

Article

## **Playing in time: Temporal framing and the jazz creative process**

by

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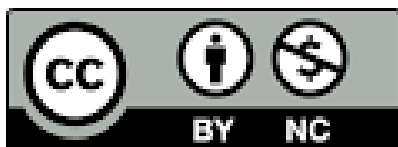
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# Playing in time: Temporal framing and the jazz creative process

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**In this article, I aim to contribute to the ongoing discourse on developing modes of knowledge transfer in artistic research.**

I will present a conceptual model for framing jazz performance practice that I believe offers multiple benefits to the practice and dissemination of various modes of research and creative music-making by highlighting the symbiotic interrelationship that connects these disciplines. This model frames jazz practice as being defined as much by the time period during which it occurs as by the musical interactions that it comprises. This will, in turn, allow me to make an argument for the concept of temporal framing as a model for further understanding jazz performance practice. The research described in this article took place a number of years before the time of writing, prior to the emergence of COVID-19 and the havoc the ensuing pandemic wreaked on live music. Like many active musicians, I initially found it difficult to adapt to the 'new reality' of few or no live performances combined with a lot of time to practice and reflect. However, I have come to see that the conceptual framework that I outline in this article actually serves as a useful model for adapting to the present conditions in that it allows us to understand music as a response to the specific environmental conditions under which we perform.

One of the main arguments I will make is that the use of temporal framing to contextualize improvised musical activity can facilitate the examination of extra-musical factors that influence the way improvising musicians engage in their practice. These include occur-

rences that can play a significant role in the way improvisers make musical decisions but which are not always readily comprehended by listening to the music itself. By doing so, my aim is twofold. First, I hope to demonstrate that the decisions musicians make when they improvise together are not only influenced by immediate factors that include the musical material being performed, the choices made by performance colleagues and conditions related to the context of the performance (the venue's acoustics, audience etc.), but also by a wide-ranging network of ostensibly unrelated events and chance occurrences. I argue that accounting for these additional extra-musical factors can facilitate a more complete understanding of what motivates improvisers and consequently lead to a deeper appreciation of the meaning of the music they produce. Second, I will demonstrate how the interrelationship of conceptual, theoretical and practice-based research is complex, and that although practice-based research can be used to further a theoretical understanding of improvised music processes, conceptualization of performance can also act as a catalyst for innovative artistic and practice-based research. The content of this article is text-based and largely theoretical, but it is underpinned by a professional touring project in which I participated as a performer. The musical activity in question was not specifically conceived of in research terms and should instead be understood as a case study on which I have retrospectively based the theoretical research that I detail in this article. Nevertheless, I should also acknowledge that at the time of the tour in October 2015, I was undertaking doctoral research on aspects of the

creative process as they relate to contemporary jazz performance practice. As a consequence, although my main motivation was not research led, I was alert to the possibility that the activity might provide valuable material for subsequent research. This is reflected best in the daily journal that I kept, which I will reference in order to contextualize the main

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arguments that I put forward in this article. I should also note that I will not be engaging in musicological analysis of the performances that I refer to throughout this text. As I have outlined above, the main argument I will present in this article is theoretical, and although it is intrinsically linked to both the experience and articulation of musical performance, providing musicological details would not advance the central conceptual argument in any meaningful way. By contextualizing the origins of this research, as well as my professional activity as both performer and researcher of jazz and improvised music, what follows is a brief biographical summary.

Before beginning my doctoral studies, I had already spent 15 years as a professional performer of jazz and improvised music. Therefore, ev-

everything I have done as a researcher—during my doctoral research project and subsequently—has been informed by this professional experience. At the time of writing, I am employed as a university researcher, but I continue to perform music in a professional capacity. In the years that I have been engaged in these parallel activities, I have increasingly come to find it difficult to clearly differentiate between the two. In fact, I would argue that there might be little to distinguish between music making and research when both are undertaken rigorously and with a commitment to questioning and challenging established ideas. I hope that the arguments I set out in this article will serve to reinforce this last point.

### Temporal framing

**Using a defined temporal period to conceptualize and investigate the experience of art is not a new idea,** and numerous examples are documented in the work of a range of historically significant artists. Lavin describes a period in 1945 when Pablo Picasso—one of the most prominent artists to have presented their work in these terms—produced a series of lithographs depicting a bull. He suggested that:

what possessed Picasso was the process itself, the sequence of states and their cumulative effect as a series. Indeed, Picasso seems to have put into practice here an idea he had expressed a few months earlier when speaking of one of his paintings: 'If it were possible, I would leave it as it is, while I began over and carried it to a more advanced state on another canvas. Then I would do the same thing with that one. There would never be a "finished" canvas, but just the different "states" of a single painting, which normally disappear in the course of work.' (Lavin, 1993, p. 78).

In my introduction, I suggested that more can be learned about an artistic output by reconceptualizing it in terms of the process that led to its creation. In this respect, Picasso's understanding of the relationship between process and product is significant. He evidently

believed there to be a distinction between the concept of a 'painting' as a singular entity and different iterations or 'states' of the singular concept. The fact that he was able to differentiate between the concepts of a 'canvas' and a 'painting'—which might otherwise be assumed to be synonymous—points to the fact that, at least for the artist in question, there is a distinction to be made between the idea that an artist seeks to express and any single manifestation of that idea. The fact that Picasso was committed to preserving evidence of the process in his artistic outputs speaks to the importance he gave to imparting knowledge of the process to observers of his work. But perhaps what is yet more significant is that he also appeared to challenge the extent to which one artistic output can fully represent what it is an artist seeks to express. This approach to questioning the way we understand processes in respect to output will be important as I elaborate my argument below.

Picasso's later *Las Meninas* exhibition represents a more extensive exposition of the same challenge to the relationship between process and output. In this series, undertaken in 1957, the artist produced a number of versions of the earlier Velazquez masterwork of the same name. However, of the 58 paintings that Picasso produced, only 45 were of the Velazquez original. The remaining 13 included depictions of doves, landscapes and a portrait. What is significant to my argument is that he understood these additional paintings to be integral to the series as a whole, so much so that he donated the collection to the Museo Picasso in Barcelona in 1971 on the condition that it be displayed in its entirety (Galassi, 1996). Whereas with the earlier bull sequence, the subject matter of each iteration remained the same, this was not the case in *Las Meninas*. Nevertheless, despite the fact that *Las Meninas* is a large collection of canvasses that depict a variety of different subjects, Picasso expressly presented the collection as one body of work under a singular title. This suggests that although he never explicitly articulated a theory of temporal framing, by seeking to preserve different 'states' as snap-

shots of an evolutionary creative process, and—at least in the latter of the two projects—by prioritizing the time period during which he undertook his work over its subject matter, Picasso clearly seemed to understand how knowledge of the temporal period during which artistic outputs are produced would be crucial to fully appreciating the work—hence Lavin's description of the 'cumulative effect' of the canvasses when presented together. The way Picasso framed his creative process formed the conceptual basis of my doctoral research and the subsequent projects *Picasso(s)* and *Picasso(s):Interactions*. These two practice-based projects are significant to the present article, as they represent the conceptual precursors to the arguments I make here. It was in this body of work that I began to experiment with and develop various potential applications for the temporal framing model in relation to contemporary jazz practice. Furthermore, as I will demonstrate shortly in more detail, the development of the ideas that formed the basis for the projects mentioned above coincided with the 2015 Czech tour that I reference here. In the introduction to this article, I noted that one of the themes of this paper is to explore the interrelationship between theoretical/conceptual aspects of professional jazz practice and practice-based research in jazz. While this is not the main aim of this article, I think that it represents a potentially useful opportunity to introduce some of the conceptual issues that relate to the development of a practice-led methodology for researching jazz performance practice. It is beyond the scope of this article to fully engage with such questions here; suffice it to say that I believe that a carefully conceived, flexible approach to theorizing and practising jazz research can be a beneficial model for producing high-quality, innovative music and research.

### Temporally framing music

**So far, I have considered the precedent for temporal framing in visual art.** We have seen that, although not explicitly expressed as such, the significance of the temporal period in which art is produced has



“Whereas all the venues up until that point had been what I could call ‘listening’ venues—theatres, jazz clubs or other music venues—the location for this gig was an intimate wine bar”

Mike Fletcher trio playing. Copyright: Mike Fletcher.

been recognized since at least the modernist period. There is a similar situation in music scholarship. Here, similar examples can be found that (although again not articulated in such terms) demonstrate that temporal frameworks are instrumental to understanding and articulating the experience of music. The pianist and conductor Daniel Barenboim made reference to this phenomenon in conversation with Edward Said. While reflecting on the significance of performing music, he observed, ‘It is completely the excitement of actually being able to live a certain piece from beginning to end without any interruption, without getting out of it. In a way, for me, there’s nothing like that in life’ (Barenboim & Said, 2004, p. 36).

I would argue that by framing the experience in terms of ‘beginning to end’, Barenboim can be seen as alluding to the temporal aspect, in addition to the musical duration, of the performance experience. Baren-

boim’s description encourages us to focus away from the purely musical content of the piece in order to account for the temporal context of its performance and to contemplate the way we experience it. Nevertheless, although his observation clearly includes a finite temporal period, in this case it is limited to the duration of the performance, and so by itself would not give significant weight to my current survey of extra-musical activity.

**It is interesting to note,** however, that earlier in the conversation, Barenboim makes reference to the way another conductor, Furtwängler, understood the value of the rehearsal process to the performance of symphonic music. He describes how Furtwängler ‘rehearsed two hundred ways of saying “no” in the hope that on the evening of the concert you can once say “yes”’ (Barenboim & Said, 2004, p. 22). What is important to note here is that the objective of rehearsing the piece in this case

is not to ‘practise’ the piece in the sense of repeating it many times in order to perfect a particular way of performing. Instead, it would appear that Furtwängler’s intention was to allow the performers to create a collective experience of performing the piece, which consisted of many different approaches. As a consequence, when the time came to play the piece to an audience, the orchestra would implicitly reference this previous experience in addition to responding to the music as it was being performed. The effect of this multi-faceted experience would shape the way the musicians played; however, a listener would not be able to consciously identify this complexity of experience, having not been party to the rehearsal process. I would argue that Furtwängler’s approach to rehearsal might come closer to the model I am presenting for understanding the significance of factors that have an impact on the performance but which are not explicitly manifested during the

performance itself.

It is my contention that the factors that shape performance but which remain unknown to the audience are even more significant in improvised music. This is due in no small part to the fact that, in addition to the variable performance factors that are shared between music from the European classical tradition and improvised music—dynamics, tempo and timbre—the musical form and structure of improvised music is, by its very nature, influenced to a much greater degree by extra-musical factors. I will provide concrete examples of this type of influence drawn from the tour case study; however, before doing so, I will examine the precedents for using a model of temporal framing in jazz scholarship.

### Precedents in jazz

**We have already seen precedents for using temporal framing to understand fine art and European concert music.** Turning now to research on jazz performance practice, we once again find examples of scholars using similar models to articulate research. In terms of recontextualizing jazz performance practice, Howard Brofsky's analysis of three versions of Miles Davis' *My Funny Valentine* provides an important milestone. In this study, the author demonstrates how, over the course of three recorded performances of the Rogers and Hart piece that span nine years, Davis developed certain thematic motifs that were retained from one version to the next. Brofsky's final conclusion is that, far from approaching each performance of *My Funny Valentine* as a completely original, self-contained statement, Davis developed a 'global conception' of the piece (Brofsky, 1997, p. 35). The interconnectedness of the three versions led Brofsky to posit that Davis had engaged in a kind of elongated composition process that could only be fully understood by observing the full series—in much the same way as Lavin suggested of Picasso's work.

Brofsky's main aim was to argue for a revised model of jazz composition that accounted for the development of thematic material over the course

of three recorded versions. In a recent paper, I analysed seven further performances of *My Funny Valentine* by Davis' groups to show that Brofsky's thesis—that Davis maintained certain thematic material across a number of performances—was not only correct, but that the trumpeter also continued to use and develop the methodology that Brofsky identified for a number of years (Fletcher, 2019). Furthermore, I speculated that accounting for the relationship between different versions of a piece performed over an extended time period might 'serve as an invitation to critique how we understand the concept of intertextuality regarding jazz musicians, their "own past performances", and the effects this can have on our understanding of their practice' (Fletcher, 2019, p. 75). In the present article, I aim to extend this concept further in order to show that, in addition to there being value in reassessing the relationship between numerous iterations of a performance across a defined temporal period, there is also scope for understanding jazz better if ostensibly unrelated influencing factors are revealed via the use of temporal framing.

### The tour

#### Performance methodology.

The case study that forms the basis of this article is a 13-date tour that I undertook with two colleagues in the Czech Republic in the autumn of 2015. The circumstances surrounding this tour were, as will become clear, slightly unusual.

The band consisted of me on alto saxophone, Olie Brice on double bass and Tymek Jozwiak on drums. Prior to the tour, we had played a number of concerts and released one album. The most important thing to note here is that when we formed the trio, we decided that we would only ever perform improvised music, which is to say that we would not use any written or preconceived musical material. This is the methodology that we had previously employed on every occasion, and we began the tour with no expectation of changing this. The tour was booked on our behalf by a promoter who had been recommended by

a Czech colleague and so was not personally known to the members of the group. This is not an unusual situation. When touring in a foreign country for the first time, promoters, venues and audiences are necessarily an unknown quantity. Although the lack of local knowledge was not problematic to the logistics of touring in this case, there was an unexpected factor that arose that would prove to be central to our experience of the tour, the way we performed and ultimately, to the development of the subsequent research—including this article. Despite having been sent information about each venue before we landed in the Czech Republic (location, concert start/finish times etc.), it was only upon arriving at the first venue that it became clear we would not be performing in the type of setting that we were used to. Normally, the free jazz that we perform is promoted and presented by venues that specialize in more experimental styles of music. Here, however, the band was listed as the 'Mike Fletcher Trio' (as opposed to our preferred 'Fletcher/Brice/Jozwiak', which follows a more common naming tradition of many improvised groups and reflects the democratic, 'leaderless', nature of the music that we play.) It was clear that we had been advertised as part of a programme that clearly favoured more mainstream types of jazz and blues music, and the 'Mike Fletcher Trio' name seemed to imply that we would be playing music more aligned with these genres. (I should note here that there had clearly been a miscommunication between myself and the booking agent. Although I had sent a press release, a biography of the band and a CD of our music, it seems that this had not fully been taken into account.) Our immediate response to this situation was to question whether we should continue to rely on our previously established free jazz methodology or instead adapt our repertoire to something more traditional. After a short discussion, we decided that we would compromise by improvising freely as usual, but presenting the music in a more familiar way. As a result, in the first concert, we divided each set up into four or five shorter improvisations, counted in the first 'piece', and I spoke

to the audience between pieces as I would on a more conventional gig. The performance was well received despite our initial reservations, and, as a consequence, we decided to maintain this hybrid approach for the subsequent concerts. After the fourth concert, we had another conversation about how the tour was progressing. I noted the following in my journal:

Olie...mentioned after the gig that he felt that a certain tonal piece we played was particularly successful. I suspect that even this quite casual reference to an event will have repercussions in future gigs—the simple fact of having acknowledged that piece as a self-contained entity caused me to conceive of it as being an identifiable musical territory. It was observed that, as a result of dividing the sets into a series of shorter pieces, the pieces themselves had become increasing stylistically self-contained (Fletcher, 2015).

This entry reflects that as a band, we had begun to intuitively restrict our improvisation to one or two stylistic areas—a key centre, a particular groove or pulse. We noted that, unlike on previous occasions, when we felt less restricted to one unifying aesthetic, the way that we had begun to present the concerts on the tour had the perceived effect of stylistically restricting the music we played. It seemed that presenting ostensibly improvised music using practices such as counting in pieces and talking to the audience between numbers had caused us to adopt the more traditional musical performance technique of stylistic unity. Although it was only after the event that we explicitly discussed this development, we had seemingly adopted it as part of our performance methodology. As a result, we made the conscious decision to add these elements to our evolving approach for the remaining concerts. As I have already mentioned, this process of methodological development was not a preconceived objective of the tour; neither was there an expectation of producing any research outputs connected with it. Nevertheless, within a few days of the start of the tour, it was becoming clear that by having to adapt to an unanticipated situation, we

had begun to reconceptualize our approach to performance. I should note, however, that by October 2015, I had already begun my research on *Las Meninas*, and so, although I had not set out any specific research questions or objectives, I was beginning to think about ways of framing artistic activity in terms of a defined period of time. The following is an extract from my journal entry following the sixth gig of the tour: Once again, talking a little bit about what we are doing helped consolidate the direction of the music. I [had] already decided that, apart from telling Olie and Tymek that I was planning to observe the way the music unfolded over the course of the tour, I wasn't going to force any discussion of how we play. However, I was pleased that in advance of this gig, Olie made some comments. He suggested that we be more conscious of letting solo/duo sections fulfil their natural course. I like the fact that this came from him and lends more weight to the idea that the whole timeframe is as much to do with the way the music develops as individual musical ideas (Fletcher, 2015).

This entry shows that I had already started to conceive of the tour in terms of an extended period of creative development and to consider the 'whole timeframe' as a possible model of understanding the activity we were undertaking. However, while it is interesting to note how I referenced the tour as a temporal frame, the activity described here is not especially relevant in the context of this article. The comments Olie made were clearly well-conceived and would lead to other, more significant developments; however, in terms of research interest, I would argue that these types of conversations are sufficiently common among musicians and known to researchers to not warrant further examination here.

### Listening

**As we have seen, the context in which we found ourselves performing had a direct effect on the way we reconceptualized a performance methodology**—in this case, changing the way we presented our

music to manipulate the way our audiences experienced it. The fact that these methodological changes were made in response to programming decisions that were out of our control provides a useful example of how extra-musical factors can play an important part in shaping the way improvisers engage in their music making. However, in addition to the way we presented the performances, certain factors connected to the logistical organization of the tour also had a demonstrable impact on our musical outputs. Perhaps the most notable example of this occurred on the fourth day of the tour. The travel schedule meant that each day we spent a period driving between venues, and during these journeys, we listened to a wide variety of music on the car stereo. In my journal entry for that day, I observed that:

the in-car listening whilst travelling has been important and the 'theme' of this gig was certainly John Coltrane. We listened to the album 'Crescent' as we approached the venue and shared our various ideas and opinions about the way the rhythm section on that album approached the groove—in particular, the way they set it up after the rubato opening section of 'Wise One'. Although such discussions are not directly related to our own music making, it would not be too much of a stretch to imagine this impacting on the way we approach performances (Fletcher, 2015).

It is interesting to note that, despite not having conceived of the project in research terms, I was already beginning to question the effects of our extra-musical interactions on performances. Here, I identified a new factor that seemed to be having an impact on the way we played—the music we listened to in the car journeys between venues. Although the link at this point was still speculative and did not manifest itself in concrete terms, in a subsequent gig, the effect was more pronounced. Here is a section of my entry for day six:

On this gig, the first piece felt like it derived directly from the in-car listening. Earlier in the day we had

# The EVOLUTION of a concept



Foto: Tord F Paulsen.

heard a live Rollins quartet version of 'Without A Song', and our first piece felt like it owed a lot to this. There was a strong tonal centre of Eb, and after the solos we traded 8s and 4s between sax and drums. I think this shows that we are collectively—if implicitly—aware of the direction we are going in. In this particular case, I felt like we were playing a very abstracted version of the concept of a standard (Fletcher, 2015).

In this case, we can see that there was a much more distinct correlation between the music we listened to and discussed on the drive to the gig and what we played on the bandstand. At least for my part, although I did not begin the gig with the intention of referencing 'Without A Song', I definitely made a conscious effort to experiment with the material once I noticed that it seemed that the other members of the group were approaching the

performance with a similar mindset. In this case, I feel like the abstracted standard concept originated as I explored the extent to which I could reference the piece without actually playing it.<sup>1</sup>

With reference to the impact of more traditional performance methodology on our approach to improvised performance, it is interesting to note that in this concert, we engaged in trading with the drums. This technique is commonly employed in more mainstream performance settings and provides an interlude between individual solos and the recapitulation of the melody. However, it is rare for the same technique to be used in free jazz contexts. Once again, it should be noted that this was not a premeditated decision but rather a spontaneous reaction to the stylistic area that we were occupying at the time.<sup>2</sup>

## *Wine bar*

**The 'abstract standard' concept would become yet more relevant to the tour context when we arrived at the venue for the 12th concert.** Whereas all the venues up until that point had been what I could call 'listening' venues—theatres, jazz clubs or other music venues—the location for this gig was an intimate wine bar. This situation once again prompted a conversation between the three of us as to how to proceed. Until that point, we had felt that we had been able to present our music in a way that made certain concessions to the non-free jazz specific setting, but that nevertheless allowed us to use variations in timbre, dynamics, dissonance and other factors that are common in free jazz practice. However, the wine bar setting presented us with yet another challenge. Our collective experience of performing in this context was

that the style of music should be conducive to gentle conversation among patrons, so it was fairly clear that the methodology we had been using would have to be modified yet further. Once again, we contemplated resorting to simply playing two sets of polite jazz standards, and once again, we rejected this idea. In this case, I decided that we had been presented with a serendipitous opportunity to explore the concept of an 'abstract jazz standard' that I had been contemplating since the idea initially arose. With this idea in mind, I proposed that we should take the opportunity to use the concept as the basis of our methodology.

On this occasion, like at all the previous concerts, the gig was well received by the audience and venue owners. In the interest of remaining relevant to the aims of this article, I will not devote excessive space to analysing the factors that ensured the tour was successful, despite the assumed incompatibility of our free jazz methodology with the perceived expectations of Czech jazz audiences. Needless to say, factors such as presentation and stylistic conventions were influential, but further investigation of this falls outside the scope of the present study.

### The evolution of a concept

**As the result of a series of chance events and situations over the course of a tour and via a series of 13 concerts,** I was able to formulate a specific concept of jazz performance practice that has had a marked impact on my subsequent research and creative practice. I have shown that the 'abstract jazz standard' concept was borne of a chain of unforeseeable events, and that at each stage of the journey, my thinking was guided by the interaction of numerous extra-musical factors with a series of performances over the course of a finite temporal period. The idea prompted me to formulate a series of questions that challenged how I understood my practice and its relationship with the broader fields of jazz, improvised music and research.

For example, I began to contem-

plate how the way music is presented affects the way it is heard and understood. In this respect, I had always assumed that free jazz and its derivatives were challenging to the listener—and consequently less commercially popular—because of intrinsic musical factors. Although these factors must surely have a significant influence in this respect, the fact remains that we successfully completed a 13-date tour of mainstream jazz venues while still respecting the basic principles of free jazz performance practice. This suggests that, at least to some degree, there must be further factors that influence the way a listener hears and interprets improvisation. The possibility that other factors exist provides a significant scope for future research.

Yet another example of a potential avenue for further research into the 'abstract jazz standard' concept is related to the way musicians draw on embodied knowledge of these well-known musical structures when they improvise. As I observed in an earlier footnote, my current work involves examining how this embodied knowledge is understood by improvising musicians and investigating ways of articulating said knowledge to the wider research community.

### Conclusion

**As I indicated at the start of this article,** my focus is on examining the various ways that reconceptualizing jazz practice can open up new avenues of both practice and research. This is especially relevant to the work of professionally active jazz musicians who also undertake research; it could also be of value to musicologists and other jazz scholars. I began by presenting the model of temporal framing and suggested that its use could lead to new insights into the ways in which we understand improvised music.

The model allowed me to identify extra-musical factors that exerted a significant influence on the way the music described in the tour case study unfolded. These factors included the unexpected way that the music was programmed, which led to us adopting a new method of

presenting the music, and the way that the music we listened to in the car had a clear influence on the way we improvised. By framing these factors as an evolutionary process, I hope to have demonstrated that the context of performance was central to the formulation of the 'abstract jazz standard' concept. The significance of presenting the process in this way is that it allows me to point to specific aspects of our performance practice that cannot be understood simply by listening to the music. Therefore, I present the temporal framing model as an example of how analytical

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research into the processes and outputs of improvisation might be augmented by adopting conceptual models that allow for a more inclusive approach that accounts for the way the outputs of improvised music are representative of more than simply the music that is heard.

I also posited that the same conceptual model can be used to highlight the complex interrelationship between artistic practice and artistic and theoretical research into improvisation. We have seen that my personal process of conceptual development of an idea was inextricably bound up with the practice that both informed and manifested the development of the idea. It is for this reason that I believe artists such as Picasso considered that understanding their processes was fundamental to understanding their artistic outputs. I would argue that seeking to articulate and disseminate the same themes, concepts and questions that relate to research into and via creative practice should also be one of the central concerns of those practising contemporary jazz practice-as-research.



1 I acknowledge that the language that I have used to describe this development is extremely vague. One of my main research areas at the time of writing is finding ways to articulate how I experience and perform the embodied knowledge of music—in particular pieces from the standard jazz repertoire. I consider successful articulation and dissemination of this type of knowledge to be one of the main priorities for contemporary artistic jazz researchers. So, by way of justification I will simply say that I am currently engaging in a series of research projects that seek to find solutions to the particular problem of communicating embodied knowledge. Furthermore, at least in the case of this article, my objective is not to fully articulate this knowledge as much as it is to merely point out its existence, the impact it can have on improvisation and, in the case of my work, how it facilitated the development of a conceptual performance methodology.

2 I should note here that there are likely many factors that influence the way that interaction between musicians in jazz performance occurs. As I have made clear, the objective of this article and the music that it describes was always to examine the conceptual development of methodologies that stem from music practice. Because the tour was not originally conceived of as an analytical research project, the conditions under which the performances were documented were not sufficient to analyse specific moments of musical interaction.

3 I am currently undertaking a research project on audience perceptions of free jazz that was a direct result of my experiences on this tour. I feel that there is a lot to be learned by questioning how our perceptions of different approaches to improvised music are preconditioned by the way we understand stylistic and aesthetic factors.



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