an E7(#9, #11) chord. This chord has two tritones, creating a sense of tension before melodic material is played over it. One is between G♯ and D, the third and seventh degrees of the chord. The second is between E and A♯, the tonic and sharp eleventh tension of the chord. Binney immediately initiates a feeling of anticipation, starting the phrase on A, the non-harmonic eleventh tension of the chord. The resolution is short-lived, as the line ascends, arpeggiating the E Major triad in first inversion to the F♯ demisemiquaver, the highest point in the beat. The F♯ highlights the sharp ninth tension of the chord, and
links beat one with beat two using a neighbour group encirclement around the flat ninth, an F demisemiquaver. Binney maintains the rapid ascent to G♯, and up to C, the flat thirteenth of the chord.

The staccato articulation Binney uses emphasises the notes A, E, and C, on beats one and two, and rhythmically creates a halting, agitated feeling. The ascending contour of the melodic line also contributes to the feeling of expectancy. The pinnacle of the line is realised on the altissimo F*, which begins the rapid descent toward beat three. The descent uses tones F, C, G♯, and F* of the E Altered scale in a demisemiquaver figure. Beat three sees the four-note neighbour group realised on the second demisemiquaver, F, of the nonuplet figure. He plays the tonic E on beat three, before moving up a semitone to F. The line then descends using the same notes, F, C, and G♯, an octave below the previous beat. Upon reaching the G♯, Binney initiates a four-note encirclement of F ♭. It is blended with an additional five-note encirclement around E, creating a similar tonal effect to that of Examples A, B, and D of Figure 27. He resolves the encirclements to the E demisemiquaver on beat four. The line then begins a six-note enclosure around A, which is the tonic of the following chord in bar 63.

Binney explores nearly the full range of the alto saxophone with his melodic line, reaching to the extended upper range with the F* in beat two, down to a low D in beat three. The descent in beats two and three outline the E Altered scale sonority, making in depth use of the chord tensions included in the E7(#9, #11) chord. The staggered effect
of the rhythm on the ascent creates the feeling of tension that gives way on the descent, as the rhythm smoothes into a flowing demisemiquaver figure. The feeling of expectation arises melodically, as the chained encirclements offer delayed resolution of the improvised line.

Figure 28: Examples of chained encirclements from “Heaven”, first chorus.

Binney offers the longest string of encirclements in “Portrait of Jennie” from November 13, 2012. In the space of two bars, he implements eight motivic devices in successive sequence as seen in Figure 29. Binney’s phrase starts as an anticipation of the B♭7 chord with the tonic. He implements a sequence of notes described by Coker as the digital pattern “1-2-3-5” (1982, p. 23) by ascending B♭, C, D, to F in beat three. Binney then plays a variant of Motif 1, altering the E♭ to E♭ on beat four. The sharp eleventh tension of the E provides a leading tone, and ascends to G, which begins a neighbour group encirclement around F, delaying the melodic consonance. The line then descends by leap to C, where Binney arpeggiates to the F an octave below, and implements a four-note encirclement around the dotted semiquaver E, the tonic of the E-7 chord in bar 6. He plays a staccato B on the second quaver triplet of beat one, before hastening the melodic rhythm again, using an enclosure around the A demisemiquaver of beat two. The ascending A Minor triad sounding on the
demisemiquaver triplet of beat two, with the implementation of a four-note encirclement surrounding F, creates a modal shift, temporarily to F Major. This modal shift enhances the feeling of tension in the melodic line.

Binney resolves the tension of beat two with an enclosure surrounding the C# quaver of beat three, the third of the A7 chord. He quickly arpeggiates an ascending E Minor triad, forming part of the five-note enclosure that resolves around the tonic, A, on beat four. The line leaps downward a perfect fourth to initiate a four-note encirclement surrounding F. This encirclement anticipates the change to D-7 in the next bar. At slower tempos, like this ballad, the embellishing effect of the encirclements is enhanced, as the harmonic motion travels slower. This allows Binney, or any improviser, to explore each chord to the fullest extent.

Figure 29: Examples of chained encirclements in “Portrait of Jennie” from November 13, 2012, first chorus.
In “Lester left Town”, Binney strings together encirclements with Motif 1, as seen in Figure 30. The explanation of bars 190 and 191 are found in the discussion of Figure 18. The link between the two motifs is the appoggiatura encirclement on beat four of bar 190, encircling the E♯ of beat one of bar 190. This appoggiatura extends the sonority of the C♯7(♯9), but quickly gives way to the melodic gravity of Motif 1. Bar 192 continues Binney’s quaver triplet line, and forms a five-note encirclement of F from the G♯ on the second quaver of beat one. Binney repeats Motif 1 from the third triplet quaver of beat two, ascending to the tonic G, on the third quaver beat of beat four. From here, the melodic line descends stepwise to E on beat one of the C∆7 chord of bar 193. Binney diatonically descends from beat one, inserting a passing tone F♯ on beat three. The line reaches the lowest note in the bar on the next quaver beat, to then arpeggiate up an F Major triad. The E on the second quaver of beat four begins a four-note encirclement of the F on the second quaver of beat one in bar 194. The line moves up a step to then engage a six-note encirclement of A on beat three. The anchor tones of these encirclements highlight the diminished fifth, and minor seventh chord tensions, respectively.

This phrase is one of the most exciting points of the improvisation, as it demonstrates strong group interplay. Binney plays Motif 1, and its variation, three times in duration of less than three seconds. The ensuing flurry of notes in the phrase covers 10 bars, with the melodic rhythm increasing to semi-quavers, and groupings of five and six semiquavers per beat. The rhythm section responds increasing the textural
density, with drummer Dan Weiss tightening the rhythm of his ride cymbal, and pianist Jacob Sacks filling the space with sustained, syncopated block chords.

Binney says his teachers refrained from using negative connotations about non-harmonic tones, specifically the perfect fourth interval from the tonic, when choosing notes to play on a chord (Orenstein, 2011). His line from bar 190, going into the third chorus of his performance of the composition “Lester Left Town”, presents a feeling of freedom. Binney says, “I learned how to go three, four, bars and play what I wanted to play, but kind of key in and out of the harmony in a strong way” (Orenstein, 2011). By presenting the motif in various situations, he is able to experiment with ways to relate them to the harmony of the tune, as this example presents.

![Figure 30: Examples of chained encirclements used in “Lester Left Town”, second and third chorus.](image)
The final example examined is from the earliest of the samples of Binney’s improvisations. Figure 31 shows the start of the fourth chorus of “Oddman”. Binney finished playing the last three bars of the melody prior to this chorus, and has increased the tempo to 282 beats per minute. The F♯ of bar 45 is the last note of the melody, that is continued in a syncopated rhythm to the first beat of bar 46, where he plays the third, F, of the D-7sus4 chord. The line ascends an F Major triad, moving up a tone to D on the second semiquaver of beat four to begin an appoggiatura around E. The E is placed on beat one of bar 47. Binney then leaves the E by leap down a minor third to C♯ on the second quaver beat, beginning a five-note semiquaver neighbour group encirclement of A, using G♯ as a pivot tone.

The appoggiatura encirclement of bar 46 outlines the harmonic progression, and is reinforced by the five-note neighbour group, which firmly grounds the A Major tonality for the listener. He then ascends from beat four with the 1-2-3-5 digital sequence to leap a minor third to G on beat six. Binney initiates a semiquaver five note encirclement of A, which resolves to beat one of bar 48. He continues by stepwise chromatic descent in semiquavers to beat four, where he uses the D♯ to begin a neighbour group encirclement of E to beat five, which changes the direction of the line upward. The melodic line ascends stepwise to beat two, leaping down a perfect fourth to F♯, beginning a six-note encirclement of A, which resolves on beat five of bar 49. The A flows into the neighbour group encirclement of the seventh, G, of the A7sus4 chord. The G serves as a pivot tone, as Binney leaps up a perfect fourth to C, returning to G, and descending a minor third to E, outlining a C Major triad in first inversion.
The E serves to begin a four-note encirclement of F, which resolves on beat three, before becoming part of a truncated version of Motif 2B, which ends the phrase. This example demonstrates the undulating nature the chained encirclements create. This rippling feeling is intensified by the constant semiquaver rhythm. The listener is treated to a feeling of expectancy, waiting for a resolution.

![Musical notation](image)

**Figure 31:** Examples of chained encirclements in “Oddman”, fourth chorus.
Conclusion

This thesis has examined seven melodic techniques utilised by New York saxophonist David Binney in his performances of jazz standards. The analysis expounds upon the repeated use of appoggiaturas, enclosures, neighbour groups, multi-note encirclements, encirclement chains, and two melodic motifs. It also illustrates the melodic and harmonic implications of these devices when observed in the melodic context of Binney’s performance. Despite their frequency, Binney reveals in interview that these melodic devices were never prepared in his practice or performance.

Suggestions for Continued Research

This is not an exhaustive examination of Binney’s techniques. Further transcriptions of Binney’s work may reveal more patterns and devices he uses when improvising. The communicative aspect of Binney’s approach to improvisation may be explored further with the analysis of additional melodic devices. In many interviews, Binney says he does not transcribe, or memorise any improvisations of other artists. Binney stated that he studied Lacour’s book on Messiaen’s modes (personal communication, July 3, 2013). He has also said that he uses Nicholas Slonimsky’s *Thesaurus of Scales and Melodic Patterns* (1947) along with many other classical materials (personal communication, May 15, 2013). Examination of additional transcriptions may reveal elements of classical music materials in Binney’s playing.
Binney feels he is always progressing as a musician (personal communication, May 15, 2013). His output as a composer and recording artist has been prolific, particularly in the last ten years, providing ample material for study. As Binney’s appeal grows, his methods and views on music will influence the next generation of musicians.
References


Appendices

Appendix A: Ethics Application

RESEARCH INTEGRITY
SCM Low Risk Human Research Ethics Committee
Web: http://sydney.edu.au/ethics/
Email: rpm.humanethics@sydney.edu.au

Address for all correspondence:
Sydney Conservatorium of Music C41
The University of Sydney
NSW 2006 AUSTRALIA

Ref: SCM0007
12 December 2012

Mr Phillip Slater
Sydney Conservatorium of Music
The University of Sydney
Email: philip.slater@sydney.edu.au

Dear Mr Slater

Thank you for your correspondence dated 7 December addressing comments made to you by the SCM Low Risk Human Research Ethics Committee (HREC).

On 12 December the Chair of the HREC considered this information and approved your protocol entitled “Improvisational Methodology of Saxophonist David Binney with Analysis of Selected Solos”.

Details of the approval are as follows:

Protocol No.: SCM0007
Approval Date: 12 December 2012
First Annual Report Due: 11 December 2013
Authorised Personnel: Mr Phillip Slater, Mr Shane Landry

Documents Approved:

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<td>PI3 – other participants</td>
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HREC approval is valid for four (4) years from the approval date stated in this letter and is granted pending the following conditions being met:

**Conditions of Approval**

- Continuing compliance with the National Statement on Ethical Conduct in Research Involving Humans.
- Provision of an annual report on this research to the Human Research Ethics Committee from the approval date and at the completion of the study. Failure to submit reports will result in withdrawal of ethics approval for the project.
All serious and unexpected adverse events should be reported to the HREC within 72 hours.

All unforeseen events that might affect continued ethical acceptability of the project should be reported to the HREC as soon as possible.

Any changes to the protocol including changes to research personnel must be approved by the HREC by submitting a Modification Form before the research project can proceed.

Chief Investigator / Supervisor’s responsibilities:

1. You must retain copies of all signed Consent Forms (if applicable) and provide these to the HREC on request.

2. It is your responsibility to provide a copy of this letter to any internal/external granting agencies if requested.

Please do not hesitate to contact me should you require further information or clarification.

Yours sincerely

Helen Mitchell

Dr Helen Mitchell
Chair
SCM Low Risk Human Research Ethics Committee

cc: Mr Shane Landry
slan7655@uni.sydney.edu.au

This HREC is constituted and operates in accordance with the National Health and Medical Research Council's (NHMRC) National Statement on Ethical Conduct in Human Research (2007), NHMRC and Universities Australia Australian Code for the Responsible Conduct of Research (2007) and the CPMP/ICH Note for Guidance on Good Clinical Practice.
IMPROVISATIONS OF SAXOPHONIST DAVID BINNEY

HREC OFFICE USE

HUMAN RESEARCH ETHICS COMMITTEE NUMBER:

Meeting Date:

Chief Investigator/Supervisor's Surname:

Student's Surname:

Agenda Category:

- Honours
- Masters
- PhD
- Grants Awarded
- Small Grants Awarded
- General

ETHICS AND PRIVACY APPLICATION FORM FOR RESEARCH INVOLVING HUMANS

INSTRUCTIONS FOR ALL SUBMISSIONS

Original Application signed [all signatures required before submitting] Y N

8 copies of the signed Original Application plus a soft PDF copy Y N

Please (X) to indicate either “Y” or “N” that the following documents are attached to the Original and Copies:

Participant Information Statement(s) Y N

Consent Form(s) Y N

Copy of questionnaire(s), survey questions, interview topics to be covered etc. Y N

Research references Y N

Recruitment advertisement / circular Y N

Evidence of permission to conduct research in other locations Y N

One copy of the grant application with appropriate clearance forms as requested by the Research Office Y N

Version 11, 2 July 2008 - Humanities
Please Note: Each question on this form has instructions and links to relevant documents and guidelines on how to answer that particular question as hidden text. To show the text with the hidden text effect, click symbol “iframe” (Show/Hide) (situated next to the “Zoom” button) on the “Standard” toolbar. When hidden text is shown it is marked with a dotted underline. This text will not be seen on the printed version.

Please note the following:

1. This application must be completed electronically or typewritten
2. Complete all sections except those specifically not applicable
3. Use lay terms wherever possible
4. Do not alter the order of questions or layout of the application form
5. “Y” signifies Yes, “N” signifies No, and “N/A” signifies Not applicable
6. Some “Y/N” boxes have been reversed so take care in answering the questions
7. HREC refers to Human Research Ethics Committee

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This form has been prepared in collaboration between Ms G Briody, Associate Professor M Grimm, Professor A Lloyd, Associate Professor J Watson and Ms M Wright of the Human Research Ethics Committees (HRECs) of the Universities of New South Wales and Sydney.
**SECTION 1: ADMINISTRATION**

*This section is obligatory*

1.1 (a) Full project title

<table>
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<th>The Improvisational Methodology of Saxophonist David Binney with Analysis of Selected Solos</th>
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(b) Short name by which the project will be known

<table>
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<tr>
<th>Improvisational Method of David Binney</th>
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(c) Name of Chief Investigator

<table>
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<th>Phil Slater</th>
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(d) Provide a brief summary of the project in lay language (approximately 100 words)

**This project will document the improvisational approach of David Binney. His approach is rare, as he has never transcribed any solos of previous masters in learning to improvise. Transcription in this sense is the process of listening and imitating precisely the notes of another musician. This process is highly regarded and is mainstream in jazz education. Because Binney has never transcribed, his solos have developed a highly individual voice – a coveted state in a jazz artist’s development. In documenting his approach, and analyzing his solos, I will look for patterns and repetitions used in his performance.**

(e) Outline the academic/scientific merits of this study (including potential contributions to the body of knowledge and methodological rigor) (approximately 100 words)

| The results of this project would benefit aspiring jazz improvisers, and music educators. Detailing Binney’s practice could provide useful points to assist in a student developing a practice routine of their own. A musician looking to take the next step at innovation, regarding their improvising technique could find Binney’s methods useful. An educator could use parts of the study and incorporate them into their music curriculum. It would also provide harmonic analysis of Binney’s solos. This analysis along with an interview with Binney would provide insight into the compositional impetus that arises in the moment of live performance during a solo. |

1.2 Indicate the institutional ethics committee that you consider to be the primary one for this project. (In general, if the Chief Investigator is a University employee, then the University should be considered to be the primary site. If the Chief Investigator or participants are from a health care service, then the Area Health Service ethics committee should be considered as the primary site.)

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<th>Sydney Conservatorium of Music HREC, University of Sydney</th>
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1.3 (a) Has this project already been submitted to any other HREC(s)? □ Y □ N

(b) Will this project be submitted to any other HREC(s)? □ Y □ N

If you answered YES to (a) or (b), give the name of the HREC(s), and indicate the status of the application at each (i.e., submitted, approved, deferred or rejected). Attach copies of the correspondence with each of the other HREC(s).

Please do not submit to more than one HREC concurrently.
1.4 List the following details of the Chief Investigator/Supervisor, any Co-Researcher(s), Associate Researcher(s) and Student(s).

### Chief Investigator/Supervisor

<table>
<thead>
<tr>
<th>Name</th>
<th>Mr Phillip Slater</th>
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<tbody>
<tr>
<td>Title</td>
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</tr>
<tr>
<td>Qualifications</td>
<td>BCA W'gong MMusic ANU GradDiplInfoMngt</td>
</tr>
<tr>
<td>Positions held: employed, conjoint/adjunct/visiting</td>
<td>Lecturer in Jazz Studies at the Sydney Conservatorium of Music</td>
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<tr>
<td>Full mailing address (including building number)</td>
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</tr>
<tr>
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<td>Fax</td>
<td>+61 2 9351 1287</td>
</tr>
<tr>
<td>E-mail</td>
<td><a href="mailto:philip.slater@sydney.edu.au">philip.slater@sydney.edu.au</a></td>
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### Co-Researcher(s), Associate Researcher(s), Student(s) or other Personnel involved in the study (If appropriate indicate for each named person whether they are University staff, student or neither). If the named person is a student, nominate (in the Qualifications section) the degree for which he/she is enrolled.

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Insert additional boxes if necessary.
1.5 Who is the nominated Contact Person (from those listed in 1.4 above) for this protocol?

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1.6 Who is the person preparing this document?

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1.7 Are there students involved in this project?  

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If you answered ‘YES’, indicate the number of students covered by this study and the degrees which this study will contribute towards (i.e., Honours, Masters, PhD, etc.) If the names are already known please include them.

One student is involved in the study. Shane Landry is the student, and is conducting this research in partial fulfillment of a Master of Music Performance: Jazz degree.

1.8 (a) Indicate the proposed date of commencement of the project. Projects may not commence without the prior written approval of the HREC.

Date: Upon approval of this project by the HREC committee.

(b) Indicate the proposed completion date of the project.

Date: 1st July 2013

1.9 Indicate all location(s) at which the research will be undertaken.

Most Domestic interviews will be conducted at The Sydney Conservatorium of Music. Domestic interviews that cannot take place at SCM will be conducted at a mutually agreeable location or by Skype. Due to David Binney residing in New York City, I will conduct the interviews over the Internet using Skype. Skype will be used for interviews of other international participants.

1.10 (a) Has this protocol received research funding/contracting or is this submission being made as part of an application for research funding/contracting?  

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If you answered ‘YES’, list the funding/contracting bodies to which you have submitted, or intend to submit, this project. Attach a copy of the grant application(s), contract(s) or similar agreement(s).

Funding/Contracting body 1: 
Funding/Contracting body 2: 
Funding/Contracting body 3: 

(b) What is the outcome of these funding/contracting application(s) (please tick the appropriate box)

RIMS_ID: 
Funding/Contracting body 1: 
Approved | Pending | Refused
---|---|---

RIMS_ID: 
Funding/Contracting body 2: 
Approved | Pending | Refused
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RIMS_ID: 
Funding/Contracting body 3: 
Approved | Pending | Refused
---|---|---

Will this study still be undertaken if funding is not successful?

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(d) If the title of the project submitted for funding is different from that listed under Q1.1(a), state it below.

Proceed to Section 2.
SECTION 2: NATURE OF RESEARCH
(refer to the National Statement on Ethical Conduct in Research Involving Humans, p. 23-45)

This section is obligatory

2.1 The nature of this project is most appropriately described as research involving:-
(more than one may apply):

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<td>epidemiological studies</td>
<td>X</td>
<td>N</td>
<td>Y</td>
</tr>
<tr>
<td>data linkage studies</td>
<td>X</td>
<td>N</td>
<td>Y</td>
</tr>
<tr>
<td>psychiatric or clinical psychology studies</td>
<td>X</td>
<td>N</td>
<td>Y</td>
</tr>
<tr>
<td>human physiological investigation(s)</td>
<td>X</td>
<td>N</td>
<td>Y</td>
</tr>
<tr>
<td>biomechanical device(s)</td>
<td>X</td>
<td>N</td>
<td>Y</td>
</tr>
<tr>
<td>human tissue (see Section 11 – Medical Form)</td>
<td>X</td>
<td>N</td>
<td>Y</td>
</tr>
<tr>
<td>human genetic analysis (see Section 11)</td>
<td>X</td>
<td>N</td>
<td>Y</td>
</tr>
<tr>
<td>a clinical trial of drug(s) or device(s) (see Section 12)</td>
<td>X</td>
<td>N</td>
<td>Y</td>
</tr>
<tr>
<td>Other (please specify in the box below)</td>
<td>X</td>
<td>N</td>
<td>Y</td>
</tr>
</tbody>
</table>

Proceed to Section 3.
### SECTION 3: PARTICIPANTS AND RECRUITMENT
(refer to the National Statement on Ethical Conduct in Research Involving Humans, p. 28-34)

This section is obligatory

3.1 (a) What is the age range of all participants involved in this study?

The age range is 18 years and above.

(b) If the participants include children (defined by statute for this purpose as anyone under 18) has a Prohibited Employment Declaration Form for the researchers ("criminal record check") been lodged with the University or hospital? (see [http://www.kids.new.ssw.gov.au/check](http://www.kids.new.ssw.gov.au/check))

If you answered NO, give reasons why not.

The research involves the processes of established professional jazz musicians who have developed over several years to create an innovative language, unique to their individual endeavors. Binney, and any prospective participants are adults above the age of eighteen.

3.2 Are the participants:-

(> more than one may apply)

- in a teacher–student relationship with the researchers or their associates? X
- in an employer–employee relationship with the researchers or their associates? X
- in any other dependent relationship with the researchers or their associates? X
- wards of the state? X
- prisoners? X
- refugees? X
- members of the armed services? X
- mentally ill? X
- intellectually impaired? X
- unconscious or critically ill patients? X
- under the Guardianship Act 1987 (as amended)? X
- in a doctor–patient relationship or a health giver–receiver relationship with the researchers or their associates? X
- Aboriginal or Torres Strait Islanders? X

If you answered YES to any of the above, provide details.

As I am a saxophonist, David Binney’s music has inspired me for a number of years. In that time, I have studied under his tutelage.
3.3 (a) What is the sample size for the study? Comment on how this sample size will allow the aims of the study to be achieved.

The sample size will be fifteen participants. There are innovative professional jazz musicians that are familiar with Binney’s work. It may prove useful to gain their insights regarding improvising, developing toward innovation, and Binney’s techniques.

(b) How will the participants be recruited?

Investigators should note that the initial contact with participants should be at “arm’s length” to avoid real or perceived coercion.

I will send emails to prospective participants. This email will explain the scope of the project, and a list of the topics covered. It would explain that should they like to participate, they would be interviewed regarding the music topics. Their email addresses will be accessed from their websites. David Binney is a personal contact of mine, as I have studied with him, and would contact him directly, as I have his contact details. I have sent him emails describing my project, requesting his participation. He has agreed to the project. The email will be the same for all, and is attached to this form.

3.4 (a) Does recruitment involve a direct personal approach from the researchers to the potential participants?

No ☐ ☑ Yes

If you answered YES, explain how the real, or perceived, coercion from researchers for potential participants to enrol has been addressed.

The research is on the improvisational techniques of one individual, but information regarding views on the innovative process will be valuable. The aim of the information sheet is to be as transparent as possible. I will use personal contacts, and publicly available email addresses for other prospective participants. For those who are not personal contacts or publicly available, I would ask my supervisor, Mr Phillip Slater to make contact and send the project outline, the PIS, and consent form on my behalf.

(b) Does recruitment involve the circulation/publication of an advertisement, circular, letter, email letter etc?

No ☐ ☑ Yes

If you answered YES, provide a copy. If recruitment involves an advertisement, please indicate where and how often it will be published.

The email letter is attached to this form.

3.5 Will participants receive any reimbursement of out-of-pocket expenses, or financial or other “rewards” as a result of participation?

No ☐ ☑ Yes

If you answered YES, what is the amount or nature of the reward and the justification for this?
3.6 Is the research targeting any particular ethnic or community group? 

X N Y

If you answered YES, which group is being targeted?

If you answered YES, is there an investigator who is a member of the Particular ethnic or community group? Y N

If you answered YES to 3.6, has this project been planned in consultation with a representative of this group? Y N

If you answered YES, who have you consulted and how do they represent this group?

If you answered NO, give reasons why you have not consulted.

Proceed to Section 4.
### SECTION 4: PRIVACY


This section is obligatory

4.1 Is there a requirement for the researchers to identify, collect, use, or disclose information of a personal nature (either identifiable or potentially identifiable) about individuals without their consent?

<table>
<thead>
<tr>
<th></th>
<th>from Commonwealth departments or agencies?</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>(a)</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td>(b) from State departments or agencies?</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td>(c) from other third parties, such as non-government organisations?</td>
<td>X</td>
</tr>
</tbody>
</table>

If you answered YES to (a), (b) or (c), state what information will be sought and how many records will be accessed.

4.2 (a) Is there a requirement for the researchers to identify, collect, use, or disclose personal health information about individuals without their consent, which is identifiable or potentially identifiable?

**IF YOU ANSWERED NO, YOU DO NOT NEED TO COMPLETE ANY MORE OF SECTION 4. GO TO SECTION 5**

If you answered YES, indicate the reason(s)

- The project involves linkage of data
- Scientific deficiencies would result if de-identified information was used
- Other

Please provide details
4.3 Will the health information that is identifiable or potentially identifiable with respect to individuals be collected, used or disclosed without the consent of the individual(s) concerned?

If you answered YES, indicate the reason(s)

- The size of the population involved in the research.
- The proportion of subjects who are likely to have moved or died since the health information was originally collected.
- The risk of introducing bias into the research, affecting the generalisability and validity of the results.
- The risk of creating additional threats to privacy by having to link information in order to locate and contact subjects to seek their consent of the results.
- The risk of inflicting psychological, social or other harm by contacting subjects with particular conditions in certain circumstances.
- The difficulty of contacting individuals directly when there is no existing or continuing relationship between the organisation and the individuals.
- The difficulty of contacting individuals indirectly through public means, such as advertisement and notices.
- Other

Please provide details

4.4 Was this research the primary purpose of collecting the health information?

If you answered YES, you do not need to complete any further questions in Section 4. Go to Section 5
If you answered NO, please provide details

4.5 Would the subjects have expected the researchers to use or disclose their health information for the purposes of this project?

Please provide details
4.6 Explain why the collection, use or disclosure of this information is in the public interest, and why the public interest in the project substantially outweighs the public interest in the protection of privacy.

Proceed to Section 5.
### SECTION 5: COLLECTION OF DATA AND DISSEMINATION OF RESULTS

(refer to the National Statement on Ethical Conduct in Research Involving Humans, p. 52-53)

This section is obligatory

5.1 Will any part of the study involve recordings using audio tape, film/video, or other electronic medium?  
If you answered YES, what is the medium and how it will be used?  

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<tbody>
<tr>
<td>N</td>
<td>Y</td>
</tr>
</tbody>
</table>

The interviews will be recorded using a Zoom H4n digital recording device. It is used to document the interviews for this project. It is audio recording only.

5.2 Does your research involve the secretive use of photographs, tape-recordings, or any other form of record-taking?  
If you answered YES, provide details and a justification for the secrecy.

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<tbody>
<tr>
<td>X</td>
<td>N</td>
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</tbody>
</table>

5.3 (a) How will the results of the study be disseminated (e.g. via publication in journals and presentations in scientific meetings)?  
The results will be used for the thesis. It could also be used for publication in journals, and seminars.

(b) How will feedback be made available to participants (e.g. via a lay summary or newsletter)?  
Please cross (X) the appropriate box:

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<thead>
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</thead>
<tbody>
<tr>
<td>X</td>
<td>One (1) Page Lay Summary</td>
</tr>
<tr>
<td>X</td>
<td>Written Transcripts</td>
</tr>
<tr>
<td></td>
<td>Newsletter</td>
</tr>
<tr>
<td></td>
<td>Report</td>
</tr>
<tr>
<td></td>
<td>Web-based Feedback</td>
</tr>
<tr>
<td></td>
<td>If NO feedback will be given, provide details below</td>
</tr>
</tbody>
</table>

5.4 How will the confidentiality of the data, including the identity of participants, be ensured during collection and dissemination?  
The Participant Consent Form will require the permission of a participant to be named in the study. The information sheet outlines this request. The permission to be named is provided in a tick box on the consent form.
5.5 Is there any possibility that information of a personal nature could be revealed to persons not directly connected with this research?  
If you answered YES, provide details.

5.6 (a) What is the proposed storage location of, and access to, materials collected during the study (including files, audiotapes, questionnaires, videotapes, photographs)?

Please cross (X) the appropriate box:

<table>
<thead>
<tr>
<th>Chief Investigator/Supervisor’s Office</th>
<th>Room No.</th>
<th>Building No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Faculty / Departmental Office</td>
<td>Room No.</td>
<td>Building No.</td>
</tr>
<tr>
<td>Other (Please provide details below)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(b) On completion of the study, where will the materials that were collected during the study (including files, audiotapes, questionnaires, videotapes, photographs) be stored?

Please cross (X) the appropriate box:

<table>
<thead>
<tr>
<th>Chief Investigator/Supervisor’s Office</th>
<th>Room No.</th>
<th>Building No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Faculty / Departmental Office</td>
<td>Room No.</td>
<td>Building No.</td>
</tr>
<tr>
<td>Other (Please provide details below)</td>
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<td></td>
</tr>
</tbody>
</table>

(c) Specify how long materials collected during the study (including files, audiotapes, questionnaires, videotapes, photographs) will be retained after the study, and how they will ultimately be disposed of.

Please ensure that the period of data retention stated here is appropriate to the nature of the proposed study. If the project involves clinical trial(s), the data should be kept for a minimum of 15 years (please refer to http://www.fda.gov/oc/ohrms/dft/ftt/fttwebsite.shtml). If the projects do not involve clinical trial(s), the data should be kept for a minimum of 7 years after which time the data may be disposed of. (Please also refer to National Statement on Ethical Conduct in Research Involving Humans, 12.11 for further requirements).

Please cross (X) the appropriate box:

<table>
<thead>
<tr>
<th>15 years for clinical trials</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
</tr>
<tr>
<td>7 years</td>
</tr>
<tr>
<td>Other (Please provide details below)</td>
</tr>
</tbody>
</table>

Please cross (X) the appropriate box/es:

<table>
<thead>
<tr>
<th>Paper / CD / DVD Shredding</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
</tr>
<tr>
<td>Audio / Video Tapes Erased</td>
</tr>
<tr>
<td>X</td>
</tr>
<tr>
<td>Other (Please provide details below)</td>
</tr>
</tbody>
</table>

Proceed to Section 6.
### SECTION 6: RISKS AND BENEFITS

*Refer to the National Statement on Ethical Conduct in Research Involving Humans, p. 51*

This section is obligatory

<table>
<thead>
<tr>
<th>Question</th>
<th>Y</th>
<th>N</th>
<th>X</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.1 (a) Could participation in the research adversely affect the participants?</td>
<td>X</td>
<td>N</td>
<td>Y</td>
</tr>
<tr>
<td>If you answered YES, complete 6.1 (b) and 6.1 (c). If you answered NO go to 6.2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(b) Could the research induce any psychological distress in the participants?</td>
<td>X</td>
<td>N</td>
<td>Y</td>
</tr>
<tr>
<td>(c) Could the research cause any physical harm to the participants? (e.g. from physically invasive procedures or from drug administration, etc)</td>
<td>X</td>
<td>N</td>
<td>Y</td>
</tr>
</tbody>
</table>

If you answered YES to (b) or (c) describe the aspect(s) of the research and all the risks involved. Indicate the rate at which these risks are expected to occur. Indicate what facilities and trained personnel are available to deal with such psychological or physical problems.

<table>
<thead>
<tr>
<th>Question</th>
<th>Y</th>
<th>N</th>
<th>X</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.2 Will the true purpose of the research be concealed from the participants?</td>
<td>X</td>
<td>N</td>
<td>Y</td>
</tr>
<tr>
<td>If you answered YES, outline the rationale and provide details for the concealment. Provide details of the debriefing. (If you do not intend to debrief, give reasons why not).</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Question</th>
<th>Y</th>
<th>N</th>
<th>X</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.3 Are you doing research on patients (i.e. subjects receiving health care)?</td>
<td>X</td>
<td>N</td>
<td>Y</td>
</tr>
<tr>
<td>If you answered YES, list the procedures/techniques which would not form part of routine clinical management.</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Question</th>
<th>Y</th>
<th>N</th>
<th>X</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.4 Is this research expected to benefit the participants directly or indirectly?</td>
<td>X</td>
<td>N</td>
<td>Y</td>
</tr>
<tr>
<td>If you answered YES, provide details.</td>
<td></td>
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</table>

There is no guarantee of benefit. However, it could benefit participants, as the opportunity to express their views on jazz improvisation could enhance their concepts. This enhancement could benefit their teaching, or performance skills.
Proceed to Section 7.
### SECTION 7: PARTICIPANT INFORMATION AND CONSENT

(refer to the National Statement on Ethical Conduct in Research Involving Humans, p.12-13, p.28-29, p. 40-42, p.44-45, p.47-50, p.54)

**This section is obligatory**

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<table>
<thead>
<tr>
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<tbody>
<tr>
<td><strong>7.1 Will a Participant Information Statement be provided?</strong></td>
<td>X</td>
<td>Y</td>
</tr>
<tr>
<td><strong>7.2 Will written consent be obtained?</strong></td>
<td>X</td>
<td>Y</td>
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If you answered NO to either 7.1 or 7.2, give reasons why not.

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<tbody>
<tr>
<td><strong>7.3 In the case of participants who may not be fluent in English or who have difficulty understanding English, will arrangements be made to ensure comprehension of the Participant Information Statement and Consent Form?</strong></td>
<td>X</td>
<td>Y</td>
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</table>

If you answered NO, give reasons. If you answered YES, what arrangements have been made?

**This is not applicable, as the prospective participants use English as their first language.**

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<tbody>
<tr>
<td><strong>7.4 (a) Do the Participant Information Statement and Consent Form have:-</strong></td>
<td>X</td>
<td>Y</td>
</tr>
</tbody>
</table>

- the first page of the Participant Information Statement and Consent Form printed on appropriate institutional letterhead?
- the title of the project on every page, including the Revocation of Consent? (if one is required) (Use a short title as appropriate)
- the page numbers expressed as page 1 of .., 2 of .., 3 of .. etc?
- an assurance that participation is voluntary and participants are permitted to withdraw from the project at any time without penalty?
- the name and telephone number of an appropriate researcher?
- a telephone number, fax number and E-mail address for the HREC, should a participant wish to make a complaint about the conduct of the research project?

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<tbody>
<tr>
<td><strong>(b) How has the possibility of withdrawal from the study been addressed in the Participant Information Statement and Consent Form?</strong></td>
<td>X</td>
<td>Y</td>
</tr>
</tbody>
</table>

A proviso is written, stating the participant can at any time stop the interview, and withdraw from the project, without affecting their relationship with the University of Sydney, or the Sydney Conservatorium of Music.

*Proceed to Section 8.*
<table>
<thead>
<tr>
<th>SECTION 8: CONFLICT OF INTEREST AND OTHER ETHICAL ISSUES</th>
</tr>
</thead>
</table>

(refer to the National Statement on Ethical Conduct in Research Involving Humans, p. 51–54, Appendix Z)

**This section is obligatory**

<table>
<thead>
<tr>
<th>8.1 Are any “conflict of interest” issues likely to arise in relation to this research?</th>
</tr>
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<tbody>
<tr>
<td>X □ N □ Y</td>
</tr>
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</table>

If you answered YES, provide details.

<table>
<thead>
<tr>
<th>8.2 Do the researchers have any affiliation with, or financial involvement in, any organisation or entity with direct or indirect interests in the subject matter or materials of this research?</th>
</tr>
</thead>
<tbody>
<tr>
<td>X □ N □ Y □ (Note that such benefits must be declared in the Participant Information Statement.)</td>
</tr>
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</table>

If you answered YES, provide details.

<table>
<thead>
<tr>
<th>8.3 Do the researchers expect to obtain any direct or indirect financial or other benefits from conducting this research?</th>
</tr>
</thead>
<tbody>
<tr>
<td>X □ N □ Y □ (Note that such benefits must be declared in the Participant Information Statement.)</td>
</tr>
</tbody>
</table>

If you answered YES, provide details.

<table>
<thead>
<tr>
<th>8.4 (a) Have conditions already been imposed upon the use (eg. publication), or ownership of the results (eg. scientific presentations) or materials (eg. audio-recordings), by any party other than the listed researchers?</th>
</tr>
</thead>
<tbody>
<tr>
<td>X □ N □ Y</td>
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</tbody>
</table>

(b) Are such conditions likely to be imposed in the future?

If you answered YES to (a) or (b), provide details.

**Proceed to Section 9.**
SECTION 9: DESCRIPTION OF PROJECT
(refer to the National Statement on Ethical Conduct in Research Involving Humans, p. 13)

This section is obligatory

9.1 Describe the project using lay terms wherever possible, including the aims, hypotheses, research plan and potential significance. Where relevant, provide the projected number, sex, and age range of participants (including inclusion/exclusion criteria). You must satisfy the HREC that the study is scientifically valid (include at least four (4) research references) and conducted in accordance with the accepted ethical principles governing research involving humans.

The description must be no longer than 2 pages and must be in a font size of at least 10 points.

---

Background

There is an ever-increasing range of knowledge being developed regarding the subject of jazz improvisation. A definition of improvisation describes it as “something that is... created spontaneously or without preparation”. Although a jazz improviser does create music in the moment, this definition implies the musician is acting without prior thought to their actions, and the intent behind the improvisation is haphazard. However, Paul Berliner submits numerous interviews with professional jazz musicians, some of whom are true innovators, as evidence in his book Thinking in Jazz: The Infinite Art of Improvisation that supports the notion that improvisation is a lifelong pursuit. Berliner and the musicians he interviews explain this quest takes a great deal of preparation, and development of knowledge, to create a resource upon which the improviser draws his ideas from, when he performs. Jerry Coker proposes in Patterns for Jazz: A Theory Text for Jazz Composition and Improvisation, the idea that prepared musical concepts, along with aural skills, and adaptability, presented in a spontaneous manner is what is meant when one improvises jazz. The concepts presented by Berliner, and Coker, redefine what it means to improvise, in a musical sense of the term.

Innovation

David Liebman describes the path to improvisational innovation as three-fold. He argues transcription and analysis of the jazz masters is the most effective way to develop language and improvise in the genre. The improviser emulates the mentor, either through recordings or direct dialogue. Then comes style, where one gestates the acquired language, understanding it over time, and develop proficiency that enables one to perform, and work as a musician. Using the acquired language and experimenting with one’s own concepts, the musician will emerge with a more individualistic style. The last stage is innovation, when the musician deliberately leaves behind the influences of the imitated masters, to study his own playing for a musical concept that is “not directly traceable to a known source”. The source he refers to is of a preceding artist’s style. An argument can be made proposing that there is nothing new, or original, to be heard, and that nothing develops in a vacuum.

There seems to be little research on the artist that creates an idiosyncratic language without the use of transcription, and the methodology they employ in their development, to the point of becoming unique. Liebman recognizes that while not every musician transcribes, all musicians imitate a model to some degree. If one did not imitate in the medium they wish to express, it could follow that the communication fails, or is part of another medium. In interviews, Binney talks about his music, and some ideas he thinks about regarding improvisation. However, he does not describe his methods in detail, and there has not been any research on his approach. Binney does express himself quite successfully in the medium of improvised jazz, despite never having transcribed a solo, and it is his process I wish to examine.

Aims

In this project, I will examine the improvisational process of David Binney, for his unique approach, and idiosyncratic style. I hope to show that Binney’s attempt as an improviser has contributed to the jazz community, as his immediately identifiable syntax has been cultivated in an unconventional way. The significance of such a study would be the documentation of his performance practice, which could offer tools to improvising musicians, educators, and composers for their endeavors. Although the scope of this project is limited to the improvisational style of Binney, it could be expanded in the future to include his compositional techniques.
The Case Study

This project may function as a case study of the development of David Binney’s particular approach to improvising. Models of this type are widely available, as the theses by Lorentz, and Emerzian unfold and examine the approach of a jazz artist. The general format would involve researching and reviewing relevant literature, to strengthen the case for the project. Interviews of jazz improvisers, in particular Binney, as he is the direct source for resolving the issues regarding his methods. The analysis of relevant musical examples, such as Binney’s improvisations over established jazz repertoire, will be used to synthesise the material and link associations between Binney’s approach and his performance. The time needed to complete this project what has been allotted, which is submission of the thesis in June 2013.

Interview

All participants will be sent an email with the Participant Information Statement (PIS), which outlines the research project, and Consent Forms (PCF) to become a participant in the project. Attached to this application are interview questions.

An initial interview will be conducted using the above-mentioned questions, in a semi-formal manner. The purpose is to develop a rapport that flows conversationally, which could lead to areas I had not anticipated, but could be valuable for the study. It will also allow Binney to discuss what he feels is essential, without confining him to specific responses. He will be asked to discuss the nature of improvisation, the processes he employs to achieve their ideas. He will be asked to talk about the songs used in this study, and his thoughts on the solos transcribed for this project. I will interview other professional contemporary jazz musicians regarding their thoughts on improvisation, and striving for innovation, which could provide additional references to methodologies in improvisation. They will be asked how Mr Binney has influenced their own performance practices. All domestic interviews will be conducted at the SCM or a mutually agreeable location, and international interviews will be conducted via Skype.

Musical Analysis

Analysis of transcriptions will assist in identifying the concepts explained by Binney in the interview. I will be transcribing the improvisations to be used in the thesis. This is done for a few reasons. First, the solos used for analysis are not yet transcribed, and therefore unavailable. Second, by transcribing the material myself, I will develop a deeper understanding of his techniques, and will allow me to provide engaging questions for Binney regarding his methods. Finally, it will provide visual examples for the reader to examine in conjunction with the research findings.

References

SECTION 10: FIELD-BASED RESEARCH (i.e., CONDUCTED OFF CAMPUS OR OUTSIDE A HEALTH SERVICE) INCLUDING RESEARCH CONDUCTED OUTSIDE AUSTRALIA
(refer to the National Statement on Ethical Conduct in Research Involving Humans, p.14, p.31-32)

This section must be completed for all applications involving EITHER field-based research OR research to be carried out in countries outside Australia (e.g. in a school, a corporation, a government department, an Aboriginal and Torres Strait Islander community or research in a another country).

10.1 Is your research conducted

(i) Outside Australia

(ii) Off Campus

(iii) In an Aboriginal and Torres Strait Islander Community

(iv) In a School

(v) In a Corporation

(vi) In a Government Department

(vii) In a Hospital

If you answered NO to all of the above, go to Section 11

10.2 Have you obtained formal permission from relevant authorities for entry to the area to carry out research (e.g., national or local government bodies, organisations of local communities)?

If you answered YES, name the relevant authorities and attach the relevant correspondence.

If you answered NO, give reasons.

Not applicable, as I would conduct overseas interviews with Skype, from my home in Australia.

10.3 If research is proposed among members of specific organisations, have you sought approval from those organisations (e.g., church groups, national associations, etc)?

If you answered YES, name the relevant authorities and attach the relevant correspondence or letter of support.

If you answered NO, give reasons.

Not applicable.
10.4 Does the research involve individuals or groups of people who are not formally organised (e.g., people living in a village or town, etc)?

If you answered YES, indicate the context of the research. How will you obtain access to participants? Indicate any ethical issues that you can foresee in this approach.
10.5 Will your research necessarily involve the acquisition of objects of valuable cultural property (e.g., carvings, paintings, etc)?

If you answered YES, give details of arrangements with owners of the property with regard to access to/acquisition of these items, where appropriate.

10.6 Will your research necessarily involve any activities that are likely to be seen by research participants and/or members of their local communities as in conflict with local practices and customs (e.g. regarding religious or ritual participation)?

If you answered YES, provide details.

Proceed to Section 11.
SECTION 11. DECLARATION OF RESEARCHERS

If we apply for approval to conduct the research, if approval is granted, it will be undertaken in accordance with this application and other relevant laws, regulations and guidelines.

Signature of Chief Investigator or Supervisor

Name: ....................................................  Signature: ........................................  Date: ..............................
(print)

Signature of Associate Researcher(s) or Student(s)

Name: ....................................................  Signature: ........................................  Date: ..............................
(print)

Name: ....................................................  Signature: ........................................  Date: ..............................
(print)

Name: ....................................................  Signature: ........................................  Date: ..............................
(print)

Name: ....................................................  Signature: ........................................  Date: ..............................
(print)

Signature of appropriate senior officer NOT ASSOCIATED with the research (e.g. Head of School OR appropriate).

After careful consideration and appropriate consultation, I have reviewed the attached HREC application, including the Participant Information Statement and Consent Form. I am satisfied that the scientific merit of this work justifies its being performed and that the information which will be obtained justifies the inconvenience and risks to participants.

Name: ....................................................
(print)

Title: ....................................................
(print)

Position: ....................................................
(print)

Signature: ........................................  Date: ..............................
List of Amendments as requested to Shane Landry Documents:

Approval of this project has been deferred for the following reasons:

1. 1.2 Should be Sydney Conservatorium of Music HREC, University of Sydney
    Changed to Sydney Conservatorium of Music HREC, University of Sydney
2. 1.4 CI details missing: title, qualifications, position, telephone. CI Scott should be added to the project as he is named in 3.4 and on the PIS.

   Changed Slater details to:
   
<table>
<thead>
<tr>
<th>Name</th>
<th>Mr Phillip Slater</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>Lecturer in Jazz Studies</td>
</tr>
<tr>
<td>Qualifications</td>
<td>BCA W’onoa MMus ANU GradDipInfoMngt</td>
</tr>
<tr>
<td>Positions held:</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Full mailing address</td>
<td>Sydney Conservatorium of Music (C41), University of Sydney,</td>
</tr>
<tr>
<td>Telephone</td>
<td>+61412 205 340</td>
</tr>
<tr>
<td>Fax</td>
<td>+61 2 9351 1287</td>
</tr>
<tr>
<td>E-mail</td>
<td><a href="mailto:philip.slater@sydney.edu.au">philip.slater@sydney.edu.au</a></td>
</tr>
</tbody>
</table>

Scott removed from all documents.

3. 1.9 lists SCM and Skype for OS interviews. Please indicate where else interviews will be conducted as a safety protocol is attached.

Details added to safety protocol
Most Domestic interviews will be conducted at The Sydney Conservatorium of Music. Domestic interviews that cannot take place at SCM will be conducted at a mutually agreeable location or by Skype. Due to David Binney residing in New York city, I will conduct the interviews over the Internet using Skype. Skype will be used for interviews of other international participants.

4. 2.1 Does the project involve behavioural observation or just interviews? Please comment and update 9.1 as appropriate.

Just Interviews- 2.1 box N is ticked, 9.1 now reads:
All domestic interviews will be conducted at the SCM or a mutually agreeable location and international interviews will be conducted via Skype.

5. 3.3b how will you obtain email addresses for participants
other than Binney? It does not explain how recruitment will be at arms’ length. Please update.

Updated:

I will send emails to prospective participants. This email will explain the scope of the project, and a list the topics covered. It would explain that should they like to participate, they would be interviewed regarding the music topics. Their email addresses will be accessed from their websites. David Binney is a personal contact of mine, as I have studied with him, and would contact him directly, as I have his contact details. I have sent him emails describing my project, requesting his participation. He has agreed to the project. The email will be the same for all, and is attached to this form.

6. 5.1 The consent form refers to video recording. Will interviews be videoed? Is there an option for participants not to be filmed, just audio recorded? Please include more detail in 9.1 to explain videotaping of interviews.

The interviews are audio only: The interviews will be recorded using a Zoom H4n digital recording device. It is used to document the interviews for this project. It is audio recording only.

7. 5.6 c Will audio tapes also be erased? Please update.
   - X Paper / CD / DVD Shredding
   - X Audio / Video Tapes Erased
   - Other (Please provide details below)

8. 9.1 The function of the interviews with other musicians is not really clear, nor is it shown how or where they will be conducted. Please comment and update 9.1 as appropriate. The committee recommends reading some appropriate methodological literature on case studies and interviews prior to commencement.

updated to read: I will interview other professional contemporary jazz musicians regarding their thoughts on improvisation, and striving for innovation, which could provide additional references to methodologies in improvisation. They will be asked how Mr. Binney has influenced their own performance practices.

9. 10.1 (i) Should this be Yes? It will be conducted outside Australia electronically.
   Amended to NO:
   (i) Outside Australia

10. Invitation letter – If you ‘chose’ to participate should say
If you choose to participate. Post graduate should be postgraduate. Delete "I think" in para 2. Regards should be regard in para 2. Interview topics need not be attached to letter, but should be outlined in PIS. Include reference to Craig Scott in this letter. Please update the letter.

I have made the amendments to the invitation letter as requested. Scott removed from all documents

11. Participant Information Statement
(a) PIS 1 please provide more detail about the project, particularly for participants other than Binney.

I have created 2 separate PIS statements for Binney, and for other participants

David Binney PIS

- As this project is about the improvisational process of your work, I am asking for your consent to attribute your comments to you and to use your name in the study as appropriate. I am transcribing and analysing solos Binney has recorded on the tunes, a few for example are, "Fuchsia Swing Song" by Sam Rivers, "Heaven" by Duke Ellington, "Portrait of Jennie" by J. Russel Robinson/Gordon Burdge, and "Home" by David Binney.
- You will be involved in audio taping of interview sessions. If necessary, the interview will take place over Skype due to geographical considerations.
- Your interview will cover topics of improvising, practice methodology, melodic and harmonic concepts, and your solo improvisations.
- We can arrange email correspondence, should a Skype interview not be suitable to your schedule.

Other Participants PIS

- As your responses and insights will form a valuable part of this study I am seeking your consent to attribute your comments to you and to use your name in the study as appropriate. The topic is exploring David Binney's improvisational style, and process. Your participation may provide further insight into Binney's methods. I am transcribing and analysing solos Binney has recorded on the tunes, a few for example are, "Fuchsia Swing Song" by Sam Rivers, "Heaven" by Duke Ellington, "Portrait of Jennie" by J. Russel Robinson/Gordon Burdge, and "Home" by David Binney.
- You will be involved in audio taping of interview sessions. If necessary, the interview will take place over Skype due to geographical considerations.
- Your interview will cover topics of music improvisation, and your thoughts on listening to, and/or performing with Binney.
(b) PIS 2 Phil Slater, Lecturer in Jazz.

I have amended his title to Lecturer in Jazz Studies on all documents.

PIS 3 First point. Add "If necessary, the interview will take place over Skype. Invite the participant to be named as anonymity is the basic starting point for participation in any project.

Now includes:
- If necessary, the interview will take place over Skype due to geographical considerations.

and: (PIS to Binney)

As this project is about the improvisational process of your work, I am asking for your consent to attribute your comments to you and to use your name in the study as appropriate.

And: PIS to other participants:

As your responses and insights will form a valuable part of this study I am seeking your consent to attribute your comments to you and to use your name in the study as appropriate.

(c) PIS point 4. Remove ‘or as long as you like’

I have removed ‘or as long as you like’ from the statement.

(d) PIS point 5. Outline what will happen to the video recording.

Amended to:

You may stop the interview at any time if you do not wish to continue, the audio recording will be erased and the information provided will not be included in the study. The recording will be audio only.

(All approved Audio recordings will be erased after 7 years as outlined in Ethics Approval document.)

(e) PIS point 9 should mention Shane Landry as first point of contact.

Now reads:

When you have read this information, I will discuss it with you further and answer any questions you may have. If you would like to know more at any stage, please feel free to contact Shane Landry at slan7655@uni.sydney.edu.au or by calling +61 426 895
12. PCF 7 point 3 "identified" rather than ‘indentified’

*This has been amended.*

13. In both PIS and PCF, Phil Slater’s title is odd. Please update.

*Phil Slater’s title has been amended to the same title in all documents:* Lecturer in Jazz Studies

14. In both PIS and PCF, the project title is inconsistent. Please use the short title in all documents. Please update.

*The short title has been used in both documents:* Improvisational Method of David Binney

Interview schedule has rather limited list of questions. Are these questions identical for Binney and other jazz musicians? Please comment and include any other interview schedules.

*I have amended the interview schedule and tailored it to David Binney. I have included a second interview schedule (4b) to suit other prospective participants:*

Schedule 4a Binney:
Attachment 4a: Interview Schedule for David Binney

Topic: Improvising
Prompt Questions:
- What are your thoughts on improvising?
- Has your concept changed over time?
- Have there been any teachers that you consider the most influential in your development? How has their influence shaped your approach?

Topic: Sound
Prompt Question:
- Is there any point in your development where you felt you discovered your own sound?
- What instigated that development?

Topic: Practice Routine
Prompt Questions:
- How often do you practice?
- Can you describe your practice routine?

Topic: Melodic/Harmonic/Rhythmic devices
Prompt Questions:
- Are there any composers, or musicians that have influenced your harmonic concepts more than others?
- Do you have certain harmonic devices you employ over static chord progressions?
- Can you talk of your interaction with the musicians in a group setting? Does this influence your melodic concept in the moment?
- Have there been any players that have inspired you rhythmically?

Schedule 4b- Other Participants:
Attachment 4b: Interview Schedule for Other Participants

**Topic: Improvising**

**Prompt Questions:**

- What are your thoughts on improvising?
- Has this concept changed over time?

**Topic: (For Binney’s teachers) Musical Instruction**

**Prompt Question:**

- Can you talk about David Binney’s time as your student?
- What would you discuss or work on in the lessons?

**Topic: (For Binney’s peers) Collaboration**

**Prompt Question:**

- What is Binney like as a leader?
- What is Binney like as a sideman?
- Has Binney influenced your musical conception? If so, in what way(s)?
Attachment 2: Safety Protocol for Shane Landry's Research Project

The research involves interviews with musicians not necessarily connected to the Sydney Conservatorium of Music, or the University of Sydney. The researcher (Shane Landry) will be conducting interviews offsite, and alone. However, his supervisor considers that the safeguards provided in this safety protocol are sufficient to manage the safety risks.

- Risk management strategies have been discussed between the researcher and his supervisor, and both parties are clear as to procedure. The researcher will discuss interview safety and perform practice interviews with his supervisor.
- The researcher will conduct the majority of interviews in safe, public places including the Sydney Conservatorium of Music. The time and location of the interviews will be communicated to Amy Landry, 6 Buring Close, Eelabana, NSW 2282 and the project supervisor Mr Phillip Slater, Lecturer in Jazz Studies, SCM. Amy can be reached at +614 3440 8154 and Mr Slater at +61293511302. The researcher will communicate with these third parties prior to commencing the interview and after the interview is completed.
- Some of the interviews may take place in a private home, and the researcher will take steps to ensure that he is able to leave at any time. This includes only entering ‘public’ areas of the house where possible (such as kitchens and living rooms), ensuring that the exit route is clearly known, and watching to ensure that the door is not locked after entering.
- Should anything untoward happen, or the researcher becomes uneasy for any reason, the interview will be terminated immediately and the interviewer will leave. The supervisor will be contacted as soon as practically possible.
- Where possible, interviews will be conducted in daylight hours or in the early evening.
- This safety protocol has been agreed and accepted by the researcher and the supervisor.

Researcher: Shane Landry  
Date: 8/12/2012
Appendix B: Information Sheets

Sydney Conservatorium Of Music

ABN 15 211 513 464

CHIEF INVESTIGATOR / Mr. Phillip Slater
Chief Investigator /Lecturer in Jazz Studies

Room 1093
Sydney Conservatorium of Music
The University of Sydney
NSW 2006 AUSTRALIA
Telephone: +61 2 9351 1267
Facsimile: +61 2 9351 1287
Email: phillip.slater@sydney.edu.au
Web: http://www.sydney.edu.au/

Improvisational Method of David Binney

PARTICIPANT INFORMATION STATEMENT

(1) What is the study about?
You are invited to participate in a study of the improvisational process of David Binney.

(2) Who is carrying out the study?
The study is being conducted by Shane Landry and will form the basis for the degree of Master of Music: Jazz Performance at The University of Sydney under the supervision of Mr. Phillip Slater, Lecturer in Jazz Studies.

(3) What does the study involve?

David Binney

- As this project is about the improvisational process of your work, I am asking for your consent to attribute your comments to you and to use your name in the study as appropriate. I am transcribing and analysing solos Binney has recorded on the tunes, a few for example are, “Fuchsia Swing Song” by Sam Rivers, “Heaven” by Duke Ellington, “Portrait of Jennie” by J. Russel Robinson/Gordon Burdge, and “Home” by David Binney.
- You will be involved in audio taping of interview sessions. If necessary, the interview will take place over Skype due to geographical considerations.
- Your interview will cover topics of improvising, practice methodology, melodic and harmonic concepts, and your solo improvisations.
- We can arrange email correspondence, should a Skype interview not be suitable to your schedule.

(4) How much time will the study take?
The time needed will be for the interview, which should be approximately one hour.

(5) Can I withdraw from the study?
Being in this study is completely voluntary - you are not under any obligation to consent and - if you do consent - you can withdraw at any time without affecting your relationship with The University of Sydney or the Sydney Conservatorium of Music.

You may stop the interview at any time if you do not wish to continue, the audio recording will be erased and the information provided will not be included in the study. The recording will be audio only.

Improvisational Method of David Binney
Page 1 of 2
(6) Will anyone else know the results?

All aspects of the study, including results, will be strictly confidential and only the researchers will have access to information on participants. If you decide to be identified, simply mark the box in the consent form that you allow yourself to be identified in this project.

A report of the study may be submitted for publication, but individual participants will not be identifiable in such a report, unless written consent is given.

(7) Will the study benefit me?

We cannot and do not guarantee or promise that you will receive any benefits from the study.

(8) Can I tell other people about the study?

Yes.

(9) What if I require further information about the study or my involvement in it?

When you have read this information, I will discuss it with you further and answer any questions you may have. If you would like to know more at any stage, please feel free to contact Shane Landry at slan7955@unis.susnet.edu.au or by calling +61 428 695 703. You can also contact Phil Slater, Lecturer in Jazz Studies at philip.slater@sydney.edu.au, or by calling +61 2 93511302.

What if I have a complaint or any concerns?

Any person with concerns or complaints about the conduct of a research study can contact The Manager, Human Ethics Administration, University of Sydney on +61 2 8627 8176 (Telephone); +61 2 8627 8177 (Facsimile) or E humanethics@sydney.edu.au (Email).

This information sheet is for you to keep
(1) What is the study about?

You are invited to participate in a study of the improvisational process of David Binney.

(2) Who is carrying out the study?

The study is being conducted by Shane Landry and will form the basis for the degree of Master of Music: Jazz Performance at The University of Sydney under the supervision of Mr. Phillip Slater, Lecturer in Jazz Studies.

(3) What does the study involve?

Other Participants

- As your responses and insights will form a valuable part of this study I am seeking your consent to attribute your comments to you and to use your name in the study as appropriate. The topic is exploring David Binney's improvisational style and process. Your participation may provide further insight into Binney's methods. I am transcribing and analysing solos Binney has recorded on the tunes, a few for example are, "Fuchsia Swing Song" by Sam Rivers, "Heaven" by Duke Ellington, "Portrait of Jennie" by J. Russel Robinson/Gordon Burdge, and "Home" by David Binney.
- You will be involved in audio taping of interview sessions. If necessary, the interview will take place over Skype due to geographical considerations.
- Your interview will cover topics of music improvisation, and your thoughts on listening to, and/or performing with Binney.

(4) How much time will the study take?

The time needed will be for the interview, which should be approximately one hour.

(5) Can I withdraw from the study?

Being in this study is completely voluntary - you are not under any obligation to consent and - if you do consent - you can withdraw at any time without affecting your relationship with The University of Sydney or the Sydney Conservatorium of Music.

You may stop the interview at any time if you do not wish to continue, the audio recording will be erased and the information provided will not be included in the study. The recording will be audio only.

(6) Will anyone else know the results?

Improvisational Method of David Binney

Page 1 of 2

All aspects of the study, including results, will be strictly confidential and only the researchers will have access to information on participants. If you decide to be identified, simply mark the box in the consent form that you allow yourself to be identified in this project.

A report of the study may be submitted for publication, but individual participants will not be identifiable in such a report, unless written consent is given.

(7) Will the study benefit me?
We cannot and do not guarantee or promise that you will receive any benefits from the study.

(8) Can I tell other people about the study?
Yes.

(9) What if I require further information about the study or my involvement in it?
When you have read this information, I will discuss it with you further and answer any questions you may have. If you would like to know more at any stage, please feel free to contact Shane Longby at shane.longby@uni.sydney.edu.au or by calling +61 426 805 763. You can also contact Phil Slater, Lecturer in Jazz Studies at philip.slater@sydney.edu.au, or by calling +61 2 9351 1302.

What if I have a complaint or any concerns?
Any person with concerns or complaints about the conduct of a research study can contact The Manager, Human Ethics Administration, University of Sydney on +61 2 8627 8176 (Telephone); +61 2 8627 8177 (Facsimile) or to humanethics@sydney.edu.au (Email).

This information sheet is for you to keep
Appendix C: Participant Consent Form

PARTICIPANT CONSENT FORM

David Binney

I, .................................................................[PRINT NAME], give consent to my participation in the research project

TITLE: Improvisational Method of David Binney

In giving my consent I acknowledge that:

1. The procedures required for the project and the time involved has been explained to me, and any questions I have about the project have been answered to my satisfaction.

2. I have read the Participant Information Statement and have been given the opportunity to discuss the information and my involvement in the project with the researcher(s).

3. I understand that being in this study is completely voluntary – I am not under any obligation to consent.

4. I understand that my involvement is strictly confidential, should I wish to do so, I understand that any research data gathered from the results of the study may be published however no information about me will be used in any way that is identifiable.

5. I understand that I can withdraw from the study at any time, without affecting my relationship with the researcher(s) or the University of Sydney and the Sydney Conservatorium of Music now or in the future.

Improvisational Method of David Binney
Page 1 of 2
6. I understand that I can stop the interview at any time if I do not wish to continue, the audio/video recording will be erased and the information provided will not be included in the study.

7. I consent to:

- Audio-recording  YES ☑ NO ☐
- Being identified in this project  YES ☑ NO ☐
- Receiving Feedback  YES ☑ NO ☐

If you answered YES to the “Receiving Feedback” question, please provide your details i.e. mailing address, email address.

Feedback Option
Address: 311 West 72nd st    New York, NY

Email: binney@earthlink.net

Signature
David Binney

Please PRINT name
12/16/12

Date
Appendix D: Transcriptions

The transcriptions are an interpretation of David Binney’s improvisations. These recordings are available on his website. The rhythms are intended to be as close as possible to what he played. This may make for difficult reading, should one decide to perform them.
IMPROVISATIONS OF SAXOPHONIST DAVID BINNEY

20

21

22
David Binney's Solo on Heaven (Bastion of Sanity)

Alto Saxophone

Edward "Duke" Ellington
Transcribed by Shane Landry
David Binney's Solo on Lester Left Town

Wayne Shorter
Transcribed by Shane Landry
David Binney's Solo on Portrait Of Jennie

2/10/2012

J. Russel Robinson
Gordon Burdge
Transcribed by Shane Landry

\( \text{\textdaggerdbl} = 55 \)
IMPROVISATIONS OF SAXOPHONIST DAVID BINNEY
David Binney's Solo On Portrait Of Jennie
13/11/2012  By: J. Russel Robinson and Gordon Burdge
Transcribed by Shane Landry
Oddman Solo

David Binney

Transcribed by Shane Landry
Appendix E: Interview with David Binney

The interview excerpts have been transcribed in a straightforward manner to preserve the integrity and tone of the conversation. The ellipses have been added to better connect ideas, and do away with stutters and repeated words.

Interview

Shane Landry (SL): Can you talk about your practice routine?

David Binney (DB): Yeah. . .The Slonimsky thing, [Nicolas Slonimsky’s *Thesaurus of Scales and Melodic Patterns*] I would take. . .a pattern and memorize it, and then just sort of, you know, play it in all keys. . .A lot of times that takes me at least a couple weeks to get it really under my fingers so I can play it really fast, depending on how hard the pattern is. . .I start off with that, then once I. . .do that for a little while, I go to like, Classical etudes and stuff. . .Any kind of Classical music, exercises.

SL: Yeah.

DB: What I read.

SL: Any in particular?

DB: Oh, well, there has been many. I mean, I just go from one book to another.

SL: Yeah.

DB: There have been hundreds (chuckles) basically, of books. You know, now I’m working on a certain book. . .Although I haven’t been here for ages. I haven’t practiced here in more than a month, probably.

SL: Yeah.
DB: I’ve been on the road. Which means, I actually haven’t practiced, because I don’t practice when I’m on the road.

SL: Yeah.

DB: But when I’m at home, I practice. (inaudible) when I’m playing all the time on the road. So, let’s see. . .I do the Classical thing, and then I go to. . .like, jazz transcription thing. You know, solo books.

SL: Yeah.

DB: And I usually just read through some of those, depending on whatever I feel like. Um, I don’t always do the jazz transcription books, sometimes I go right from the Classical to just improvising. But, a lot of times. . .I do the jazz transcription thing. And then I go. . .after that I go to like, improvising, I’ll put the metronome on two and four [second and fourth beats of 4/4 time], and just improvise over standards, basically, at different tempos.

SL: Yeah.

DB: And uh, just try different things. . .nothing like (pauses). I don’t work things out really, I just play. You know, I just play over the tunes and try to stretch my imagination and see what I can come up with over them.

SL: So you don’t try to incorporate, like, you work on a Slonimsky idea, and you don’t try to incorporate it?

DB: No.

SL: You just let it happen.

DB: I’ve never once tried to incorporate any of that into improvisation.

SL: Yeah.
DB: Never one time, I can’t ever remember, a way. No, I’ve never done that...  
SL & DB: So...  
DB: Yeah?  
SL: Sorry, so would you say the goal...of playing over a standard would be to expand your imagination? Like, there is no set goal in mind? Like, when you...sit down, “OK, I’m going to play Rhythm Changes [chord progression to Gershwin’s “I Got Rhythm”] today.”...  
DB: There’s not a specific goal. There’s just a...goal of trying to play better on it than I did the last time (laughs). Um...or just, you know what I mean, play smoothly through it...come up with different ideas. Be more, somewhat more, original in my ideas, trying to stretch my imagination. Yeah.  
SL: Yeah.  
DB: That’s basically all that I think about with that, you know? That’s really...that’s basically how I practice. Sometimes I stop and I—or after that I’ll play something—just um...I don’t know how to describe it...I guess just solo saxophone stuff, just play whatever I feel like at the very end of the day.  
SL: Yeah.  
DB: You know, sometimes I have music to learn from different bands. And I’ll do that as part of—I incorporate that into my practice routine. But um, basically that’s been my routine for...a long, long time, you know? That’s it.  
SL: Yeah.  
DB: I said it’s not really super amazing routine, it’s just consistent. Being consistent, you know?
SL: Right.

DB: That’s the key. And, you know, I used to always be... when I’m here, I’m consistent, I’ll do it everyday. But um, you know, when I’m on the road it’s hard to be consistent. . . I don’t practice on the road. But I like the balance, actually, of practicing at home and not playing many gigs at home, and then going on the road and playing a lot of gigs, and not practicing.

SL: Yeah.

DB: There’s a learning thing that happens with both of those things that I don’t think can happen very easily if you do both of them at the same time. If that makes sense.

SL: Yeah, yeah.

DB: So, and I always feel like I am getting better (pauses) quickly. Like I always feel like I’m improving every year. It’s kind of dramatic for me. It feels like. . .

SL: Yeah.

DB: I feel like I’m way better every year than I was the year before. And it’s no question that I am, because I can tell by just playing over the same music that I did the year before, and how much easier it is. Like I just had that experience last night. I played with the Gil Evans Orchestra, and I remember when I used to do that band, you know, in the ‘90s, and some of the tunes that used to be kinda hard for me are so-I mean, I couldn’t even believe they were hard for me-as so simple, I don’t even know what I was thinking. . .

SL: Is there anything. . . specific, that you can think of? . . . is it, ah. . .

DB: Rhythmic stuff.
SL: Rhythmic stuff, yeah.

DB: Yeah, rhythmic reading. Reading rhythmic stuff, and just really nailing an eighth note [quaver] or a sixteenth note [semiquaver] on an up beat at the end of a bar or after. You know, somewhere. . .that used to be like, tricky for me somehow. Really nail it. . .exactly where it’s supposed to be. . .and now it’s not. . .so, it’s funny. . .

SL: I’ve noticed some. . .sorry, go ahead.

DB: No, no. It’s okay, go ahead.

SL: Um, that in your solos. . .there is some parts with odd-number groupings. . .like consecutive groupings of five, groupings of seven, nine, like odd number groupings. Is that like a rhythmic thing that you would practice?

DB: No. No, I don’t, I never prac-I mean, I guess there was times where I practiced-I’ve practiced groups of five, I remember. Maybe, maybe sevens. I mean besides obviously four, and six, and three and all those. But, um, no, not really. . .never really practiced them. It just-getting my rhythm together, and playing what I am hearing-as long as the rhythm’s cool and I know where the beat is, whatever comes out, comes out. So, you know, I guess that sometimes in comes out like that, but it’s not like I’m thinking of seven, and nine, and, you know. I’m not thinking of it.

SL: Yeah.

DB: It’s just, I might be hearing it somehow subconsciously. I must be, I’m hearing it, I’m playing what I’m hearing. But, um. . .it’s not something I ever worked out, or worked on.

SL: Yeah. So, like no rhythmic devices, it’s purely melodic?
DB: Totally melodic. It’s totally melodic, and improvisation. You know? It’s just what I’m hearing. It’s not, it’s nothing that I’ve worked out. I’m not a fan of working stuff out, if you’ve noticed.

SL: Yeah, yeah.

DB: . . .That’s what I don’t like hearing in other people, and . . .I (pauses). There’s very few people that have worked out a lot of shit that I really liked. I mean, the guys I could mention would be like Coltrane (chuckles) maybe, and ah, Mark Turner, you know?

SL: Yeah.

DB: But, um, very few people that have worked out a lot of stuff that I really like, you know?

SL: Yeah. So when you are soloing, do you you consciously direct the way you are soloing, or does it come out and sort of surprise you?

DB: Does it surprise me when I look at the transcriptions later? Or like. . .

SL: Or even in the moment. Like. . .is it a conscious intention? Do you. . .I guess it comes down to the- I mean. . .you’ve established that you don’t really prepare anything. But, um, I mean, you let your ear guide you. But I mean, I guess, the conscious intent. Do you have the forethought of what you are going to play, before you play it, in a sense that you know where your line [melodic line] is going to go? Or does it kind of come out in a way that that’s more intuitive, an surprise you that way?
DB: Um, well, yeah I think that I’m . . . not hearing things too far in advance. I’m thinking more of shapes, and energy. You know, it sounds New Age-y, but . . . I’m thinking of all those things, and with the band, and you know. But I’m thinking about playing high, or playing low, playing fast or slow. Or, you know, that.

SL: Yeah.

DB: You know, it’s hard to explain. I tried to explain it to a couple of students, recently. But, now, a lot of times when I feel like I’m really on, and really playing well, I feel like a little kid, with like a piece of metal in his hands and I’m just going, “Weeeeee!” Like, now I’m going to move this hand fast, and I’m gonna-now lemme see what happens if I do this finger, then this finger, and this and this and then (pauses). That’s how it feels to me. And I’ve talked to other people, like, a few. Or, you know, have read, I think, even once, a couple of really great players, which I don’t remember. . . now who it was. But, I think when you’re really kind of “in the zone” so to speak, it’s ah, it becomes like that. It’s not-it’s completely like you’re a little kid playing with like, an object, and you’re like, really simple. Like, what if I move this finger fast? And then, Oh! I’m gonna move this finger fast, and then this one slow, and then this one. That’s really what it comes down to, let’s see what happens. And because. . . you have this mechanism in your hands that has buttons and you’re just like, Oh! What if I do this button? What happens if I do this button, then this?
Or I could just, you know, that’s what it becomes. And that’s. . .when it becomes that I know I’m really playing well. Like I’m playing kind of in the zone. ‘Cause all the other stuff that I’ve learned, and everything, that’s going to be, that’s already there. You have to, you learn how to trust yourself to just, it’s there. It’s gonna come out, you’re gonna play well, your time is good, your harm—you know your harmony, you know. Um, so at a certain point it becomes about that kind of playfulness, and that um, just purity of moving, you know, buttons on a. . .on an object. You know? It sounds weird, but that’s really what it feels like. And um, so I don’t know. . .but, that’s kind of the goal for me. But I’m not thinking about—yeah sometimes I don’t—I, you know am definitely not in that zone very often, but I’m, even when I’m playing really well. But uh. . .I’m still thinking about all those sort of things. And thinking. . .about you know, Dan Weiss will play some drum thing, and I’ll—it’ll give me an idea to play some drum thing. It’s that kind of conversation. But it’s not, I’m not thinking about a technical thing I practiced or. . .anything like that. Or what he played, I’m not concerned about what he played in a rhythmic sense. I’m not thinking, Oh, that’s a triplet over a. . .You know? I’m saying—hearing he went “da-da-da-dat”. So I’m going to go “da-da-da-dat” and build something off of that.

SL: Yeah.
DB: You know, same with the harmony. . .It’s like, oh, I hear this harmony, and I’m not thinking I know what that chord is. Oh, I hear that chord. It’s not like that. It’s more like, um, That’s a cool colour. How can I be either be opposite of that, or go along with it, or kind of be in between? You know? It’s those kind of aesthetic. . .choices that are happening. It’s not. . .intellectual in the sense of a technical thing.

SL: Yeah.

DB: For me. You know, that’s just not the way I think. But when I practice, it’s all technical. You know what I mean? It’s basically all technical, except for the improvising on the standards, in a way. Although, that can still be more technical than I would play. . .on a gig. But it’s. . .yeah, the practice routine is more technical. But yeah, playing live is just a whole (pauses) that’s a different thing. You know? Or a recording. I’m just trying to get to a certain kind of. . .yeah, I’m just trying to get to a musical thing that can be brought-what’s the word, I can’t think of the word- ah, given to the audience in some way so they feel something. Or react in some way, or whatever. You know?

SL: Yeah, yeah. So I guess on the other spectrum of that, being “in the zone”, do you ever feel like you. . .when you’re performing, if there’s something you’re not happy with. . .Do you use that knowledge to assist you the next time?

DB: Oh yeah, of course. Yeah. Like anything in life. You know, if you do something you don’t like, you don’t do it (chuckles). You try not to do it again.

SL: Yeah.
DB: It’s the same thing. So, yeah. It’s like, oh, I did that. That didn’t really work. Or I really don’t like the way that sounds, so I’m going to get rid of that, or change it, or something. You know? I’m always trying to...improve, you know, that’s the goal. So...hearing yourself on a recording, just remembering the gig is a good way to improve, you know?

SL: Yeah. So you mentioned that you’re influenced by Dan, something that he does...On the bandstand, is there any particular instrument that you’re drawn to more than another?

DB: Um, no, I think it’s a combination. Sometimes I key in—I’m trying to key into the whole sound of everything together.

SL: Yeah.

DB: Sometimes I’ll focus in on one of the, let’s say I’m playing quartet, it’ll be one of the other three rhythmic, uh rhythm section instruments. So sometimes I key in on the harmony. It’s...kinda sometimes...whatever I find more interesting. Um, sometimes it’s the harmony, sometimes it’s the rhythm. Sometimes, with the bass, it would be almost sometimes like a melodic thing. Um, but it’s probably a little less with the bass than it is with the drums, or the piano.

SL: Yeah,

DB: But, I kinda live or die with the guys I play with, because I feed off of that a lot. You know?

SL: Yeah.
DB: So, it’s important for me to...have good musicians playing with me, you know? A lot of times, if I’m playing with musicians who aren’t so good, I really play a lot more. Like I’m playing—I know it’s on me to play better (chuckles). Or play, not better, but play. Make more of an impact as far as a technical thing, or something more dramatic. So, a lot of times I have to take over to make the gig happen. If the musicians aren’t as good, I really have to be more of the focus. And I become more selfish, in a way, about the space that I take up in the aural spectrum. You know what I mean?

SL: Yeah. So you become more of a leader and sort of—maybe to teach them something?

DB: Well, teach...or just as making the gig happen. Just being strong. Like if you watch a sports team, I’m a big sports fan. But if you watch basketball, and you watch the [Los Angeles] Lakers play. I mean, you know, see someone like Kobe Bryant. I mean, when he takes over, when they need somebody to take over, they’re not playing well. Instead of being more of a assist guy and everything, Kobe will just start taking every shot, you know? And that sometimes works, and sometimes it doesn’t, but they have a better chance, when they’re not playing well if he’s doing that.

SL: Yeah.

DB: So, it’s the same way in music, in a way. But in my band, I don’t need to do that, ‘cause they’re all so strong.

SL: Mmhmm.
DB: Matter of fact, it’s better if I don’t do that. I mean, once in a while I do it, but it’s a good balance. A lot of times, I can just lay back and not do much at all and a lot will happen, because they’re so keyed in. A lot of times, if I just play a couple notes and drop out, they’ll use that. And they’re listening as hard as I am, so. . .they’ll build off of that. . .and we, it becomes this other thing. Where as a young. . .rhythm section, or a bad rhythm section, if I did that, they wouldn’t know what to do, so nothing would happen. They would just fizzle out. Like, if I’m not playing, people get. . .Like if the rhythm section is not good, or doesn’t understand, if I stop playing very much and I play a couple notes, they’ll just come down and they’ll like, be confused, and like, what are we doing, wh-what’s happening? You know? Where as, if I do that with my band, they’ll just fill up the space with energy, you know?

SL: Yeah.

DB: It’s just. . .sometimes it becomes even more. Like, they’ll know what I’m doing. They understand, oh. . .he’s leaving us space to fill in this thing, and now we’re gonna go, you know. He’s not playing a lot of notes. So, and that happen even within one solo. Going from playing a lot of notes, to very little, which happens a lot with me. Like, I’ll play a lot of notes and I’ll end the solo by playing one note for a long time, or playing one rhythm pattern over and over, as a climax to a solo.

SL: Yeah.
DB: Instead of the other way around, a lot of times I’ll play a lot at the start, and kinda whittle it down to this kind of, these nuggets of an idea, of ideas, rather that the other way around, which most people always play. Start slow, and then build up to a lot of notes, you know? Which I also do a lot. But I mean, there’s-you can do it both ways.

SL: Yeah, I’ve noticed some of that on your um-I got a lot of recordings from your website, the live gigs. . .I noticed on the more, like, the electric gigs, you kinda lay out. Well, in the ones that I have, um, you play a lot of solo stuff.

DB: Mmhmm.

SL: And then once the band comes in, or maybe that’s when you start to lay out, they fill that up. Particularly with Wayne Krantz on a couple of the recordings.

DB: Mmhmm. Well, they also tend to play a lot. Krantz, can play-a lot of guys, the electric guys tend to play more, sometimes, so. And it’s louder. So, a lot of times it’s better for me to back off a little bit, you know?

SL: Yeah.

DB: Um, also I enjoy listening to a lot of, you know, great players. So, sometimes I’ll just, I’ll lay out just to see what happens, you know? Which I like. To see what they’re gonna play, you know, and then that’ll inspire me a lot. Um, yeah, it’s, you know. It’s whatever happens, in a way. But those are all, there’s a lot of options that you don’t necessarily have with a bad rhythm section, or a young rhythm section sometimes.

DB: That’s what like Miles, you know, those bands, that’s what they were great at. They just played and went for it. Whatever happened, whoever took over, with all the solos every night it was completely different, you know?

SL: Yeah.

DB: That’s kinda where that all comes from, really. It was really sort of the first band that really did that in the modern way.

SL: Yeah. Just going back to your soloing. . .in the transcriptions I’ve done. . .I’ve noticed a lot of the chromaticism that comes out in your playing is due to enclosures, or, um, encirclements around target notes. Is that something. . .that you’ve spent time working on?

DB: Uh, no. Uh, and I don’t even realise that I do that. Other than, but when you say it, that makes sense to me. Like, I could understand that oh yeah, I probably do that. But I don’t. . .I didn’t know that (laughs) until you just told me right now.

SL: Ah.

DB: Yeah. But that makes sense.

SL: Yeah, I can see that when you did your Doron Orenstein interview, you said that it’s a way to ground the listener’s ear, or your ear into what your playing. Particularly if you are on a certain chord change, and you’re starting to go out of it, if you want to come back to it that is a device you can use. Encircle a target note and really hone in on it.
DB: I don’t remember saying that, but . . . yeah, that seems like something I would do. I mean, I think I do that a lot, actually. I just don’t remember ever verbalising it. I guess I must have. Obviously, if you heard it in that interview, but I didn’t remember that.

SL: You talked about grounding. . . your ear. Or, you’re talking in more reference to the listener, if you wanna bring them back to a point of consonance or what have you. . . to the chord change. . .

DB: Yeah. . . I think I’m talking about, I think that’s different. I think I’m talking about letting myself go and play, not worrying about anything, any notes that I’m playing. Uh, in a way, I’m. . . just thinking of the shape of everything, and whatever. But, if I’m really feel like I’m getting to far away from something, or I’m not connecting with the audience, or with the band, or whatever, then. . . I’ll return to the one of the strong tones of a chord. Like, ‘cause I’m always knowing where I am in a form, if we’re playing a form, and. . . I’ll ground myself that way. But that’s different to me than what you said. That I would have agreed, of course, I’ve said that many, many times. But, I thought you said during a solo I might pick a note and build something around it. That’s a different thing.

SL: Okay.

DB: You know what I’m saying? You see the difference, in a way.

SL: Yeah, one of them is more of, like a motivic, conceptual thing.
DB: Yeah, one is I’m consciously picking a note, and then playing something around it and returning to that note as a grounding thing. The other thing is just playing over a set of changes or something and just letting myself go harmonically, and where ever I am in that form, if I want to bring it back, resolving into a strong tone of a chord change. Not a specific note, but maybe it’ll be a C sharp on an A Major chord. And it’ll be, later on, it’ll be the, you know, A on a, you know, whatever, on an F Major chord. You know, uh, whatever. . .So that’s a different thing to me, they’re two different things. The first. . .the thing you are talking about now, where I ground the listener’s ear by dipping in and out of the strong harmony of a tune, I’ve said that a million times. But the first thing that you said seems different to me, and I don’t remember ever saying that.

SL: Oh, ah. . .

DB: But. . .that’s also something I would do, probably. It doesn’t sound like something I wouldn’t do, it definitely does sound like something I would do. I just don’t think I’ve ever talked about it, ‘cause I’ve never really thought about it that way.

SL: How would you think about it?

DB: Oh, I just never thought. . .I don’t think about doing it. I think I just maybe in the moment that I. . .forget that I do it.

SL: Ah, okay.
DB: Now that you say that maybe I do that, or maybe...I can go yeah, I probably do do that. But it’s not something that I (pauses) No, I don’t remember. Yeah, I’m sure I did it, I don’t remember, I do it probably a lot. I don’t remember any specifics of when I’ve done that. So, I never really think about it. But then, I don’t think much about the gig. And most everyone I play with, after we play, we don’t talk about the music. You know what I mean? It’s not...we go and we have a beer and we talk about some other random shit.

SL: Yeah.

DB: It has nothing to do with the gig, I mean, we might say, ah nice gig, or, aaah that gig was okay, the audience was weird or whatever. But the minute after we say that, we’re off into something else. Completely something else. I never really think of- it’s behind me.

SL: Yeah.

DB: Um...at the same time, the feeling of the gig may still be there. If I feel like it was a good gig, and how I played, that’ll stay with me. Even if it’s subconsciously to an extent. But, um, in the next gig, or the next gig, I’m learning from those things. Um, so the feeling is always there in my head, but I’m not...thinking about those things, I’m not talking about those things, we’re not talking about those things.

SL: No.

DB: ...After the gig...it’s just not something that we do, you know?

SL: Yeah. Could you talk a little bit about your choices of standards? Your aesthetic of-is there any criteria you have, or anything that affects your decisions on choosing the standards that you play, or practice?
DB: Ah, no. Only if they’re kind of comfortable for me. Like, they feel nice to play over. You know, they’re not awkward. Or maybe sometimes even if they’re awkward I’ll try to make them feel more comfortable. But, some tunes just aren’t as strong as others. And, you know, there are certain tunes that people play. And the reason they play them, is that they’re basically comfortable. They’re kinda fun to play, you know. . .I mean, that’s why I pick standards. Or a lot of times I like the melody. Like, that “Portrait of Jennie” tune, I really love the melody. Um, although I haven’t played that in a long time. . .It’s not any criteria, really.

SL: No.

DB: No. Just. . .usually the melody and the harmony and if it’s nice. And then, second would be if it’s fun to play. You know? If it feels natural and you know. There are some tunes that just don’t feel natural, they feel awkward. . .including my own tunes. I mean, certain tunes are really fun to play over, and certain tunes are really awkward. Because I write this certain kind of harmony, and they’re not really fun to play over. But I’ll work. . .especially if they’re my tunes I’ll work on them until I get comfortable with them. But, there’s a lot of tunes that are really hard, and not so comfortable, and some that are really easy, like a lot of the ones we tend to play over and over. That’s why the gigs have a lot of the same tunes, they’re really just fun to play over. Like that tune, “PF”. . .it’s just fun to play over, you know?

SL: Yeah.

DB: And. . .so we’ve been playing it for years. And. . .I guess that’s it.
SL: And this one is sort of a mundane question. Um, the chord changes. . .on the standards that you use, is there any sort of fake book, or do you use the album to get the changes? Like the ones you work out yourself. Like, for “Fuchsia Swing Song”, “Portrait of Jennie”, “Heaven”, and “Lester Left Town”.

DB: I just got those out of the Real Book.

SL: Yeah.

DB: I mean, I just get them out of the Real Book and then. . .sometimes I’ll listen to. . .some original versions of tunes if, you know. . .to see. . .if they’re pretty similar. But, you know, it’s pretty obvious. . .when we play the tune. . .which changes are correct, and which aren’t. And you know, I leave that up to the rhythm section more than me. Um, but you know, the Real Book is pretty. . .good for that most of the time. So. . .

SL: This is like the hand written version of the Real Book, not the Hal Leonard printed. . .

DB: Uh, I don’t. . .you know, I have that disc with all the fake books on it. It’s whatever.

SL: Yeah.

DB: Whatever, where ever the tune is, I just take it and print it out. . .Usually, I pick tunes that are, you know, pretty obvious, I don’t know what the chords would be.

SL: Yeah.
DB: Uh, you know. I don’t know, there are certain tunes that we play that where Jacob will say, “I don’t know if this chord is right.” Then, you know, sometimes we’ll change it to something else. But, usually the changes are right in those things, basically. So, we don’t really, uh, I don’t know, I haven’t had any trouble so far, with those. You know?

SL: Yeah. Just you in particular, though. The ones that you would...have taken the time to learn yourself would be the ones from the Real Book.

DB: Yeah, they’ve all been from the Real Book.

SL: Yeah.

DB: I don’t think I’ve had any tunes (pauses) I’ve never transcribed any tunes. I think all the tunes we’ve played are from the Real Book, or some fake book.

SL: Yeah.

DB: I mean, nowadays if you want to play a tune, you just type it into Google and it’s somewhere, and you download it, you know? Even if it’s not in the Real Book. But...yeah, I think they’ve all been from those books. That disk.

SL: Yeah. . .that’ll help me to, I guess, justify the chord changes that I put above the solo, basically. That is the only reason I needed to know that one.

DB: Yeah, I’m really just dealing with the Real Book. . .I mean, probably the best thing for those. . .tunes would be to actually put the Real Book changes in there, because that’s what I’m playing on all those tunes.

SL: Yeah.
DB: So for somebody who’s looking at the solo, if you have more correct changes of what I’m playing, or something, or you are analysing it to that level, it’s actually less information for the student, because I didn’t think of those changes. You know what I mean? I was thinking of the Real Book changes.

SL: Yeah.

DB: So whatever I’m building off of, or playing, is from that Real Book change. You know?

SL: Yeah. That’s a really good point. Um, and the chromaticism, do you have any thoughts on chromaticism in general? Do you like to implement it? Um, is there any composers or musicians that influence your conceptions of chromaticism?

DB: Mmmm, I don’t think about it, really, as chromaticism and non-chromaticism (laughs). Um, I don’t think about it that way, really.

SL: No.

DB: I don’t know how to answer that. That’s just not the way I think. I mean, I don’t even really know what the difference is, in a way. Chromaticism would be just not arpeggiating chords?

SL: Chromaticism, well I’ve looked up, because I’ve had to define it myself. . .it’s a pretty broad subject, it’s really big. But, I guess, according to the scale, if you’re thinking of a mode like a Dorian mode, D Dorian, you know, an E flat would be a chromatic note that’s not part of that scale.

DB: Right.
SL: So... when you’re playing a line that, in a chord, like A7 chord, and it’s got a lot of, maybe non-chord tones, um, are you going for a target? Or is it in the line there, that sort of texture palette you’re going for?

DB: Well... if I’m playing the D Dorian, I’m only thinking about D Dorian, as far as, like I think of it as basically the safety zone. That’s what I was talking about to Doron, I guess, is um, that those are the notes I can come back to, or use, if I want to sound inside. Um, yeah, I guess the other notes I’m playing are outside of that. It’s still I’m thinking about the shapes, and the, whatever takes me to those shapes and colours and things, you know, I use. But I’m not thinking like, okay now I’m playing this outside of the key, really, you know?

SL: Yeah.
DB: I guess I know when it’s outside of the key if I really think about it. But that’s not really where my head is when I’m playing. I’m more like, okay this is, I’m just playing a shape or thing, you know. So, you know what I mean? It’s hard to explain I guess, but uh, I’m not thinking about chromaticism in that way. Once in a great while, I should say, once in a great while I’ll think, oh I’m gonna play half a step from this chord, you know? Play this scale a half a step from this scale, uh, or, you know, whatever. But um, you know, once in a while I think of like, you know, playing the sharp five, or I’m playing the (pauses). You know on the two-five-ones, the only rule that I ever really dealt with was that Phil Woods thing that he said “Play the Melodic minor a half a step up on a five chord in a two-five-one. And I learned that, and I’ve used that as a base on seven chords a lot, over the course of my life. I still, even within that, I’m still, you know, going between, I mean, just playing shapes and stuff. I’m not really thinking about it so much. So I don’t know if that answers your question, it’s kind of hard to explain. But uh, I’m not thinking to much about chromaticism, I guess, is what I’m saying.

SL: Yeah. Yeah.

DB: You know? I’m thinking more about the harmony of the tune. You know, that this is the harmony of the tune and I can always come back to these like, if I need to ground myself in some way. Otherwise, anything is good anytime, so I’m just playing what I’m hearing. And what I’m hearing is not thought of in a technical way. It’s more thought of as a colour, as a sound, as an actual sound, you know?

SL: Yeah.

DB: That’s the way I think of it. That make sense?
SL: Well, yeah it does. It totally does. And there is a danger in trying to, you know. . .it’s really easy to do when you’re transcribing something, and then you kind of think, oh, I know where your head-space is when you’re doing, or where you are going this. But that’s dangerous territory because, even if the musician tells you, like, what they were thinking it still may not be the true indication of what went on there. So. . .

DB: As far as where they’re going with a solo?

SL: Yeah, yeah.

DB: I don’t think we, I mean, we don’t know where we’re going with a solo, it just happens. So, I mean. . .I think it’s just a matter of. . .hoping that something happens (chuckles), and trying to play something that makes an impact. But I don’t think there’s any predetermined thing of where a solo is going to go, that’s for sure. Not in what I do, you know?

SL: Yeah.

DB: Maybe in a certain kind of music, but it is certainly not in the music that I play. Like, I’m going to play tonight, I’ve no idea what is going to happen. And I have no idea what, you know, when I start playing the tune, how the solo is going to go, or where I going to even start, until I really start.

SL: Do you guys get together to rehearse tunes? Like, you would before an album, but like something that you haven’t played before, any of your compositions, would you guys get together and work it out for a gig?

DB: Well, you know, not really. I mean, with my band that I, 55 [55 Bar] band. . .I mean, that band has been together for 12 years maybe, and um, we’ve probably only rehearsed five times, I’m guessing. In that 12 years.
SL: Yeah.

DB: At the start, once or twice, and then, you know, for a couple records that we did where everyone was there, we rehearsed once, maybe, for a few hours. You know, if we learn new tunes, we’re never usually playing the harder tunes on those gigs because we never do get together and rehearse.

SL: Yeah.

DB: So, I would like to, actually, but I just never get it together. I always feel to guilty, like, asking them to rehearse just for the (inaudible). But I should, because they would probably like to play other tunes, too. But, you know, I introduce tunes every once in a while. . .that are usually easy enough that we can do them once on the second set of a gig, and then we have them. I tell everyone to look at stuff before hand, you know, so nothing too tough that we can’t pull off in the gig.

SL: So like, if there was something you wanted to do, you’d pass it out and just say “Check this out before, I want to play this tomorrow.” Or something. . .
DB: Yeah, or maybe we’ll try this tomorrow. Then, a lot of times we don’t try it. . .if it’s too hard. But you know, sometimes there’ll be not that many people there in the second set, and you know, we’ll try it. And if it works pretty easily, we’ll try and do it again the next week, and maybe try to incorporate it if it works well. Like there’s a couple things we’re playing now that are, well, one thing that is off the new record that’s coming out in a couple weeks. It’s super simple, it’s like a two bar vamp, or four bar vamp or something. We did a couple other tunes recently but, with Eivind. But, then Eivind is not here, like, this week. A lot of times. . .the same people aren’t there, I can’t really always do them. And then you kind of forget, I don’t know. I need to probably do a rehearsal, is what I need to do, and get new material together. ‘Cause I’d like to start playing some different stuff. But um, you know, it’s hard to do in New York, to get everyone to do a rehearsal, especially when. . .we have it, it’s automatic for us to go in there and we have a whole repertoire of tunes we can play.

SL: Yeah.

DB: And it’s always a cool gig, you know, we can stretch out. And it’s kind of, there is an aspect of having played some of the tunes for years, and years, and trying to make something new out of it every time. You know?

SL: Mhm.
DB: That’s kind of fun, actually. But, yeah, I’d like to play some of the new material, I guess, to make that comfortable. But. . .that slowly happens. We play a couple, we play one or two tunes from *Barefooted Town*, and we play one tune from this new record, and ah, we used to play one tune from *Graylen Epicenter*, but we haven’t done that in a long time. Yeah, we play something from Aliso. But, yeah. . .most of the stuff is from like, *Bastion of Sanity* or *Cities and Desire*.

SL: Yeah.

DB: It’s just that those, somehow, those records provided a bunch of tunes we could keep playing for years, you know?

SL: Yeah, I like that album Aliso. I’ve been listening to that a lot lately.

DB: Oh yeah?

SL: Yeah.

DB: Yeah, it’s a strange record, ‘cause we didn’t rehearse for it. So, we just showed up at the studio, and I had sent people the music. And so. . .that’s. . .another reason why we did some standards, because ah, we didn’t rehearse. So, I didn’t want to overburden them with stuff that was hard. And then we did standards. . .which is kind of fun to do anyway, you know?

SL: Yeah.

DB: But yeah, that record actually turned out amazingly well, considering we didn’t rehearse. And people were in Europe until the day before, different tours. We. . .just got together, it was old school. We got into the studio and here are the tunes, let’s try it once or twice, and then record it, you know?

SL: Yeah.
DB: That’s the way that record happened. But, you know, I like it. And then, even the standards, I mean, I hadn’t played any of those standards before. I picked them, like, the night before.

SL: Really?

DB: Yeah. I thought, maybe this tune, maybe this tune. I just looked through the Real Book and kind of played them and was like, oh this’ll be kind of fun, and then this would be kind of fun. And then, you know...that’s how those standards came to happen. I had never played them before and really, to be honest with you, I’ve never played them since. We recorded them and that was it.

SL: (Laughs)

DB: Yeah.

SL: Toy Tune is kind of a tricky tune.

DB: Toy Tune, we played, not before that recording, but we played after it for. . .like at least a year. Um, ‘cause that’s a great tune, actually.

SL: Yeah.

DB: That’s a fun tune to play. Um, we haven’t done that in a long time, but we used to play it. Actually, maybe I’ll bring that tonight, that’d be fun to play. Toy Tune.

SL: Yeah, so that’s pretty much it. Thanks for that, I really appreciate that. That’s going to hone some things really well.

*At this point we talk about some unrelated things for a few minutes.*

SL: When you are playing “Portrait of Jennie”, or “Heaven”. . .a ballad of the standards, you use sub-tone and pitch-bending. Is that a bit of a nod to the old guys?
DB: Yeah. Yeah, I like that. I grew up with that, and it’s nice to sometimes just go into that zone, you know?

SL: Yeah.

DB: I like it. I can do it. Like, you know, it’s something I really enjoy. So, yeah, it’s a nod to the history of that stuff, actually, yeah. That’s exactly what it is.

SL: Some of the lines that you play, like adding a triplet (sings phrase) or doing flourishes, like little ornaments (sings phrase) or something like that, which is maybe more swing. Would that be fair to say that that’s a bit of a nod to the . . .older generation.

DB: Yeah. I mean, I’m just playing in that style.

SL: Yeah.

DB: More in that style, you know? ‘Cause it’s fun for me, and, yeah, I have a long history with that music. So, it’s kind of just like having fun and relaxing, you know? That’s what it is.

SL: Sweet. Thanks a lot.