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Fusion: jazz, flamenco, and rethinking aesthetic

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Abstract

This thesis is about the music of the fusion movement (1969-1980). Disparaged by writers and critics who denounced the blending phenomenon as a commercially driven jazz substyle offering no artistic merit, the research presented here argues for the rethinking of its place in current jazz narratives and academic study. I contend that fusion, in addition to the abundance of simplified musical fare, also offered opportunities for musicians to indulge in creative acts of hybridity. In their compositional treatment of multiple musical ingredients, fusion musicians were often accused of appropriating divergent materials to create their blends, resorting to a plundering of a particular style's superficial qualities in unoriginal acts of imitation. Interpreting the work of three distinctive artists of the period; Miles Davis, Chick Corea, and the multinational group 'Caldera', this thesis will highlight the ways in which they challenged this convention. Focussing on their individual handling of Spanish flamenco music within jazz peripheries and other ambiguous hybrid surrounds, the research considers their blends as serious achievements in artistic hybridity. Utilising a diverse collection of periodical sources and biographical materials to position each artist's creative goals at the time of composition, the individual case studies will also incorporate innovative methodologies and theoretical perspectives in music analysis. The results of these studies will collectively inform an alternative reading to the current devaluing theories concerning the fusion aesthetic. By demonstrating that creative invention, assimilation of stylistic formulae, and innovation in hybridity also permeated the scene, the opportunity for future critical attention, in what is an underexplored niche in jazz studies, will be encouraged by the aesthetic rethinking the thesis implores.

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Glossary of terms

<i>aire flamenca</i>	term used to denote the unique expressiveness of performance caused by interplay and alternation of rhythmic and harmonic <i>rasgado</i> and melodic <i>punteado</i> .
<i>aficionado</i>	connoisseur, fan
<i>Andalucia</i>	region of southern Spain
<i>apoyando</i>	guitar playing technique
<i>baile</i>	the dance
<i>bulerias</i>	flamenco song style of 12 beat <i>compás</i>
<i>cantaor</i>	singer
<i>cante</i>	song
<i>cante jondo (hondo)</i>	deep, meaningful song
<i>compás</i>	beat, rhythm
<i>contratiempos</i>	off-beat accentuations
<i>escobillas</i>	lively dance pattern associated with the <i>solea</i> song form.
<i>flamencology</i>	the academic study of flamenco
<i>gitano</i>	Spanish gypsy
<i>golpe</i>	rhythmic accentuation
<i>guitarre flamenca</i>	solo flamenco guitar music
<i>Mozarabic</i>	influenced by the Moors
<i>Nuevo flamenco</i>	1970s-1980s movement of <i>guitarre flamenca</i> fusion
<i>palmas</i>	rhythmic hand clapping
<i>palos</i>	umbrella term for range of flamenco song styles.
<i>punteado</i>	each note plucked separately on guitar

<i>rasgado</i>	strumming of chords on guitar
<i>solea/soleares</i>	popular flamenco song style of 12 beat <i>compás</i>
<i>son clave</i>	rhythmic pattern of Afro-Cuban origin
<i>toreador</i>	bullfighter
<i>toque</i>	flamenco played on guitar

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Introduction

Fusion, an exciting musical idiom that emerged in North America during the late 1960s and early 1970s as young musicians blended elements of jazz, rock, and funk, with a variety of folk, classical, and world music styles, unfortunately holds a troubled position in music literature. Emerging out of a public decline for the increasingly sophisticated sound of jazz and its free-style expressions of the era, towards the more popular and marketable sounds of rock music, the merging of both elements by predominantly jazz-trained musicians divided purists and critics yet energised the music buying public. Conservatives cried foul at jazzmen bastardising the American classical tradition, accusing protagonists of 'selling out' with music that diminished the intellectual advances of heroic predecessors such as John Coltrane and Charlie Parker, and halting the artistic potential of the music's tradition. At the core of their disdain, their accusations centred on a belief that the collective fusion aesthetic and compositional designs of its music makers lacked any tenets of artistic innovation or creativity. The fusion phenomenon in their shared view had set in train a host of stylistic imitators. Keen to plunder the superficial aspects of a broad range of divergent musical material at the expense of creating sophisticated content, the music of fusion was seen as a kaleidoscope of artless manifestations, motivated by the commercially driven nature of its existence. Permutations of this narrative exist within a wide range of jazz literature and historiographical resources. From James Lincoln Collier's suggestion that jazz history would have benefitted from a respite from the commercial activities of fusion¹, to Scott DeVaux and Gary Giddons' conjecturing of fusion's "meretricious pandering" placing simplicity in the spotlight², to Stuart Nicholson's explicit summation of the idiom's development from art (jazz) into artefact

¹ See: Collier, J.L., 1978. *The Making of Jazz: A Comprehensive History*, New York: Dell, p.498.

² DeVaux, S., & Giddins, G., 2009. *Jazz*, W.W.Norton & Company, p.439.

(fusion), and the musicians tendency to negate creativity in favour of imitation³, each writer places an uncertainty onto whether the music and artists of fusion warrant serious exploration.

This research challenges this interpretation by offering a new methodological perspective in support of a rethinking of the fusion aesthetic. In contradiction to these aesthetical generalisations, case study analyses interpreting the musical works and artistic goals of artists under scrutiny will demonstrate that treatments of divergent material within a multiple musical blend were comparatively handled in a sophisticated and artful manner. In the specific examples of Miles Davis, Chick Corea, and the multi fusion group 'Caldera', the premise of a bastardisation of the jazz tradition, of a simplicity of form and reduction of musical intellect, and of a continuing practice of appropriation and imitation with reference to the treatment of divergent material, will ultimately be contested. Focussing on each artist's particular fascination with fusing jazz and Spanish flamenco music, the analysis will validate their individual abilities to: 1.) Engage creatively with the intricacies of a divergent musical form or structure; 2.) Identify and assimilate the definitive elements that characterise the ingredient's unique cultural or folkloric affiliation, and; 3.) Re-imagine these as an innovative hybrid construct without losing the initial design's distinctive sonic denotations.

The decision to approach the music of fusion as creative experiments in hybridity is inspired by recent scholarship dedicated to the music and musicians associated with the idiom. In particular, Kevin Fellezs's *Birds of Fire: Jazz, Rock, Funk, and the Creation of Fusion* (Duke University Press, 2011) and Steven Pond's *Headhunters: The Making of Jazz's First Platinum Album* (University of Michigan, 2005) offer the beginnings of a promising new shift in critical thought. Focussing on fusion's multiple musical complexities, the hybridisation of variable cultural and musical traditions, and the imminent disruption of generic boundaries, cultural hierarchies, and critical assumptions,

³ See: Nicholson, S., 2002. 'Fusions and crossovers' in Cooke, M., & Horn, D., eds., *The Cambridge Companion to Jazz*, Cambridge University Press, pp.227-231.

Fellezs and Pond consider how the musicians of this era might be taken seriously as innovators in hybridity. Much of the evidence from this research's case studies will present broader implications for further fusion scholarship, particularly in the methodology's unique approach to synthesise musicological, analytical, and critical methods with thinking tool philosophies practiced within literary disciplines. The introduction of this productive framework may encourage similar investigations into the plethora of divergent musical material to be discovered amongst the fusion realm, and how they might be additionally understood as artistically motivated experiments in creative hybridisation.

Fusion confusion: the multi-label conundrum

As this thesis attempts to challenge both the aesthetical proclamations of its antagonists, and of postulations acclaimed within jazz historiographies, fusion's presence in scholarship is problematised by what to correctively name the music as. Was it jazz-rock? Was it fusion-jazz? Was it jazz-funk? Was it jazz-rock fusion or just fusion? Was it jazz-crossover? Journals, texts, research papers and dissertations, are plagued with an abundance of varying labels to represent some or all of the musical mergings of this period. They exist largely due to the efforts of; musicians, journalists, marketers, industry experts, observers and fans, to categorise the multifarious music examples by honing in on one or two marked characteristics of a given collection of sonorities. These labels in their individual configurations appeared as derivatives of a more 'stable' genre and for the majority the authority of jazz prevailed. The philosophy behind each contributor's assertion for a jazz influenced term could be understood as either a commendable or a misguided attempt at recognition. Fabian Holt's observation in his study of labels and music genre makes the reasoning for categorical assertions clear:

Naming a music is a way of recognizing its existence and distinguishing it from other musics. The name becomes a point of reference and enables certain forms of communication, control, and specialization into markets, canons, and discourses⁴.

⁴ Holt, F., 2007. *Genre and Popular Music*, University of Chicago Press, p.3.

However, the sheer plethora of labels entering fusion literature perpetuates a continuing dilemma and causes the most confusion and fragmentation within. The multifaceted music of this era was not quite jazz and not quite rock, or funk, or R&B, or classical. So as each categorisation was/is claimed in order to distinguish the hybridised music of the era from others, the tendency to bestow that reference point and a consequent authoritative position with jazz lingers, despite the music's multi-faceted hybridised nature.

Of the labels already stated; jazz-rock, jazz-rock fusion, and fusion, share close to an equal measure of treatment in denoting the idiom within primary literature and discourses. Author of the first book-length historiography *Jazz-Rock: A History* (New York: Schirmer, 1998), Stuart Nicholson makes a simple observation concerning the history of the three labels in his chapter entry for *The Cambridge Companion to Jazz*. In it, he states, "the collision of genres was initially called jazz-rock and subsequently jazz-rock fusion or simply fusion; there is no agreed meaning for these terms, despite their widespread use⁵". As a respected authority on jazz, Nicholson proceeds to make an interesting distinction between jazz-rock and jazz-rock fusion (or abbreviated as fusion), referring to them as two separate idioms. Rather than collectively name all the music of the period under one label as others have attempted, he explains that his reasoning:

[P]roposes exploring [this] distinction between 'jazz-rock', as originally applied to the first wave of experimenters in the late 1960s and early 1970s, and the term 'fusion' that crept into the lexicon around 1973-4⁶.

His rationale is based on the various reports and testimonials associated with the period, a fact that jazz periodicals of the time would also seemingly attest. Dan Morgenstern, editor in chief at the hallmark of jazz reporting; *Down Beat* magazine, had predicted the emergence of a 'new music' in a June 29th 1967 special editorial⁷. His astute premonition assisted in colleagues circumnavigating the realm of uncertainty with similarly open-ended discussions on the blend of jazz and rock such

⁵ Nicholson, 'Fusions and crossovers', p.217.

⁶ *Ibid.*

⁷ Morgenstern, D., 'A Message To Our Readers', *Down Beat*, Jun.29th, Vol.34/13, 1967, p.13.

as Russ Wilson's 'The Future of Jazz: On The Rocks?'⁸ (June, 1967), and Harvey Pekar's 'From Rock to ????'⁹ (May, 1968). By 1969, the new music had a name and *Down Beat* was not just following a lexiconic trend, but also that of an agenda asserted by Columbia Record's early promotion of *Bitches Brew* and the record company's subsequent affirmation of jazz-rock as the definitive label for marketing purposes¹⁰. A search through the archives of early 1970s issues confirms the magazine's compliance with fan and industry canon alike. The cover page for the February 1970 issue (Volume 37/3) shows a contents list that notes the issue's inclusion of a copy of an original composition proclaimed as a standard 'jazz-rock' blueprint. Jack Peterson's archetypal lead sheet "Jazz-Rock Chart: 'Up Tight'", gave the jazz-rock label an even more justifiable relevance in that it was composed by a faculty member of the esteemed Berklee College of Music in Boston, Massachusetts. Other propagations of the label during that same year include an expose on the rock group 'Chicago' billed as "Jazz-Rock Pioneers¹¹", a review of a Miles Davis concert at University of Michigan in 1970 as "Miles Ahead in Rock Country¹²", and a column by reporter Alan Heineman on the then current state of jazz: "Rock's In My Head¹³". The 'fusion crept into the lexicon around 1973-4' statement by Nicholson was similarly validated by subsequent research. One of the first significant acknowledgments of the term being used as a label was discovered in a *Down Beat* editorial by Mike Bourne in June of 1973 entitled: 'Fusion: Jazz-Rock-Classical'¹⁴. The fusion term however, in its capacity to *describe* the process of divergent music amalgamation, was discovered during archival research of journalist print from years prior to 1973. In an expose by Alan Heineman on the experimental jazz blendings of flautist Jeremy Steig and his band 'The Satyrs', the identification of "blues, jazz and rock" sensibilities was rhetorically questioned to the reader as a process of "fusion?"

⁸ Wilson, R., 1967. *Down Beat*, June 15, Vol.34/12, p.17.

⁹ Pekar, H., 1968. *Down Beat*, May 2, Vol.35/9, p.21.

¹⁰ See: Columbia Records, 1970. 'A Novel By Miles', [print advertisement] *Down Beat*, Jun 25th, Vol.37/13, p.23, and Columbia trade advertisement (Autumn, 1974) cited in Nicholson, 'Fusion and crossovers' p.231.

¹¹ Siders, H., 1970. *Down Beat*, Oct 28th, Vol.37/22, p.12-13.

¹² Stratton, B., 1970. *Down Beat*, May 14th, Vol 37/10, p.27.

¹³ Heineman, A., 1970. *Down Beat*, Oct 13th, Vol 37/20, p.12.

¹⁴ See: Bourne, M., 1973. 'Fusion: Jazz Rock Classical', *Down Beat*, Jun.7th, Vol.40/12, p.16.

in June of 1968¹⁵. Although a hesitant offering of the term, the evidence of its employment attests to its presence in label discourse prior to the historiographical account currently offered by Nicholson. Bourne's confident declaration of the label five years later however, offers the more dependable account in the classification of canon formation Nicholson attests to. Moreover, in a further reading of the article, Bourne delves much deeper into its legitimacy as a label by speculating on what he observed as the de-categorising nature of the fusion phenomenon. According to Bourne, the music was hard to pin down in definition other than it being an ambiguously utilised mixing of many musical elements. By his own implication, *fusion* was the more suitable ambiguously charged term to delineate all of the music being released.

The distinction between jazz-rock and fusion labelling is made even more perplexing by the ruminations of the artists directly involved in the idiom's proliferation during this time. A compendium of interviews taken from the annals of jazz periodicals identifies mainly two dialogic parties engaged in conversations concerning titling. On one side there were artists proactively asserting or refuting certain labels and arguing the need for a shared confirmation of an aesthetic identity, and those who were more concerned with their music being seen as creative artistic endeavours without the limiting peripheries of stylistic and genre-fied associations. Kevin Fellezs makes note of a few cogitations he uncovered which exemplify the dichotomy. On one side, there was the guitarist Larry Coryell's preference for ambiguity: "It's not classifiable as either jazz or rock, it's just music that is as good as the people doing it¹⁶". Contrasting with this ideal was his contemporary Jeff Beck (formerly of the rock outfit 'The Yardbirds') and his preference for definitional clarity despite a lack of specific affirmation: "I wish somebody would make up a name for this kind of music [...] It's got overtones of both (jazz and rock) but it's really got no name of its own¹⁷". Investigating the conflict further finds the former protégé of Miles Davis and successful

¹⁵ Heineman, A., 1968. 'Jeremy & The Satyrs: Potential Unlimited', *Down Beat*, Jun.13th, Vol.35/12, pp.17-18.

¹⁶ Fellezs, K., 2011. *Birds of Fire, Jazz, Rock, Funk, and the Creation of Fusion*, Duke University Press, p.1.

¹⁷ Beck, J., in Rohter, L., 1977, 'Jeff Beck: The Progression of a True Progressive', *Down Beat*, Jun 16th, Vol 44/12, p.13.

fusionist Herbie Hancock, firmly situated somewhere in between ambiguity and definition. Statements such as “I don’t like labels too much but they are a necessary convenience. I use jazz/funk, or jazz/rock or fusion. I use all those labels¹⁸” epitomise his balancing act. Embodying much of Fabian Holtz’s statement concerning definition and recognition, the necessary convenience Hancock speaks of, ventured into many voices of musicians who were understandably pressed to call their musical blendings something within an interview situation. As a consequence, the naming confusion was inherently perpetuated. Reflecting the then state of such delineations, jazz-rock, jazz-rock fusion and fusion were the standard preferences although occasional diversions are to be found (e.g. ‘Rock-jazz’¹⁹). Of those that attempted ambiguous sidestepping, an assertion towards the music’s hybridised nature and artistic desire towards an ambiguity of definition, were often opined. Randy Brecker’s account in 1974 epitomised this stance: “It’s really hard to define [...] musicians hate to put boundaries on their music²⁰” as did Return To Forever’s Stanley Clarke: “My whole point is trying to play different types of music, I’d hate to be defined to just one area²¹”. An aversion to the artistic limitations afforded with specific labels, and a preference for unrestricted compositional authority, also filtered throughout similar titling queries. On a question to whether his music was more classical, Mahavishnu Orchestra’s John McLaughlin retorted, “well there’s more composition, [the music] is more balanced²²”. Likewise, the pianist Keith Jarrett exposed his dissatisfaction with the aesthetic inadequacy of jazz-rock titling to describe his music: “I don’t deal with it (the jazz-rock label). If someone else does, I let them, I just don’t argue²³”. In complete opposition to Jarrett’s nonchalance, Chuck Mangione in 1973 declared his robust dislike of this most readily used descriptive: “[Audiences] are hearing various, to use a term I *hate*, ‘jazz-rock’ groups²⁴”.

¹⁸ Cited in Fellezs, K., *Birds of Fire*, p.15.

¹⁹ See: Cotterrell, R., 1976, ‘Mike Westbrook: Taking Music to the People’, *Jazz Forum*, Vol.39, pp.38-41. Westbrook makes numerous citations of Rock-jazz as a preferred titling.

²⁰ Brecker, R., in Schaffer, J., 1974, ‘Randy Brecker’, *Down Beat*, Jan 31, Vol.41/2, p.16.

²¹ Clarke, S., in Meadow, E., 1973, ‘Keeping An Eye On Stanley Clarke’ *Down Beat*, Feb 15, Vol.40/3.

²² McLaughlin, J., in Schaffer, J., 1974, ‘Mahavishnu’s Apocalypse’, *Down Beat*, Jun. 6th Vol.41/11, p.14.

²³ Jarrett, K., in Tesser, N., 1976, ‘Keith Jarrett Interview’, *Jazz Forum*, Vol.40/2, p.51.

²⁴ Mangione, C., in Schaeffer, J., 1973. ‘Chuck Mangione, Chuck Mangione, “The Whole Feeling”’ *Down Beat*, May 24th, Vol.40/10, p.19.

In light of the apparent lack of definitive assertions and a collection of title varieties directed from the artists, journalists, critics and fans, recent scholarship has attempted to re-address the label question and, in the process, has increased the assortment especially. In their growing numbers, such writers have offered a confusing proliferation of hyphenated models to 'aid' definition. Often attempting to capture a salient characteristic of the music for which they are investigating, their choice of terminology has been a strategic one. Whilst creating a specific musical reference places their unique study into a specialised area of investigation, it unfortunately disregards the ambiguity of ingredients to be found in the music's broader peripheries. From the three labels that already existed amongst historic discourse and have continued in varying instances retrospectively, Mark Gridley adds 'jazz-funk' and 'jazz-R&B fusion' in two conflicting journal articles on labels and definition²⁵. In his study of stylistic crossover during the late 1970s, John Covach explores both the jazz-rock label and an alternative, 'rock-jazz'²⁶. Bruce Handy makes the case that society is predisposed to linking the term 'fusion' with the nineties music of Kenny G and 'smooth jazz', and therefore advises critical writers "not to call it fusion²⁷", while David Rubinson asserts the use of the distinctively rock-absent 'jazz-fusion'²⁸. Steven Pond, whose book *Head Hunters: The Making of Jazz's First Platinum Album* considers Herbie Hancock's successful fusion album as pioneering the idiom, complicates things further by supporting another title in 'fusion jazz'. His reasoning for its usage reveals a commendable cognition (albeit with a small hint of reticence), explaining his choice to employ the term because it "isn't possible to avoid using *some* noun". 'Fusion jazz', he reasons, helps to direct his musicological approach away from researching genre, to a more concentrated

²⁵ See: Gridley, M., 1983, 'Clarifying Labels: Jazz, Rock, Funk, and Jazz-Rock', *Popular Music and Society*, 9, No.2, pp.27-33; and Gridley, M., Maxham, R., & Hoff, R., 1989, 'Three Approaches to Defining Jazz' *Musical Quarterly*, 73, No.4, pp.513-531.

²⁶ See Covach, J., 1999, "Jazz-Rock? Rock-Jazz? Stylistic Crossover in Late-1970s American Progressive Rock," in W. Everett, ed., *Rock Music: Critical Essays on Composition, Performance, Analysis, and Reception*, Garland Publishing, pp.113-34.

²⁷ Handy, B., 1998, 'Don't Call It Fusion' in *Time International*, Vol.152, Issue 16, Canada: Time Incorporation Publishing, p.71.

²⁸ Rubinson, D., in Pond, S., 2005, *Head Hunters: The Making of Jazz's First Platinum Album*, University of Michigan Press, p.15.

focus on the fusion “activity behind it²⁹”. Pond’s ‘fusion jazz’, despite the label’s tempering of jazz authority, still musically references a jazz ideology in the creative compositional designs he studies. A close reading demonstrates that while jazz systems were evident in Pond’s analytical methodology, the investigations of African and funk rhythmic profiles and folkloric melodic designs associated with BaBenzélé Pygmy music, validated a more multi-faceted hybrid approach to his analysis. However, despite the effectiveness of these analytical methods, Pond’s scholastic positioning for the use of the term fusion jazz is contradicted when considering his growing catalogue of research. In a more recent paper for *American Studies*, Pond complicates a perceived commitment to his 2005 ideology and participates in the perpetuation of label confusion by referring to the same album and its follow up *Thrust* (1974) as “foundational to the jazz-funk movement of the 1970s³⁰”. Echoing Mark Gridley’s wavering commitment to variant labels, Pond’s recent actions are also reflected in the hesitant positioning of Eric Nisenson. Author of one of the more provocative yet concisely objective studies of jazz’s history of innovation and development, *Blue: The Murder of Jazz*, Nisenson’s investigation into the era’s criticisms titled ‘Dancing In Your Head’ is similarly clouded in apparent and often contradictory differentiation. Despite collectively referring to the music of the decade as either fusion or jazz-rock fusion³¹, he also describes Herbie Hancock’s offerings during the mid-decade as his “own kind of jazz/funk³²” and the style of Miles Davis’s *Bitches Brew* as jazz/rock³³

²⁹ Pond, S., 2005. *Head Hunters: The Making of Jazz’s First Platinum Album*, (University of Michigan, 2005), ix.

³⁰ Pond, S., 2013. ““Chameleon” Meets “Soul Train”: Herbie, James, Michael, Damita Jo, and Jazz-Funk’ in *American Studies*, Vol. 52, No. 4, THE FUNK ISSUE, pp. 125-140.

³¹ Nisenson, E., 1997. *Blue: The Murder of Jazz*, De Capo Press, p.188.

³² *Ibid*, p.205.

³³ *Ibid*, p.189.

Labels	Author and References
<p style="text-align: center;">Jazz-Rock</p>	<ul style="list-style-type: none"> • Collier, J.L., 1978. <i>The Making of Jazz: A Comprehensive History</i>, New York: Dell. - 1994. 'Jazz-Rock' in Kernfeld, B., <i>The New Grove Dictionary of Jazz</i>, London: Macmillan Press, pp. 602-605. • Covach, J., 1999. "Jazz-Rock? Rock-Jazz? Stylistic Crossover in Late-1970s American Progressive Rock," in W. Everett, ed., <i>Rock Music: Critical Essays on Composition, Performance, Analysis, and Reception</i>, Garland Publishing, 113-34. • Nicholson, S., 1998. <i>Jazz Rock: A History</i>, New York: Schirmer. - 2002. 'Fusions and crossovers' in Cooke, M., & Horn, D., eds., <i>The Cambridge Companion to Jazz</i>, Cambridge University Press, pp.227-231. • Nisenson, E., 1997. <i>Blue: The Murder of Jazz</i>, De Capo Press. • Wayte, L., 2007. <i>Bitches Brood: The Progeny of Miles Davis's Bitches Brew and the Sound of Jazz-Rock</i>, Ph.D. University of California.
<p style="text-align: center;">Jazz-Rock Fusion</p>	<ul style="list-style-type: none"> • Coryell, J., Friedman, L., 1978. <i>Jazz-Rock Fusion: The People, The Music</i>, New York: Dell Publishing. • Pond, S., 1997. 'Jazz/Rock Fusion in the Studio: Improvisation and Competence' <i>Annual Conference of the Society for Ethnomusicology</i>, October, 25th. • Nisenson, E., 1997. <i>Blue: The Murder of Jazz</i>, De Capo Press. • Tirro, F., 1993. <i>Jazz: A History</i>, 2nd edition, New York: W.W.Norton. • Nicholson, S., 1998. <i>Jazz Rock: A History</i>, New York: Schirmer. - 2002. 'Fusions and crossovers' in Cooke, M., & Horn, D., eds., <i>The Cambridge Companion to Jazz</i>, Cambridge University Press, pp.227-231.
<p style="text-align: center;">Fusion Jazz</p>	<ul style="list-style-type: none"> • Pond, S., 2005. <i>Head Hunters: The Making of Jazz's First Platinum Album</i>, University of Michigan Press.
<p style="text-align: center;">Jazz-Funk</p>	<ul style="list-style-type: none"> • Pond, S., 2013. "'Chameleon" Meets "Soul Train": Herbie, Michael, Damita Jo, and Jazz-Funk' in <i>American Studies</i>, Vol.52, No. 4, THE FUNK ISSUE, pp.125-140. • Gridley, M., 1983. 'Clarifying Labels: Jazz, Rock, Funk, and Jazz-Rock', <i>Popular Music and Society</i>, 9, No.2, pp.27-33. • Nisenson, E., 1997. <i>Blue: The Murder of Jazz</i>, De Capo Press.

Jazz R&B Fusion	<ul style="list-style-type: none"> • Gridley, M., Maxham, R., & Hoff, R., 1989. 'Three Approaches to Defining Jazz' <i>Musical Quarterly</i>, 73, No.4, pp.513-531.
Rock-Jazz	<ul style="list-style-type: none"> • Covach, J., 1999, "Jazz-Rock? Rock-Jazz? Stylistic Crossover in Late-1970s American Progressive Rock," in W. Everett, ed., <i>Rock Music: Critical Essays on Composition, Performance, Analysis, and Reception</i>, Garland Publishing, 113-34.
Fusion	<ul style="list-style-type: none"> • Holt, F., 2007, <i>Genre and Popular Music</i>, University of Chicago Press. • Fellezs, K., 2011, <i>Birds of Fire, Jazz, Rock, Funk, and the Creation of Fusion</i>, Duke University Press. • Nisenson, E., 1997. <i>Blue: The Murder of Jazz</i>, De Capo Press. • Tirro, F., 1993. <i>Jazz: A History</i>, 2nd edition, New York: W.W.Norton. • Nicholson, S., 1998. <i>Jazz Rock: A History</i>, New York: Schirmer. - 2002. 'Fusions and crossovers' in Cooke, M., & Horn, D., eds., <i>The Cambridge Companion to Jazz</i>, Cambridge University Press, pp.227-231.

Table 0.1. (Above and previous page) Recap of terminology used in literature to denote all or a selection of music released during the blending phenomenon of 1969- 1980. Partially illustrating the bewildering myriad of hyphenated labels a researcher is proffered when approaching fusion study, each title attempts to capture a salient characteristic of the music being investigated. Creating both a strategic and musical point of reference for the scholar, the hierarchal propositioning and specificity of terms confuse definitional clarity. They in turn fail to capture the pluralism and hybridity associated with the shared aesthetic of its protagonists more recently asserted by Holt and Fellezs with the all-encompassing term *fusion*.

If this research was to perpetuate the trend for specified musical references, the fusions being analysed might be positioned here as jazz-flamenco fusion. However, despite the climate of specialism the study would inherit by adopting such specificity in titling, it would ultimately disrupt the broader implications for future study this research's methodology promotes. The multiple-label conundrum, as it continues to filter through jazz scholarship and critical writing, challenges any understanding of a shared creative intellect, including, the *compositional* activities behind the multiple music blends under scrutiny. The energy spent on trying to name the music has inevitably problematised any attempts to elucidate beyond terminological inferences to that which lies within the wealth of musical tapestries the idiom presents (despite Pond's commendable analysis). Labels

such as jazz-rock or jazz-rock fusion infer a creative process that ultimately places jazz as the principle ingredient. In hypothesising the compositional designs of its practitioners based on the examples of these hyphenated models, the music positions jazz as the first and foremost elemental construct, before other ingredients are added in limited fashion amongst the multiple music milieu. That jazz continues to be implicitly viewed as the dominant force within fusion's hybridised character not only contradicts with the aural diversity and stylistic ambiguity evident in a comprehensive listening of the music of the era, but also perpetuates the contentious activity surrounding adequate categorisation and definitional aesthetical clarity. The hyphenated labels in their totality play into the competitive nature of the discourses as Pond more astutely recognises with the case of the jazz-rock term: "[it] tags the music as both different from (read: less than) jazz and different from [more than] rock."³⁴ Despite the intimation towards jazz as the predominant ingredient, the hierarchal positioning in each one of its derivatives (jazz-rock, jazz-funk, jazz-rock fusion, jazz-fusion) also fuels the contentious views of purist jazz contributors in particular, preferring as they have done to condemn and distant themselves completely from the fusing activities of this era. Challenging the trend for hyphenated terminology and point of reference specificity, is Fabian Holt's redirection towards the idiom's definable aesthetic link filtering in every one of its representations. Holt makes the important claim that to effectively categorise all the music of this era, a hyphenated term like those offered not only engages with purist scorn and misconstrues the artistic statuses of ingredients inherent, but misrepresents the aesthetic principles behind the "plurality and hybridity of the phenomenon"³⁵, stating:

Whether jazz-rock, jazz-funk, or jazz-xyz, strings of hyphenated terms are often clumsy and fail to provide sufficient definitional clarity.³⁶

The decision to refer to all the music of this period as *fusion* is supported not only by Holt's informed study or the in-the-moment pondering of Mike Bourne, but also by Kevin Fellezs' more recent book

³⁴ Pond, *Head Hunters*, p.11.

³⁵ Holt, F., 2007, *Genre in Popular Music*, University of Chicago Press, p.3.p.91.

³⁶ *Ibid*, p.100.

to address the hybridised nature of the fusion movement; *Birds of Fire: Jazz, Rock, Funk, and the Creation of Fusion* (Duke University Press, 2011). In his opening chapter, Fellezs addresses the multi-label conundrum before asserting the adequacy of the term *fusion* to denote all the music of this period, from *Bitches Brew* and further beyond. Countering Holt's theory by maintaining that hybridity was fusion's reason for being, Fellezs also implicates the multiple music mergings as being executed in an ambiguous nature so as to separate its regarded position as a sub-genre of jazz. In regards to the compositional aesthetic of its practitioners, he further states:

Fusion [best refers] to a merging of jazz, rock, and funk music aesthetics and practices and the subsequent (or, better, the further) blurring of these large scale boundaries in articulation with other musical traditions³⁷.

To the extent for which Fellezs considers how a musician might be taken seriously as an artist working across divergent musical traditions, *Birds of Fire* is an important piece of literature that contributes to the rethinking of fusion's place within academic study. As well as supporting for its recognition under one title, he uses critical theory (in particular the work of George Lipsitz and Isobel Armstrong) to frame the fusion aesthetic as a disorganised 'broken middle' working inside and outside of genre boundaries. As fusion players articulated a "multiple sense of belonging and nonbelonging", the multifarious nature of the broken middle space they inhabited enabled the musicians to oscillate between a myriad of music styles whilst epitomising neither and impeding any opportunity of "breaking away into its own space". Fellezs thus concludes of their efforts as achieving (for some) many commendable endeavours, creating a new music "motivated by the idea of innovative mixture³⁸" yet faulting in its coalescence into a definitive genre. While his book ponders broader questions of genre categorisation without consideration to the ground-breaking studies of Franco Fabbri to compliment his 'inside and outside genre boundary' assessments, Fellezs also seems to miss an excellent opportunity to explore the music itself in fine analytical detail. Using musical analysis to demonstrate the blending processes and compositional devices used to create

³⁷ Fellezs, *Birds of Fire*, p.17.

³⁸ *Ibid.*

their hybrids might have better validated his aesthetical commentary, particularly in the instance of the four artists he investigates in Herbie Hancock, Joni Mitchell, Tony Williams and John McLaughlin. Moreover, in his positioning of their collective fusion aesthetic as representing a rejection of jazz ideologies towards the disruption of generic boundaries, Fellezs fails to acknowledge that similar methods of inter-generic mixture and subversive music making have epitomised jazz throughout its long history of evolutionary development. As George Russell poignantly asserts in his interview with Eric Nisenson, and to which the writer implicitly concurs, “Jazz was born of a fusion of music – fusion is the real jazz tradition, fusing together various types of music and creating a new whole³⁹”.

The lack of concentrated score analyses is an aspect for which other contemporaries of fusion study have seemingly paralleled in their examinations of the phenomenon. Issues of genre, race, and the effects of a capitalist culture largely permeate, and even within those that attempt to explore aesthetics and or creative development do so without much focus given to what definable compositional processes and musical designs informed the ‘innovative mixture’ inherent in their hybrid compositions⁴⁰. In attempting to validate the fusion intellect of one or more of its practitioners, the necessity for such musical analysis seems an assured approach. Moreover, in acknowledging that jazz exists as much as any other ingredient being treated within the fusions under examination infers that a certain level of jazz analytical methodology should also complement an investigation into the ‘mechanics’ that crafted the hybrid. Considering the ‘experimentation in the air’ almost always centred on a structural inclusion of improvisational settings (and that creative moments of hybridisation may have also been enacted within these formulaic jazz elements), suggests the hybridity of fusion has a stronger connection to jazz’s

³⁹ Russell, G., in Nisenson, E., 1997, *Blue: The Murder of Jazz*, De Capo Press, p.191.

⁴⁰ A noteworthy exception should be given here to Steven Pond who in his attempt to unravel the funk ingredients of Hancock’s ‘Watermelon Man’, isolates through transcription the rhythms and grooves identified as characteristic stylistic immersions. See: Chapter Two on how his analysis helped shape the methodology of this thesis.

evolutionary tradition as Russell and Nisenson declared, rather than Fellezs's attempt to define the idiom outside of jazz studies.

Fusion as experiments in artistic hybridity

So in addressing the multiple music mergings that defined the fusion period as an entirety without categorical separation, how might one begin to define the fusion aesthetic and expose the compositional methods used to create a synthesis of multiple music styles? Following Fellezs and Holt's lead in recognising the hybrid nature of its existence, the multifaceted variety of fusion music to be experienced demonstrates that an incredible range of divergent ingredients including those outside of the top three (jazz, rock, and funk) filter throughout numerous works without emphases placed on one musical entity over another. For example, one might start by regarding the merging of Spanish, Latin-American, rock, funk, and jazz styles inherent in the entire fusion catalogue of Chick Corea, both as a solo artist and with his ensemble 'Return to Forever'. Then move on to the evocative mixture of rock, jazz, classical and world music sensibilities that permeate through the music of John McLaughlin and his band, the enormously successful fusion outfit 'Mahavishnu Orchestra'. Broadening one's fusion knowledge further with other important artists and groups such as 'Weather Report', 'Lifetime', 'Caldera', 'Tower of Power', The 'Breckers Brothers', Herbie Hancock, 'The Dixie Dregs', along with so many others, the scope for potential analysis particularly in the specific treatment of divergent ingredients within a multiple music blend, is considerable.

How then did these fusion practitioners' treat the plethora of divergent ingredients within their experiments in hybridity? Did Miles Davis plunder the melodic formulae of Spanish folk song and adopt them without alteration on *Bitches Brew's* 'Spanish Key' as he had done years earlier on *Sketches of Spain*? Did Chick Corea and the members of 'Caldera' absorb and reimagine in a creative and artistic manner the harmonic or rhythmic characteristics of solo flamenco guitar music (*guitarre flamenca*)? Enquiries such as these are comparatively understudied within the current state of fusion research and they form in their collective the foundation that fuels this investigation. In order

to address these questions, a methodology that validates the aesthetic proclamations of the artist through an exploration of their transcribed musical hybrids will underline the three studies on Davis, Corea and 'Caldera'. Additionally, in recognising the fusion aesthetic as creative exercises in hybridity, this research will adopt conceptual devices to support the musicological and critical analysis of the impending case studies. The analyses will view the multiple music mergings of the fusion examples under scrutiny as equating to an artistically organised system of divergent synthesis, in accordance with Mikhail Bakhtin and Per Linell's theories on recontextualisation and artistic hybridity. A system whereby varying musical elements are brought into contact with one another with the ultimate goal of illuminating each within the formulaic realms of the other, defines Bakhtin's model for critical thought. Similarly, in the comparative referencing to Linell's theories on recontextualisation, analytic studies demonstrating the intricate transfer and transformation of Spanish flamenco formulae (and its subsequent re-articulation across jazz or other hybrid musical environments) will validate the composer's achievements in creative hybridity. Amongst the cohabitation of these divergent elements, an exploitation of both the malleable qualities and innate similarities of form associated with melodic design, harmonic language, rhythmic profile or instrumental texture, will be exposed in a manner of a collective recontextualisation. The resultant artistic hybrid of each example will then ultimately be demonstrated not just by the musical intellect required to assimilate, comprehend, and exploit the formulaic intricacies of flamenco and jazz being handled, but in the way the sonic identities of both elements are aligned with each other so that they each 'speak' within the confines of a single expression.

Outline of chapters

Chapter one will examine the formative beginnings of fusion's controversial entry into the jazz world through defining moments of its critical reception. Exploring journalist reports and other critical commentary following the idiom's debut at the seminal Newport Jazz Festival of 1969 will firstly highlight the permeating milieu of apprehension and uncertainty its continuing presence

facilitated. The perpetuating energy to question its artistic validity by critics, writers, and other more traditional jazz artists during its productive years, will then ultimately address the art-versus-commerce divide that shaped its reception. The chapter will additionally give focus to the aesthetic commentary of the artists themselves and explore the proclivity of their responses during this time. An argument for fusion's commerciality as an instigator for development and creativity rather than as a hindrance to artistic quality will be posited. The chapter will then conclude by addressing the negative assertions by those of influential standings within the jazz world as a distinctly weighted rhetoric. In the opinions of musicians Wynton Marsalis, and writer and critic Stanley Crouch, the neo-classic movement they heralded aimed to write fusion's presence out of jazz history with impunity. Positioning the music as artless commodity and its perpetrators as unscrupulous destroyers of jazz tradition, the chapter will attempt to placate their aesthetical hypotheses of fusion. By investigating the tenets of music-as-art the neo-classic voice proclaimed, and present an argument for its definitive presence in the music of many of its protagonists, the chapter will fittingly question the purist disregard of fusion's multiple avenues for serious exploration and resultant experiments in creative hybridity. As a missed opportunity for neo-classicism to celebrate the music as part of their history of intellectual contributions to jazz, a collective call for impartiality in the future study of fusion will conclude.

Chapter two sets out the thesis's methodology, explaining the theoretical insights that shaped the research's case studies and discussing with detail how the milieu of neo-classicism permeates aesthetical theories on fusion in recent literature. In exploring claims of appropriation-as-imitation as a collective blueprint instructing the designs of fusion's composers, and featured explicitly in their handling of divergent material, the chapter will question the philosophy of Stuart Nicholson's ground-breaking studies and of those who replicated this generalised compositional narrative. Presenting an alternative reading of creative aesthetics, the thesis will examine how the case study examples will highlight that tenets of a deep study and contemplation, an acute attention to musical detail, and a mastery of melodic, harmonic, and rhythmic complexity exemplified their assimilative

handling of divergent musical material. A multifaceted approach taking into consideration the compositional handling of stylistic identifiers associated with the music of Spanish Flamenco guitar (*guitarre flamenca*), its merging within jazz and hybrid musical surrounds, along with an interpretation of the creative attitudes and goals of the musicians themselves, will underline the methodology to be used. Working with a combination of analytical methods alongside Bakhtin and Linell's critical theories on recontextualisation and artistic hybridity to support, the chapter will demonstrate their mutual applicability in this instance. In the attempt to validate claims that a maintaining of artistic integrity with an aspiration to create innovative fusion works worthy of recognition permeated the movement, the methodology's suitability will be defined by its multifaceted focus. It will then be detailed in its capacity to: 1.) Position an aesthetic validity in regards to the musician's autobiographical and biographical cogitations; 2.) Identify moments in both composed and improvisational material that purport to an assimilation of a divergent ingredient, a recontextualisation of its musical formulae, and an achievement in artistic hybridity; and 3.) Ultimately support a rethinking of aesthetic principles attributed to fusion as an entirety, by additionally considering the creative experiments in artistic hybridisation ultimately demonstrated. Finally, in exploring the idiom's particular fascination with the music of *guitarre flamenca* as the specific ingredient with which to place an analytical focus, a return to Davis's *Bitches Brew* and an investigation of Davis's own handling of Spanish music will validate the methodology's suitability and qualify its use for the additional case studies.

Chapters three and four will strengthen the requirement for a critical rethinking of fusion aesthetics by continuing the investigation of flamenco treatments following Davis's example. Presented as dual case studies focussing on fusion artists Chick Corea and the multinational ensemble 'Caldera', the chapters will be organised into two structural lines of analysis. Firstly, each study will draw on biographical details including facets of musical education and professional development. This will be followed by an exploration of historic and retrospective aesthetic proclamations, professed by the artists themselves and by external commentators, to determine their creative attitudes and

artistic goals during the period of composition. In the second part of the study, an analysis of Spanish ingredient infusions within their musical works released under the fusion banner of the 1970s phenomenon will proceed. Transcriptions of material demonstrating the milieu of a 'Spanishness' provided the focussed moments to engage with the combined methodologies defined in the previous chapter, and for which was successfully utilised in the example of Davis's seminal *Bitches Brew* work 'Spanish Key'. In the subsequent attempt to ascertain aesthetic validation, the analysis will proclaim each case study's handling of flamenco was expressed from an assimilative cognition, as opposed to an appropriative intellect with all the devaluing sentiment for which historiography, jazz literature, and purist discourse has imposed. Rather than plunder the superficial aspects of musical formulae in imitative fashion, each chapter will suggest the creative experiments by Corea and Caldera to blend flamenco's most salient characteristics through the transfer and transformation of melodic design, harmonic language, rhythmic profile, and or instrumental texture, were a continuing exploration of the aesthetic potential established by *Bitches Brew's* fusion template. Furthermore, in embracing the thinking tools of Bakhtin and Linell's philosophies, the analytical focus on flamenco treatment of this thesis will not only embolden the research methodology for comparable future studies of fusion, but also strengthen the climate for a rethinking of its aesthetic by demonstrating that the idiom offers a wealth of avenues still worth exploring in similar fashion.

Given the multifaceted complexity of fusion and its myriad of musical ingredients to be unearthed, specifically those lying outside of the musical peripheries of the 'top three', this thesis is unavoidably selective. The limitations of this PhD project have driven the methodological focus towards the treatment of Spanish flamenco specifically, in order to provide a breadth of meticulously concentrated and systematic examples of artistic hybridity in operation. That the analysis required an investigation of all manners of hybrid infusion pertaining to flamenco's melodic designs, harmonic languages, rhythmic profiles, and instrumental textures, dictated that the case studies attention should be isolated to the perceptible recontextualisations of one musical

ingredient. Additionally, the decision to analyse flamenco imbued music of both composed and improvised material through a broad selection of works released at different junctions of the artist's fusion career, not only further necessitates the ingredient's specific focus, but also provides for a comprehensive detailing of a developing fusion intellect. In validating the aesthetic proclamations of artists through their evident musical examples of artistic hybridity, rudiments pertaining to a developing aesthetic quality could also be theorised in the chronological structuring of their fusion material analysis.

A final caveat is important here. This thesis is not about expressing that the tenets of a recontextualisation of musical forms and subsequent achievements in artistic hybridity are to be found in *every* example of music released during the contentious decade of blending. The next chapter will in fact further demonstrate that many artists admitted to treating their fusions merely as a commodity. Imitating the superficial aspects of a specific style and keeping a simplicity of musical form were in fact at the forefront of their creations. This research understands unequivocally, and in accordance with Frank Tirro's summation stating "there was [a lot of] chaff during the decade⁴¹", that much of the music released during this period also lacked any qualities that could be deemed as innovative mixture. However, rather than allow the specific scorn of neo-classicism and other jazz purists to dictate a generalised aesthetic assumption for the entirety of music released under the fusion banner, a recognition to the artistic proclamations of its protagonists, along with the aesthetic potential of their experiments in hybridity, should also be represented. The rationale behind the rethinking of aesthetic advocated in this research is about acknowledging the evident duality of fusion's creative intentions. By offering a working methodology that allows for the further exploration of its broader treatments with divergent material, a crucial addition to the current climate of aesthetic re-evaluation is strengthened by the possibility of similar artistic hybrids within fusion's vast quantity of multiple music blends.

⁴¹ Tirro, F., *Jazz: A History*, 2nd edition, New York: W.W.Norton.p.432.

Chapter One: Why such a bad rap? Fusion criticism and origins of the four letter word

They were motivated by the idea of innovative mixture rather than adhering to a modernist compulsion to produce sui generis originality. Thus the attention their music received was often occupied with the ways in which their musical blendings troubled ideas about continuity of musical traditions, ethnic or nationalist pride in relation to a particular set of musical practices and aesthetics, and the divide between art and commerce¹.

Fellezs' *Birds of Fire* begins by effectively summarising the many voices of the fusion practitioner and of the motivating factors contributing to its contentious reception. As one particular musing from the guitarist Larry Coryell equates and shares on behalf of his contemporaries, and understood within the context of Fellezs' above quote, the fusion aesthetic of innovative mixture (read: creative hybridity) was their bold creative agenda. Stating that as a community, "we felt that we would be ten years ahead of our time if we made the [fusion-styled] integrated music we wanted to²"; invention was evidently at the core of their creative motivations. Nevertheless, as J.J. Johnson astutely notes on the eve of the 'new music' making its indelible mark on the jazz scene, the attempts at innovation and change caused an indelible concern within the community: "Naturally, if it's new, it's news³". Because of the radical shift towards divergent music integration, a significantly weighted rhetoric based on subjective purist views reacted accordingly, and continued to do so with increasing intensity by fusion's final iterations at the turn of a new decade.

The importance of fusion's overarching community by which variant creative exchanges were shared, additionally strengthened the ambiguous hybridity of the phenomenon. By mid-decade, cross-pollinations between fusion musicians emboldened their motivations for innovative mixture. Herbie Hancock collaborated with Chick Corea, Chick Corea collaborated with Al Di Meola, Al Di Meola collaborated with John McLaughlin, the trend towards collective partnerships aided in the creative nourishment and sustainment of a liberal fusion aesthetic. Their 'new music' with a 'new

¹ Fellezs, K., 2011. *Birds of Fire: Jazz, Rock, Funk, and the Creation of Fusion*, Duke University Press, p.6.

² Coryell, L., in Coryell, J., Freedman, L., 1978. *Jazz-Rock Fusion: The People, The Music*, Dell Publishing, p.112.

³ Johnson, J., in Tolnay, T., 1970. 'Jazz Will Survive: J.J. Johnson', *Down Beat*, May 28, Vol.37/11, 1970, p.16.

agenda', charged by an attraction to kaleidoscopic stylistic interactions, erupted a series of defensive posturing from those eager to denounce anything that might disrupt jazz's association with the continuity of ethnic traditions and an artistic seriousness. However, purist anxieties over contexts behind the fusion phenomenon ranging from: the evidence of unconventional and often ambiguous musical features; its commercial popularity; the aggressive marketing which helped fuel its existence and success; or issues of intruding ethnicities or nationalities, unequivocally ignore the inherent musical facts.

As one of the central arguments this thesis will maintain, jazz is a democratic music built not from exclusion but of expansion, engaging continuously with many historical and cultural intersections. Born of an engagement between African and European aesthetics, jazz is identifiably weighted to African Americans as its originators. From the 1920s onwards, racist resistance evolved into a gradual acceptance, adoption, and assimilation by white musicians. For many black musicians, the white practitioner's enthusiasm and aesthetic affiliation resulted in cultural and economic appropriation. In response, black artists have periodically reasserted jazz's 'blackness' and this can be seen in the racial politics surrounding the emergence of bebop in the 1940s, hard bop in the 1950s, and prior to fusion, avant-garde jazz in the 1960s. The effect of these black pedigree assertions have steadily flustered white and non-American musicians and fans, with avant-garde jazz evidently causing the tradition's ultimate nadir. A rising post-war black and white youth culture fuelled by free love and drugs, were left confused by jazz's attempt towards exclusivity during the mid to late 1960s. Not equating with their egalitarian ideologies and or musical desire for recognisable beats and sonic electronic manipulations (which rock music offered), jazz inevitably became 'uncool'. Perturbed by the racial-political propaganda implicit in avant-garde's aesthetic premise towards high art, it was observed by young demographics as artificial music and progressively irrelevant. Waning audiences thus caused a larger shift towards the adoption of fusion's hybrid aesthetics by some black and white jazz musicians, recognising it as the natural step to regaining both jazz's former popularity and democratic inclusivity.

The various debates and conflicts over jazz and fusion identity – generational marking, American and ethnic nationalism, racial politics, commercialism, stylistic mixture, high-art aspirations and conflict – continue to fuel tension in discussions concerning aesthetics. The perplexing intersections of each have especially become fuel for rifts within aesthetic discourse on fusion. Each voice offers some commendable reasoning in their often-harmful assessments, yet limitations in their hypotheses seemingly abound. This chapter will explore these myriad of factors through defining moments associated with fusion's initial critical reception, and in retrospective historic assessments. Exploring voices from both sides, an argument supporting fusion's democratic climate of collective creativity and its commerciality as an instigator for artistic development through hybridity will ensue. Offering multiple opportunities for serious exploration, a missed opportunity to celebrate fusion's intellectual contributions to jazz history have been exacerbated by these persistent, and often subjective, aesthetic debates.

Newport Jazz Festival, July 3-6, 1969.

In order to contextualise why fusion has suffered devaluing assessments by a collection of varied writers, artists, and critics, it is important to consider its formative position within the realms of American jazz and rock historiography. Treated as separate musical traditions despite the inherent similarities exposed by their shared socio-musical characteristics, the divide between jazz and rock can be traced throughout music journalism of this period. As the multi-label conundrum of the previous chapter documented, the music press played an influential part in the construction of fusion lexicon, and of other concepts used to discuss the music and artists under scrutiny. *Down Beat*, arguably the most influential of jazz periodicals, was often given first opportunity to publicise which interpretive themes and music descriptives they deemed best suited a music or important musical event.

One of the first significant events *Down Beat* covered which concerned fusion's early development was their reporting of incidents and subsequent repercussions felt throughout the music industry

as a result of the 1969 Newport Jazz Festival. Anticipating the hybridised phenomenon that would come to define the fusion idiom, George Wein, a jazz impresario and organiser of the famous annual outdoor music festival in Rhode Island, New York (an event once seen as a highpoint for the traditionalist jazz intellectual), made the decision to include a controversial program for its 1969 series of concerts. Rock acts such as 'Led Zeppelin' and 'Jethro Tull' shared a bill that included funk and soul acts 'Sly and the Family Stone' and James Brown, along with traditional jazz performers such as Dave Brubeck and blues maestro B.B. King. Coincidentally, the festival also included in its line-up the jazz trumpet virtuoso and perennial trend-setter Miles Davis, who at this point had been tentatively experimenting with the merging of jazz and rock sensibilities within his own musical repertoire⁴. Performing a selection of his works from the soon to be released *Bitches Brew*, Davis had sought the opportunity afforded by the festival's reputation (and the imminent inclusion of rock and funk acts to its bill), to present his new music live with an impressive ensemble of young jazz ingénues. Existing scholarship offers a shared narrative pertaining to his role in the creation of the initially referred to jazz-rock idiom. Through the explorative merging of jazz and rock sensibilities of *In A Silent Way* (Columbia, 1969) followed by an emphatic expression of its synthesis on *Bitches Brew* (Columbia, 1970), the success of the latter album, as Nicholson points out, ensured that "wherever [Davis] led others followed⁵". As part of the Saturday evening slot at Newport billed as the 'Miles Davis Quintet' (subsequently now referred to as the 'Lost Quintet'⁶), its members Wayne Shorter, Chick Corea, Jack De Johnette and Dave Holland joined Davis onstage to promote the new *Bitches* material. The young quartet would not only contribute to the album's official

⁴ *In A Silent Way*, the album which "represented a tentative move towards a jazz-rock synthesis" (Nicholson, 'Fusions and crossovers' p.225.), was recorded only five months previous to the performance at Newport.

⁵ Nicholson, S., 2002, 'Fusions and crossovers', in Cooke, M., & Horn, D., eds. *The Cambridge Companion to Jazz*, Cambridge University Press, p.224.

⁶ See Nicholson, S., 2013. 'Miles Davis – The Lost Quintet', *Jazzwise*, April, 2013 [online] Available at: <http://www.jazzwisemagazine.com/artists/13705-miles-davis-the-lost-quintet> [Accessed 26/07/15].

recording in just over a month's time, but were also on the cusp of forging their own careers as part of the first wave of fusion artists⁷.

Spanning three days, Newport 1969 was marred by an ill-prepared organisational committee that could not cope with an underestimated audience turnout⁸. Hundreds of festivalgoers were denied admission due to early ticket sell-outs, resulting in masses of individuals gaining illegal entry by either cutting down or jumping over fences and barricades. The ensuing mass of people triggered dangerous crowd surges toward the main stage, and equally volatile situations erupted between converging patrons for which an inept police and security assignment were unable to cope with. Regarded largely as a high class district of residents and families, the community of Rhode Island also had to contend with a plethora of noise, traffic, and an influx of young people content with setting up campsites anywhere they could find available, including open public spaces and on private properties. The mixture of divergent musical acts and their equally divergent audiences may have contributed to an economic success on Wein's part, but the unfortunate clashes and annoyances suffered between these varied cultural and social groups overshadowed the new, exciting, and eclectic mix of music on display.

Subsequent reviews of the Festival that featured in jazz publications such as *Down Beat*, and its rock equivalent *Rolling Stone*, were for the most part unfavourable⁹. As a result, the emergence of these early fusion ideas, thrust into the music industry rhetoric with such spectacle and drama, did not eventuate into the most optimistic of beginnings. The divide between rock and jazz loyalists

⁷ Narratives of fusion's beginnings garnered from historiographical texts by Tirro, DeVeaux, Giddons, Nicholson and others, collectively name artists such as Chick Corea (Return to Forever), Josef Zawinul (Weather Report), Wayne Shorter (Weather Report), Tony Williams (Lifetime), and John McLaughlin (Mahavishnu Orchestra) as the pioneering young generation of fusion's early protagonists.

⁸ See: Wein, G., 2009. *Myself Among Others: A Life in Music*, Da Capo Press. Devoting an entire chapter to the Newport 1969 event and the myriad of issues that affected its organisation, he laments quite heavily on the inaccurate estimation of projected audience numbers. The result of this error personally cost him \$50,000 in fines from Newport City Council to pay for damage repair to the venue, field, and surrounding areas.

⁹ See: Morgenstern, D., Gitler, I., 1969. 'Newport 69: Bad Trip', *Down Beat*, Aug. 21st, Vol.36/17, p.25-26,31,45.; Hopkins, J., 1969. "Rock Too Much for Newport", *Rolling Stone*, Aug. 9th, No.39; and Dove, I., 1971, interview with Newport impresario George Wein, 'Wein: Jazz World Needs Repertory Co.', *Billboard*, Jul. 3rd, pp.1, 59-60.

was tightened with Dan Morgenstern's derisive review of the "Newport debacle". Including an assessment of the jazz, funk, and rock amalgamation as being a "resounding failure¹⁰", Morgenstern took aim at the myriad of organisational problems that nearly caused a riot in order to defend his critiques on the artistic merit of rock. Using terms like "monstrously amplified¹¹" to denounce the dynamic exuberance of the rock acts on show, he also perceived a lack of technique and skill with the rock guitarists he witnessed. Insinuating that jazz guitarists on the same bill (such as George Benson and Kevin Burrell) could have been on stage with them to "show them what fine guitar playing (was) all about", and "[show] how amplification [could] be used for musical ends¹²", Morgenstern was particularly scathing. Summarising all the factors for which he believed caused the 'debacle', Morgenstern was unreservedly elitist in his opinion: "a clash between two kinds of fans and two kinds of music. The jazz fans had come mainly to listen, while the rock fans were mainly there to create – and be a part of – a 'scene'¹³". As far as the jazz aficionado was concerned, rock needed to be left "where it belongs: in the circus or the kindergarten¹⁴".

Rolling Stone, the quintessential magazine dedicated to the reporting of music and musical events in popular culture, directed its attack specifically on Wein himself citing him as "bald", "short" and "fat", and characterising him as a denigrating "high school principal¹⁵". *Rolling Stone* equated the rock culture's view of their jazz counterparts as being an old, pompous, and authoritative social entity, even going so far as to portray Wein as an exaggerated illustrated caricature so as to represent their interpretation. *Rolling Stone* inherently spoke to the younger culture of rock enthusiasts who (if we are to believe the magazine's accounts) were just as adamant as jazz purists were in their unwillingness to be associated with, or regarded within, the same discourses and canons as their counterparts. The generational-divide theme implicit within the rock magazine's

¹⁰ Morgenstern, 'Newport 69: Bad Trip', p.31.

¹¹ *Ibid.*

¹² *Ibid.* p.26 & 31.

¹³ Morgenstern, D., 1969. 'Rock, Jazz and Newport: An Exchange' *Down Beat*, Dec.25th, Vol.36/26, p.22.

¹⁴ Morgenstern, 'Newport 69: Bad Trip', p.45.

¹⁵ Hopkins, J., 1969. "Rock Too Much for Newport", *Rolling Stone*, Aug. 9, 1969.

editorial on Newport was essentially enforced with its quoting of Wein as a man wanting to “bridge the gap between jazz and rock” by inviting a “new, young audience to jazz”. With no admirations reserved for Wein’s positive intentions to be found in the proceeding text, the writer concludes by stating “as usual, the chasm was more apparent than the link¹⁶” – metaphorically asserting the assumed incompatibility between the two genres and effectively summarising the tensions the media purported as existing between the people *and* the music.

Summarising the first live manifestation of the burgeoning fusion idiom, Wein was himself under no impression that what was supposed to have been an emphatic debut eventuated as a successful venture of sound judgment. “The festival was sheer hell” he relents to *Down Beat* in its aftermath, describing it further as:

The worst four days of my life. The festival was an artistic experiment and a calculated risk. I wanted to interest Newport goers of long standing in the ‘new music’ [...] and the experiment was a failure¹⁷.

Fusion’s introduction, even with Miles Davis championing its status on the Newport bill, had its impression effectively marred by the events in Rhode Island. Purists and aficionados especially would forever equate the merging phenomenon with a cultural incompatibility evidenced by the raucous goings on at the traditional jazz outing, despite Wein’s best intentions for a communal appreciation. However, the impassionedly devoted approach to the reporting of this new movement by the likes of *Down Beat* and *Rolling Stone*, regardless of any generalised or even prejudiced animosity post-Newport, proved more importantly that the looming phenomenon was understood by critical circles to be a significant crossroads for the developmental future of both genres. Unlike some short-lived cultural trend, jazz writers appreciated the magnitude of the crucial

¹⁶ Cited in Brennan, M., 2007. ‘Failure to fuse: The jazz-rock culture war at the 1969 Newport Jazz Festival’, *Jazz Research Journal*, 1(1), p. 73-98. Brennan has since published a book which examines more deeply the watershed moment of Newport in its complicity to exposing the culture war between the two genres subsequently expressed through its coverage in both *Down Beat* and *Rolling Stone*. See: Brennan, M., 2017. *When Genres Collide: Down Beat, Rolling Stone and the Struggle between Jazz and Rock*, USA: Bloomsbury.

¹⁷ Wein, G., 1969. ‘Newport Tells Wein: No Rock, Make Changes’, *Down Beat*, August 21, Vol.36/17, p.14.

yet provocative convergence especially¹⁸, with the effect of the 'debacle' becoming a key moment in critical acknowledgement moving forward¹⁹. Its value initially uncertain, Newport set a precedent and the seed of contention was established even before any substantial hybrid recordings were released. Once Davis et al began distributing their albums under the 'jazz-rock' banner; the reaction of the critical voice inevitably carried the milieu of a socially and culturally shared cynicism towards any perceived merit with the burgeoning popular music. The economic success that eventuated for many only increased suspicion, and critical journalism would inevitably centre for many on a perpetuation of questions seeking creative and artistic justifications. These queries filtered exponentially despite the impartial philosophy that was initially ascribed by none other than *Down Beat's* editor-in-chief, prior to Newport:

It will be interesting, we predict, even to those of our readers who have yet to be convinced that this new music has artistic merit and is related to jazz. Of them, we only ask an open mind²⁰.

The becoming of fusion and the dilemma of commercial success

Despite the initial difficulties the emergence of 'jazz-rock' encountered in Newport, it did not deter from the marketable reaction of Miles Davis revolutionary album release in March of the following year, or of the subsequent acts that followed his example. During the early 1970s the young artists' mergings propelled fusion into the adulation of achieving then unheard of record sales figures for any instrumental genre²¹. Continually recognised and promoted as a sub-genre of jazz by the media, partly in response to assertions by economical and marketing divisions within the big recording

¹⁸ See: Morgenstern, D., 1967. 'Message To Our Readers', *Down Beat*, June 29th, Vol.34/13, p.13.

¹⁹ Brennan expands on this also from a current jazz and popular music study context. Placing Newport as nucleus to the development of jazz and rock discourses, he opines on the combined efforts of researchers and writers in their complicit formation of a scholastic environment where both genres remain incommensurable. See: 'Failure to fuse: The jazz-rock culture war at the 1969 Newport Jazz Festival', pp.73-98.

²⁰ Morgenstern, 'Message To Our Readers', p.13.

²¹ Based on RIAA records for jazz album and instrumental genre sales collated between 1969-1971. See: RIAA.com, 2018. 'Gold & Platinum - Top Tallies', RIAA [online] Available at: <https://www.riaa.com/gold-platinum/> (Accessed: 20/10/2015).

companies of Columbia and Arista²², the crossover music flourished throughout the middle part of the decade with many new groups and artists unceasingly popularising the fusion sound. By the end of the 1970s, artists like Chick Corea had received four out of the five annual Grammy Awards on offer in the category of 'Best Jazz Instrumental'²³. Mahavishnu Orchestra's *Birds of Fire* (Columbia, 1973), Herbie Hancock's *Head Hunters* (Columbia, 1973), Weather Report's *Heavy Weather* (Columbia, 1977) and Return to Forever's *Romantic Warrior* (Columbia, 1976), would also begin their claim on impressive individual rankings within the top 20 best-selling jazz albums of all time²⁴ (positions they still hold to this day).

The financial success that fusion artists enjoyed however have only added fire to what lies at the core of its vilification by many musicians, critics, and historians alike. Discursive strategies linked to an ideological premise famously postulated by Theodor Adorno in 1941²⁵ strengthened the legitimacy of the antagonist view. As a product of the culture industry implicitly supporting the dominant interest of capitalist organisations; recognition of popular music as an artistic form was an invalid gesture and this view was echoed in a widely acknowledged sentiment amongst fusion's many detractors²⁶. Jazz, especially in the eyes of the jazz purist, is an idiom with a history of artful development stemming from its early manifestations in virtuosic be-bop recordings right through to its experimental avant-garde period, and it was seen to have had its long journey to the elitist hierarchy broken by the economic fruition of fusion. As the introduction set out, critical reactions

²² Nicholson iterates many of the advertising slogans and print material published by Columbia and Arista to promote their roster of 'jazz-rock' practitioners. See: Nicholson, S., *Jazz-Rock: A History*, pp.194-196.

²³ Corea was awarded the prize for the 1975,1976,1978, and 1979 presentations of the annual ceremony. See: GRAMMY.com, 2018. 'Awards', *Recording Academy Grammy Awards* [online] Available at: <https://www.grammy.com/grammys/awards> (Accessed: 18/03/2015).

²⁴ Based on RIAA records. See: RIAA.com, 2018. 'Top Tallies', *RIAA* [online] Available at: <https://www.riaa.com/gold-platinum/> (Accessed: 18/03/2015).

²⁵ Adorno, T.W., 1941, 'On Popular Music', *Studies in Philosophy and Social Science*: 9, pp.17-48.

²⁶ Despite the purists sharing of Adorno's view of commercialism and art, The German philosopher's view of all jazz was as an "exemplar of music debased as [a] commercial commodity", ultimately positioning all its expressions as music "[which] fails as art". Purists of the avant-garde jazz world however regarded the advances of free-jazz as the more subservient conciliation to Adorno's ideal, regardless of his disdain. See: Gracyk, T.A., 1992, 'Adorno, Jazz, and the Aesthetics of Popular Music', *The Musical Quarterly*, Vol.76, No.4 (Winter), pp.526-542.

towards the new music were tentatively optimistic initially, but by mid-decade, the setting of artistic concern and an impending doubt for the future of jazz crept into their discourse. Sizable exposés and featured articles which concentrated on the declining state of the jazz idiom, and of the economic allure the mergings offered, carried sentiment that attributed fusion with an aesthetically diminishing popularist reasoning²⁷. John Handy in his 'Quotet' entry on Harvey Siders' regular column for *Down Beat* perhaps epitomising the early derisive reactions best, describing the idiom as analogous with a desensitising of jazz and its practitioners as desirous money-seeking schemers, concluding: "These cats are improving – economically, not musically²⁸". In 1975, the commercial benefits of fusion and the growing perception of a hybrid musical blandness prompted critic Robert Palmer to write what is perhaps the most salient article summarising the purist conjecture of the time. Of fusion, he theorises with a clarity of musical language and apparent analytical competence:

[It] is a mutation that's beginning to show signs of adaptive strain [...] Fusion bands have found that it's a good idea to [...] stick with fairly simple chord voicings. Otherwise the sound becomes muddy and overloaded. This means that the subtleties of jazz phrasing, the multi-layered textures of jazz drumming and the music's rich harmonic language are being abandoned²⁹.

The discursive disconnections surrounding the viability between art and commerce make their point all the more viable when declarations pertaining to the impetus for creative motivations on behalf of some of the musicians themselves, are also ventured. Indeed, there exists albums and music released under the fusion banner for which no scholar or admirer could dispute was commercially motivated. Foregoing creative and technical substance for attractively simple melodic lines, unassuming harmonic structures, indulgent electric guitar or synthesizer 'riffs' with ample rock or funk rhythms, are elements more than likely to be found in a variety of works during an

²⁷ See: Ertman, R., 1978. 'Eaten Alive and Buried: Chords and Dischords', *Down Beat*, Nov.2nd, Vol. 45/21, p.8; Gallagher, J., 1970. 'Jazz Can Be Sold: Lee Morgan', *Down Beat*, Feb.19th, Vol. 37/4, p.13; and Tolnay, T., 1970. 'Jazz Will Survive', *Down Beat*, May 28th, Vol.37/11, pp.16-17.

²⁸ Handy, J., in Siders, H., 'Quotet', 1968. *Down Beat*, Jan.11th, Vol.35/1, p.19.

²⁹ Palmer, R., 1974. 'Jazz/Rock '74: The Plain Funky Truth', *Rolling Stone*, Aug.1st, p.42.

intensive listening session dedicated to the era. Chuck Mitchell, a former music director of jazz radio WRVR-FM (New York) made a profound observation about fusion and its link with a perpetuation of simplistic musical fare. Favouring the purist argument by emphasising popularist associations, he reflected on the then state of jazz radio and the shared agenda of station-imposed restrictions being enforced by the latter half of the decade:

Primarily, we're looking for bright tempos and strong melodies that are recognisable. We want melodic strength that a casual listener or a non-aficionado can pick up on. Familiar melodies are very important³⁰.

In the same interview, he ventures into a dialog that inadvertently obscures any perceived artistic value to the fusion content he promotes, generalising the phenomenon as shifting away from the innovative blending experiments of its early years into "a more melodic thing. There's an emphasis on vocals, on melodies, on *low-key* [...] A general downscaling to a soft type of feel".³¹

In addition to these artistically devaluing sentiments, the aesthetical climate of 'simplicity for commercial success' being endorsed by the media in ways similar to Mitchell's estimation above, was also unabashedly proclaimed by many of the artists themselves. One of fusion's most successful acts, 'Spyro Gyra', made no qualms about the superficial nature of their creative motivations. Their frontman Jay Beckenstein revealed: "It's not intellectually intensive music [...] and that's great because I like playing for 1000 people not ten³²". The climate of commercialist reasoning/simplistic principles as a creative incentive was also shared with musings by trumpeter Chuck Mangione: "I also think [our] music is very accessible, I like that about the music. I was never one who enjoyed music you had to have a dictionary to understand. Simplicity is something I really think is important³³". George Johnson of 'The Brothers Johnson' perhaps gave one of the most unapologetic retorts to a question of artistic compromise. Asked whether the band's "personal

³⁰ Mitchell, C., in Bloom, S., 1979. 'Second Generation of Fusion', *Down Beat*, Aug.9th, Vol.46/14, p.22.

³¹ *Ibid.*

³² Beckenstein, J., in Bloom, 'Second Generation of Fusion', p.22-23.

³³ Mangione C in Nolan, H., 1978. 'Mr Good Feel', *Down Beat*, March 23, Vol.45/6, p.13.

vision” was not being realised and that their aesthetic was being manipulated by economically lucrative agendas, his answer was a simple affirmative: “We have to. That’s just the way I feel. I love money.”

Yet despite the range of economic and marketing factors attempting to inhibit the idiom’s innovative premise, the fusion world still boasted practitioners eager to retain an artistic consideration to their compositions and their creative aesthetic. As questions pertaining to accusations of stylistic imitation, artistic compromise, compositional simplicity, and reductions of technical prowess continued to follow their reception, redirecting these generalised attitudes became a career necessity for many. It is in the acknowledgement of these artist’s attempts to counteract questions of fusion’s value and subsequently redefine their creative aesthetic, which suggests the pull towards commercialism and writing simplistic fare was not *the* prime directive guiding their creative process. Even Mitchell, who as a magnate of an influential radio station espousing a ‘commercialist conditions or else’ agenda, acknowledged the aesthetic principles of the artistic fusionist: “After all is said and done, [...] it is still ultimately up to Chick Corea to decide what kind of record he is going to make³⁴”.

Consider again the example of Miles Davis, the trendsetter stationed as fusion’s maker and architect behind the ‘big sellout³⁵’. The success of *Bitches Brew* has evidently “come to symbolise the underlying aesthetic qualities of his music³⁶” despite personal and external cogitations on the attributes of his innovatory premise and artistic principles. Expanding on Tony Whyton’s above assessment is the filtration of this popularist sentiment throughout the reception of the idiom that permeated, especially considering *Bitches Brew*’s regarded position as aesthetical blueprint and stylistic genesis. Fuelling the commercialist attitude is the well-propagated account by Clive Davis

³⁴ Mitchell in Bloom, ‘Second Generation of Fusion’ p.22.

³⁵ Nisenson, E., 1997. *Blue: The Murder of Jazz*, Da Capo Press, p.188. ‘Selling out’ was a phrase used by many antagonists to describe the commercialised aesthetic principles of fusion artists.

³⁶ Whyton, T., 2010. *Jazz Icons*, Cambridge University Press, p.134.

for Davis's autobiography. Already addressed earlier in this chapter, the former head of Columbia Records allegedly prompted Davis's move by comparing his sales to the companies more lucrative rock acts. The result of that meeting according to the music magnate was Davis venturing into the studio to record the tentatively fusion styled *In a Silent Way*, shortly followed by *Bitches Brew*. Nisenson acknowledges the "ludicrously simplistic³⁷" nature of this explanation by pointing out the multi-faceted temperament behind each of Davis's creative choices. Researching many articles and interviews given by Miles and others offered by various contemporaries, collaborators, admirers and friends, suggests his producing of new music solely to pander to a larger audience was a hastily assessed assumption. From external musings of Davis "being too vain to create music that [was not] first rate³⁸", to protégé's regarding him as the "pivot point to the second half of the 20th Century [...] constantly trying out new ways to communicate his music³⁹", much of the discourse explored channels of jazz protocol whereby the influential legacy of a 'master' (Davis) was respected. Morgenstern, despite the initial reservations and elitist implications of his Newport reviews, eventually shared a more balanced argument for critical reflection in his 'Message To Our Readers' editorial by offering Davis a gentility which would eventually escape his harshest observers later in the decade:

In jazz today (1970) there are many seekers of new ways. Often, the searching seems forced, and the results not natural. Miles Davis, however, has that rare gift of being able to give birth and life to new things which, no matter how startling, always seem natural and logical, and open up new roads for others to travel after he has moved on.⁴⁰

To take into consideration Davis's own testimony on the issue of his aesthetic principles, the shared sentiment of such external appraisals bolster the veracity of his fusion perspective, which he firmly

³⁷ Nisenson, *Blue: The Murder of Jazz*, p.195.

³⁸ *Ibid.*

³⁹ Corea, C., 2012. 'Mladina Newspaper: November 2012', *chickcorea.com* [online] Available at: <http://chickcorea.com/mladina-newspaper-november-2012/> (Accessed 20/10/2015).

⁴⁰ See Morgenstern, D., 1970. 'Miles in Motion', *Down Beat*, September 3rd, Vol.37/18, p.7.

states had nothing to do with a commercialist reasoning. Success was incidental to Davis, as he maintains:

[Having] seen the way to the future of my music, I was going for it [enacting fusion] like I had always done. Not for Columbia and their record sales, and not for some young white record buyers. I was going for it *myself*, for what I wanted and needed in my music. *I wanted to change course*⁴¹

Of those who reacted similarly to questions of artistic and creative compromise for popularist gain, the early responses of John McLaughlin (of *Bitches Brew* and the enormously successful fusion outfit 'Mahavishnu Orchestra') were congenial yet brief. For the majority of his first interviews his answers to questions of aesthetic and musical inspiration were, for the most part, short and elusive as his answer to Jim Schaeffer attests⁴². However, by 1978, the constant barrage for definition and for an ascribed credibility had taken its toll on the newly ascribed yoga devotee. Insinuating economic fruition was simply a supplementary bonus to his more significant creative agenda, McLaughlin ruminated on the opinion that his dissension as a member of "their kind" (the 'traditional' jazz artist) was detrimental to his reception amongst peers. Implying both his contempt and apathy to purist rhetoric, he responded with derision:

I can't help the fact that some people feel a little alienated because of the way I am moving musically. But that is their problem, not mine. The fact that [the music] affects me financially is incidental and secondary. [...] I am dissatisfied and bored with the superficiality and mediocrity that comes out. I am really bored with it; I never listen to it, never. I don't want to hear it⁴³.

Bob James, the composer/keyboardist/record producer and former collaborator of jazz vocalist Sarah Vaughn and fusion saxophonist Grover Washington Jr, made a similar observation towards the dogmatic condemnation of the blending phenomenon. Praising the wide scope for innovatory musical exploration that fusion offered, he was equally bemused by the barrage of criticism in his revelatory account to Julie Coryell. Lauding the music's defiance of categorisation and recognising

⁴¹ Davis M., with Troupe, Q., 1989. *Miles: The Autobiography*, London: Macmillan, p.288.

⁴² See Introduction, p.7.

⁴³ McLaughlin, J., in Coryell, *Jazz-Rock Fusion*, p.130.

its ambiguity as a healthy attribution to its ongoing development, James, like McLaughlin before him, was equally unaffected by the contempt directed by purist discourse stating: “I’m not bothered by the fact there are those of us who are supposedly jazz musicians and that we’re not playing [exclusive] jazz anymore⁴⁴”.

Other fusion practitioners, rather than wholly refute that simplistic attitudes to composition and the appeal of a wider audience was not a factor in their aesthetic principles, attempted to bridge the divide between art and commerce. For many, commercialism was seen as an incidental reward to an artistic endeavour, or as a natural step⁴⁵ towards being able to engage with more innovative and creative composition. ‘Return To Forever’s’ bassist Stanley Clarke made the observation that anything that sells (including so-called ‘authentic’ jazz) should naturally be deemed commercial, whilst acknowledging the proclamation of artistic integrity by any creator should also be enough to silence the ‘it’s not art’ argument. Surmising his own experience as a fusion musician experiencing modest commercial success, he opines to Julie Coryell:

I sell records, and so my music is commercial. Also my music has a lot of artistic integrity to it. [...] Each person has his or her own code of honour – it’s like you won’t compromise with your own integrity. If you know something is right, you say it’s right⁴⁶.

For one of the most lucrative fusionists of the period, Herbie Hancock was more candid about inhabiting a commercialist attitude. Taking into consideration his most famous fusion work ‘Chameleon’, the enormous success of this song and the album for which it was produced (*Head Hunters*, Columbia 1973) could be observed as a product of two differing compositional aesthetics. In one theory, as a seamless attempt to make money with appealing and simplistic music geared for a mass market⁴⁷, or in the other, as a necessary venture to enable and sustain continued

⁴⁴ James, B., in Coryell, *Jazz-Rock Fusion*, p.167.

⁴⁵ See Wilson, in Bloom, ‘Second Generation’. Bloom quotes the drummer for fusion outfit ‘Seawind’ as stating “[c]ommercialism is a natural step of wanting to play [fusion] *and* composition”, p.23.

⁴⁶ Clarke in Coryell, *Jazz-Rock Fusion*, p.8.

⁴⁷ Hancock was heavily influenced by ‘Sly and the Family Stone’ and James Brown (extremely popular funk artists in their own right with great chart success to their names) prior to recording this album, See: Pond, S., 2005. ‘Fifties Funky Jazz to Seventies Funk’, *Head Hunters: The Making of Jazz’s First Platinum Album*. University of Michigan Press, pp.62-66.

compositional output of a more artistic and creatively progressive nature. In an interview with Jurg Solothurnmann following the success of *Head Hunters*, Hancock is queried about his change in direction from the musical wealth critiqued in *Crossings* (Warner Bros, 1972) and *Sextant* (Columbia, 1973)⁴⁸. Lending credence more towards the second observation regarding desensitising for economic virtue, he makes his point for doing so clear:

Solothurnmann: Why did you disband your former septet? I ask this because people who prefer jazz in a stricter sense might have liked your former group more.

Hancock: Well, I ran out of money.

S: Not enough jobs?

H: No, we had a lot of jobs but they weren't paying enough to support the band. We got plenty of work in clubs but there were seven people in the band and you cannot make enough money in a club to support seven people. We needed more concerts to survive... It got to the point where I had to pull out in order to make *something else* happen.⁴⁹

The 'enabling of music as art' inference linked with Hancock's 'something else' remark, suggests *Head Hunters* was the necessary side project needed to sustain a more artistically driven creative freedom. To observe the chronology of his works following the success of his platinum selling album further substantiates this assessment. With the fortunes of *Head Hunters*, Hancock's subsequent multifaceted musical excursions were enabled. From composing the soundtrack for the 1974 Dino De Laurentiis film *Death Wish* (Columbia, 1974); his acoustic recordings as *Herbie Hancock Trio* (CBS/Sony, 1977); or his live piano duets with Chick Corea released as *An Evening with Herbie Hancock & Chick Corea: In Concert* (Columbia, 1978), in their collective as his 'something else' these projects may have never eventuated. Ron Wagner of 'Auracle', a band that came together as part

⁴⁸ See: Berendt, J.E., 1975. "I Wanna Make It: The Problems of Success in Jazz", in *Jazz Forum*, No.34/3, p.39. These prior releases by Hancock are commended by Berendt as being "among the most beautiful and moving productions in jazz since Coltrane's death".

⁴⁹ Solothurnmann, J.,1975. "An Open Talk with Herbie Hancock", in *Jazz Forum*, No.34/3, p.43. (Italics used for emphasis).

of the “Second Generation of Fusion⁵⁰”, spoke of a shared creative cognisance between many of the movement’s newer protagonists struggling with the expression of an artistic integrity. To Steve Bloom he stated, “there is a consciousness that certain kinds of tunes will help to sell an album and then maybe once it’s sold people will listen to the other cuts⁵¹”. Further research suggests despite them never achieving the same level of accomplishment as Hancock, Zawinul, or Corea during their music careers, even lesser known jazz or fusion artists of the time held a similar philosophy in regards to questions of success asserting a diminished art. Multi-instrumentalist and composer Klaus Doldinger made the point; “success can be a great impetus to go on and realize what you have in mind”⁵² when asked about how success might affect a musician’s work. Likewise, the English saxophonist and free-style improviser Trevor Watts had a similar response to a question with the same theme; “financial success can buy a musician time to practice and develop his music, but I believe this must be coupled with a commitment to the music he believes in”⁵³. Individual allowances aside, what is significant to the matter of financial accomplishment within the context of music-as-art discourse, is that the achievement received by pioneering releases such as *Bitches Brew* and *Head Hunters* ultimately enabled the fusion ideal to flourish, develop, and evolve. Emerging as a movement that greatly expanded to include other musicians and composers, the first wave’s precedent allowed new artists the opportunity to display their individual musical and compositional artistry, and contribute to what was at the time, for them, an exciting idiom allowing for creative experiments in hybridisation. As Nisenson incisively points out, the successes of many of fusion’s protagonists, rather than be seen as perpetuating the milieu of innovation: “colours our vision of the original fusion movement, which, if not another true jazz revolution, was nevertheless a step forward [and] not just a way for jazz musicians to make a fast buck”. To support this

⁵⁰ Collated by Steve Bloom for his *Down Beat* article on the perceived ‘Second Generation’: ‘Auracle’, ‘Spyro Gyra’, ‘Caldera’, and ‘Seawind’ were fusion outfits formed mid-decade under the umbrella of success achieved by predecessors ‘Mahavishnu Orchestra’, ‘Weather Report’, ‘Headhunters’ and ‘Return to Forever’. See: Bloom, S., ‘Second Generation of Fusion’ pp.22-25.

⁵¹ *Ibid.* p.23.

⁵² Doldinger, K., in Brodowski, P., 1975. ‘Sweet Success’, *Jazz Forum*, No.34/3, p.33.

⁵³ Watts, T., in Brodowski, P., ‘Sweet Success’, p.38.

evaluation, Joachim E. Berendt for *Jazz Forum* made this observation (at the time of fusion's dominance) to the problems faced with bridging the gap between art and commerce within the jazz world:

This is where the problem shows itself: on the one hand, success is very necessary to a high degree for a jazz musician. [Although] one has to ask: in exchange for what is success achieved? How high is its price? When this is applied to music – which, after all, is our real subject – there are three possibilities:

1. Music becomes worse from success.
2. Music quality and success are independent of each other.
3. Music is improved through success.⁵⁴

As this research attempts to reassess and redefine the creative cognisance behind some of the hybridised elements under scrutiny, the final two possibilities astutely declared by Berendt as consequences of success might hope to be realised within the forthcoming musical analyses and case studies. Whilst the commercially inspired releases acknowledged by Beckenstein, Mangione and (George) Johnson may concur with Berendt's first probability of success above and weaken the promotion of fusion as art at a superficial level, the entire history of 20th century western music reveals that music creation has consistently been dependent on a distribution market and sales structure. The consequence therefore for any informed discussions on a specific music genre perceived as art is that effective historiographical discourse becomes problematic when engaging the link between the influences of the marketplace on a music's existence⁵⁵. In the case of fusion, the shared consensus of purist rhetoric and the sales-versus-art argument exploited in their damaging assessments will inevitably continue because of the examples of 'Spyro Gyra' and others. It is conceivable that some traditional jazz musicians did perhaps 'sell out' and move into the fusion

⁵⁴ Berendt, J.E., 'I Wanna Make It: The Problems of Success in Jazz', pp.39-41. Incidentally, in his review of Hancock that featured as an example within this article, Berendt concluded that despite the "less sensitive" music of the successful *Head Hunters*, a "fragment of musical superiority remained", adding "[Hancock is] one of the greatest keyboard masters of the contemporary (jazz) scene", p.41.

⁵⁵ For further study on the difficulties associated with the production of music versus artistic recognition see: Regev, M., 1994. 'Producing Artistic Value: The Case of Rock Music', *The Sociological Quarterly*, Vol.35, No.1 (Feb.), pp.85-102. And Springer, R., 2007. 'Folklore, Commercialism and Exploitation: Copyright in the Blues', *Popular Music* Vol. 26, No. 1 (Jan.), pp. 33-45.

market as they became all too aware of the musical change occurring. Thus, economical fruitions eventuated which inherently clouded the bold innovatory principles that fuelled the initial creative decisions of their predecessors. This research however is reminded of Nisenson's view of the harsh world of jazz economics. In *Blue: The Murder of Jazz* he makes the important claim that "[producing] albums like this is a way for musicians to feed their families and pay the rent, and as long as they still make the great music they are capable of at least most of the time, I think we should hesitate before excoriating them". Of the fusionists, a certain element confessed to simplistic structures utilising modest compositional technicality with reasons that swayed from a necessity to allow continued contribution, to blatant affirmation favouring a marketing agenda. Despite the incongruity of creative intentions and acknowledging Nisenson's call for hesitation, it remains unnecessary to suggest that because of the generalisation of these facts regarding the movement's genesis and history, the *entire* catalogue of music the movement produced must offer no examples of artistic, creative, and accomplished examples of musical hybridity worthy of study. Frank Tirro, in his historiographical documentation of the phenomenon acknowledges this opinion also, stating in his conclusion that despite the proliferation of "much chaff [...] the grain was substantial in quality"⁵⁶. To finish the point in favour of recognising the dichotomy in an impartial manner, JJ Johnson articulates on the biased and unethical critical reaction to some of the 'new music' on the dawn of its emergence in May of 1970,

To be frank, the blame cannot be laid only at the feet of the musicians who grind out notes merely to attract attention. Equally damaging are those who perpetuate this kind of music in print and on the air. The coverage afforded by the jazz press and radio to these fake innovators has been totally out of proportion to the significance of the contribution. [...] when you are dealing with an art form, there ought to be some objective consideration of what's really being created. There ought to be time to digest the new sounds before there's any fanfare⁵⁷.

⁵⁶ Tirro, F., 'Confusion and Fusion from the 70s and the 80s' in *Jazz: A History*, p.432.

⁵⁷ Johnson, 'Jazz Will Survive', *DownBeat*, p.16.

Post-Fusion 1980s and the neo-classic agenda

Once we went away from the professional musicianship in American popular song, from the big bands populated with great musicians like Benny Goodman and Duke Ellington and Count Basie, we went in a direction that has not borne great fruit for us⁵⁸.

During the years that followed fusion's most popular and productive era, the contentious and damaging assessments of its musical value would continue its offensive as retrospect. Notable jazz musicians, historians and critics with an inherent purist bias viewed it as not only the commercially motivated sub-style of the American 'classical'⁵⁹ tradition just examined, but at its worst, as a tainted artistic and aesthetical misjudgement unworthy of any acknowledgment (other than it being regarded as a categorical musical failure). Traditionalist jazz artists who resisted the fusion aesthetic, consequently disabling them from wider audience appeal and the varying levels of economic benefits and artistic freedom that their contemporaries were experiencing, made their stance very clear at most opportunities they were given. This was especially true during interviews for jazz periodicals of the time when requests for individual ruminations on the fusion phenomenon were queried. Steadfastly observing their peers as cardinal defectors and their artistic decision to fuse with contempt and disdain, the jazz organist Eddy Louiss was one musician poised to exclaim what he saw as a lack of integrity: "It [fusion] may contribute to the form but not to the base (jazz). It cannot be authentic⁶⁰". Even Newport impresario George Wein, the man who astutely observed the waning interest in free-jazz which preceded the fusion phenomenon and attempted to reflect the emergence of 'new music' by including rock acts in a traditional jazz event, believed most of the music of fusion to be of no artistic value. Joachim Berendt for *Jazz Forum* reiterated a conversation

⁵⁸ Marsalis, W., in Soloman, D., 2004. 'The Music Man', *New York Times*, [online] Available at: <https://www.nytimes.com/2004/10/03/magazine/the-music-man.html> [Accessed: 15/05/16].

⁵⁹ For two significant historiographical narratives reinforcing this perspective see: Sales, G., 1992. *Jazz: America's Classical Music*, New York: Da Capo Press, and Collier, J.L., 1978. *The Making of Jazz: A Comprehensive History*, London: Granada.

⁶⁰ Louis, E., in Zagrodzki, K., 1976. 'Eddy Louiss: The Great Unknown', *Jazz Forum*, Vol. 41/3, p.47.

he had with Wein, who he states, believed “the young [fusionists], with but a few exceptions, would never be able to fill Carnegie Hall⁶¹”.

One of the most vocal and influential antagonists of fusion’s legacy, and orator of the opening passage to this sub-chapter, was the celebrated jazz trumpeter Wynton Marsalis. Cementing his position as recognised expert in the field of jazz is a legacy that places signifying attribution to Marsalis’s role as an advocate of ‘jazz tradition’. Born in the same city as jazz, Marsalis’s New Orleans heritage coupled with his mastery of the music’s most defining instrument allowed for a symbolic resonance to permeate the narrative of his 1980s outbreak onto the jazz scene. At a time when jazz was reaching its centennial anniversary, veteran jazz writer and former executive of Columbia Records Jeff Levenson reported the coincidental parallels between jazz’s early beginnings and Marsalis’s own upbringing, characteristics for which purists were also keen to acknowledge:

This kid emerges who’s a hotshot [...] and the whole thing has a kind of symmetry to it. Louis Armstrong starts things off [as a] trumpet player, New Orleans, turn of the century. Wynton closes it out – a trumpet player from New Orleans⁶².

Adding to Marsalis’s canonical position as both jazz redeemer and authoritarian was his extraordinary rise to fame at a very young age. Ted Gioia wrote of Marsalis’s emergence as an “unprecedented event in the jazz world. No major jazz figure – not Ellington or Armstrong, Goodman or Gillespie – had become so famous, so fast⁶³”. A graduate of the highly recognised institute for artistic musical excellence in the Juilliard School in New York, he was appointed the musical director of Art Blakey’s ‘Jazz Messengers’ whilst still a student there aged only nineteen. In just three years after accepting this post, Marsalis had also toured with Herbie Hancock and featured on half a dozen albums both with Blakey’s Messengers and with the fusion alumnus. The accreditation lead the press to declare him a jazz wunderkind and an extraordinary contract with Columbia records thus eventuated by the mid-1980s. Allowing him free reign to record both

⁶¹ Berendt, J., 1976. ‘Jazz in New York: Summer 1976’, *Jazz Forum*, No.44/6, p.51.

⁶² Levenson in Hadju, 2003. ‘Wynton’s Blues’ *The Atlantic Monthly*, 29:2, March, p.49.

⁶³ Gioia, T., 2011. *The History of Jazz*, Oxford University Press, p.349.

classical and jazz albums, resultant Grammy Award wins in both categories bestowed on Marsalis even more unprecedented levels of critical regard for a jazz musician.

As the recognised leader of a reactionary polemic that concentrated on re-defining jazz during the 1980s and 1990s (*jazz neo-classicism* as it has been broadly referred to), Marsalis spent much of these two decades propagating the importance for understanding jazz within the confines of the traditions rooted by its early visionary practitioners. Marsalis consistently venerates Duke Ellington and Louis Armstrong as jazz masters, with proponents of bebop such as Charlie Parker and Dizzy Gillespie following suit in his proposed estimations. Marsalis's idolisation stemmed from a shared belief that viewed the bebop revolution as creating a "new impetus in the transition from entertainment to art"⁶⁴. Advocating a return to the classic song stylings and aesthetic qualities of this generation, safeguarding the artistic purity of 'traditional' jazz has been the neo-classicist agenda. Defining the explicit terms for which Marsalis believes is incumbent of the so-called jazz tradition has nevertheless been difficult to ascertain, save for ambiguous references to the inhabiting of an autonomous creative cognisance, the destruction of an acoustic timbre by the influx of the electronic, and a "bringing back to [a use of] swing and blues"⁶⁵. Whilst obscurities inherent in the variable understandings behind these elements will inform a detailed investigation later in this chapter, fusion nevertheless prevailed in Marsalis' opinion as an antithesis to the jazz tradition he comprehends⁶⁶. On occasions, he has vented his abhorrence of the phenomenon by targeting Davis's artistic character especially: "[Davis] decided at a certain point to make the decisions he made about the music. He was disrespectful to everybody"⁶⁷. In addition to his scorn

⁶⁴ Johnson, B., 'Jazz as cultural practice' in *The Cambridge Companion to Jazz*, p.99. Discursive evidence pertaining to this matter as a shared objective is also discussed in Gendron, B., 'Moldy Figs and Modernists: Jazz at War (1942-1946)', and Elworth, S.B., 'Jazz in Crisis, 1948-58: Ideology and Representation', both in Gabbard, K., ed., 1995. *Jazz Among the Discourses*, Duke University Press, pp.31-56 & 57-75.

⁶⁵ Nisenson, *Blue; The Murder of Jazz*, p.14.

⁶⁶ See Porter, E., 2002. *What Is This Thing Called Jazz? African American Musicians as Artists, Critics, and Activists*, Berkeley: University of California Press.

⁶⁷ Marsalis, W., in Hawkins, L., 2013, 'Wynton Marsalis on Jazz's Future—and Why Miles Davis Kicked Him Off Stage', *Wall Street Journal*, [online] October 14th. Available at: <https://blogs.wsj.com/speakeasy/2013/10/14/wynton-marsalis-on-jazzs-future-and-why-miles-davis-kicked-him-off-stage/> [Accessed: 17/06/2016].

for Davis he has also proliferated a complete disregard towards any value in rock and popular music styles in the process; “I always equated rock [and popular music] with something social like meeting girls, and stuff. I never equated it with music”⁶⁸. A more recent interview for *Ebony* demonstrates Marsalis has not altered his elitist views over the prevailing years, content to deem fusion as the bastardised genre he continues to position it as, and of its proponents (especially those with a distinct pure jazz background), as unashamedly fame-driven deserters.

I lived in the time of the absolute sell-out of jazz to pop music. So I counter stated that consistent lack of integrity in our music. Many of our greatest musicians abandoned all of their aesthetic objectives, to try to become pertinent. And, at the end of the day, they never became pop stars. I counter stated that very strongly, and I continue to do that.⁶⁹

In the opinion of most jazz musicians and fans, Marsalis’s name has now become synonymous not just as a talented performer/composer/arranger (demonstrated in both jazz and classical projects), but with his obsession in protecting and cultivating a heroic narrative of jazz history. With this mission, he has propagated the neo-classic agenda in numerous newspaper articles⁷⁰, books⁷¹, and in countless television and radio interviews. The projects which brought his name into the conscious of many outside of the immediate jazz arena came in the writing and presenting of the critically acclaimed 1995 television series targeted for young audiences: *Marsalis On Music*, (Sony Classical Film & Video) and in Ken Burns documentary series released at the turn of the new millennium: *Jazz*. (PBS/WNET New York, 2001). Veritably sanctioning his agenda amongst these television projects and from the platform of his position as Artistic Director of the Lincoln Centre Jazz

⁶⁸ Marsalis, W., in MilesD, 2006. ‘Wynton Marsalis: Pulitzer Prize For Music Interview’, transcribed for *trumpetherald.com* [online] October 24th, Available at: <https://www.trumpetherald.com/forum/viewtopic.php?t=58209&sid=8f59fe09a42f35520861573495716f0> [Accessed: 17/06/2016].

⁶⁹ Marsalis, W., in Holley Jr., E., 2012, ‘Wynton Marsalis: Jazz Messenger’, *Ebony*, [online] September 4th. Available at: <http://www.ebony.com/entertainment-culture/interview-wynton-marsalis-jazz-messenger-552#.VG39q1yaP8> [Accessed: 18/06/2016].

⁷⁰ Writing credits for articles published in periodicals such as the *New York Times* and *JazzTimes* are many, but one features prominently in this research’s aim to elucidate Marsalis’ conditions for artistic content: Marsalis, W., 1988. ‘MUSIC – What Jazz Is and Isn’t’, *New York Times*, July 31st.

⁷¹ See: Marsalis, W., & Ward, G., 2008. *Moving To Higher Ground*, Random House; Marsalis, W., & Vigeland, C., 2002. *Jazz In The Bittersweet Blues Of Life*, Da Capo Press; Marsalis, W., & Hinds, S., 2004. *To a Young Jazz Musician: Letters from the Road*, Random House.

Orchestra, Marsalis has shrewdly linked palpable self-promotion with an emphatic attempt to set the boundaries of the entire jazz genre. In advocating which musicians and what music styles are deemed worthy of being included in his artistically recognised vision of the jazz narrative, the music of the fusion phenomenon, unsurprisingly, has never featured in his evaluations.

His esteemed status within the jazz world has evidently awarded Marsalis a hierarchal position in the annals of music criticism, with musicians, critics, and fans alike humbly persuaded to acknowledge his opinion as resolute⁷². Jazz education too, which steadily progressed as an important discipline within American musical colleges and conservatoires throughout the 1970s and 1980s, was seen to have been sanctioned and awarded an institutionalised status at these schools because of Marsalis's example. Of jazz's progression towards a scholastic viability and its established reception as 'America's Classical Tradition', Scott DeVeaux made the remark that: "The Marsalis phenomenon [...] drove home the idea that jazz had come of age as an alternative 'classical music' – separate from the European tradition, but of equally enduring quality and artistry⁷³"

Firmly positioned in Marsalis's corner and supporting his neoclassic view is another opponent of the fusion legacy, the jazz critic Stanley Crouch. A former drummer of the New York jazz scene, Crouch's candid assessments published in his later career as a full-time writer and social commentator have gained him notoriety within music, film, and art communities. Sharing Marsalis's commitment to jazz neo-classicism and their mutual opinion on fusion (unsurprisingly, seeing as he was a one-time mentor to the trumpet prodigy), Crouch published scathing reviews on some of the idiom's most popular musical offerings, saving some of his more vicious attacks for commentaries in the *New*

⁷² Noteworthy commentary to assist this hypothesis comes in Nicholas Wroe's interview with Marsalis for *The Guardian*. "And his views do carry a certain weight. He was the special advisor to Ken Burns's comprehensive television history of jazz that assumed Marsalis's canonical stance. And his position as artistic director of Jazz at Lincoln Centre (JALC) provides him with a powerbase at the most influential jazz institution in the world." See: Wroe, N., 2009. 'Wynton Marsalis: A Life in Music' *The Guardian* [online] July 18th. Available at: <https://www.theguardian.com/music/2009/jul/18/wynton-marsalis-interview> [Accessed: 28/10/14].

⁷³ DeVeaux, S., quoted in Brennan, M., *When Genres Collide*, p.8.

*Republic, Village Voice, and JazzTimes*⁷⁴. 'Four-Letter Words' was arguably the most salient article promoting his (and the neo-classicists') utter contempt for the music of fusion. Granting the expletive-laden analogy expressed in the diatribe of its adversaries its officialdom in print, Crouch famously critiques of the phenomenon:

The hollowness of fusion is another story. The musical things that jazz-fusioners tried to conquer, or even to incorporate, were too insubstantial and never provided even the faintest aesthetic outlines for deep creation.

What could jazz musicians do with the music of the rock world? Were they going to take rock melodies and remake them or build upon them as so many jazz musicians had with Tin Pan Alley songs? Hardly. Were jazz musicians going to learn new rhythms or new harmonies or new melodic styles? Be serious⁷⁵.

Like Marsalis, Crouch was also never far from pointing his more scathing assaults on fusion directly at its forefather. Miles Davis was a self-violator in the eyes of the critic, more interested in money and popularity rather than the pursuing of an artistic endeavour with a premise to promote jazz in a conservative and untarnished fashion. Epitomised in his essay 'On the Corner: The Sell-Out of Miles Davis', Crouch summarises Davis's career move into fusion with deprecating vitriol. "And then came the fall⁷⁶" he begins, before describing his sound on *In A Silent Way* as being "lost among electronic instruments, inside a long, maudlin piece of droning wallpaper music⁷⁷". With the follow up of *Bitches Brew*, Crouch concludes by positioning Davis on this landmark album as travelling "firmly on the path of the sellout⁷⁸".

Crouch's equally affirmed standing as jazz authoritarian, despite his unashamedly divisive character, provided ample defence in his collusion with Marsalis and their proliferation of the neo-classic agenda. Other critics and music theorists have also abided to their view of what defines (and not

⁷⁴ See: Crouch, S., 1990. 'Play The Right Thing: Miles Davis, The Most Brilliant Sellout in the History of Jazz', *New Republic*, February 12th; and Crouch, S., 2002. 'Four-Letter Words: Rap and Fusion', *Jazz Times*, [online] 1st March. Available at: <https://jazztimes.com/columns/jazz-alone/four-letter-words-rap-fusion/> [Accessed: 12/03/2015].

⁷⁵ Crouch, S., *Four-Letter Words: Rap and Fusion*.

⁷⁶ Crouch, S., 2006. *Considering Genius: Writings on Jazz*, New York: Basic Civitas Books, p.251.

⁷⁷ *Ibid.*

⁷⁸ *Ibid.*

defines) the jazz tradition, and the apparent desensitising of jazz's artistic heritage within fusion sensibilities. Author of the universally exploited textbook on jazz: *Jazz Styles: History and Analysis* (Pearson Prentice Hall, 2009), Mark Gridley implores tertiary-level educators to acknowledge differentiation and the incompatibility between traditional jazz and popular forms. Due to the existence of commercially viable sub-genres acknowledged within the idiom, "they [educational and institutional hierarchy] are confused about what jazz is"⁷⁹. He concludes by remarking the misperception enacts a reactionary opinion that may inflict resistance to establishing jazz curricula: "They may also see it as not warranting study because popular music by definition is not serious"⁸⁰. Matt Brennan astutely hypothesises of Gridley's stance to enabling a perpetuation of academic demonisation towards popular music. As an extension of that opinion, Gridley not only favours the neo-classic stance on traditional jazz as being worthy of academic attention, but fusion with its popularist association by definition lacked a similar level of musical sophistication, and is therefore, comparatively unworthy of study. Also shadowing the neo-classic agenda is the novelist Tom Piazza who wrote *The Guide to Classic Recorded Jazz*. In this book, he credits Crouch for his "useful list of the essential musical elements that jazz musicians deal with: the blues, the romantic ballad, Afro-Hispanic rhythms, and the attitude toward the passage of time [...] that is called swing"⁸¹. In governing the selections on Piazza's cataloguing of classics, the exclusion of works attributed with 1960s, 1970s jazz, and multiple music experimentalism unsurprisingly do not feature. Peter Watrous at the *New York Times* likewise shared Marsalis and Crouch's agenda, focusing his disdain especially on Miles Davis by referring to his trendsetting example as a 'curse'. Labelling fusion with similar neo-classic sensibility (as a "bastardised genre"), he attempts to apply some credibility to the early experimentations contributed by Davis' protégés yet implies all the music faltered by the mid-

⁷⁹ Gridley, M., quoted in Brennan, *When Genres Collide*, p.10.

⁸⁰ *Ibid.*

⁸¹ Piazza, T., 1995. *The Guide to Classic Recorded Jazz*, University of Iowa Press, p.xv.

decade; “like any mule idiom, it was barren”⁸². For Watrous, fusion as a product of the ‘Miles Davis curse’ reiterated both Robert Palmer’s principal synopsis of 1974⁸³ and the neo-classicist evaluation, positioning Davis as the central figure with an onus to blame. In his endorsement to acknowledge rock and pop sensibilities (defined as a simplicity of form and rhythm, an incorporation of new recording technologies, and an adoption of commercialist aesthetics), with the alleged omission of swing (as a textural impression or definable rhythmic form), Davis seemingly set in motion the destruction of the sanctimonious jazz tradition by the mid-1970s. However, unlike both Watrous and Palmer, the vitriol of Marsalis and Crouch was not directed less at early jazz-rock or more on mid-decade fusion, in their opinion, all of the blendings added equally to the “death toll of the jazz musician⁸⁴”.

The alternation of the acoustic timbral environment to the wider sonic palette of electronic instrumentation was another element that also troubled the resistant jazz purist of the time, and has continually fueled fusion’s detractors in retrospect. Associating again one notion of the jazz tradition somewhere within the acoustic textural dynamics of a big band collective or intimate quartet, the purist detraction to rock targeted the incorporation of technology as a catalyst for the extinction of artistic expression. Again, Crouch points to Davis as setting the example. Having already recounted his accusation of electronic instrumentation concealing any possible musical content in *In A Silent Way*⁸⁵, Crouch effectively summarises Davis’s accumulation of new sonic tools as launching the idiom “with its multiple keyboards, electronic guitars, static beats”, before relating it all to “clutter [and being] progressively trendy and dismal⁸⁶”. Nisenson does well to counteract

⁸² Watrous, P., 1995. ‘JAZZ VIEW: A Jazz Generation and the Miles Davis Curse’, *The New York Times*, [online] Oct.5th. Available at: <http://www.nytimes.com/1995/10/15/arts/jazz-view-a-jazz-generation-and-the-miles-davis-curse.html?pagewanted=all> [Accessed: 13/07/2015]. That a distinction might be ventured in any supposed artistic promise between jazz-rock and (later) fusion, is a notion reflected in the similar sentiment of Nicholson’s historiographical portrayal of the phenomenon as a duality of sub-genres. See: Chapter 2, pp.69-78.

⁸³ See p.29 of this chapter.

⁸⁴ Marsalis in Makowski, B., 2000. ‘One Future, Two Views’, *JazzTimes* March 1st, p.3/6.

⁸⁵ Crouch, *Considering Genius*, p.251

⁸⁶ *ibid.*

what he sees as an absurdity in the neo-classic aversion to electronic instrumentation and technology. Nisenson points to the example of many jazz heroes such as guitarists Charles Christian and Eddie Durham, bassist Monk Montgomery, and organist Larry Young to make his point, declaring that their pioneering efforts to make electronic instruments viable within the realm of jazz expression were accomplished many years prior to the fusion era. Adding to the questionable authority of neo-classic reasoning is the example of fusion bands like 'Return To Forever' and 'Weather Report' who used synthesizer arpeggiations and electronic washes "to give the music a texture [...] depth and variety heretofore not possible in a [acoustic] group⁸⁷". Nicholson similarly points to electronics as opening up the improvisational parameters of jazz rather than stifling them, stating, "Electronic tone colours suggested great scope for broadening the expressive range of jazz⁸⁸". In addition to the widened menu available for timbral experimentation, the manipulation of electronic instrumentation associated with fusion was emblematic to a more significant pursuing to an aesthetic veracity. Epitomising a creative cognition that represented something deeper than the superficial embellishments, louder dynamics, or the "electric drone and thunder⁸⁹" professed by purist discourse, the implementation of technology was actually akin with many of the attributes of the artistic jazz aesthetic contextualised by the voice of neo-classicism, an apparent incongruity that will be explored again later in this chapter.

Another important factor behind the controversy surrounding Marsalis, Crouch, and their neo-classicist view is the difficult issue of racial authority, tension, and division, in the development of jazz. Fellezs explored the topic through the lens of post-modernist theories in musical identity within the context of fusion reception specifically, but broader discussions concerning cultural attributes of the African American as necessitating jazz's identity and functioning can be found in the

⁸⁷ Nisenson, *Blue: The Murder of Jazz* p.206.

⁸⁸ *Ibid*, p.233.

⁸⁹ *Ibid*, p.207.

comprehensive studies of Eric Porter and David Ake⁹⁰. Racial essentialism in jazz unreservedly surrounds much of the neo-classic agenda's priorities for fusion exclusion and jazz historiographical re-definition. Of each antagonist voice, Crouch has perhaps been the most controversially outspoken, attributing fusion as a continuation of the white sentimentality for control. Statements such as "Negro elements central to jazz were rebelled against (by white men) as soon as possible" accentuate his version of jazz history, with fusion perpetuating an ongoing movement to "neutralise the Negro aesthetic⁹¹". As African-Americans, Porter opined Marsalis and Crouch's motivating factors for neo-classicism as being an attempt to "counter stereotypes of black inferiority and validate a legacy of African American achievement⁹²". Jazz was, and always will be, a testament of the African American contribution to national culture. Fusion however was seen as the antithesis to this because of its inherent high-levels of racial integration, with some of the most prominent groups of the era comprised of both black and white artists. Implications of cultural appropriation and white authority were implied by these new dynamic shifts despite the obvious multi-inclusivity of their shared aesthetic principles. Rock also was almost exclusively a white dominated music (apart from the likes of Jimi Hendrix and Sly Stone) and seen as a counterculture to the neo-classic jazz elite with all the trappings associated with sexual revolution and psychedelic drug use. The attempts of rock's merging with jazz were then contextualised by neo-classicism as an act that went against the valiant narrative of jazz they professed. Fusion for them was a bastardised process of misappropriation, destroying any trace of jazz's artistic milieu through a desensitising and 'whitening' of tradition instigated by rock and pop influences alike. Summarising Marsalis's schematic for a more artistically 'heroic' narrative of jazz is a review of his album *Standard Time*: "In [Marsalis's] world [...], jazz stands above the marketplace. Sophistication, elegance, and, most important, artistic purity

⁹⁰ See: Porter, E., *What Is This Thing Called Jazz?* and Ake, D., 2002. *Jazz Cultures*, Berkeley: University of California Press.

⁹¹ Crouch, S., 2002. 'The Negro Aesthetic of Jazz', *Jazz Times*, [online] 1st October. Available at: <https://jazztimes.com/columns/jazz-alone/the-negro-aesthetic-of-jazz/> [Accessed: 03/04/2016].

⁹² Porter, *What Is This Thing Called Jazz?* p.291.

distinguish this genre from mere popular [read: white] music⁹³. It is largely because of the racial-political stance projected in the activist campaign of the neo-classicist that the subject became one that not many writers would seek to refute.

However, some have recently attempted to enter discussions on the racial contexts empowering the neo-classic agenda, albeit in cautionary fashion. Ake implicitly points out that Marsalis's limited focus on 'heroes' in jazz's early history during the more 'cultured' era of Dixieland, swing and bebop, might be seen as unjustly ignoring the significant and relevant contributions of white jazz musicians (Chet Baker, Art Pepper, and Bill Evans) because of his 'race-music' narrative. Likewise, Lawrence Wayte points out that in Guthrie Ramsey Jr.'s celebration of an 'Afro-modernism', an aesthetical evaluation surmising the African American production and consumption of music to express and celebrate their cultural identity within the broader American cultural sphere, Davis was enacting something inherently similar with *Bitches Brew* despite Marsalis and Crouch's contrary views. Wayte astutely summarises his re-thinking as: "Where Marsalis sees jazz-rock as a threat to the artistic purity of jazz, Ramsay sees another black artist as more significantly achieving the breakdown of barriers between art and commerce, but in the service of a racial-political agenda⁹⁴". Similarly, Victor Svorinich envisages Davis's adding of rock sensibilities as *empowering* the Afro-modernist impulse and black music agenda for unprejudiced recognition. Fundamentally, Svorinich points out the merging of genres gifted Davis the critical success he felt he was owed without the showboating and over-the-top pleasantries that his predecessors in Louis Armstrong and Dizzy Gillespie had to project as stereotype for ultimate credibility. Adding the influences of Hendrix, Stone, and Brown to his jazz roots allowed Davis *control* of his artistic integrity without "grinning like a motherfucker⁹⁵". Whilst Svorinich, Ramsay Jr. and Wayte's theories might collectively help to

⁹³ Ake, D., *Jazz Cultures*, p.164.

⁹⁴ Wayte, L.A., 2007. *Bitches Brood: The Progeny of Miles Davis's Bitches Brew and the Sound of Jazz-Rock*, Ph.D. University of California, p.11.

⁹⁵ Originally in Davis and Troupe, *Miles*, p.46, quoted in Svorinich, V., 2015. *Listen To This: Miles Davis and Bitches Brew*, University Press, Mississippi, p.37.

support a continuing dialogue and a re-thinking of the racial narrative fuelling neo-classicism, it is this research's focus on the fusion practitioner's creative agenda, which Marsalis's views critically resonate.

What jazz is and isn't: unravelling the neo-classic translation of the artistic jazz tradition.

Largely left unchallenged and unsupported by evidence from decisive musical analyses, it is the devaluing nature for which neo-classicism views the compositional aesthetic of fusion's contributors that continues to augment and define the idiom's regard within jazz (and music) scholarship. Imitation, appropriation, bastardisation, and a simplification ('desensitising') of musical forms are aesthetic non-qualities for which Marsalis and Crouch have opined on considerably. Due to the considerable weight of qualification that positions legitimacy to their rhetoric, these estimations have henceforth filtered consciously or unconsciously into the aesthetic evaluations of other fusion writers, critics and fans (more on this in the next chapter). As this research attempts to readdress the fusion aesthetic through a collation of a practitioner's artistic cogitations supported with transcription analyses demonstrating creative attempts at hybridisation, in the comprehension of what it is about the fusion aesthetic which fuels the neo-classic scorn it is also important to consider what it is that frames Marsalis's artistic/creative demarcations of compositional jazz. In a *New York Times* article written by Marsalis in 1988, 'MUSIC; What Jazz Is – and Isn't', he laments on what he saw as fusion's culpability with the ongoing public misconception of jazz. Viewed as a then pervading trend of indiscriminate use of jazz titling by writers, record companies, promoters, educators and musicians to delineate for commercial purposes ("any kind of popular music now can be lumped with jazz"), "too often" he concludes, "what is represented as jazz isn't jazz at all"⁹⁶.

Over the course of his article, Marsalis goes on to identify a list of specific qualities he believes should be present within a musical style so that it can be labelled jazz, and by that implication, as

⁹⁶ Marsalis, W., 1988. 'MUSIC; What Jazz Is – and Isn't', *The New York Times*, [online] July 31st, Available at: <https://www.nytimes.com/1988/07/31/arts/music-what-jazz-is-and-isn-t.html> [Accessed: 08/04/2016].

an artistic and innovative piece of musical composition. Jazz, as he says, “broke the rules of European conventions and created rules of its own that were so specific, so thorough and so demanding that a great art resulted⁹⁷”. In his cataloguing of what defines this ideal of artistic composition, he specifically cites: 1) an evidence of “deep study and contemplation”; 2) “a mastery of the relationship of knowledge to development”; 3) an “attention to fine detail”; 4) “melodic and harmonic complexity” and a “pursuit of quality and [...] painful experience of discipline”. Curiously, many of these qualities are not specifically musical per se. Apart from the specific allusion to melodic and harmonic complexity, the rest assume as a more *code of practice* style of description, rather like a creative philosophy to achieve artistically valued compositional designs. Unsurprisingly perhaps, is that these conditions are also relative to those which purport to validate an “autonomous creative genius⁹⁸” proposed not just by esteemed social theorists such as Adorno, but in analogous hypotheses posited by Pierre Bourdieu and Raymond Williams. Reading further into Marsalis’s musings of what ‘jazz is and isn’t’, the link to improvisation as the distinct vestige of an artistic intellect is ultimately revealed. In Marsalis’s explication of conditions, he elaborates by conjecturing the reverential examples of Armstrong, Mingus, and Ellington, stating that in their era: “[O]ne had to know melodies, how to phrase them beautifully, the harmonies of those melodies, many kinds of rhythms, and so on⁹⁹”. Through their examples, he points to moments where jazz achieved artistic status through a culmination of those cognitive conditions hitherto stated: “when improvisation works so well that it can stand on its own as composition, [this] is what jazz musicians raised to an art¹⁰⁰”. Lifted by the ideal of an autonomous creative genius, Marsalis attempted to rationalise the attributes demonstrated in his idols, and the distinct absence he observed in those associated with fusion. In his judgment, a thorough musical intelligence, a high level of technical skill, an assimilation of variant forms and structures, and a creative acumen with the ingredients for which a composer

⁹⁷ *Ibid.*

⁹⁸ See: Adorno ‘On Popular Music’, Bourdieu, P., 1969. ‘Intellectual Field and Creative Project’ in *Social Science Information* No.8, pp.89-119, Williams, R., 1958. *Culture and Society*, London: Chatto and Windus.

⁹⁹ Marsalis, ‘MUSIC; What Jazz Is and Isn’t’.

¹⁰⁰ *Ibid.*

was working with, were all paramount requirements to achieving a “high level of craft, virtuosity and feeling¹⁰¹” within a jazz work.

In contemplating Marsalis’s philosophically charged conditions of practice alongside his target of neoclassic scorn in the example of Miles Davis, (with reference to both a personally proclaimed and externally assessed creative cognisance at the time of recording *Bitches Brew*), contradictions can be measurably ventured. Notably, with consideration to Davis’s legacy already discussed here and supported with further research findings in the reflections of 1.) Carlos Santana: “Yes he learned a lot (from rock) but he would take all this music and take it to a level where we would have to listen to him¹⁰²”; 2.) Murray Lerner: “Miles would not tap dance for anybody [...] he was a brutally serious artist¹⁰³”; and 3.) Nisenson: “[Miles was] forced to innovate [...] eschew clichés and dig deeply in terms of both art itself and his emotions and ideas¹⁰⁴”, the evidence suggests that the entirety speak fittingly with each of the conventions Marsalis professes to being present in an artistic work, save perhaps “melodic and harmonic complexity”. This musically inferred convention would be best ascertained through a transcription-based analytical approach, focusing on both the compositional and improvisational designs within the music of *Bitches Brew*. Furthermore, (and perhaps more significantly considering this research’s focus on compositional design and aesthetic re-definition), the allusion to Davis’s ‘eschewing of clichés’ articulated by Nisenson resolutely speaks to a contradictory aesthetic evaluation to that which defines the purist assessment. Compositional designs associated with models of desensitising music traditions insinuated by opponents of the era and proliferated by the neo-classic agenda, have centered on descriptive terms for which Steve Bloom describes as the ‘imitative’ labels. “The connotations [for fusion] are as sharp as glass” he opines, “[a] lack of originality [and] tendency to replicate others’ works. It is the highest crime in the

¹⁰¹ *Ibid.*

¹⁰² Santana, C., in Lerner, M., 2004, [Documentary], *Miles Electric – A Different Kind of Blue*, Eagle Rock.

¹⁰³ Lerner, M., *Miles Electric*

¹⁰⁴ Nisenson, *Blue: The Murder of Jazz* p.194.

Court of Art¹⁰⁵”. While the next chapter will investigate more deeply the aesthetic evaluations swayed by these devaluing evaluations, Nisenson’s external observation is an importantly adverse note to consider. Because of its suggestion to a creative and progressive mind-set in relation to multiple music blending, the ‘eschewing of cliches’ as an ‘omission of imitation’ presents the impetus for the aesthetic and compositional design redefinition proposed for the forthcoming individual case studies. Supported by J.J. Johnson’s and Nisenson’s call for an objective consideration towards fusion scholarship, corroborative cogitations of a deep study and contemplation, a mastery of knowledge to development, and an attention to fine detail etc., are artistic attributes which should also be expected in the unearthed musings of those who followed Davis’s lead.

Neo-classicism versus the democratic reading of jazz: ‘It *can* mean a thing’

What I object to is the abandonment of the swing rhythm that is essential to jazz¹⁰⁶.

Before the neo-classic aesthetic estimations on fusion are critically analysed and re-addressed, the neo-classic concern with the lack of ‘tradition’ (epitomised in the opening quote by Marsalis) requires additional attention. Piazza’s venerating of Crouch’s list is perhaps the most concise *elemental* description of the jazz tradition the neo-classicist acknowledges as being not present in fusion, and therefore the rudiments of ‘it’s not jazz’, ‘it’s not artistic’, and ‘it’s not worthwhile’ etc. are added to the aesthetic cognitions Marsalis correspondingly discerns in his sermon for the *New York Times*. Nisenson weighs the legitimacy of Crouch’s (and by implication Piazza’s) code of practice by pointing out their limiting of the “imaginative parameters of [jazz as an] art form¹⁰⁷” for which their view continues to afflict critical reception to the music. Noting that the difficulty in effectively

¹⁰⁵ Bloom, ‘Second Generation of Fusion’, p.22-24.

¹⁰⁶ Marsalis, in Lewis, J., 2012. ‘Wynton Marsalis: Jazz Fusion is like Tabasco, it works in small doses’, *The Metro*, [online] 29th June, Available at: <http://wyntonmarsalis.org/news/entry/wynton-on-metro-uk-jazz-fusion-is-like-tabasco-it-works-in-small-doses> [Accessed: 27/08/2016].

¹⁰⁷ Nisenson, *Blue: The Murder of Jazz*, p.15.

describing what swing as *the* jazz tradition specifically refers to¹⁰⁸ (as some definable rhythmic form or an indefinable expressive impression) complicates their stance. The *Grove* entry itself describes it as a “quality” before claiming it as having “resisted concise definition” for many years. In Mark Gridley’s entry on jazz-rock for the *Grove*, his noting of the phenomenon’s supposed omission of swing as jazz tradition (whilst substantiating a compliance with Marsalis’s vision), is itself clouded by obscure descriptives implicative of expression and rhythm. As he states “[jazz-rock] players began to project less bounce and lilt and less regular alternation of tension and relaxation in their performances. [...] the use of traditional jazz swing feeling by new bands came to a halt¹⁰⁹”. One could extrapolate a rhythmic context (bounce, lilt) and that of performance expression (tension, relaxation), but the ambiguity of Gridley seemingly panders to the trend for indeterminate definition. Even in attempted descriptions of it as a rhythmic phenomenon enacted in the juxtapositioning of a fixed pulse (accents/pitch durations of melodic content) and performed against an oppositional pulse (percussive and bass line material), heighten the confusion when observing that such a basic definition of musical and rhythmical conflict doesn’t always necessarily produce the ‘swing’ feel. Adding to the difficulty surrounding the intelligibility of the swing-as-jazz tradition argument, and the purist notion of its suggested eradication from the fusion blueprint is the critical recognition of swing in certain fusion recordings. Of note is the review of Davis’s *In A Silent Way* sessions by renowned jazz critic and author Larry Kart¹¹⁰: “Tony Williams [drummer and eventual leader of fusion outfit ‘Lifetime’] had a greater range of timbre and moods [...] he really loves to swing in a bashing exuberant manner¹¹¹”. Moreover, the reality that most jazz standards are also

¹⁰⁸ In their struggle to affirm an uncontested definition of jazz, Mark Gridley, Robert Hoff and Robert Maxham also mention the essence of swing (similarly described ambiguously as “in a jazz sense”) as a major identifier in addition to the presence of improvisatory material. See: Gridley, M., Hoff, R., & Maxham, R., 1989. ‘Three Approaches to Defining Jazz’, *Musical Quarterly*, Vol.73, No.4, pp.513-31.

¹⁰⁹ Gridley, M., 1994. ‘Jazz-rock’ in Kernfeld, B., ed. *The New Grove Dictionary of Jazz* London: Macmillan Press, p.609.

¹¹⁰ See: Kart, L., 2004. *Jazz in Search of Itself*, Yale University Press.

¹¹¹ Kart, L., 1969. ‘Caught In The Act: Miles Davis, Plugged Nickel’, *Down Beat*, Aug. 7th, Vol.36/16, p.28. After his tenure with Davis, Williams would eventually form ‘Lifetime’. Considered to be one of the first important fusion groups, they released their debut album ‘Emergency!’ (Polydor, 1969) months before the more successful release of *Bitches Brew*.

neither categorically 'blues' numbers, nor solely ballads or Latin numbers as Crouch and Piazza most definably iterated, compounds the perplexity of the neoclassic agenda concerning jazz tradition.

Similarly, the association of electronic instrumentation with fusion and the neo-classic view of its analogous eradication of the jazz tradition are also comparably mystifying. Challenging their assessment again with the support of Nisenson ("The idea that only so-called acoustic instruments can be played when performing supposedly authentic jazz is absolutely ridiculous¹¹²"), the neo-classic predisposition towards a neglect of apparent creative parameters within the fusion aesthetic, coupled with jazz's affinity for adopting ideals of the contemporary, comes into question. Adding to the collective attempts of Charlie Christian (*The Genius of the Electric Guitar*, Columbia, 1941) and Larry Young (*Testifying*, New Jazz, 1960) to validate electronic instrumentation prior to fusion, neo-classicism neglects the evident experimentalist procedures with technology that bands such as 'Weather Report' and 'Return to Forever' ultimately enacted. The expansion of the sonic palette (synthesizers, arpeggiators, amplification etc.) demonstrates that electrification was never a renunciation of the jazz tradition for which Crouch alleged ("clutter", "dismal", and "lost among electronic instruments¹¹³"). On the contrary, many of the electronic ingredients and inherent explorations with technology were incumbent with the reshaping and reimagining of the jazz ideal. As a continuation of jazz's perpetuating evolutions, and a celebration of the historical jazz traditions embodied in the creative directions of their heroic pioneers, tapping into electrification was simply a natural step in pursuing the aesthetic genuineness through flux and variation with the contemporaneous. These were creative attributes for which neo-classicism apparently lauded yet overlooked in their predisposed assessment of fusion.

Moderating the ambiguous philosophy behind Marsalis's listed definitions for artistic worth with Crouch's and Piazza's perplexing catalogue of specific/non-specific elements of jazz, is perplexing

¹¹² Nisenson, *Blue: The Murder of Jazz*, p.199.

¹¹³ Crouch, *Considering Genius*, p.251.

enough to reassert a different definition of the jazz tradition shared by a collective of interdisciplinary jazz scholars. Following Nisenson's lead that "the only tradition in jazz has been no [musical element] tradition at all¹¹⁴", the alternative and more resolute hypothesis lies with a tradition which embodies both an individual's expression (read: improvisation) and that of an ethos devoted to constant development and change.

Marsalis and his adherents [...] have codified the music in a stifling orthodoxy and inhibited the revolutionary impulses that have always advanced jazz¹¹⁵.

At the heart of David Hadju's above quote from *The Atlantic Monthly* article 'Wynton's Blues', lies the seed for a theoretical premise which this research seeks to reposition and aid in soliciting, to a degree, the aesthetical hypotheses of the fusion idiom disseminated by the neo-classic voice. Reminded of William W. Austin's opening proclamation in Frank Tirro's introduction to his history of jazz: "it is [...] profoundly continuous with older music; its continuity with the past may be more important than its obvious novelty", there lies a proactive abandonment of aesthetical factuality within the neo-classicist denouncement of fusion. Specifically stating, in viewing fusion through the lens of neo-classicism there is an inherent disregard towards the blending phenomenon's relationship with jazz as part of a historically, revolutionary, and evolutionary perpetuating musical dialogue. In Marsalis and Crouch's aesthetic evaluations and ultimate disavowal of fusion, the neglect to what jazz innovators (of their 'high' opinion) have *similarly* done throughout the music's evolutionary history – the forging of new directions and "plugging into the present and building on the advances of the previous period¹¹⁶" - becomes unraveled. To substantiate the illogicality of their conviction one only needs to observe also the similar history of ridicule that affected the heroic players of bebop during their time, and for whom are now universally regarded as revolutionary¹¹⁷.

¹¹⁴ Nisenson, *Blue: The Murder of Jazz*, p.206.

¹¹⁵ Hadju, D., 'Wynton's Blues', p.44.

¹¹⁶ Nisenson, *Blue: The Murder of Jazz*, p.190-191.

¹¹⁷ See McKinnon Jr., L., 1976. 'John Birks Gillespie: New York is where it's at!' *Jazz Forum*, No.44/6, pp.53-55. McKinnon describes in detail the animosity which Birks Gillespie experienced in bebop's early days, compared to how the main players are retrospectively celebrated.

The neo-classic disregard of bebop's reliance on contrafact and the appropriative requisition of harmonic foundations (often from a white composer's origination) which permeated the popular catalog of their jazz heroes such as Dizzy Gillespie, Charlie Parker, and John Coltrane¹¹⁸, is yet another factuality that mystifies their agenda. A compositional method with all the descriptives associated with imitation and predictability, Corey Mwamba's dissertation *Contrafacts in jazz: language, myth, method and homage*, positions the contrafact as part of a major developmental process in jazz, its genesis importantly occurring during the bop era for which neo-classics most venerate. Through five separate variations of Morgan Lewis's original harmonic blueprint of 'How High The Moon' (1940), Mwamba sketches the creative malleability for which bop artists explored using the contrafact method. With each artist's (Charlie Parker, Benny Harris, Lenni Tristano and John Coltrane) appropriation of Lewis's original melodies and harmony, they not only navigated creative measures of homage and reinforced "an emerging musical language¹¹⁹" within jazz, but everything about their methods of appropriation encapsulated the more resolute jazz traditions of contemporary relevance and that of a constant flux and change.

Fundamentally, bebop scoured the realms of the Great American Songbook for inspiration in much the same way as fusion did with the annals of pop, rock, classical, and folk music. In Marsalis's veneration of post-bop and his call for retrospective revisiting, his own creative aesthetic could also be decried for implicating many of the same artistically devaluing criticisms he beholds on fusion. Comparatively, if Marsalis's denigration of the fusion idiom due to its perceived bastardisation of the jazz ingredient is as profound a conviction as he would like audiences to believe, how is it that Third Stream, the mid-to-late 1950s experimental movement towards a similar fusion of jazz but with classical music, escapes his direct scorn? Perhaps the idiom pioneered by composer Gunther Schuller inflected enough of Marsalis's jazz tradition to prevent his derision despite the aesthetic

¹¹⁸ See: Rosenthal, D.H., 1992. *Hard Bop: Jazz and Black Music 1955-1965*, New York: Oxford University Press, for a listing of notable contrafacts used by jazz artists during the bop era.

¹¹⁹ Mwamba, C., 2014. *Contrafacts in jazz: language, myth, method and homage*, [online] <http://www.coreymwamba.co.uk/mres/contrafacts/essay.html> [Accessed: 07/07/2016], p.1.

comparisons with fusion. Or perhaps Schuller, as a former tutor to a young Marsalis during his tenure at Juilliard Music School, held enough respect from the ex-student to not inflict direct criticism. The obvious intimation within this line of enquiry (apart from a clear case of favoritism) is that classical music adheres to an inherently elitist and aristocratic view of 'art music' by Marsalis¹²⁰, in direct contradiction to jazz's "humble beginnings [as a music] to be shared by rich and poor alike¹²¹". Marsalis's separate career as a classical musician¹²² also comes into focus when considering this anomaly, further emphasising his hierarchal positioning within the cultural establishment. Because of an ability to perform the classical music of Mozart or Haydn with the New York Philharmonic, career experiences like these help to legitimise Marsalis to a level of perceived musical expertise ahead of those musicians and purists who solely 'perform' and 'know' jazz. The weight of his conviction then becomes almost indisputable within critical discourse, and subsequently, with neo-classicism's indifference towards the all-inclusiveness of the jazz idiom. In disregarding the unprejudiced blending nature at its core or the "fusion [as] the real jazz tradition¹²³", the remnant of jazz and its sub-genre's hereditary framework appears seemingly overlooked and camouflaged by the neo-classic agenda's racial, elitist, and commercially-reasoned accusations to promote fusion's critical inattention.

There are many histories on jazz that would confirm the evolutionary nature of the idiom, without going into much detail here. Literature by Tirro, Shypton, De Veaux and Giddons, along with many others, will profess to an identical narrative. From its beginnings as a fusion of West African, European and American musics brought together by African Americans, to its further merging of African American secular and sacred song with that of the American band tradition, jazz music

¹²⁰ Although not exclusive to this realm of thought, an increasing desire towards achieving a "symphonic discipline" using more sophisticated scoring techniques to secure art status, became a shared perception upon many during the onset of bebop. See: Walser, R., 2014. *Keeping Time: Readings in Jazz History*, Oxford University Press, pp.39-40.

¹²¹ Tirro, xvii.

¹²² See: 'Discography – Classical Recordings' wyntonmarsalis.org [online] Available at: <http://wyntonmarsalis.org/discography/classical> [Accessed: 17/06/16] for a comprehensive listing of Marsalis's classical albums.

¹²³ Russell, G., in Nisenson, *Blue: The Murder of Jazz*, p.191.

continually evolved into many popular forms thereafter (Ragtime, Blues, New Orleans, Dixieland etc.). Each style procured and developed the existing melodic, harmonic, rhythmic or textural characteristics of its predecessor into a progressive variant. For everything that aesthetically defines the evolutionary aspects of jazz and its plethora of sub-styles then, there exist innovative processes that can also be equated with the philosophy of experimentalism that similarly pervaded the fusion idiom. Relating these shared developmental methods and experimental philosophies with the post-modernist literary device which relates “intertextuality as a matter of recontextualisation¹²⁴”, jazz and its sub-genres (including fusion) follow a complementary pluralist dialogue of structural reshaping with constant references to what lies in the before. Marsalis’s rejection of fusion as not part of jazz history presents a biased perception on the eminent interrelationships between each form that the entirety of the jazz idiom epitomises, and for which is most identified by their shared manifestations of improvisational material. As mentioned earlier, improvisation, the “crucial feature of jazz¹²⁵” is the common elemental link between all styles of jazz, including the fusion phenomenon. Adopting recontextualisation theory as a thinking tool to help elucidate the interrelationships between divergent musical elements will then further support a rethinking of aesthetic principles exhibited by those under study, and the expected realisation of moments of artistic hybridity their cogitations imply. The supposed manifestation of a consummate fusion intellect illustrated in the creative blends located within both a) their composed moments and b) acts of spontaneous creation, will underline the requirement for aesthetic re-evaluation and for fusion’s acknowledgement within jazz studies (more again on the significance of intertextuality and artistic hybridity theory in the next chapter).

Indeed, the hybridisational qualities of the fusion phenomenon meant that for many of its contributions, the jazz ingredient became a dubiously obscured element within the potpourri of

¹²⁴ Fairclough, N., 2003. *Analysing Discourse: Textual analysis for social research*, London & New York: Routledge, p.51.

¹²⁵ Tirro, *Jazz: A History*, p.3.

multiple music blending. However, the element of its real tradition – improvisation and innovative development – was usually present. The abundance of solo virtuosic displays and its proliferation by many formerly associated with the jazz arena, contest to the fact that despite an ethos of hybridity, fusion deserves to be considered as much a part of jazz historiography as it does with the narratives of rock and funk. As a collective multiple genre convergence opposed to tainting the jazz tradition as neo-classicism would state, fusion’s shared integration with other divergent ingredients cultivated the inclusiveness nestled in jazz’s core to another comparative level of collective achievement and musical democracy.

Recognising then that the innovations of the late 1960s and 1970s were, like all jazz innovations, evolutions of the musical inventions that dominated the era which preceded it, points invariably to fusion as the logical and obligatory chapter within the progression of jazz history. “Jazz is never going to stay the same,” Bob James noted in 1978 during the gradual demise in fusion’s popularity; “the basic ingredients that jazz has had from the beginning – those of improvisation and creativity – make it mandatory that you explore, and that it changes¹²⁶”. Further acknowledging the widely recognised account from William W. Austin that jazz and its many evolved stylings are “both alike and different¹²⁷”, and Frank Tirro’s summation of jazz as a democratic music (“participative [...] communal [with] proponents and practitioners from every walk of life”), the creative gene inherent in jazz and the ethos of its ‘tradition’ is resolutely and unequivocally positioned. That is, jazz, as an idiom not born solely to express that of a historically oppressed cultural identity and confined to some early-idolised manifestation of its expression, can be acknowledged also as an idiom that is multi-faceted, multi-inclusive, with an innate agenda of both re-inventing the present whilst continually moving forward. In Marsalis and the neo-classic agenda’s attempts for the jazz world to disregard fusion and regress to the classics of Gillespie, Armstrong etc., they can be perceived to have effectively shut down this evolutionary nature - the real jazz tradition - which characterises the

¹²⁶ James, B., in Coryell, *Jazz-Rock Fusion*, p.167.

¹²⁷ Austin, W.W., in Tirro, *Jazz: A History*, p.4.

music genre they so endear. In the upheaval from referencing the contemporary and reimagining through innovation a new style of music and technical performance, Marsalis can be seen enacting his own form of 'death' by forcing jazz study into stagnation. Prohibiting objective consideration to the music of fusion, neo-classicism ignores the evolution of jazz through fusion's experimentation with contemporary ingredients and the creatively hybridised efforts professed by its practitioners. As the following case studies will demonstrate, there were examples of musicians exhibiting the type of artistic intellect Marsalis professed to venerate. In the generalised aversion to the phenomenon, racial-essentialist interpretation of the jazz tradition, and championing of a return to the heroic aesthetic of bygone masters, the analyses will demonstrate that neoclassicism has ignored examples of an aesthetic validity that could have complimented their jazz narrative, ultimately augmenting the cataloguing of intellectual contributions to the American jazz culture.

Conclusion: towards a rethinking

In researching the historical instances of controversial and contentious reception fusion received during and after its most productive period, the remit of this chapter has been on navigating, elucidating, and critically evaluating the perceived reasoning behind the considerable negative assertions the phenomenon endures. The response to the Newport Jazz Festival, at its genesis, set the reactionary precedent. Rather than allow time to digest the new music, scepticism to its supposed artistic worth eventuated. The critical voices of *Down Beat* attempted open discussions that appeared to be objective in character (e.g. 'Message To Our Readers') however, the sentiment of their brazen headlines projected not only a mood of worrying uncertainty (e.g. 'Eaten Alive and Buried!¹²⁸) but a medial understanding of its presence at best. As the indecision to its validity endured and purists cried foul, discounting the innovatory principles behind the movement and labelling the explorative mergings with negative aesthetic assessments (purporting amongst other claims, methods of stylistic imitation and simplicity of musical form for commercial purposes), the

¹²⁸ Ertman, R., 'Eaten Alive and Buried', *Down Beat*, p.8.

milieu of illegitimacy began to permeate its ongoing reception. As the research of interviews and articles from the era corroborated, the result of these opinions clouded the contributions of musicians who were repeatedly asked to validate their work amongst the climate of other peers who seemingly (an unashamedly) concurred with the essence of purist accusation.

Of those artists who were happy for the music to speak for itself, and attempted to ignore purist scorn, there were also those who asserted a desire for artistic and creative recognition. In their proclamations, contentions to a bridging between art and commerce were offered as a counter-offence to the 'selling out' claims. Through the support of theories surrounding the art and commerce divide opined by Berendt¹²⁹ and implied in the unearthed cogitations by the likes of Hancock and Wagner¹³⁰, the necessity to adhere to commercial designs to allow future artistic hybridisations in keeping with the essential fusion doctrine of innovation, was rationalised. The result of this estimation supported the view that popularist reasoning did not permeate the entirety of compositional examples released under the fusion banner. On the contrary, that there might be validity in some practitioners' claims of maintaining: an artistic integrity; an expressive technicality; and an aspiration to create innovative fusion compositions worthy of recognition, is given credence by this study. Cogitations by the likes of Davis, McLaughlin, Hancock, James, (and lesser-known artists) Doldinger and Watts which were revealed in this chapter, emphasised a significant contradiction to the generalised neo-classic and purist view. Their contribution to the argument for artistic validity bolstered the case for a focussed investigation of compositional methods and aesthetic principles for which the forthcoming analyses will compliment.

In examining the climate of critically damning reception, the attention to neo-classicism was an inevitable quandary for this research to finish on. In his appointed role as its leader, Wynton Marsalis

¹²⁹ In particular, Berendt's notion that music quality and economic fruition are either independent of each other, or that the quality of music is improved by its success. See: p.16.

¹³⁰ That success also allows for creative freedom. E.g.: Hancock "[it permits] something else to happen" and Wagner: it enables listeners the opportunity to "listen to the other cuts". See: p.15.

has perpetuated the negative aesthetic assessments of fusion that beleaguered its existence, dismayed at its legacy of hybridity, and urged for a return to the aesthetics championed by the jazz innovators of pre-avant-garde. Parker, Coltrane, Armstrong, Ellington, are part of a roster of idols for which the neo-classicist holds in high esteem for their safeguarding of an aesthetic of artistic progression, and for providing new directions for the jazz idiom moving forward. As Ted Gioia notes of the Marsalis and neo-classic phenomenon, their “ideological and aesthetical issues have [often] gotten muddled¹³¹” within the contentious debates that have resulted. In an attempt to navigate through the confusion, this chapter hoped to impress the notion of contradiction their veneration suggested. That in light of the progressive attributes neo-classicism revered in their bop heroes; their agenda was actually fixated on achieving the contrary. Their concern, especially with the upholding of a jazz ‘tradition’ from a musical perspective, was also examined to recognise a perceived illogicality behind their convictions. The more understood notion of the jazz tradition as maintaining an impetus for evolution, tapping into the contemporary and reimagining progressive blends thereafter, was re-countered in opposition to the ambiguous lack of definition behind their return-to-swing rhetoric. In a further attempt to define the incentive of the neo-classic voice, Marsalis’s ‘What Jazz Is and Isn’t’ article offered the most decisive estimations as to what he believes fusion contributors lacked in their musical offerings, and, what an autonomous creative agent should (and did in the examples of Ellington, Armstrong etc.) impress in order to enact artistic contributions. Given as a list of principles to be absorbed as part of an individual’s creative cognition, acts of improvisation were contextualised by Marsalis as the innovatory substance that conferred jazz into an artistic realm. Recognising then the jazz heritages of its protagonists and the element of improvisation (or at the very least, the feel of improvisation) not only sanctioned fusion’s relevance amongst jazz historiography, despite neo-classicism’s wish for suppression, the possibility of spontaneously created reimaginings of the jazz ingredient as creatively hybridised expressions was then deduced. Opportunities for potential acknowledgement neglected due to neo-classicism’s

¹³¹ Gioia, T., *The History of Jazz*, p.349.

generalised view of fusion's commercial appeal, racialised heredities, and eschewed elitist interpretation of the jazz tradition, were finally reasoned by returning to the example of their initial scorn and vitriol. With the example of Miles Davis and the creation of his album *Bitches Brew*, the precedent for an aesthetic reevaluation was situated. The external cogitations of Davis's creative intellect aimed to deflate the legitimacy behind the 'sell-out' rhetoric and recontextualise his perceived aesthetic as equating not just with the principles of Marsalis's autonomous creative intellect, but also elucidate fusion's beginnings as evolving into similar aesthetic manifestations for those who followed his lead. Without discounting that the milieu of simplicity, 'hooks', danceable rhythms, and stripped down melodic improvisational content eventuated out of the economic seduction associated with the phenomenon, the views of featured academic writers, artists and critical commentators, were then also acknowledged in their collective call for an impartiality in all considerations towards the music of the fusion era.

So after examining the extent of critically damning reception towards fusion, the next chapter will investigate the permeating milieu of antagonist discourse within current academic literature, and its role in shaping the pervading aesthetic evaluations currently being claimed. Focusing on the catalogue of literature offering new critical attention to the music and artists associated with fusion by beginning with the first historiographical text dedicated to the era in Stuart Nicholson's *Jazz-Rock: A History*, the selection will be evaluated on the weight of historic purist opinion and subsequent post-era neo-classic views. Specific attention to how the literature documents the compositional methods of fusion musicians, in particular they're handling of divergent musical ingredients outside of jazz, rock or funk peripheries, will be investigated and ultimately challenged. Subsequent detailing of a methodology that offers a productive framework for the rethinking of the fusion aesthetic, incorporating the analysis of multiple-music blended compositional and improvisational material, will then be posited in preparation for the forthcoming case studies. The result of these analyses will substantiate that creative hybridised methods of stylistic reimagining occurred during the commercial homogenisation of the era. Additionally, in validating the aesthetic

proclamations of artists under investigation, instances of a 'deep study and concentration', a 'relationship of knowledge to development', an 'attention to fine detail', with evidence of 'musical complexity' and a 'pursuit of quality', will verify a misguided contempt in the bias of the neo-classic agenda. Demonstrating that fusion has a plethora of fascinating avenues worth exploring for creative and artistic content, Marsalis and his followers continually squander the potential championing of these artists within their narrative supporting intellectual contributions to jazz history.

**Chapter Two: Rethinking the fusion aesthetic: Confronting established assumptions of
compositional design and creative cognition**

To aid in the rethinking of fusion aesthetics, a method of analysis that corresponds with the hybrid quality of the music under scrutiny is required. A multifaceted approach taking into consideration the compositional handling of specific stylistic identifiers within divergent musical surrounds, and an interpretation of the attitudes and goals of the musicians themselves, will underline the upcoming case study methodology. Working with a combination of analytical methods alongside theories on recontextualisation and artistic hybridity to support, this chapter will ultimately explain the origins of these investigative tools and demonstrate their mutual applicability in this instance. In the attempt to validate claims that a maintaining of artistic integrity with an aspiration to create innovative fusion works worthy of recognition also permeated the movement, the methodology's suitability will be defined by its multifaceted focus. Investigating a fusion artist's ability to engage with the intricacies of a specific musical form or structure, identify the formulaic elements that characterise their cultural affiliation, and reimagine these within the context of a hybrid musical environment without losing each design's sonic denotations - will demonstrate that there is more to fusion than the four-letter word shame directed by neoclassicism.

To begin the chapter, a navigation through the aesthetical proclamations of more recent fusion literature will be undertaken. The weight of then purist opinion and subsequent post neoclassic views discussed in the previous chapter will be examined through the complicit or implicit appropriation/imitation practices the contemporary investigations seemingly amplify. Further scholarship postulating an innovative handling of divergent material outside of jazz, rock, or funk peripheries will then highlight the alternative premise of this research; that a climate of assimilation effecting moments of creative hybridisation additionally pervaded the idiom. The chapter will then begin to rationalise the combination of analytical methodologies as congruent with the nature of the hybrid material under investigation, and position the thinking tools of recontextualisation and

artistic hybridity theory as the complementary philosophies to stimulate an aesthetic re-evaluation. Finally, in selecting the music of *guitarre flamenca* as the ingredient with which to place an analytical focus, an investigation of Davis's handling of the Spanish musical form on *Bitches Brew* will validate the methodology's suitability. In doing so, it will additionally qualify its use for the additional case studies, and aid in the rethinking of a fusion aesthetic that considers the creative experiments in artistic hybridity ultimately demonstrated.

The pervading brand of imitation

Musical creation in the commercial world is somewhat akin to the old Abbott and Costello routine, "Who's On First". The "Who" on first is the record company; "what", on second, is the radio station; "I don't know," on third, is the artist. Nobody ever knows who's got the ball or what is making the music popular. And where does the inspiration come from? I don't know!

Surmising the ambiguity that confronted his investigation into the aesthetical components associated within the fusion world, Bloom's above analogy attempted to temper an issue that, in actuality, plagued and harassed the creative endeavours of many committed fusion musicians. One of the rare journalist pieces to acknowledge the broader discourses asserting the collective inspirations and creative methods surrounding the phenomenon during its final years; imitation and appropriation were the two common descriptives exposed officially in print by Bloom, and thus, accusatorially positioned (by virtue of fusion's antagonists) as directing the young generation's fusing of divergent musical ingredients. As Bloom explains the premise for his article, the many discourses against fusion's artistic validity played on the perception that with a palette of such abundant material at hand, the young generation of fusion practitioners could not possibly master each style for effective re-imagining and artistic blending. "Since much of fusion has been tagged with the imitative label" he ponders, "I wondered just how *original* my interviewee's music was."¹ For artists such as Chuck Mangione, George Johnson, and Jay Beckenstein, such purist claims never

¹ Bloom, S., 1979. 'Second Generation Of Fusion: The melding of musical worlds with Spyro Gyra, Seawind, Auracle, Caldera' in *DownBeat* Vol.46, No.14., Aug 9, 1979, p. 22 & 24.

troubled their commercialist and appropriative tendencies. As the previous chapter uncovered, their creative processes were unashamedly influenced by popularist designs. On the more specific question of whether their music exhibited creative originality over blatant imitation in the handling of multiple music ingredients, Beckenstein was expectedly the most candid:

Well, as a [saxophone] player, I'm influenced by both Mike Brecker and David Sanborn just because they're so damn hot. [...] I guess when you like something, then imitation is the next step².

Chuck Mangione, who closely shared Beckenstein's view of commerciality and musical simplicity, enlightened a little more about the context for which he understood imitation in relation to his creative aesthetic. Rather than approach the accusatory term for fusion in the manner for which it was being offered (repetitive plundering of simple forms and techniques), Mangione preferred to view imitation, surprisingly, as an artistic process enabling an eventual assimilation of new forms and performance techniques.

I think we all should do it. I think it's the way it's done with any artistic form because imitation is the beginning of something. You listen to [an artist], and dig this or that, [...] you absorb those things, you kind of digest them and they become a part of you as you grow. That's how I think most people develop³.

However, for those fusion musicians who were not as apathetic as Mangione and Beckenstein and emphatically desired recognition in their production of valid musical contributions, accusations of imitation used within the contextual peripheries of causative unoriginality, unsettled their creative presence and authority. "If there is any one accusation that bothers these artists most" Bloom rightly points out in his surveillance of antagonist rhetoric, "it is being branded an imitator"⁴. Published during a period when fusion popularity was on the decline and the looming 1980s would perpetuate (in true form to the *real* jazz tradition) an evolution into further re-imaginings of the genre (such as smooth-jazz, acid-jazz and the Marsalis led reversion of nu-bop), Bloom's

² Beckenstein in Bloom, p.24.

³ Mangione, C., in Schaffer, J., 1973. 'Chuck Mangione, Chuck Mangione, "The Whole Feeling"', *Down Beat*, May 24th, Vol. 40/10, p.18.

⁴ Bloom, 'Second Generation', p.24.

investigative piece appeared just as the neo-classic voice was itself gaining momentum. The assertion of imitative compositional methods and commercialist theories which the *Down Beat* journalist attempted to navigate through the cogitations of his interviewees, would evidently transition into the neo-classic ammunition of Marsalis and Crouch by the turn of the new decade.

Nicholson: implications of compositional design and the dual interpretations of appropriation.

One of the facets of the previous chapter's exploration of weighted neo-classic rhetoric was Marsalis's collusion in institutionalising jazz as a viable 'classical' tradition worthy of academic and conservatoire-level study. As this research examined fusion's position in current historiography (including specialist and interdisciplinary literature), the effects of journalist preoccupation with the antagonist view and their countering with dogmatic queries for validation, coupled with the post-fusion climate of neo-classicism, was never far from exposing their influential potency. It would take almost thirty years after Miles Davis unleashed *Bitches Brew* before a jazz writer of academic prowess would make the bold attempt to document the music and musicians associated with the decade. The subsequent textbook, Stuart Nicholson's *Jazz-Rock: A History* (New York: Schirmer, 1998) stands as the foremost reference for a growing field of academia attempting to navigate the controversy and approach the phenomenon objectively. Demonstrating a multi-faceted musical career that includes working as both a music journalist and critic, fronting a somewhat successful jazz-rock band during the 1970s, and a distinguished later profession as author, academic, and professor at Leeds College of Music, Nicholson's credentials are impressive. Biographical publications on Ella Fitzgerald, Billie Holliday and Duke Ellington complete his authoritarian position amongst jazz academic circles, and *Jazz-Rock* (along with the subsequent abbreviation-as-chapter

entry for the *Cambridge Companion to Jazz: 'Fusions and crossovers'*) continues to ignite discourse with subsequent research either accepting or contesting Nicholson's views in equal measure⁵.

In the beginning stages of this research's reference to the multi-label conundrum, Nicholson's differentiation between jazz-rock and fusion as separate idioms was questioned. In his interpretation, Nicholson followed a historiographical timeline template of selected discourse and marketing material to substantiate his distinction despite his broader acknowledgement to the widespread use of different labels. In spite of the label confusion, the more recent re-addressing of the entire phenomenon as a continuum of experimental blending ('hybridity as reason for being') in opposition to any acknowledgement of aesthetic differentiation, enables critical attention to approach the historically derided movement objectively, post neo-classicism. Nicholson, in his 1998 account however, prefers to give partiality to the devaluing assertions of antagonists to ground his documenting of the mid-to-late 1970s. With little reference given to the objections to non-validity, and or declarations of creative artistic intentions that many musicians associated with fusion professed to, Nicholson allows the popularist and economically charged ideological suppositions of fusion music post-1973 to instruct his rationale. Unlike the aesthetical contempt of the neo-classic agenda who viewed the entire phenomenon without differentiation, Nicholson takes on a bipartisan middle ground within the dichotomy by attempting to underscore what he sees as an "eclecticism inherent in the original late 1960s premise of jazz-rock". In his imminent aesthetic estimation, jazz-rock offered the best case for artistic validation whereas fusion implicitly encompassed everything the antagonist and neo-classicist countered. Whilst he does acknowledge the 'real jazz tradition's' evolution throughout the decade (the 'flux and change' with the contemporary), the distinction between jazz-rock and fusion is reasoned by Nicholson as having been akin to a development of "art

⁵ Of the three recent books solely dedicated to writings on artists associated with fusion, or of broader investigations on the phenomenon: Fellezs, K., 2001. *Birds of Fire: Jazz, Rock, Funk, and the Creation of Fusion*, Duke University Press; Pond, S., 2005. *Head Hunters: The Making of Jazz's First Platinum Album*, University of Michigan Press, and Svorinich, V., 2015. *Listen to This: Miles Davis and Bitches Brew*, University Press of Mississippi, each give reference to Nicholson's work in the field.

into artefact⁶". For all the commendable attributes to jazz-rock Nicholson selects to highlight in his documentation of the period, the devaluation of fusion (defined as music released post 1973-74) is often explicitly given:

[...] the promise of the early jazz-rock experimentation had given way to a more commercial music that was being called fusion, a key distinction between it and jazz-rock being that the dominant non-jazz elements of the jazz-rock equation no longer came from the creative side of rock but from pop with simple hooks and currently fashionable dance beats. Fusion completed the music-marketing cycle continually enacted by record companies in popular music, taking music from the margins (jazz-rock) and mainstreaming it for mass consumption⁷.

Nicholson's stance on valuing jazz-rock and devaluing fusion, reminiscent of Watrous and Palmer's salient articles from *The New York Times* and *Rolling Stone* discussed in the previous chapter, is supported by the metaphorical narrative he positions in the case of the fusion group 'The Crusaders' (formerly the 'Jazz Crusaders'). From their early beginnings during the 1960s, Nicholson opines, "they were a capable, well-organised hard-bop outfit". By the mid-1970s however, their aesthetic adopted a more "open, expansive, and less complicated sound that smoothed away the harsh contours of hard bop". The milieu of a simplicity to composition and a tempering of artistic quality is attributed by Nicholson to the music of post-1973, with fusion having "surrendered to commercial homogenization⁸". Supporting his theory are the testimonies of guitarists Pat Metheny and John Scofield who each inherently spoke of jazz-rock rather than of fusion in their collective inspirations for artistic validity. In his additional notes Nicholson supports their view and his approach to a differentiation with the reasoning: "many musicians themselves sought to make a distinction between 'jazz-rock' and 'fusion', so this account follows how the musicians themselves sought to situate their music⁹". It is a curious verdict by Nicholson, considering the previous chapter demonstrated that musicians additionally purported both an assertion to definitive categorisations

⁶ Nicholson, S., 2002, 'Fusions and crossovers' in Cooke, M., & Horn, D., eds., *The Cambridge Companion to Jazz*, Cambridge University Press, p.232,228.

⁷ Nicholson, 'Fusions and crossovers', p.231.

⁸ Nicholson, S., 1998. *Jazz Rock: A History*, New York: Schirmer, p.211, 217.

⁹ Nicholson, notes to 'Fusions and crossovers', 30, p.353.

and an indifference to labels to describe their music, as much as many also denounced commercialist accusations whilst professing an aspiration for creative recognition under the fusion banner¹⁰. Of the entire non-commercialist attitudes opined on in the previous chapter, Nicholson's partiality and resistance to fusion's broader contributions are demonstrated when considering the views of the revered bebop trombonist J.J. Johnson. The composer and arranger, who pioneered the trombone as a viable virtuosic instrument during an era where technical mastery was a prerequisite for success, Johnson was asked in an interview for *Down Beat* to reflect on the then current state of jazz and the purist anxieties that enveloped the success of *Bitches Brew* and of Davis's kin. Johnson's retort showed no relation to a popularist attitude despite the abundance of (to use Nicholson's words) 'simple hooks' and 'fashionable dance beats'. Notable fusionists such as Williams, Hancock, Corea, Zawinul and many others were possibly in the mind of Johnson when he exclaimed: "[W]hen the next tributary develops in jazz, it will evolve out of the minds and hearts of the young artists, not the opportunists¹¹". The peculiarity of Nicholson's edict is made even more perplexing when one considers his admonishment of jazz history's penchant for canon formation based on masterpieces¹². Critical to the imbuelement in textbook discourse of jazz as a history of creative objects rather than a history of creative acts, he states: "[this] exclusionary reading exalts favoured artists while bypassing others¹³". In his armoury of testimony favouring Metheny and Scofield in order to anchor his differentiation between a jazz-rock and fusion aesthetic, Nicholson seemingly excludes many alternative considerations revealed in the previous chapter such as in the cogitations of Herbie Hancock or John McLaughlin. From the wide range of fusion personalities who suggested

¹⁰ It should be noted further that many of these cogitations came from artists associated with the fusion period Nicholson devises as exemplifying the 'commodification of jazz-rock', specifically the latter half of the decade. See: Bloom, 'Second Generation of Fusion', pp.22-25.

¹¹ Johnson in Tolnay, T., 1970. 'Jazz Will Survive: J.J. Johnson', *Down Beat*, May 28, Vol.37/11, 1970, p.16.

¹² John Gennari made a similar point in his key note speech for the 11th Nordic Jazz Conference. In stationing the jazz critic Martin Williams as instigating the current leaning for a "recordings-centred approach to jazz history", Gennari observes that Scott Deveaux and Gary Giddons recent textbook *Jazz* (W.W.Norton, 2009) has perpetuated the trend despite a less canonical view of jazz history within their other writings. See: Gennari, J., 2015. 'How Do We Think About Jazz History?' *11th Nordic Jazz Conference*. Oslo, Norway. 22-23 October.

¹³ Nicholson, 'Fusions and crossovers', p.220.

either non-commercialist attitudes by way of 'owning' integrity¹⁴, an adherence to commercialist designs to allow recognition to 'other cuts'¹⁵, and declarations of an artistic intellect as a pervading aesthetic of creative hybridity, an interpretation of their attitudes and goals are overlooked in Nicholson's veneration of jazz-rock and denigration of fusion. In a final critique on his writing on fusion, Nicholson's example of Metheny to position his argument for aesthetic differentiation especially, conjures up more questions of critical viability when one considers the guitarist's interpreted role in reacting the even more ridiculed smooth jazz stylings of the 1980s. In a contrasting view to Nicholson's, Lawrence A. Wayte accuses Metheny of abandoning the experimental ideologies of the early 1970s and substituting it with "a more formulaic and predictable style [which] gave way to the critically derided genre of 'smooth jazz'¹⁶". Furthermore, the integrity of Metheny's example by Nicholson is challenged further when his revulsion to being labelled a 'fusion' artist during the latter 1970s is compared to his evident 1980 experiments with jazz and the fusing of multiple musical elements, including (in Nicholson's own words), "thrash, dance [...] orchestral [...] and even a passage of French impressionism in a deftly handled collage"¹⁷

When Nicholson delves into conversations on jazz-rock and fusion aesthetics, his view is forthright and succinct. *Jazz-Rock: A History* in its entirety pillars the early innovations of the idiom's preliminary blends of jazz and rock as having offered the "aesthetic potential [with a] whole range of musical possibilities" conducive to a valid art form. For fusion, Nicholson attributes the idiom simply as a world of commercial music that aesthetically had more in common with the artless connotations of pop than it did with jazz. He does however offer on minimal occasions some credit to fusion practitioners such as the members of the band Weather Report¹⁸, but also colludes mostly

¹⁴ As in the opinion of Stanley Clarke to Julie Coryell, see Chapter One, p.12.

¹⁵ As in the cogitations of Ron Wagner and Herbie Hancock discussed in Chapter 1, pp.12-15.

¹⁶ Wayte, L., in Shephard, J. & Horn, D., eds. 2012. 'Jazz-Rock', *Continuum Encyclopaedia of Popular Music of the World Volume 8, Genres: North America*, Bloomsbury: A&C Black, p.310.

¹⁷ Nicholson, 'Fusions and crossover's p.235. Listen to Metheny's 1983 live recording *Travels* (ECM, 1983). The Grammy winning 'Best Jazz-Fusion Performance' of 1984 explores multiple stylistic infusions within jazz forms.

¹⁸ Nicholson praises them by stating: "[they] created a body of work that numbers among the most diverse and imaginative in jazz". See: Nicholson, 'Fusions and crossovers', p.230.

with the diminishment of others. In particular, he writes of Return to Forever's *Romantic Warrior* (Columbia, 1976):

It made [Chick] Corea one of the most popular crossover artists of the day, albeit combining the worst of two worlds: a fusion of jazz's populist urges and rock's elitist ambitions, a theme that underwrites subsequent fusion albums recorded by [Stanley] Clarke and [Al] DiMeola in their own right¹⁹.

Herbie Hancock, who as the previous chapter suggested concentrated on a multi-faceted musical career to allow creative endeavours to flourish (as opposed to a solely popularist conditioning for which his *Head Hunters* album has subsequently canonised), also received surreptitious criticism just as Clarke and DiMeola did in direct relation to Corea's example. Stating that an accommodation with commercialism was shared through the creative aesthetic of both performer/composers, Nicholson maintains Hancock's "die was cast; with a pop hit under his belt, subsequent albums set about distancing his work from jazz [read: artistic worth]²⁰". A thorough inspection of Hancock's discography post-1973 to 1980 would forego this accusation and expose the generalisation inherent²¹, as much as an unprejudiced acknowledgment of oppositely charged cogitations by the artist himself (like those revealed in the previous chapter) which contrarily indicated a proactive desire to indulge in wide-ranging musical excursions from jazz, fusion, funk, pop, classical, and so on.

Positioned within the context of being the foremost publication dedicated to chronicling the phenomenon's history, Nicholson's hypothesis resonates. Apart from the devaluing nature inherent in promoting the similar purist/neo-classic evaluation of fusion as a commercialist endeavour bequeathing invalid simplistic fare, in light of recent critical attention further supported by

¹⁹ Nicholson, 'Fusions and crossovers', p.229.

²⁰ *Ibid.*

²¹ Listen for instance to Hancock's post-bop styling on Ron Carter's *Third Plane* (Milestone, 1977), and *Herbie Hancock Trio* (CBS/Sony, 1977) for evidence that "distancing himself from jazz" was anything but an inaccurate account of Hancock's fusion presence made by Nicholson.

ruminations of fusion artists uncovered here, it is Nicholson's references to a perpetuating method of creative compositional design which specifically requires critical re-attention.

Appropriation is a recurring theme in the subsequent evolution of the music and reveals a continuing dialogue, not only with popular culture but other musical forms in order to broaden the scope of jazz expressionism. Jazz, an exemplary expression of the modernist impulse in American culture, continued this practice, culminating in perhaps the most controversial moment in contemporary jazz history, the appropriation of rock²².

So begins Nicholson's theory of the aesthetical genesis of jazz-rock (and by implication, fusion). That appropriation informed the phenomenon's evolution through the decade by way of commandeering musical elements it needed for experimentation and expressive articulation, the allusion to a communal compositional method in the treatment of divergent ingredients (outside of jazz) is reasoned. Seeing as much of fusion's legacy has been criticised for a lack of originality and artistic worth, the articulation of appropriation as a compositional method requires further clarification within such discourses. In its very definition, appropriation within all creative forms associated with the art world refers to a commandeering of pre-existing elements with little or no transformation applied to them. Despite the obvious connotations towards claims of unoriginality, predictability, and to the label that troubled fusion reception so - imitation, Nicholson attempts to recontextualise the terminology to allow a more favourable interpretation of it to thrive. Experimentation, he declares, permeated the beginning stages of jazz-rock, and their appropriative conduct that pervaded as a 'continuing dialogue' was such that it encompassed all the commendable attributes associated with an experimental and artful manner. He continues by stating the initial experimentations by jazz musicians was an authoritative attempt to control rock music, comparing the examples of bop-era luminaries Bud Shanks (*Michelle*) and Dizzy Gillespie (*My*

²² Nicholson, S., 'Fusions and crossovers', p.217. Debates about cultural appropriation especially, in relation to the African American expressive tradition and the degree to which white musicians have misunderstood, diluted, and or exploited black music, have filtered through writings on jazz extensively. Further reading: Keil, C., 1991. *Urban Blues*, Chicago: University of Chicago Press, Imamu Amiri Baraka (LeRoi Jones), 1963. *Blues People: Negro Music in White America*, New York: William Morrow, and Born, G., & Hesmondhalgh, D., eds., 2000. *Western Music And Its Others: Difference, Representation, and Appropriation in Music*, University of California Press.

Way) as displaying similar approaches with their appropriation and artful adaptation of songs from both the then popular songbook and show tunes of Broadway. In associating their treatments with those within his jazz-rock narrative, Nicholson positions the requisition of melodic motif and harmonic environments as indicative of a creative and artistic cognisance that could be likened to Lawrence Kramer's theory of *debricolage*. In Kramer's study of John Coltrane's notion of primitivism, he explains the process of *debricolage* as adapting "old materials to new uses for reasons of desire, not of need. Instead of assemblage, its basic principle is disassembling, and what it disassembles are the norms and forms of a dominant culture²³". In Nicholson's estimation, the continuing dialogue and recurring theme of appropriation evolved into a similar method with jazz-rock as a creative process of adaptation, reinvention, and control. Achieved through a similar disassembling of rock's instrumentations, volume, expressive energy and rhythmic models initially (albeit with some questionable levels of success), Nicholson infers the appropriations of jazz-rock were handled with all the admirable and creative intentions of a movement warranting serious exploration.

For the remainder of Nicholson's navigation of his jazz-rock narrative, the appropriative treatment of a divergent ingredient is revered as achievements in synthesis, positioned with the support of assorted examples taken from both sides of the jazz-rock periphery. From Eric Clapton (rock) to Larry Coryell (jazz), the compositional designs of jazz-rock's early experimenters are implied as a successful synergy of converse music elements. Appropriation as innovative re-invention is an assessment awarded also to the early legacy of many other more successful jazz-rock pioneers including Miles Davis, Tony Williams' 'Lifetime', and John McLaughlin's 'Mahavishnu Orchestra'. However, as he travels into the realm of musical exploration post-1972, Nicholson designates the period with his 'art into artefact' summation, implicating the experimental scene as enacting a "commodification of jazz-rock" and "surrendering to commercial homogenization²⁴" with the

²³ Kramer, L., 2002. 'Chiaroscuro: Coltrane's American Songbook' in *Musical Meaning: Toward a Critical History*, Berkeley: University of California Press, p.245.

²⁴ Nicholson, S., *Jazz Rock: A History*, p.217.

complete transformation of his creative interpretation of the appropriation term. He suggests that by mid-decade, the compositional designs, artistic intellect, and creative principles of these early experimentalists had in fact evolved into a shared method of divergent musical handling comparable with the neo-classic estimations of the entire decade. Positioning the commercialist agenda on fusion by emphasising again the 'commodification of jazz-rock by record companies resulted in fusion' rhetoric, Nicholson surmises the recurring dialogue of appropriation had effectively digressed into a method parallel with the initial de-valuing interpretation of the term.

[Jazz-rock] had set in train a host of imitators who copied the superficial aspects of [a divergent] style, making virtuosity an end in itself at the expense of content – a trend which would arguably become the undoing of jazz-rock²⁵.

Imitation, the aesthetic implication which the previous chapter uncovered had determinedly unbalanced the artistic authority of many artists involved with the movement, finds itself resolutely situated in the annals of an important historiographical text dedicated to the phenomenon. The compositional designs of fusion, suggested by Nicholson here in a reversion to appropriative methods but as a commandeering of elements with no alteration (and subsequently sanctioned by supposed commercialist principles), implicitly continues the agenda for which the authority of Wynton Marsalis and Stanley Crouch have always stationed²⁶. In choosing to disregard the views and musical examples of those fusion artists who professed to the creating of artistic works of hybridity, Nicholson provides a historical narrative that attempts to placate both sides of the jazz-rock divide. However, by declaring the compositional designs of fusion post-1972 as commercially driven and using methods of appropriation as imitation in making music lacking artistic content, the perpetuation of an aesthetic evaluation comparable with the words and views of purist and neo-

²⁵ Nicholson, 'Fusions and crossovers' p.228.

²⁶ See: Chapter One pp.17-27. Coincidentally, Nicholson's partiality to neo-classicism is also questioned in Tony Whyton's review of his book *Is Jazz Dead? (Or Has It Moved To A New Address?)*, citing his two chapter devotion to the Marsalis phenomenon as a "detailed [yet] suspicious appraisal". See; Whyton, T., 2010. 'The African American hero', *Jazz Icons: Heroes, Myths and the Jazz Tradition*, Cambridge University Press, pp.17-20.

classic rhetoric is given critical weight, as it does an endorsement of fusion's regard as music unworthy of study.

Challenging theories of composition and divergent musical treatment

While the premise of Nicholson's label differentiation between jazz-rock and fusion has been questioned in more recent writings on the movement, such as those by Fellezs and Holt, appropriation-as-imitation as a fundamental compositional design has for the most part remained unchallenged. In fact, for many of the more recent investigations and study of fusion aesthetics, the milieu of appropriation, imitation, and neo-classicism's undermining estimations of musical worth filters throughout the compendium. For example, even with Fellezs's attempt to develop a productive framework for critical re-evaluation of fusion by considering ways in which a musician might be construed as an artist working across divergent traditions, *Birds of Fire* also implicitly works in similar appropriation/imitation references in specific relation to form, structure, and compositional design. From an intellectual point of view, Fellezs is alternatively resolute in positioning favourable creative and artistic intentions towards many associated with the phenomenon, especially in the examples of the four artists he investigates. "Motivated by innovative mixture" and the articulating of an ambiguous neutrality of "being both inside and outside of genre categories²⁷" emphasise his aesthetical hypothesis of the fusion protagonist. However, on the rare occasions he approaches musical design in the collective treatment of divergent ingredients, his initial artistic bestowment is clouded by what appears to be implicit acknowledgments of both a favourably assimilative process, and an unfavourably imitative practice.

Tony Williams, John McLaughlin, Joni Mitchell, and Herbie Hancock – [...] created an explicitly transgeneric form of music, sounding out the gaps between musical difference as spaces where individuals might reshape musical traditions, conventions, and assumptions. This does not make their music entirely unique – musicians have often borrowed from [various styles of music].

²⁷ Fellezs, *Birds of Fire*, p.6.

Considering Fellezs's comprehension of the fusion aesthetic as the "merging of jazz, rock, and funk music aesthetics [...] in articulation with other musical traditions that each musician engaged with in a more limited fashion²⁸", his understanding of divergent element treatment implicates a detachment and indifference in the methods of fusionists in respect to their folkloric, classical, or world music infiltrations alone. Additionally, in his further elucidation of a shared compositional aesthetic and the inherent disruption of generic boundaries through hybridisation, fusion musicians delved into a creative area of infinite possibilities for which Fellezs suggests any elements outside of the 'top three' may have been dealt with in an unsophisticated manner:

[These] young musicians created recordings and performances shaped by altering generic codes and mixing stylistic gestures from different traditions [read: jazz, rock, funk], including those they *could not claim to master* [read: everything else].²⁹

It is difficult to disregard the milieu of Nicholson and of the antagonist and neo-classic opinion in Fellezs's aesthetical hypothesis here, especially in regards to the implication of an inability to authoritatively handle divergent elements in fusion. Considering his concerted efforts to re-address the creative cognition of fusion's protagonists and of the specific artists under his study, the references to a reshaping of musical traditions and inferences to an imaginative and innovative blending resulting from deep thought and study, imply in their isolation an assimilative (and creatively favourable) process with regards to divergent musical handling. However, when Fellezs makes specific reference to such treatment as in the quote above (without the aid of score examples it must be noted), the terminology he chooses to use in describing a compositional method, like Nicholson before him, materialises with connotations of an appropriative and imitative design. Of Herbie Hancock, he uses the descriptive specifically: "Hancock's appropriation of BaBenzélé Pygmy music was similar to his appropriation of funk [...] the fact that his band's version of BaBenzélé music was not identical but imitative assists [the] argument³⁰". In comparison, Fellezs's understanding of

²⁸ *Ibid.* p.17.

²⁹ Fellezs, *Birds of Fire*, p.9. (Italics inserted for emphasis).

³⁰ *Ibid.* p.216.

John McLaughlin's compositional integration of divergent music elements was less explicit. Contrasting with the sophisticated creative cognition he positions in John McLaughlin's association with Indian music; "[he exhibited] deep personal knowledge of the particular musical tradition³¹", Fellezs diminishes the attribute in equal measure when explaining his proliferation of superficial structural characteristics rather than innate formulaic intricacies:

Shakti (McLaughlin's post-Mahavishnu fusion project of 1975) also borrowed from Indian Music with an emphasis on thematic linearity, rather than complex harmonies or harmonic progressions [or a] particular use of microtones, nontempered pitches, and scalar manipulation³².

For fusion's place in current literature, appropriation and imitation as the primary method directing the compositional designs and creative aesthetics of its practitioners (particularly in association with folkloric or world music treatment) also permeate other correlative texts in addition to the substantial offerings of both Nicholson and Fellezs³³.

Of the third significant book solely dedicated to the fusion phenomenon is Steven Pond's insightful excursion of Herbie Hancock's *Head Hunters* album. Preceding the appropriative estimations Fellezs ventured in his chapter entry on Hancock, Pond expectantly treads much deeper into the aesthetic that defined the musician's African Pygmy treatments. For 'Watermelon Man', like Fellezs, Pond makes no real effort to ratify the treatment of BaBenzélé *hindewhu* music, nor does he offer any specific accreditation to Hancock in its implementation. Pond explains its treatment with finer detail than Fellezs, placing the quartet's percussionist Bill Summers as chief protagonist behind its infusion. Summers is examined as having listened to and then subsequently appropriated elements

³¹ *Ibid.* p.142.

³² *Ibid.* p.143.

³³ See for instance Wayte, L.A., in Shephard, J., & Horn, D., eds., 2003. 'Jazz-Rock' in *The Continuum Encyclopaedia of Popular Music of the World: Vol.8 Genres*, London: Bloomsbury. Wayte offers a more implicit suggestion towards imitation as an aesthetical (non) quality when he states: "[F]usion [...] tended to play it safe, emphasising comfort and predictability rather than exploration", p.436. Wayte's doctoral thesis makes the same point, reinforcing a predilection towards Nicholson by also claiming jazz-rock's artistic worth over fusion's artistic futility: "Largely absent from these groups were the experiments in timbre, texture, complex forms, non-functional harmonic progressions, and extended improvisations that marked early jazz-rock". See: Wayte, *Bitches Brood*, p.288.

from Simha Arom and Genevieve Taurelle's commercially issued field recording *The Music of the BaBenzele Pygmies* (Bärenreiter-Musicaphon, 1966). In particular, the first track of the album 'Hindewhu (Whistle Solo)' features a particular motif which Summers recreated using his breath, voice, and the open tip of a glass bottle, performing his version on the opening measures of 'Watermelon'. However, despite the detection of imitative methods in the recreation of *hindewhu*, what Pond happens to situate through an ensuing rhythmic profile analysis of the popular fusion work is the ideology constituting an innovative recontextualisation of musical formulae, a process inadvertently achieved on behalf of Hancock and his sidemen.

The tentative blueprint of a creative hybridisation is effectively positioned by Pond without actual reference to its achievement. Implied in his attempts to define "What's Funky about Head Hunters 'Watermelon Man'³⁴", a resolution of opposites is conjectured in the way he exposes the recontextualisation of African elements within the funk rhythmic profile he transcribes. Laying down the rudiments of a funk groove prior to 'Watermelon's' analysis, Pond conceives the structure as a fixed rhythmic matrix whose purpose is to continually set up the arrival of the downbeat or *one* beat. Formulaically speaking, the *one* beat in conventional funk music is "both prepared and commented on³⁵", explaining further that the remaining measures of the rhythmic profile work in an anticipatory nature ("acting as a pickup gesture before the *one*³⁶") or in a reactive nature ("acting as a response to the *one*³⁷"). In 'Watermelon', Pond shows how bassist Paul Jackson intersperses an African clave 2-3 pattern into two measures of his ostinato bass line, exposing a fusion-like acquiescence in its equating alignment with the formulaic aspects of the conventional funk groove. The pattern as he states "speaks clave³⁸" despite its ambiguity within the fusion as it acts in response

³⁴ Chapter title in Pond, *Head Hunters*, p.79.

³⁵ Pond, *Head Hunters*, p.66.

³⁶ *Ibid.*

³⁷ *Ibid.*

³⁸ *Ibid.*, p.79.

to the *one* of the first measure, and in its anticipatory configuration moving towards the *one* within the second measure.

The analysis by Pond is revelatory in the way he constructively examines the fusing activities behind the music blends of the *Head Hunters* album. Moreover, that he chooses to highlight the treatment of a folkloric divergent ingredient outside of the 'top three' for which many writers attest are paramount characteristics of fusion's structure and form (i.e. jazz, rock, and funk), makes his analysis even more revolutionary. In effectively demonstrating by score analysis the African treatment as a synthesis within its musical surrounds (as opposed to a reacquisition of superficial characteristics attached to the musical framework), is an important methodology for which this research intends to develop further. As an incongruent response to the commercially influenced/appropriative-led compositional theories and disreputable aesthetic descriptions propositioned by Marsalis, Nicholson and others, Pond is able to objectively consider a level of *assimilation* of a divergent ingredient (African rhythm) within the compositional designs and creative aesthetics of artists under scrutiny (the *Head Hunter* musicians). Fundamentally, Pond places the fusion of a folkloric ingredient within divergent surrounds as an example conducive with the aesthetical hypothesis positioned at the beginning of this thesis. Countered in reaction to Fellezs and Holt's complementary theories, the analysis of 'Watermelon Man' is an ideal example to compliment a rethinking of the fusion aesthetic, demonstrating the proactive creation of innovative hybridisations by a select musician involved with the movement.

To repeat the edict of the first chapter, the case for assimilative compositional practices in opposition to the appropriative techniques comprehensively recognised, might be better defined by any divergent infiltration and subsequent blending located within selected examples of improvised material. Further enhancing the resolve of this objective is the support of theoretical devices garnered from post-modern hybridity research for which the next sub-chapter will elaborate on further. In order to position an antithesis to the generalised view associated with the

compositional designs of the fusion practitioner, the forthcoming case study examples will present an equivocal determination by each practitioner to maintain artistic integrity and achieve an aesthetic validity. The hope is that the imminent re-evaluation of the fusion aesthetic as not simply a propagation of simplistic commercialised fare, but also comprising experiments in hybridisation will be exemplified in what this research will contend are manifestations of an *artistic hybrid*.

Recognising artistic hybrids using the thinking tools of recontextualisation.

It is important to express that this research's requirement to navigate hybridity theory within the arts is pre-necessitated by the multi-faceted quality of fusion itself. As already stated in the studies of Fellezs and Holt, hybridity was fusion's reason for being. In order to posit the cognitions of the creatively motivated practitioners in this study, and analyse their blendings to further support a critical reassessment of the fusion aesthetic with examples of compositional design, the findings of Pond and his identification of the rhythmic hybrid in 'Watermelon Man' revealed a unique opportunity for this and future fusion scholarship. Preliminarily stationing Hancock's creative cognition as a comprehensively versatile and artistically driven intellect before navigating the African musical ingredients throughout composed moments in *Head Hunters*, Pond achieved a methodology to facilitate the regarding of the resulting fusion work as a systematic example of an artistic hybrid. A descriptive already referred to a few times within this thesis³⁹, albeit without a definitive explanation of what an artistic hybrid actually constitutes. Rather than capitulate to postmodernist discourse on hybridity to explain its application here (particularly in the quarrelsome issues relating to racism, post-colonialism, globalisation or cultural identity which permeate the discipline), the aesthetic connotations of Pond's analytical findings inform an analogy with Mikhail Bakhtin's and Per Linell's work on hybridity which supports the rethinking of fusion.

³⁹ See Chapter One, pp.37-38.

Adopting hybrid philosophies relevant to linguistic and cultural studies in order to influence aesthetic re-evaluations within music analysis is not an exclusive practice. For many of the investigations specific to the music of the jazz genre especially, the work of Henry Louis Gates *The Signifying Monkey* has offered many scholars the methodology into a semiotic attention to improvisation⁴⁰. In the exclusive consideration to any transformation of divergent material within the periphery of an African-American mode of expression, the trend has unsurprisingly focussed on the validity of expressive moments ('signifying') which proposedly reveal intertextual gestures made between the 'white' and 'black' discursive universes. However, the adoption of hybrid theory as a thinking tool philosophy to support the findings of an analytical investigation of blended musical material, illuminating the 'mechanics' of their cohabitation, have seemingly favoured Bakhtin's work in comparison. Sarah Weiss, in her study of hybridity in Robert Wilson's *I La Galigo*, similarly adopted the model of Bakhtin to reinforce her argument for a critical rethinking of Wilson's treatment of Indonesian music. Calling for researchers to "think about the process as much as the result"⁴¹ she contends for the future study of hybridity in music to accept Bakhtin's equating notion of "intentional artistically oriented hybridisation"⁴² by way of:

[Thinking] about getting to the historical nodes [stylistic identifiers] as much as about the nodes themselves and, in particular, to interpret the attitudes and goals of the hybridisers themselves⁴³.

Likewise, in positioning the compositional and discursive practices of the fusion movement inside a "liminal space of contested and never settled priorities of two or more musical traditions"⁴⁴, Fellezs' analogously approached the discipline⁴⁵ for his aesthetical hypotheses stating an experimentation

⁴⁰ See: Gates, H.L., 1988. *The Signifying Monkey: A Theory of Afro-American Literary Criticism*, Oxford University Press.

⁴¹ Weiss, S., 2008. 'Permeable Boundaries: Hybridity, Music, and the Reception of Robert Wilson's *I La Galigo*' in *Ethnomusicology* 52/2, p.234.

⁴² Bakhtin, M., 1981. *The Dialogic Imagination: Four Essays*, ed. Holquist, M., tr. Emerson, C., & Holquist, M., Austin: University of Texas Press, p.360.

⁴³ Weiss, 'Permeable Boundaries', p.234

⁴⁴ Fellezs, *Birds of Fire*, p.8.

⁴⁵ Fellezs borrows Armstrong's 'broken middle' theory as the "significant point of the triune relationship in dialectical thought" to anchor the disruption of genres, cultural hierarchies and critical assumptions he posits on the fusion aesthetic. See: Fellezs p.8 and Armstrong, I., 2001. *The Radical Aesthetic*, Oxford, Blackwell.

with hybridity and a defiance of genre categorisation in his book *Birds of Fire*⁴⁶. Considering the critical perspective Fellezs offers in relation to the analytical methods of the forthcoming case studies, this research will prefer to adopt the theoretical perspective of Weiss with recognition to the tools Bakhtin comparably offers. In the English translation of four essays selected from the Russian philosopher's original compendium published in Moscow in 1975, *The Dialogic Imagination: Four Essays* claims to offer important principles in hybridity theory. In Bakhtin's identification and understanding of what constitutes an artistic hybrid specifically, he presents a set of valuable terminology and thinking tool philosophies to assist the analytical framework for aesthetical re-evaluation intended here. In summing up the characteristics of what he deems the 'novelistic hybrid', Bakhtin describes the blending process of divergent materials (and in a manner linked with creative intentions) as:

An artistically organised system for bringing different languages in contact with one another, a system having as its goal the illumination of one language [within the realms] of another⁴⁷.

Adding another facet to Bakhtin's notion of artistic hybridity and the implicit analytical methodology he counters, is Linell's elaboration of recontextualisation and its capacity as a related concept of intertextual theory. Complimenting Bakhtin's artistic hybrid philosophy, intertextuality is similarly concerned with the shaping of a text's meaning (or language) by the incorporation (or fusion) with another text. Recontextualisation, as an anticipated quality of the intertextual process, is then described by Linell as the "dynamic transfer-and-transformation of something from one discourse/text-in-context [decontextualisation] to another."⁴⁸ The behaviour of recontextualisation can be regarded then in fusion as occurring in two differing manners thanks to Linell's model. Firstly, it could be viewed as a relatively explicit technique of operation akin with a process of appropriation

⁴⁶ *Ibid.* See: pp.8-9. Fellezs however, observed a critical method of attention to the aesthetics of his fusion musician studies and refrained from any specified musical analysis to bolster his four case study investigations.

⁴⁷ Bakhtin, *The Dialogic Imagination*, p.361.

⁴⁸ Linell, P., "Discourse across boundaries: On recontextualisations and the blending of voices in professional discourse," *Text*, 18, 1998, p. 154.

utilising little or no alteration, or as an imitative gesture/direct quotation of the superficial characteristics of a musical ingredient or technical expression⁴⁹. Adversely, it could also be understood as a more intricate and implicit process of reimagining and transformation, such as in the assimilation of a melodic, harmonic, or rhythmic formulaic element and its re-articulation across different musical texts, resulting in an exploitation of shared acquiescent qualities amongst all ingredients within the resulting hybridisation⁵⁰.

To comprehend how an adaptation of both these theories will aid in the rethinking of fusion aesthetics, and favourably shape an analysis of divergent musical treatment within a focused work, a return to Pond's influential examination will illuminate their suitability. The compatible union between African clave and funk rhythmic elements for which Pond divulged in his analysis of 'Watermelon Man' speaks directly to the complementary ideologies discussed here. In one 'language', the milieu of funk's *one* downbeat and syncopated backbeat constitutes the facticity of the ostinato bass-line phrase, fundamentally assisting the adding of complexity and texture (the second 'language') to which the African sonic markers contribute within the composed fusion hybrid. Amongst this process of cohabitation, an exploitation of both the malleable qualities and innate similarities of form and structure are sophisticatedly positioned in a manner equating to that of a mutual recontextualisation. Relatively implicit and thus exploiting the sinuous hybridisation of their co-existence, both funk and African clave enact a 'dynamic transfer and transformation' of formulaic intricacies between each other within the transcription of Jackson's expression on bass.

⁴⁹ A similar view to this is reflected in Linda Hutcheon and Ingrid Monson's work on recontextualisation as a hallmark of irony. With John Coltrane's *My Favourite Things*' appropriation of Rodgers and Hammerstein's Broadway tune, Monson surmises the transfer and transformation of European-American melody, harmony, and rhythm, was an assertion of superiority when "measured against the (white) hegemonic standard, [making] ironic the presumption of racial inferiority" (p.299.). See: Monson, I., 1994. 'Doubleness and Jazz improvisation: Irony, Parody, and Ethnomusicology' *Critical Inquiry*, Vol. 20, No. 2 (Winter), pp. 283-313; and Hutcheon, L., 2000. *A Theory of Parody: The Teachings of Twentieth Century Art Forms*, University of Illinois Press.

⁵⁰ Further reading on intertextual theories in jazz include: Walser, R., 1993. 'Out of Notes: Signification, Interpretation, and the Problem of Miles Davis', *The Musical Quarterly*, Vol.77, No.2 (Summer), pp.343-365; and Murphy, J.P., 1990. 'Jazz improvisation: The Joy of Influence', *The Black Perspective in Music* Vol. 18, No. 1/2, pp. 7-19.

The subsequent artistic hybrid of Headhunter's 'Watermelon Man' then is emphasised not just by the musical intellect required to assimilate, comprehend, and exploit the intricacies of the rhythmic ingredients being handled, but in the way the sonic identities of divergent elements are creatively aligned with each other so that each 'speaks' within the confines of a single expression.

Whether this type of *recontextualisation of musical forms = artistic hybrid* formula was achieved within any improvisatory elements in 'Watermelon' (or any other *Head Hunters* track for that matter) unfortunately escapes Pond's critical attention. In adapting Pond's methodology then, the addition of improvisational content as focal points of analysis will endeavour to further suppress the accusatory edict of the indiscriminate neo-classic agenda, and augment fusion recognition as offering music worthy of continued study. As a product of thorough musical intelligence, technical skill, and an assimilation of variant forms and structures, the evidence of recontextualised formulae conceived within a spontaneous creation will undoubtedly facilitate redefinition. Moreover, the necessitation for improvisatory attention is also prompted by the theories and ideologies that permeate the studies of aesthetic theory and jazz. For many of the conflicting hypotheses offered within this discipline, almost each underscore improvisation as the most salient ingredient allowing for aesthetic illumination and validation. Seeing as this research is concerned with the metaphysical elements behind the creation of fusion works and the compositional designs inherent within some of its innovative blends, where this investigation fits into the study of jazz and aesthetics requires some final clarification.

In the shadow of critical theory

There are ideologies within current discourses on jazz that may illuminate this investigation's understanding and association with aesthetic theory. Aesthetics, under its broadest term, is viewed in art as the expression of beauty and artistic taste, with connotations of creative integrity resulting in a perfect manifestation of authenticity. Theodore W. Adorno, as a leading authority on critical theory and aesthetics, has incited much debate about the culture industry and its role in music

creation. His central argument contends that any music created within an arena of commodification ultimately eliminates the potentiality for an artistic expression. Much writing has challenged Adorno's specific aversions to pop, rock, and jazz music, and the aesthetical deficiencies he believes are inflicted by a supposed lack of autonomy caused by the manipulation of commercial forces⁵¹. Lee B. Brown, Theodore Grayck and Motti Regev⁵² are part of a larger collective of critical voices aimed at discounting Adorno's broad estimations on aesthetic validity and commercialism. By noting counterexamples in jazz artists such as Charlie Parker and John Coltrane, the abundance of autonomous, sophisticated, and challenging music to be found in their respective recordings would seemingly negate Adorno's view of a wide-reaching commercial framework. The premise of their combined suppositions promotes, in contradiction, the possibility of an artistic truth or aesthetic validity in the making of a commercial recording as opposed to its all-inclusive eradication proposed by Adorno. The autonomy linked with the cognitive process of improvisation especially, has provided perhaps the more convincing grounds to challenge Adorno's opinion and propose an alternative to his aesthetic theory. Marsalis, as the previous chapter illuminated, made a definitive case with his list of conventions required to raise improvisation to an art form. Frank Tirro, in his investigation into the constructive elements of jazz improvisation, notes the creation of spontaneous music as a "mystical art⁵³". Noting it as the highest level of technicality identified, jazz improvisers manipulate musical ideas from experiences and study (assimilation) to create "new solutions which, in through their grace, inventiveness, and balance, avoid both the most probable and the most diffuse routes⁵⁴". In his book *The Imperfect Art*, Ted Gioia champions the artistic connotations within the often-erroneous flashes that can infiltrate a jazz improvisation, and the

⁵¹ See: Adorno, T.W., 'On Popular Music' in *Studies in Philosophy and Social Science*: 9:17-48.

⁵² See: Brown, L.B., 1992, 'Adorno's Critique of Popular Culture: The Case of Jazz Music' in *The Journal of Aesthetic Education*, Vol. 26, No. 1, Spring, University of Illinois Press, pp. 17-31; Grayck, T., 1992, 'Adorno, Jazz, and the Aesthetics of Popular Music' in *The Musical Quarterly* Vol. 76, No. 4 (Winter), pp. 526-542; and Regev, M., 1994, 'Producing Artistic Value: The Case of Rock Music' in *The Sociological Quarterly* Vol. 35, No. 1 (February), pp. 85-102.

⁵³ Tirro, F., 1974. 'Constructive Elements in Jazz Improvisation', *Journal of the American Musicological Society*, Vol.27, No.2 (Summer), p.285.

⁵⁴ *Ibid.* p.286.

navigation out of these moments to an expression that permeates along a more 'correct' line of invention. That these moments lack the context of a careful and meticulous planning that composed music can best contend, compels Gioia to offer a conceptual framework that would allow the study of aesthetics to accept jazz on these imperfect terms. As an "aesthetics of imperfection⁵⁵", he counters that much of traditional aesthetic theory has focussed on the product of the artwork in question and somehow de-emphasised the creative cognition that helped produce it. Consequently, the emphasis for theorists has resided mostly on the methodical and calculated elements behind an artistic creation, henceforth negating the inclusion of the 'improviser' in this regard. However, this investigation also understands that many of the improvisations inherent in recorded fusion works, because of their multiple music blend qualities, might also be considered as manifestations enacted from pre-meditated designs, or as Martin Noorgard proposes: "emanating from a stored *bank of ideas*⁵⁶". Nicholas Gebhardt expands on this in his broader study of the historical relations between jazz and cultural ideology, by including the dynamics of the playing ensemble in the additional establishment and manifestation of "adequate" musical ideas used by a soloist⁵⁷. In an attempt to adopt an aesthetical premise for a practical investigation that acknowledges all these ideals, the conclusion is assured. For fusion and its anticipated hybridised improvisational material, the process of its realisation by the artist in question would have theoretically skirted the peripheries of both a spontaneous and pre-meditative cognition. Recognising this unique quality then, an aesthetical assessment which accumulates as an equal balance between an attention to both the process of creation (assimilation of ideas, deep study and musical intellect) and the inherent virtues found within the eventual product (compositional designs identified through transcript analyses) is

⁵⁵ Gioia, T., 1988, *The Imperfect Art*, Oxford University Press, p.55.

⁵⁶ Norgaard, M., 2013. 'Introduction to the Special Issue on Jazz Improvisation', *Psychomusicology: Music, Mind, and Brain*, Vol. 23, No.4, p.208.

⁵⁷ Gebhardt, N., 2001. *Going for Jazz: Musical Practices and American Ideology*, University of Chicago Press, p.169.

required for the forthcoming investigations of both composed *and* improvised material⁵⁸. Finally, in merging Pond's analytical methodology for composed hybridisations, the attainment of an aesthetic legitimacy by the fusion artists under investigation will then be defined in the ensuing demonstrations of intricate elemental blending, and the resulting recontextualisation of melodic, harmonic, and rhythmic musical formulae within the transcribed fusion.

Methodology for transcription analysis

In the opening chapter, an objective to regard the music of the fusion phenomenon aesthetically as a creative hybridisation of multiple musical ingredients was put forward. In doing so, the authority of jazz as a contributing influence rather than an overseeing reference to the musicological framework for case study analysis was suggested. As the investigation delved deeper into a judgment of compositional aesthetics and the inference of divergent ingredient treatment, a broader spectrum of analytical methods was necessarily considered to coincide with the multi-faceted nature of the music in question. Comparative analysis models designed to ascertain a composer's integration of folkloric music within the milieu of a Western-styled classical production were particularly prevalent. Whether perusing investigations of the exotic (or signifiers of 'the other') in a classical work, the methodological processes⁵⁹ used to ascertain its treatment displayed remarkable similarities. Of those researched, an attempt to identify the structural characteristics of the blend by means of motivic and harmonic analysis, and in the additional musical detailing associated with dynamics, instrumentation, and tone quality, were uncovered. Likewise, similar research enquiries of divergent material made within the context of a jazz, rock, or other popular

⁵⁸ Coincidentally, the notion behind taking into consideration the act of "process as much as result" in order to propose an aesthetic summation, was similarly conjectured in Sarah Weiss's call for hybridity research which itself was inspired by the linguistic theories of artistic hybridity propositioned by Bakhtin. See: p.17 of this chapter.

⁵⁹ Included in these readings were books, chapter entries, and journal publications by: Locke, R., 2007. 'A Broader View of Musical Exoticism', *The Journal of Musicology*, Vol. 24, No. 4 (Fall), pp. 477-521; Brown, M., 2003. *Debussy's Iberia: Studies in Musical Genesis and Structure*, Oxford University Press; and Middleton, R., 2000. 'Musical Belongings: Western Music and Its Low-Other' in Born, G., & Hesmondhalgh, D., eds., *Western Music and Its Others*, University of California Press, pp.59-85.

music form, presented comparable analytical techniques also⁶⁰. Carefully examining the genesis of any allusions to a particular idiom within a musical blend by isolating melodic, harmonic, rhythmic and textural formulae of a folkloric nature, each analyst was able to offer their own hypotheses on a specific compositional process, the cultural treatment inherent, and the methodical detail of the ingredient's infusion within the musical tapestry of its surrounds. For the composers under scrutiny the comparing of score notations with folkloric transcriptions also allowed for an elucidation of their creative musical intellect, and the terminology of appropriation and assimilation was often used to theorise their individual handling of divergent folk material within a dominant elemental or stylistic foundation⁶¹. What would evidently transpire from such comprehensive alternative readings on folkloric musical analysis was an imminent return to the example of Pond's *Head Hunters* whose analogous methodology was bolstered by the examples of these comparative models. In its unique application to a fusion environment, Pond had shown through his top-down analytical process a straightforward capturing of genetic African and funk material in the 'Watermelon Man' extract. Utilising the universal comparative musicological approach, Pond firstly positioned the formulaic characteristics, performance techniques, and surface-level generalities of African and funk rhythmic structures, and then set about identifying their presence within the 'Watermelon' transcription. From this evidence, he spoke on the amalgamation of sonic identities, the way in which both elements interacted with each other rhythmically, and the malleable quality each ingredient shared with the other in the confines of a composed (yet not spontaneously created) musical moment.

⁶⁰ Of those researched, the analytical methods were similarly concerned with identifying the 'mechanics' of the musical blend under scrutiny. However, Warren Pinckney's exploration of Puerto-Rican jazz placed his investigation within its Latin-American cultural context, conferring on it a more ethnomusicological analytical framework. See: Pinckney, Jr., W.R., 1989. 'Puerto Rican Jazz and the Incorporation of Folk Music: An Analysis of New Musical Directions' in *Latin American Music Review/Revista de Musica Latinoamericana*, Vol.10, No.2, (Autumn-Winter), and also Farrell, G., 1988. 'Reflecting Surfaces: The Use of Elements from Indian Music in Popular Music and Jazz' *Popular Music*, Vol. 7, No. 2, The South Asia/West Crossover (May), pp. 189- 205.

⁶¹ See for instance Richard Middleton's analysis of 'otherness' in George Gershwin's *Porgy and Bess*, in 'Musical Belongings: Western Music and Its Low-Other' p.68. Identifying a twin strategy of assimilation and projection in the classically inspired leitmotifs and bluesy modal fusions of Gershwin's work, Middleton observes a permeating tension of "appropriation and assimilation, difference and control" in the fusion of European classical and American jazz traditions.

The subsequent addition of an improvisatory emphasis within this research made it pertinent to consider trends in improvised jazz analysis in conjunction with Pond's methodological framework. Prior to its university recognition of the 1970s, the proliferation of study material and teaching of jazz harmony was dependent on the genre's main source of regularly distributed printed communication. *Down Beat* magazine, from its early beginnings in the 1930s, has consistently published solo transcriptions of jazz works with subsequent analyses undertaken by varied professionals and musical authorities. Their aim here has seemingly been to encourage not just future scholarship, but also foster a production of technique and innovation in its readers in line with jazz's evolutionary nature of constant development. One of the more popular analytical tools employed in the very early examples of these instances was to relate each pitch of a solo to the root of a chord markedly present as the note(s) were being played. Several issues have since been recognised as problematic when engaging with this type of methodology and the advocating of chosen chords to use as reference points. Notably, the stability of a static harmonic progression within a solo in pre and post avant-garde jazz is a challenging premise as authoritative sets of chordal changes became less the norm. Likewise, the chord progressions and bass line motifs might also act in a complementary and or non-complementary fashion, further disrupting a statically conducive harmonic structure. Overseeing these troubling referential issues is the prospect that a soloist might not even be relating their expression to any one of these structural factors of an accompaniment.

Therefore, in recent contemporary analyses of jazz improvisation, the adjustment to focussing on the relationship between melodic passages of varying lengths (rather than individual notes) with the underlying harmonic environment at play has proven a more useful tactic. This commonly adhered-to method has since been acknowledged by many institutional jazz courses and improvisation clinics because of its conduciveness to the chord-scale correlation approach they teach. Summarising pitch material in this manner allows not only an identification of possible major or minor scale system supremacies, but also more intricate manipulations with the harmonically

vague and classically originating (medieval) modes. Adding an extra dimension to the melodic resources of an improviser during the aptly named modal jazz movement of the early 1960s, a reawakening of interest with modes ensued again during the fusion phenomenon possibly due to the mystical quality and folkloric associations they were understood to sonically inherit. As *Down Beat* education editor Dr William L. Fowler observed, thinking in modality was a reviving trend made apparent during the many improvisation clinics he oversaw during the 1970s, “student talk at jazz/rock clinics nowadays [centre on] Dorian Blue notes, Phrygian cadences, [and] Lydian fourth degrees.⁶²” At the time of Dr Fowler’s observation, jazz had begun its gradual process of institutionalisation by American conservatoires and universities. Berklee School of Music, as America’s foremost institute in the teaching of jazz harmony, had developed an analytical schema that evolved out of the fundamental theoretical frameworks of Jean-Philippe Rameau and functional harmony methods of Hugo Riemann, into a comprehensive model of contemporary harmonic analysis that mirrored the then current trends in jazz composition⁶³. Referred to as Chord-Scale Theory, it ultimately allows for the examination of harmonic progression and the identification of functional interrelationships shared between chords and scales (modes) of a particular work. Offering an ability to describe a chord or chordal progression in ways that illuminate the potential range of tonal possibilities to compliment, the theory corresponds with the innate character of jazz aesthetics, and its association with arrangements, creative innovation, and most importantly, improvisation. The decision to adopt chord-scale theory to the preliminary methodology of Pond however, extends beyond its association to the analysing of jazz harmony and improvisational material. Chord Scale Theory has in fact a far more significant correlation with the hybrid nature of fusion and the multiple music mergings that powered the phenomenon.

⁶² Fowler, W.L., 1975. ‘How to Maintain Modal Quality’, *DownBeat*, Dec 18th, Vol.42/26, pp.52-53.

⁶³ The application of Chord Scale Theory and its relationship to Berklee, is compounded by the institute’s association (by way of studentship or mentor/tutoring) with many of the phenomenon’s progeny including successful fusion practitioners: Gary Burton (student and Executive Vice-President); Chick Corea; Josef Zawinul; and Pat Metheny.

The modern Western modes that inform the functional context behind Chord Scale Theory analysis, are closely related to the aesthetics of fusion composition because of the multifaceted hybridised qualities they inherit. Their existence stems from a practice of correlative traditions of evolutionary development recognised throughout different cultural music systems from around the world. From pentatonicism in the Far East, the Arabic Maqam of the Middle East, the ragas of the Indian music tradition, to the coloured modes of European medieval origin, the evolved modern Western modes are not direct translations of these forbearers but the result of many years of analysis and absorption of different musics and traditions. Therefore, the Berklee methodology allows this research to map fusion material into its theoretical system because of the idiom's association with divergent material and cultural traditions that have evidently been existent for centuries. Essentially, chord-scale theory is not a one-dimensional analytical process isolating itself to jazz harmony. It is a multi-faceted system that can translate into all styles of music, able to absorb the analysis of divergent material at its most intricate harmonic fundamentality and reflect hypotheses for a broad range of musical transcriptions. Exhibiting a parallelism with the theoretical base and nature of the system comparable to the theoretical base and nature of the music under study, it is for this reason that chord-scale theory presents as the most applicable methodology for the analysis of multi-faceted hybrids characteristic with fusion. Barrie Nettles and Richard Graf published a formative guide on this analytical process and summarise the system's applicability with all music, describing the interrelationships between chords and scales for which chord-scale theory can ascertain as forming a "functional unity with two different manifestations, each representing the qualities of the other⁶⁴". It is a significant summation to reflect on here finally, considering the innate correlations to the thinking tool philosophies supporting this research's quest for aesthetic re-evaluation.

⁶⁴ Nettles, B., & Graf, R., 2000. *The Chord Scale Theory and Jazz Harmony*, Advance Music, p.16.

The goal to illuminate one language within the realms of another, emphasising the distinctive sonic specifiers and malleable attributes inherent in each ingredient, reflects an ideology shared between Nettles, Graf, and Bakhtin's notion of the artistic hybrid. In incorporating Chord Scale Theory's provisional methodology to access the functional relationship between chords and harmonic progressions, the identification of creative achievements in hybridity as a process emanating from an assimilative cognisance will ultimately come to fruition. Whether navigating a transcription of a through-composed moment or a spontaneously created passage, the dynamic transfer and transformation of melodic or harmonic formulae across different musical texts (and exposed as a manner of recontextualisation - 'each representing the qualities of the other') will expectedly be revealed within the fusion contributions under study. As examples of artistic hybridity ensue, adopting an aesthetic rationale of both pre-meditative and spontaneous intellect with the combined methodologies of Pond and that of Berklee school's Chord Scale Theory, will hope to reverse the generalisation of Nicholson's (and others) compositional hypotheses and the critically persuasive opinions on fusion's supposed lack of aesthetic sophistication. To illustrate the multifaceted nature of this methodology, Figure 2.1 (next page) visually interprets the process intended for each of the forthcoming case study investigations.

Enacting a methodology which presents as a combination of artist and critic cogitations, adapted musicological analytical systems and thinking tool philosophies defined within this chapter, will ultimately demonstrate (at least in the examples of the case studies) that the fusion phenomenon offers viable candidates for artistic recognition. An aesthetic sophistication and commitment to creative endeavours will be demonstrated by the 'fusion' of these methodological parameters. Proving that the phenomenon's existence was not solely inhabited by commercialist opportunists but also by composers with a dedication to a creatively inspired genuineness, their construction of innovative musical blends via a recontextualisation of formulae progressed beyond considerations of practicality, imitation, and popularist leaning, to that of an ideological premise of 'art for art's sake'.

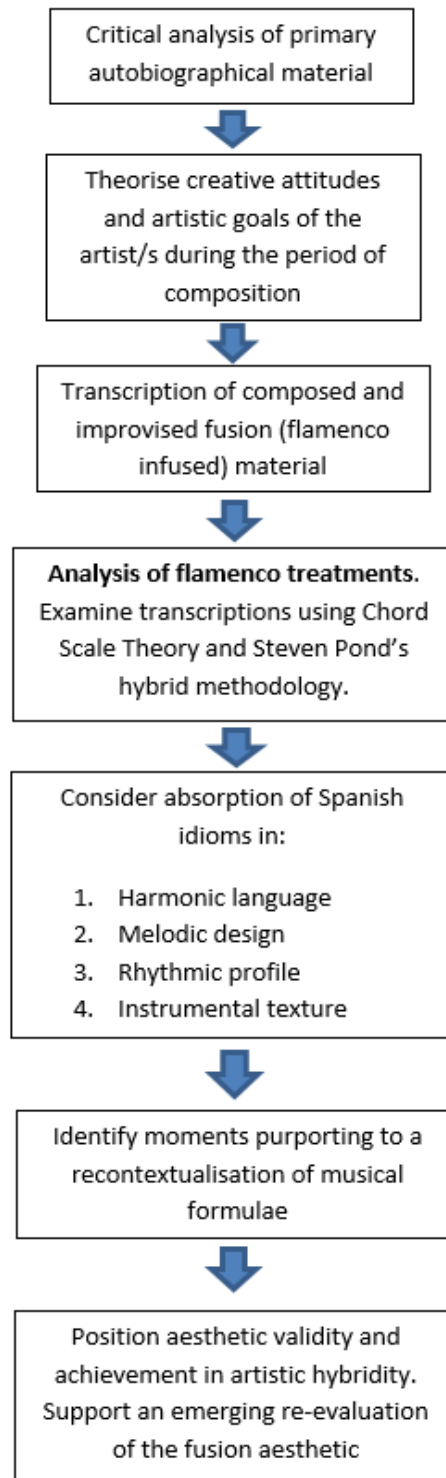


Fig.2.1 Visual representation of methodological system utilised in this research's case studies

Jazz as one language, Spanish *guitarre flamenca* as the other

To begin the process of case study analyses, the decision for which divergent ingredient was selected as the 'second language' under scrutiny requires explanation. As the discussions on label confusion and the hybridisation philosophies of Holt and Fellezs in the introduction have already inferred, a wide breadth of variant material outside of jazz, rock and funk was evidently handled during the decade of fusion. From classical iterations of Indian music, to African BaBenzele pygmy, Afro-Cuban, Latin American, and Eastern European folk song to name but a few, the assortment of music traditions and styles immersed into the phenomenon are many. To attempt a case study for every divergent element isolated within the annals of albums released under the idiom's guise during the 1970s, would be an enormous feat, and one too substantial for the confines of this dissertation. However, a concentrated focus on the treatments of one specific folkloric ingredient in the example of contrasting fusion protagonists would provide sufficient supportive evidence for the aesthetic rethinking this research advocates. Additionally, the premise of the methodological approach to investigate artist and observer elucidations on aesthetics, and subsequent validation through score analyses further aided by theories on recontextualisation and artistic hybridity, allows the scope for continuing research to be established.

Revisiting the album and artist unanimously stationed at the epicentre of the phenomenon's genesis helped the selection process, as did the characteristically exotic sonorities of the ingredient's harmonic systems and expressive character of its dynamically charged melodies, strong instrumental timbres and vibrant rhythmic profiles. Referencing Davis's work on *Bitches Brew*, its third track 'Spanish Key' was the culmination of a number of separate musical experiments exploring the malleable qualities between jazz and Spanish folk formulae. Davis had first exercised the idea of merging jazz and Spanish music as far back as 1959, almost ten years before the onset of fusion. Back then, he had been buoyed by the trend of third stream initiatives demonstrated by jazz artists with similar experimental blending of classical music and jazz. Initially, the solo guitar

with orchestra recordings of Joaquin Rodrigo's *Concerto de Aranjuez*⁶⁵ proved instrumental in shaping Davis's first foray into Spanish musical treatment. Authentic field recordings of traditional folk song performances conducted in differing regions of Spain by ethnomusicologist Alan Lomax and released as *Spanish Folk Recordings* (Columbia, 1957) has been noted as another influence⁶⁶. The effect of these immersions into Spanish culture by Davis led to a meeting with composer and arranger Gil Evans and the subsequent Columbia 1960 recording *Sketches of Spain*. Davis's autobiography reveals much about his musical intellect and creative mind-set at the time of its recording, and the different compositional processes he shared with Evans in the construction of Spanish melodies, including their handling of the idiom's folkloric formulae. Initially transfixed by the melodic content of Rodrigo's work⁶⁷, Evans noted to an enthusiastic Davis that other pieces would also be required to fill out the projected length of the album. What resulted was a perusal of folkloric tunes of Spanish and Latin American design, as well as other flamenco *palos* garnered from Lomax's recordings for inspiration.

We got a folklore record of Peruvian Indian music, and took a vamp from that. This was 'The Pan Piper' on the album. Then we took the Spanish march 'Saeta', which they do in Spain on Fridays when they march and testify by singing. The trumpet players played the march on 'Saeta' like it was done in Spain.

This specific passage from the *Miles* autobiography is perhaps the most revelatory account of compositional design in regards to divergent musical treatment by Davis, and it inherently speaks to Nicholson's continuing dialogue theory which he insists manipulated the jazz-rock and fusion aesthetic of a decade later. Davis is in fact quite unguarded about the levels of appropriation he and Evans enacted in their handling of Spanish material, particularly from a melodic perspective.

⁶⁵ Although not giving credit to the solo guitarist performing, Gil Evans (Davis's long-time collaborator) claims the record used was "the only album in existence" in Crease, S., 2003. *Gil Evans: Out of the Cool: His Life and Music*, Chicago Review Press, p. 207. From this statement, a conjecture could be made for the recordings as either those from Spanish guitarists Narciso Yepes or Renata Tarrago. *Concerto de Aranjuez* Narciso Yepes Orquesta Nacional de España, Ataúlfo Argenta, (London International) was released in 1954, and *Concerto de Aranjuez*, Renata Tarragó, Orquesta de Concierto de Madrid, Odón Alonso, (Columbia) was released 1959/60.

⁶⁶ See: Crease, *Gil Evans*, p.207.

⁶⁷ In his autobiography, Davis explains in detail the moment Evans played him the record of *Concerto De Aranjuez* and his initial response to it as "Goddamn, these melodies are strong. I knew I had to record it." See: Davis, Miles, with Troupe, Quincy, 1989. *Miles: The Autobiography*, London: Macmillan p.231.

The 'taking' evidently implies an appropriative (as imitation) cognisance during their study of the Spanish idiom, but continued reading suggests a developing cultural erudition and a more sophisticated musical intellect were also being cultivated. Demonstrating an astute knowledge of Spanish history, Davis addresses the African influence in Spanish music and in the architecture of the Andalusian region, opining on what he saw as the assimilation of Black African culture ("a lot of African blood in the people"). In implicitly suggesting a comparative affinity with the music and culture as an African American himself, Davis speaks with an assuredness as he recounts the historic tradition of *cante jondo* (deep song) and the religiously imbued song form known as 'Saeta'. As he recounts the performance tradition of 'Saeta' as a solo female vocal line sung from the pulpit of a balcony to a religious procession as it marches during a traditional *Passion of the Christ* ceremony, Davis alludes to his recontextualisation of the vocal motif into an instrumental line for trumpet. "I was supposed to be her voice on trumpet" he states, "my voice had to be both joyous and sad in this song, and that was very hard."⁶⁸

In explaining further the difficulty he experienced in re-imagining *cante jondo*, Davis's revelation speaks more to that of an assimilative intellect in his practical treatment of Spanish idioms. Most notably, in his description of the spontaneous creative moments performed within the *Sketches of Spain's* recording process, a deeper knowledge of harmonic formulae is expressed:

The difficulty came when I tried to [ad-lib] parts that were in between the words and stuff when the singer is singing. Because you've got all those Arabic musical scales up in there [...] that you can hear. And they modulate and bend and twist and snake and move around⁶⁹.

Cementing the notion that Davis's aesthetic was focussed on creating blends of divergent elements within improvisatory settings, is his understanding of the similar association of the flamenco tradition with real-time invention. Specifically, the often referred to performance stasis of *aire*

⁶⁸ *Miles*, p.232. Davis also mentions the rudiments of another traditional *palo*; the 'solea', which is reimagined in a track on *Sketches* of the same title. "Solea is a basic form of flamenco. It's a song about loneliness, about longing and lament. It's close to the American black feeling in the blues. It comes from Andalucía, so it's African based." *Ibid*, p.232.

⁶⁹ *Ibid*. p.232.

flamenca for which flamencologists⁷⁰ will cite as the embodiment of cognitive authenticity, is an intellectual authority allowing for a unique expression enabled through intensive aural study rather than a superficial knowledge of theoretical forms and structures. In correlation with the jazz tradition theory supported in this research, the flamenco tradition is also one attributed to that of a constant flux, change, and interaction with the contemporary. As William Washabaugh notes an appropriate analytic attitude for flamencological methodology (and for which Davis adopts in his understanding to *Sketches* improvisations) is “one that sees flamenco reality to be always realized in performance, and always approached as an ever-changing reality. Every next performance restructures all that has preceded [it].⁷¹” In respect to this ideal of spontaneity and musical development, Davis recollects in his autobiography that during the moment of *Sketches*’ recording, having to tell the classically trained brass players in the studio to forget the score entirely. Furthermore, in recalling the improvisatory guidance he gave the brass players under his direction at this time, Davis implicitly suggests a comprehension of the music’s ‘ever-changing reality’. Feeling, as opposed to simply playing the music of flamenco, required a musical imagination⁷² informed by an assimilated knowledge of harmonic formulae to improvise successfully within a hybrid jazz environment. Rather than repeat the rudimentary characteristics of these flamenco imbued jazz expressions during solo moments of *Sketches*, the veracity behind his hybrid articulations and an acknowledgement of tradition is expressed by Davis’s inferred acculturated intellect:

What really made it so hard to do [modulating between Flamenco, Arabic and jazz blues scales in an improvisatory setting] was that I could only do it once or twice. If you do a song like that three or four times you *lose* that feeling.⁷³

It is reasonable to suggest that in acknowledging Davis’s autobiographical cogitations in isolation, the aesthetic handling of the Spanish ingredient on *Sketches* demonstrates attributes that might

⁷⁰ Title given to individuals associated with the academic study of flamenco arts referred to as *flamencology*.

⁷¹ Washabaugh, W., 1996. *Flamenco: Passion, Politics and Popular Culture*, Oxford: Berg, p.ix.

⁷² See: Davis, *Miles*, p.233

⁷³ Davis, *Miles* p.232.

help authenticate an aesthetic validity years later on *Bitches Brew*. As a precursor to his imminent revisit to the idiom in 1969, recognition towards many of the code of practice styled conventions decreed by Marsalis are implied in his detailing of *Sketches of Spain's* creative realisation, despite the earlier confessions to a plundering of musical ideas. Evidently, Davis articulated his aesthetic not solely as an appropriation of Spanish traditions, or as a plundering of formulaic clichés to create a ‘Spanishness’, but was also comparatively thinking artistically about how to blend the divergent elements with each other to inflect creative moments of hybridity.

‘Spanish Key’ and *Bitches Brew*: Fusion (not jazz-rock) and the advent of artistic hybridity

Robert Walser, in his 1993 article for *The Musical Quarterly*, noted that Miles Davis’ legacy has famously “always been difficult to deal with critically⁷⁴”, especially from a technical perspective or musicological context. With no shortage of writing on the influential jazzman who (in his own words) “changed music five or six times⁷⁵”, there are those which praise and degrade in equal measure. Aside from the neo-classic charged abhorrence to his ‘sell-out’ status and the desensitising of jazz through his jazz-rock associations, much of the disapproving with Davis’s legacy stems from a reputation with technical imperfection. Some writers such as Gridley, Tirro, Bill Cole and Gary Giddons have favourably opined on the uniquely characteristic style of Davis’s playing. Improvisations permeating with many technical flaws and mistakes are lauded for their imperfection (as Giddons impressed “every crackle and splutter [should] be embraced as evidence of his spontaneous soul⁷⁶”), yet there have also been writers who have boldly questioned the value of Davis’s work and his improvisational veracity.

Miles Davis is not, in comparison with other men of major influence in jazz, a great improviser. His lines are often composed of unrelated fragments and generally lack

⁷⁴ Walser, R., 1993. ‘Out of Notes: Signification, Interpretation, and the Problem of Miles Davis’, *The Musical Quarterly*, Vol.77, No.2 (Summer), p.343.

⁷⁵ Davis, in Palmer, R., 1991. ‘Miles Davis: The Man Who Changed Music’, [online] *Rolling Stone*. Available at: <https://www.rollingstone.com/music/news/miles-davis-the-man-who-changed-music-19911114> [Accessed: 08/11/14].

⁷⁶ Giddins, G., 1985. *Rhythm-a-ning: Jazz Tradition and Innovation in the 80s*, New York: Oxford University Press, p.84.

coherence. [...] Perhaps more important, he has not really been the innovator he is sometimes credited with being. [...] He has to be seen, then, not as an innovator, but as a populariser of new ideas⁷⁷.

The above summation by James Lincoln Collier from 1978 speaks with all the verve of the neo-classic attitude that Marsalis would inherit only a few years later⁷⁸. His grievance with Davis, apart from a perceived lack of technical facility, centres on what he also assumes as an absence of: musical intelligence; creative originality; and of a formal regularity and consistency. Considering the tenet of this research is to claim instances of artistic hybridity, Davis's instrumental aptitude during his fusion years is not a requisite for further investigation within these pages. However, the following sub-chapter will put into question those summations of Marsalis, Crouch, and Collier who insisted that Davis's fusion contributions in particular lacked a commitment to musical innovation. With a specific focus placed on his treatment of folkloric musical designs associated with Spanish culture, a preliminary handling of this research's methodology will in fact impress that fragments of his expressions were anything but unrelated. By the release of *Bitches Brew*, Davis had in fact demonstrated facets of artistic hybridity within the diverse musical tapestry of his compositions. Showing evidence of deep study and an acute attention to detail, the harmonic complexity evident in the recontextualisation and imminent synthesis of Spanish and jazz related ingredients on 'Spanish Key' will accentuate his professions of an aesthetic sophistication. Arguing that Davis as creative entity was producing work by way of a commitment to innovation through hybridity ("I was going for it for myself for what I wanted and needed in my own music" - to quote again his entry with Quincy Troupe), he essentially demonstrated creative attributes worthy of artistic recognition. Isolated within the confines of the controversial recording that spearheaded the movement, *Bitches Brew* as a fusion album was regrettably overlooked by its many naysayers, and it is their disparaging

⁷⁷ Collier, J.L., 1978. *The Making of Jazz: A Comprehensive History*, New York: Dell, p.435.

⁷⁸ Collier's purist leaning and disdain for jazz-rock and fusion were also asserted within the pages of his comprehensive text. "Whether the fusion music can be classified under the rubric of jazz is an open question [...]" Collier warns the reader, before further stating: "Jazz needs, at the moment, a respite from [fusion] experiments. It needs time to consolidate [...] to go back and re-examine what is there." *Ibid.* p.495 & 498.

opinions on him and the music it helped spawn which this sub-chapter will ultimately position as inherently misguided theories.

At the time of writing this thesis, Victor Svorinich's book *Listen to This: Miles Davis and Bitches Brew* was published, adding to the growing compendium of literature dedicated to broader investigations of the artists, music, and productive ideologies behind the creation of the fusion idiom. As the titular 'jazz-rock' album acknowledged as instigating the multiple music mergings that followed, *Bitches Brew* had largely resisted analytical and musicological consideration. Prior to Svorinich's investigation, Lawrence A. Wayte's doctoral thesis focussed on the sound of jazz-rock specifically (including investigations of Davis's *Bitches Brew* and of his 'progeny') and attempted to define how the idiom worked musically from this aural perspective. His dissemination of *Bitches Brew* music consists of a singular representation in the example of the album's first track 'Pharaoh's Dance'. Rather than attempt to distinguish specific permutations and or exchanges between melodic, harmonic or rhythmic formulae, or of flourishes with technical virtuosity to position his veneration of the work, Wayte employs the philosophical distinction between aesthetic beauty and the aesthetic sublime to redefine the album's recognition. Wayte's methodology resists traditional analytical methods because, in his judgement, "nothing ever really happens in 'Pharaoh's Dance'⁷⁹" in a way that would constitute as an example of compositional structural detail, further conforming to a recognised iteration of musical convention. As an alternative method of analysis, Wayte identifies and constructs a detailed list of sonic manifestations emitted by Davis as a collection of *extra-musical signifiers* that he suggests to have invoked in listeners the "sense of awe, terror, and reverie typically associated with the [aesthetic] sublime"⁸⁰.

Svorinich in contrast does contemplate a score-analytical approach to his research of the *Bitches Brew* album, choosing to honour the spontaneously collaborative aesthetic that Davis and his

⁷⁹ Wayte, L.A., 2007. *Bitches Brood: The Progeny of Miles Davis's Bitches Brew and the Sound of Jazz-Rock*. Ph.D. Los Angeles: University of California, p.74.

⁸⁰ Wayte, *Bitches Brood*, p.45.

bandmates embraced on its recording. In doing so, he transcribes many of Davis's solos and analyses from a top-down perspective. Circumnavigating the spontaneous creative landscape captured on tape, Svorinich comments on specific segments of expressive technicality including diversions from historic performance notes, lead sheets, and or separate edited omissions. In showing that that there are in fact moments within the music worthy of musicological study in opposition to Wayte's theory, Svorinich translates the structuring of harmonic environments and identifies individual phrasing of unique melodic material in Davis's solo, with a focus on the interrelationships between exposition of motif and the imminent transitions back and forth. Svorinich's analysis and transcriptions of 'Pharoah's Dance' and others tracks are meticulous enough, but fail to elaborate the deeper connotations of any creative attempts of divergent elemental synthesis that one would expect from an analysis of the quintessential 'jazz-rock' album. However, in his similar transcription of solo material garnered from the track 'Spanish Key', the suggestion of a divergent amalgamation is implied, even in its superficially described functioning. The following extract demonstrates his minimal reference to a folkloric musical ingredient identified outside of the jazz and rock periphery, and the analytical language he adopts to describe the "tightrope act"⁸¹ of musical cues to signal key changes in the transcription of Davis's first solo:

Finally, there is a jagged run Davis performs at 2:43 [...] that shifts the piece to E, *flaring up a Spanish tinge* (E Phrygian scale is precedent here)⁸².

Taking into context the manifest of this research and its attempt to navigate the contentious arena of labels and subsequent aesthetic evaluations, 'Spanish Key' is a significant case to consider. Firstly, the implication that a folkloric or worldly musical inference presents itself on an album for which Nicholson and others would attest belongs within the realm of jazz-rock aesthetics, instantly raises more questions of label adequacy. As discussed within the introduction, the argument for fusion as an aesthetic label for all the music blends of the period was bolstered by Holt's estimation on the

⁸¹ Svorinich, V., 2015. *Listen to This: Miles Davis and Bitches Brew*, University Press of Mississippi, p.83.

⁸² *Ibid.* p.83. (italics inserted for emphasis)

plurality and hybridity of the phenomenon, and his acknowledging of ‘clumsy’ hyphenated labels inadequately providing definitional clarity. An example of Spanish musical elements in *Bitches Brew* further supports the claim for the fusion term’s suitability with the nullification of its jazz-rock titling, whilst placing Nicholson’s aesthetic differentiation into possible further disrepute. The question that drives this unique course of investigation then is how Davis treated Spanish formulae in this particular work. Was it superficially imposed (like a form of imitation/appropriation) or was it sophisticatedly blended into its surrounds? Utilising the methodological system presented in this chapter, the investigation of ‘Spanish Key’ will attempt to answer this enquiry. Additionally, by using Spanish formulae as its focus the result of the investigation will also lay the groundwork for and qualify the analytical methods to be used in the complementary case studies to follow. Given that the anticipated results from ‘Spanish Key’ will confirm a level of creative intellect in compliance with Marsalis’s code of practice and the positive cogitations of critics, peers, and the artist himself, the end result will not only aid the re-thinking for an enduring fusion aesthetic that considers the artistic experiments in hybridisation, but also alleviate the multi-label dilemma. *Bitches Brew*, with examples of recontextualised Spanish formulae fuelled by an assimilative cognisance of sophisticated musical intellect, ‘Spanish Key’s’ resultant cases of artistic hybridity will position Davis’s album as a characteristic fusion (and not jazz-rock) recording.

***Guitarre Flamenca* and Spanish musical formulae – features, forms and performance techniques**

Flamenco and jazz have endured an often-intertwining relationship over the course of their comparative histories. From Jelly Roll Morton’s misinterpretation of ‘the Spanish tinge’ as an irrevocable ingredient to creating jazz (ragtime) music⁸³, to the 1920s Spanish recordings of Ramon

⁸³ Morton’s often quoted reference of *tresillo* and *habanera* rhythms creating the syncopations in early jazz development permeate jazz historiography. Consistent with Afro-Cuban culture as opposed to an authentic European Spanish nature, Morton’s dialogue to Alan Lomax for a Library of Congress recording in 1938 famously captured his oversight in regards to the cultural origins of the rhythmic ingredients he spoke of. See: Lomax, A., 2002. *Mister Jelly Roll: The Fortunes of Jelly Roll Morton, New Orleans Creole and “Inventor of Jazz”*, University of California Press.

Montoya⁸⁴ and Carlos Montoya's *guitarre flamenca* version of 'St Louis Blues' (*From St Louis to Seville*, RCA Victor, 1959), to other cross-pollinations by Lionel Hampton (*Jazz Flamenco*, RCA Victor, 1957) and Miles Davis with John Coltrane on 'Flamenco Sketches' (*Kind Of Blue*, Columbia, 1959), stylistic encounters between both genres have borne many iterations. From the perspective of Spanish flamenco's interest with jazz, English language studies to ascertain these historical interactions are rare⁸⁵, however the 1970s fusion phenomenon is generally seen as the most salient recognition of proficient collaborations between the two idioms. "One would have to wait until the 1970s to see real contact between the two musical genres,⁸⁶" opines Juan Zagaluz, and the coverage of flamenco as a divergent element within the multiple music peripheries of fusion is evidenced by the abundance of its hybridised permutations. From Larry Coryell and John McLaughlin, to Al DiMeola and Chick Corea, the flamenco idiom became a frequently treated element with Corea performing perhaps the more dominant role in its proliferation as both an acquiescent and malleable fusion ingredient.

Before a preliminary investigation of Spanish treatment by Davis, Corea and Caldera is attempted, a framework of musical formulae characteristic of the tradition requires a schematic outline to enable effective comparative analysis. Vocal song (*cante*), guitar performance (*toque*), and dance (*baile*), are the three components that together characterise the highly distinguished musical style of the Spanish *cante flamenco*. Often referred to in abbreviated form, flamenco is detailed by Israel Katz as an umbrella term covering a catalogue listing of forty-four derivatives styles of song forms

⁸⁴ See: Dregni, M., 2006. *Gypsy Jazz: In Search of Django Reinhardt and the Soul of Gypsy Swing*, Oxford University Press. Dregni's chapter 'Jazz Modernistique; Revisiting the Babylon of Gypsy Jazz' touches on Spanish classical guitarist Montoya's early 20th century flirtations with jazz.

⁸⁵ Spanish language historiographies and investigations on flamenco's contact with jazz include: Calvo, P., & Gamboa, M.J., 1994. *Historis-guia del Nuevo flamenco. El duende de ahora*. Madrid: La Encrucijada; and Herrero, G., 1991. *De Jerez a Nueva Orleans. Análisis comparativo del flamenco y del jazz*. Granada: Editorial Don Quijote.

⁸⁶ Zagaluz, J., 2012. 'The Jazz-Flamenco Connection: Chick Corea and Paco De Lucia Between 1976 and 1982' in *Journal of Jazz Studies*, Vol.8, No.1, (Spring), p.38.

(*palos*) that developed in Spain during the 19th and 20th centuries⁸⁷. Mirroring a historiographic legacy with jazz, flamenco similarly evolved over many years with constant references to the changing state of national sociological order and shared ideological behaviours, institutions, and relations. A recurrent merging of different cultural traditions from Mozarabic to Greek and Roman, to those of Byzantine and Phoenician musical practices is recognised within flamenco's Hispanic gypsy beginnings. Much later, an Afro-Cuban assimilation following the mass exodus of Spanish citizens from Cuba at the turn of the 20th century also enamoured its heightened popularisation, within its native environs and abroad, during this same period.

Of its many derivations, the phenomenon known as *guitarre flamenca* (solo guitar performance) was perhaps the most salient form of its 20th century proliferation and increasing international popularity. Altering *cante flamenco* tradition by placing the guitar at the forefront instead of its more conventional role in accompaniment, a new opportunity for the exposition of technical mastery and innovation outside of more classical environs had gained momentum thanks largely to the progressive efforts of Ramón Montoya during the mid-1920s⁸⁸. By 1955, flamenco guitarists Carlos Montoya (Ramón's nephew), Sabicas (real name Agustín Castellón) and Paco De Lucía had immigrated to the outskirts of Midtown, New York, which had by then become a hub of expatriate Spanish creativity. Capitalising on the city's fondness with concert hall performances of travelling *cante flamenco* shows, the trio began attracting their own audiences to the music of the flamenco guitar. Of the three New York based protagonists, De Lucía was perhaps the most celebrated of the Spanish artists credited with revitalising the flamenco music of the solo guitar. De Lucía adorns

⁸⁷ A precise number of *cante flamenco* forms is difficult to ascertain. Christof Jung purports as many as seventy one styles of *palos* (song forms) while Israel Katz acknowledges that with the proliferation, omission, and constant development of flamenco, many more subdivisions are possible. For further reading see: Katz, I., 2001. 'Flamenco' in Sadie, S., ed. *The New Grove Dictionary of Music and Musicians*, Oxford University Press, pp.625-630.; and Jung, C., 1990. 'Cante Flamenco' in Schreiner, C., ed. *Flamenco: Gypsy Dance and Music from Andalusia*, Amadeus Press.

⁸⁸ "The guitar came into its own" states William Washabaugh of the Spanish flamenco scene of 1925, "and the guiding hand of [...] Ramon Montoya led it to new heights, so that today flamenco guitarists approach – and sometimes even challenge – the prestige of *cantaores* in flamenco performances. Washabaugh, *Flamenco: Passion, Politics, and Popular Culture*, p.64.

flamenco historiography with a shared regard of both his guitar mastery and his artistic contributions to the music form. Ranging from descriptions that endow the Spaniard as a revolutionary⁸⁹ of the idiom, or a musical genius⁹⁰, to the acknowledgement of the powerful connection he held with audiences worldwide⁹¹, De Lucia's status in literature is for the most part, extremely complimentary. By the mid-to-late 1960s and right throughout the 1970s, De Lucia had become the more revered, recognised, and comparatively most productive flamenco guitarist of the latter twentieth century. Peter Manuel identifies distinguishable aspects of De Lucia's playing that warrants the justifications of his talent, despite conjecturing that in some respects his contributions are so exceptional they perhaps "defy analysis or enumeration"⁹². From an extraordinary well-rounded technique, a remarkable knowledge of harmonic vocabulary, to an inventive take on ornamentation-like techniques (left-hand sliding, note bending) and other plucking methods, his aesthetical bestowment to the contemporary flamenco form was incredibly influential. Importantly, De Lucia's legacy with the flamenco tradition is informed more so by the richness in diversity that pervades his musical contributions. Constantly developing and reworking existing forms and techniques, De Lucia was pushing the boundaries of genre not unlike the fusion protagonists of the same era. His music, particularly by the 1970s, informs his well-rounded musical scholarship. From the classical stylings of Enrique Granados, Manuel De Falla, and Isaac Albeniz, the inspiration of Carlos Montoya, Nino Ricardo, and Sabicas, to the fusion designs of Chick Corea, Al DiMeola, John McLaughlin, and Larry Coryell, De Lucia was absorbing divergent elements and creating comparable fusions that would eventually develop into a recognised genre of its own (*Nuevo flamenco*). Coincidentally, of the four fusion protagonists named earlier for delving the most productively into the flamenco tradition, De Lucia would also feature not just as mentor but as

⁸⁹ Manuel, P., 2003. 'Flamenco guitar: history, style, status' in Coelho, V.A., ed. *The Cambridge Companion to the Guitar*, Cambridge University Press, p.18.

⁹⁰ See: Pohren, D.E., 2004. *Lives and Legends of Flamenco: A Biographical History*, University of California Press.

⁹¹ See: Washabaugh, *Flamenco* p.ix.

⁹² Manuel, 'Flamenco guitar' p.18.

collaborator within the recording process of their respective Spanish imbued albums⁹³. The Spaniard's perceived role in shaping fusion's association and comprehension of flamenco as a practicable element for blending treatment is given perhaps its most significant bestowment in Zagaluz's understanding of the guitarist's influential status during this time: "Essentially, jazz musicians started to become interested in flamenco when Paco De Lucia began to delve into [jazz]⁹⁴".

Supported by Zagaluz's opinion of De Lucia's idiomatic effect, investigating the formal and technical features within a broad compendium of flamenco recordings is also facilitated by *guitarre flamenca's* existence as a successful European export during the same period of fusion experimentalism in the United States. Of the fusion artists who were inspired to incorporate flamenco formulae into their multiple music blends, the recordings of guitarists like De Lucia and others associated with the 1950s and 1960s *guitarre flamenca* movement would have undoubtedly acted as a primary influence in their process of (as yet undetermined) appropriation and or assimilation of Spanish musical formulae⁹⁵. Deriving from and guided by the realms of *cante compendia*, the flamenco recording artists had familiarised themselves with a myriad of traditional *palos* before adapting, arranging, and composing new variants, ultimately enabling their technical and creative interpretations for solo guitar to flourish in each instance. Their recordings were grounded amidst a foundation of compositional formulae for which the sonic characteristics of the tradition are readily apparent. Isolating these features illustrates four ways in which the guitarists' production of Spanish idioms was most consistent – melodic design, harmonic language,

⁹³ De Lucia's American fusion contributions include: a duet with Al Di Meola on *Elegant Gypsy* (Columbia, 1977); working with Larry Coryell and John McLaughlin on *Castró Marin* (Phonogram, 1981); a live recording with Di Meola, Coryell, and Mc Laughlin: *Friday Night In San Francisco* (Philips, 1981); followed by a studio production of their ensemble work *Passion, Grace & Fire* (Philips, 1983). De Lucia was also able to collaborate with Chick Corea, after many years of mutual admiration, on Corea's post-fusion album *Touchstone* (Stretch, 1982).

⁹⁴ Zagaluz, J., 'The Jazz-Flamenco Connection' p.38.

⁹⁵ The forthcoming case study analyses will present testimony by both Chick Corea and Caldera's Eduardo Del Barrio to *guitarre flamenca* and artists such as Paco De Lucia being influential forces in their study and acquired knowledge of flamenco's formal and technical qualities.

rhythmic profile and or instrumental texture. Although some of the features to be identified within these areas may appear related to only a select group of *palos* (particularly those pertaining to the rhythmic profiles within *palos* of divergent metric configurations), for the majority, the techniques, forms, and gestures listed all filter throughout the anthology of *guitarre flamenca* as predominantly prescribed systematic formulae.

The milieu of *cante flamenco* and the inherent Spanish imbued sonorities that ground the harmonic vocabulary of *guitarre flamenca* is perhaps the most striking formulaic element to consider. Spanish harmony manifests itself within variant modal organisations that stem from the medieval *Phrygian scale*. As a basis, two modifications of this Phrygian mode are considered fundamental in flamencology especially, and in their configurations reflect the Middle Eastern influences of the music's early genesis due to their comparable similarities with the Arabic *Maqam hijaz* scales. Intrinsically associated with the creation of the 'Spanish sound' and referred to in literature and discourse as the *flamenco scale* and *gypsy flamenco scale*, the harmonic environment for many flamenco expressions travel within the peripheries of these modal variations. The exploitation of intervallic relationships between each note of these scales, particularly the augmented second intervals often employed within a cadential structure, allows the melodies of flamenco its most distinctive and instantly identifiable aural association with Spanish culture. As a key formula underlying the formal structures of flamenco music during its inception and formally recognised as manuscripts of traditional songs were being written and published⁹⁶, the *Flamenco* and *Gypsy Flamenco scale* are resolutely fundamental. Other melodic, harmonic, rhythmic, or textural techniques outside of these scale configurations are additionally revealed as consistent formulae within the vast catalogue of *guitarre flamenca*. Manipulated and expended with varying degrees of handling, these formulaic elements can be isolated as an ingredient inhabiting either a sizable or

⁹⁶ Considered the primary text on flamencology, Antonio Mareina's *Mundos y formas del cante flamenco* (Revista de Occidente, 1963) was released after years of research, preservation and cataloguing of unrecorded traditional *palos* conducted by the famous gypsy cantaor (singer). See also: Pohren, D.E., 2005. *The Art of Flamenco*, Bold Strummer Ltd.

more substantial share of the music structure, to the much smaller embellishment or ornamentation level of inclusion. For the comprehensive table of flamenco formulae identified (see: *Appendix A*) a study of flamencological texts by Antonio Mareina, William Washabaugh, and Donn El Pohren was conducted, as was an analysis of over fifty transcriptions of *guitarre flamenca* recordings by Paco De Lucia, Eduardo Melchor, and Brothers Juan and Pepe Habichuela.

Methodology in practice: analysing ‘Spanish Key’

Whilst the opinion of Zagaluz positions De Lucia as the central figure in the popularisation of the flamenco ingredient amongst those of a fusion sentimentality, Miles Davis’s relationship with Spanish folk music can be traced to influences that span outside of, and many years prior to, De Lucia’s *guitarre flamenca* and *nuevo flamenco* examples. Given the testimony of both Davis and long-time collaborator Gil Evans, and with the evidence that De Lucia’s first association with jazz can be traced to a collaboration with Pedro Iturralde in 1967⁹⁷, the evidence of *Sketches* demonstrates Davis had in fact exercised the idea of merging jazz and flamenco as far back as 1959. The previous sub-chapter had hypothesised Davis’s treatment of Spanish idioms on his iconic third stream record had fundamentally delved into an appropriative handling initially, with him ‘taking’ vamps and melodies from traditional folk music tunes as part of his compositional methods. However, the cogitations of his autobiography additionally implied hallmarks of an artist who was also thinking creatively on how to merge the divergent elements he was inevitably handling, all the while professing a deep knowledge towards the folkloric histories and formulaic intricacies of the Spanish music he wished to compose. Moving ahead a decade after its release, for the *Bitches* iteration of a Spanish fusion within a jazz and rock periphery, Davis reveals very little of ‘Spanish Key’s’ conception in his musings with Troupe on *Miles*. First person recollections of its creative genesis including any specific pronouncement of Spanish handling were difficult to uncover,

⁹⁷ DeLucia’s first recorded contact with jazz came on saxophonist Iturralde’s album *Jazz Flamenco Vol.1* (Hispanavox, 1967).

although Svorinich was able to document the creative environment in the studio from audio transcriptions taken from the master tape recordings. Recorded on day three of the *Bitches Brew* sessions at Columbia Studio B in New York, 'Spanish Key' had already been road tested with his live ('lost') quintet. Only a few weeks following their iconic showing at Newport, confidence with the performance material was unsurprisingly high and only three takes were required with the first recording described as "more or less a slam dunk⁹⁸".

On an active listening, 'Spanish Key' is an interesting case. In comparison to the immediate exotic milieu of *Sketches*, the isolation of specific sonic identifiers eliciting Spanishness is considerably harder to ascertain in the *Bitches* recording. The lack of folkloric rhythmic embellishments and other surface generalities prohibits any immediate association to flamenco or Spain, as does the authority of a continuing shuffle rhythm (boogie) on drums, the timbral mixtures of varying electronic instrumentation, and the studio production effects which only seem to amplify the harsh textures of Davis's trumpet. However, on a closer analysis on transcriptions made direct from digital re-released recordings of the track, there is evidence of a subtle Spanish infusion. In beginning the methodology for analysis on the work's main theme, the harmonic profile of 'Spanish Key' demonstrates a structural trend shared with many of the works on *Bitches Brew*. Engaging with a minimalist method to harmonic progression, the main melodic theme (Fig.2.2) accompanies a driving E7#9 chordal design for the first eleven bars of the motif, followed by a brief transposition to D7#9 before a return to E7#9 precedes the form of a classic V7-i cadence. When the tonal environment of 'Spanish Key's' melodic theme is dissected and analysed, the evidence of Davis's Spanish treatment is ultimately revealed. In four repetitions of the same motif, Davis rearticulates a melodic ascent, which traverses the formulaic design consistent with the first four scale degrees of Flamenco mode in E. Davis refrains from any innovative reimagining of its salient association with Spanishness in order to retain sonic identity and exploit the folkloric-charged minor second and

⁹⁸ Svorinich, *Listen to This*, p.79.

augmented second qualities of its form. However, when the entire melodic phrase is examined in its relationship with the jazz harmonic background, the tenets of Davis's sophisticated attempt at hybridisation can be demonstrated.

The image shows a musical score for a melody in 'Spanish Key'. It consists of three staves of music in treble clef. The first staff begins with an E7(#9) chord. The second staff begins with a 7 chord. The third staff begins with a D7(#9) chord and an E7(#9) chord. There are two repeating melodic motifs circled with dashed lines. The first motif is on the first staff, and the second is on the second staff. Annotations include: 'E7(#9)' above the first staff; 'E Altered Scale' and 'A minor mode' in boxes with dashed lines pointing to the circled motifs; and 'Harmonic structuring of V-i cadence' in a box with a dashed line pointing to the end of the third staff.

Fig.2.2 'Spanish Key' melody with repeating motif constructed using formulaic ascent through the first four scale degrees of E Flamenco mode (circled) over an E7(#9) harmonic base.

In his exploitation of shared acquiescent and malleable harmonic intricacies associated with Spanish and jazz harmony, the tonal setting of the beginning E7 chord (further embellished by its #9 tension) creates the accommodating environment for which Davis is able to nest the E Flamenco mode sinuously within the main motivic theme. Allowing the formulaic characteristics of the mode to resonate without alteration throughout the first 12 bars of the motif, Davis's organised system achieves its goal in illuminating Spanishness within the realms of a jazz harmonic background. When the remaining harmonic environment of the entire motif is considered, the role of E7#9 is exposed as inhabiting a dominant functioning. A quick transposition to D7#9 at bar 13 precedes a formulaic jazz cadence V7-i, formally establishing a dominant E7#9 to tonic A minor harmonic structure. Scrutinising Davis's melody at this juncture, the original elements of E Flamenco mode are now absent. Retaining the rhythmic structure of the original motif the mode is transposed to an E Altered

Scale setting, regressing for a short moment the stasis of Spanish infusion and expressing a melodic and harmonic phrase in an exclusive jazz arrangement.

Studying the motif in its entirety and in adopting the thinking tools of Linell and Bakhtin, the elements of a recontextualisation and resulting attempts at artistic hybridity can be ventured. The remit of a 'dynamic transfer and transformation' is observed in the dual harmonic functioning Davis places on the E7#9 chord. In its capacity to accommodate two divergent modes, a developing phrase of recontextualisation is epitomised by the chord's immediate decontextualisation from a jazz context (in order to harmonise the E Flamenco mode) to its re-articulation as a pure dominant function (with melodic phrase modulation to E Altered Scale) before ultimately enacting a strong cadence towards A minor. On this evidence, the artistic hybrid of 'Spanish Key's' main motif is essentially established in the sinuous amalgamation of Spanish and jazz harmony which permeates its opening bars. Although the Flamenco mode melodic element has undergone no significant alteration and exists more as a systematic quotation, the addition of a #9 harmony tension to accommodate its infusion implies a musical intellect shaped by an assimilation and comprehension of each ingredient's formulaic intricacies. That the first four iterations of the motif exacerbate his process promotes Davis's achievement in aligning the sonic identities of two divergent elements, ultimately demonstrated by their mutual and intricately delineated cohabitation with each other.

For Davis's improvisational contributions to 'Spanish Key', a similar manipulation of acquiescent and malleable harmonic formulae is expressed. Aided by the climate of spontaneous creativity, Davis continues in emphasising all the hallmarks of an artistic composition (defined by the neo-classicist) with his handling of both jazz and flamenco formulae. Demonstrating tenets of a deep study and contemplation, attention to detail, and a mastery of melodic and harmonic complexity, Davis revisits his recontextualisation methods demonstrated in the main melody and rearticulates the approach to enable further exploration of his Spanish and jazz intellect. In the first transcription of his solo

captured at 01:55 (minutes: seconds see: Fig.2.3a), Davis engages his hybrid intellect by infusing a complete melodic phrase identifiable as belonging to the formulaic Andalusian cadence.

Fig.2.3a. Davis's solo transcription showing full melodic cadence in D Flamenco mode (circled). Repeated melodic gestures in bars 5, 7-8 modulate to a D Phrygian mode environment.

Traditionally, this most sonically characteristic element of flamenco music is sustained with the support of a corresponding chordal progression built on the Phrygian mode. Davis however tempers its aural potency and subsequently recontextualises its formulaic properties by nesting the cadential melodic-only phrasing IV-III-II-I of a D Flamenco Mode, into the jazz imbued D7#9 of the accompanying harmonic environment. Again, as in the composed main theme, the #9 embellishment of the classic jazz chord becomes the systematic tool Davis exploits to allow the divergent elements of flamenco and jazz their co-existence. In the improvisational phrase which continues, Davis not only exploits the harmonic complexity of the D7#9 environment to additionally acquiesce with a D Phrygian mode variant, but he can also be viewed treating another formulaic element of flamenco in his repetition and elaboration of a stated melodic gestures. At bar 5 of the transcript Davis expresses a melodic fragment in D Phrygian with particular accentuation on the chromatic minor second functioning to tonic. Emphasised by the rhythmic syncopation he impresses on the minor second element, Davis immediately rearticulates the gesture an octave higher in contrast and without rhythmic embellishment. Both gestures are defined by the subtlety of their immersion, demonstrated in the way Davis moderates the sonic identity of D Phrygian mode by concluding each phrase on its second scale degree as opposed to tonic. The reimagining of the

Phrygian cadence in these repeated gestures works to decontextualise the finality of its formulaic construct, yet the mode's systematic presence within the realms of a jazz harmonic background additionally enacts its recontextualisation as a melodic component within the resulting hybrid. Although the Spanish treatment identified is an extension of the procedures employed amongst the opening composed themes, the sophistication of its achievement is buoyed by Davis's realisation of the fusion within an improvisational setting.

The image shows a musical transcription of a jazz solo. It consists of two staves of music in treble clef. The top staff begins at the 02:20 mark. A box labeled 'D Phrygian' spans the first few measures, and a box labeled 'D Locrian' spans the subsequent measures. The bottom staff begins at measure 5. A box labeled 'Cont.' spans the first few measures, and a box labeled 'A Phrygian' spans the subsequent measures. At the end of the bottom staff, a chord change to E7(#9) is indicated. The music features various melodic lines, including eighth and sixteenth notes, and rests.

Fig.2.3b. Continuation of D Phrygian mode of Ex.1c modulates to D Locrian mode. Further modulation to A Phrygian signals chord change to E7(#9) in a spontaneously recontextualised V-I jazz harmonic cadence.

Another example of recontextualised Spanishness was located at 02:20 on the digital recording. On this occasion, Davis impresses a broader modal understanding to his improvisational intellect and hybrid sensibility. Alternating between modes that are at one point distinctly Phrygian (with all the formulaic Spanish nuances at his command) into tonal environments which are defined as a more classical jazz setting, Davis demonstrates an astuteness to the creating of analogous Phrygian sonorities within diverse modal peripheries. Example 2.3b reveals how he manages to accomplish this feat. The transcription begins with an extension of Davis's D Phrygian mode improvisational template that defined the tonal environment of the previous solo transcript. What follows is a clear modulation into a D Locrian mode run, defined by the addition of A_b, yet ambiguously nested through its acquiescent harmonic structure to compliment the Andalusian (D Phrygian) cadence. The finality of the phrase from minor second to tonic D emphasises the subtleness of this D Locrian

implementation, yet its ultimate purpose as a bridging phrase is exemplified in the analysis of the following bars. As the enduring D7#9 environment continues its last moments, Davis's D Locrian expression alternates to A Phrygian mode in a clear implementation of his coded signal⁹⁹ technique. In his indication of impending modulation (which occurs in the chord change back to E7#9) the Spanishness of A Phrygian mode is accentuated as short, sharp bursts of each tone with particular emphasis again on the minor second to tonic attribute. The A Phrygian mode, although solely expressed within the confines of Davis's melodic expression, undergoes a process of recontextualisation to impress a dominant harmonic functioning towards the new tonic chord E7#9, resulting in a reimagined version of the jazz V-I cadence. Moreover, in the seamless nesting of A Phrygian mode over D7#9, the dominant element of the traditional jazz cadence undergoes a process of its own transfer and transformation of harmonic formulae. In this ensuing act of multiple ingredient fusion Davis reveals the schematic of his hybrid cadence. As a creative moment additionally strengthened and defined by its improvisational context, sonic identifiers attributed to both jazz and flamenco uniformly resonate in an analogous act of mutual recontextualisation. The transcription's ultimate regard as an example of artistic hybridity is then not only highlighted by the musical intellect required to comprehend and exploit the intricacies of dual harmonic formulae, but in Davis's achievement at spontaneously crafting a system which aligns the sonic attributes of both ingredients within the confines of his single expression.

Comprehending artistic hybridity in 'Spanish Key'

Viewed within the framework of a combined analytical methodology and subsequently aided by Linell and Bakhtin's theories on hybridity, Davis's treatment of flamenco demonstrates an aesthetic informed not by any manner that could be conjectured as a process of appropriation as imitation.

⁹⁹ See: Merlin, E., 1996. 'Code MD: Coded Phrases in the First "Electric Period"', *Miles Davis and American Culture II*. St Louis, Washington, 10-11 May. The coded signal technique refers to the leader's (Davis) harmonic modulation as a musical 'cue' to the ensemble, to shift the tonal centre of an improvisational phrase.

'Spanish Key' on the contrary suggests that unlike his initial treatments of Spanish material on the main themes of *Sketches*, Davis was thinking much more creatively about the harmonic intricacies of flamenco formulae. On exploiting the idiom's acquiescent and malleable qualities to enable hybridisational moments with jazz, Davis ultimately substantiated (in particular reference to his improvisational material) his assimilation of the melodic, harmonic, rhythmic and textural elements associated with the folkloric ingredient. Supporting his autobiographical cogitations proclaiming an ethos of creativity, the pushing of genre-defined boundaries and of artful exploration, the tenets of his aesthetic validation are assured in the instances of 'Spanish Key's' achievements in artistic hybridity.

A significant aspect resulting from 'Spanish Key's' inclusion for analysis, apart from qualifying the methodology incumbent for the forthcoming case studies, is the unavoidable connection to the label confusion argument its investigation proffers. In positioning fusion as the more adequate label to represent the shared aesthetic connecting all the music blends of the period, the plurality and hybridity of the phenomenon acknowledged by both Fellezs and Holt was reasoned in support of its applicability in denoting the blending activities of the entire decade. Considering the widely regarded jazz-rock/fusion narrative stations *Bitches Brew* as catalyst for the growth of the movement (regardless of its many offered labels), the example of folkloric music material outside of jazz, rock or funk peripheries corroborates with the definitional inadequacy of the album's jazz-rock categorisation and idiomatic recognition. Fusion musicians expressed variable musical mergings that were not isolated to the formulae inherent with jazz, rock or funk, but subsequently blurred these large-scale elements in articulation with a plethora of other divergent musical traditions. 'Spanish Key', with its creative infusion of Spanish harmony and melodic formulae, further substantiates the validity of fusion as a label to represent the ambiguity of musical sounds and practices enacted, not just by Davis on the movement's pioneering record, but on everything else that followed.

Furthermore, in recognising 'Spanish Key's' creative treatments with flamenco through the framework of Bakhtin and Linell's theories on recontextualisation and notions of the artistic hybrid, the analysis reveals that methods of divergent music infiltration in fusion may not be defined as solely exploring a 'continuing dialogue of appropriation'. Davis's achievements in artistic hybridity suggest a more intricate process of folkloric reimagining and transformation conducive to an assimilation of divergent formulae. That these demonstrated jazz and flamenco hybrids were additionally articulated within improvisational moments of the work also suggests that accusations of imitation, appropriation, and subsequent claims that fusionists could not claim to master the divergent material at hand, becomes an impractical summation to bestow on the entire blending phenomenon. In an alternative rethinking of the fusion aesthetic incorporating both an appropriative and assimilative handling of variable ingredients (with the more creative moments of blending resulting in achievements in artistic hybridity), critical attention to the idiom can also eventuate without the weight of neoclassicism's authoritarian views. Clearly proving that Davis's creative efforts on *Bitches Brew* were neither an abandonment of aesthetic objectives, nor that his handling of the flamenco ingredient added an artistic hollowness which prohibited opportunities for deep creation, the illogicality of neo-classic scorn is given added credence as a result of this research methodology.

Davis's creative treatments of flamenco and ensuing moments of artistic hybridity also demonstrate that the ideology of the neo-classic agenda ultimately failed to acknowledge the tenets of artistic composition on *Bitches Brew*. In their stoic formulation on what constitutes a creative endeavour in jazz ('jazz as art'), Davis's exploitation of malleable and acquiescent formulaic intricacies, his organised system to bring jazz and flamenco in contact with each other along with the added objective to illuminate both within their stylised musical realms, alludes to each convention Marsalis proliferated. From the validation of a deep study and concentration with the ingredients he handled, an attention to their finer details and formulaic complexities, to the ultimate pursuit of quality in their subsequent cohabitation, Marsalis's conditions of practice are essentially inferred in Davis's

role as composer and improviser on 'Spanish Key'. In his staunch revulsion of the 1960s counterculture of rock and dogmatic aversion to acknowledging the creative potential of fusion, Marsalis and others who shared his view ultimately neglected an opportunity to celebrate the artistic hybridity of Davis's musical endeavours. Moreover, the evidence of 'Spanish Key's' analysis suggests Marsalis could have veritably championed Davis's pioneering work in fusion as part of his narrative of intellectual contributions to jazz history. In opposition to a music aesthetic defined by Crouch's four-letter word attack, the real jazz tradition of a constant flux and change in convergence with the contemporary was initiated by Davis on the evidence of 'Spanish Key's' artistic hybrids. The success of its experimentalism prompted a new impetus for jazz in the transition from entertainment to art and the establishment of a creative balance between both.

The following chapters will strengthen the requirement for a critical rethinking of fusion aesthetics by continuing the investigation of flamenco treatment following Davis's example. Two case studies focussing on fusion artists Chick Corea and the multinational ensemble 'Caldera' will interpret the biographical detail and aesthetic proclamations of each, and examine the specific infusion of the Spanish ingredient within their musical releases during the 1970s phenomenon. In the subsequent attempt to ascertain aesthetic validation, the analysis will proclaim their handling of flamenco was comparably expressed from an assimilative cognition. Having already catalogued the melodic, harmonic, rhythmic and textural formulae of flamenco, the case studies will similarly demonstrate facets of a deep study and contemplation of the folkloric ingredient, with the transcriptions of both composed and improvisational material further ascertaining progressive attempts at hybridity. Rather than 'set in motion a host of imitators who copied the superficial aspects of a divergent style' (to paraphrase Nicholson's historiographical narrative of music post-Brew), the creative fusion experiments by Corea and Caldera were profounder and more insightful. Blending flamenco's most salient characteristics through the transfer and transformation of melodic design, harmonic language, rhythmic profile and or instrumental texture, their examples were a continuing exploration of the aesthetic potential established by *Bitches Brew's* fusion template. Embracing the

thinking tools of Bakhtin and Linell's recontextualisation and artistic hybrid theories, the analytical focus on flamenco treatment will not only embolden the research methodology, but strengthen the climate for a rethinking of the fusion aesthetic by demonstrating that much of the music of the phenomenon artistically offered more than could be described by an expletive four letter word.

Chapter Three: Chick Corea

The one thing we can be totally sure of is that all things will continue to change. This of course is true for music. Musicians and artists are always searching for the right ‘combination’. You could probably take any artist and evaluate his music to discover how it is a “fusion” of elements¹.

As one of the graduates of Miles Davis’s *Bitches Brew* alumni and noted “principal alchemist²” of the first generation of fusion pioneers³, Chick Corea has accomplished nearly six decades of a music-making career with a selection of compositions and recordings released during the 1970s phenomenon now considered landmark musical statements. ‘Spain’ (Polydor, 1972), perhaps his most famous fusion work, was recently cited as belonging amongst an esteemed catalogue of ‘classic’ jazz standards and joining the ranks of staple considerations such as Miles Davis’s ‘So What’ (Columbia, 1959), John Coltrane’s ‘My Favourite Things’ (Atlantic, 1961) and Thelonious Monk’s ‘Round Midnight’ (Blue Note, 1947)⁴. Such a revered legacy of musical contribution repeatedly celebrated is supported of Corea in many references found throughout the compendia of jazz literature and historiography. From a broad-spectrum study of the history of the jazz genre in the works of Ted Gioia, Frank Tirro, and Scott DeVeaux and Gary Giddons, to the more specialised studies in technique by Alyn Shipton⁵, or the journal publications of Steve Strunk, Keith Waters, and Juan Zagalaz⁶, Corea’s talent and impact to the music world is irrefutably acknowledged. Such is his regard as a composer/performer with rooted jazz affiliations that even fusion’s chief antagonist

¹ chickcorea.com, 2012, *Delo Newspaper: November 2012*, [online], Available at: <http://chickcorea.com/blog/2013/01/09/delo-newspaper-november-2012/#.Ws3CDtTwaUk> [Accessed 12/11/2014].

² Hoyt, A., 2011. ‘How Chick Corea Wrote ‘Spain’’, *The Atlantic* [online], Available at: <https://www.theatlantic.com/entertainment/archive/2011/11/how-chick-corea-wrote-spain/248948/> [Accessed: 13/11/2014].

³ See: Chapter One, p.24.

⁴ See for instance National Public Radio’s (NPR) 2011 music poll which listed ‘Spain in its top 25 jazz standards of all time; Kniestdet, K., 2011. ‘The Mix: 100 Quintessential Jazz Songs’, *National Public Radio Inc.* [online] <http://www.npr.org/2011/02/19/133479768/the-mix-the-jazz-100?sc=fb&cc=fmp> November 28th, [Accessed 24/05/17].

⁵ Shipton, A., 2005. *Handful of Keys: Conversations with 30 Pianists*, Routledge.

⁶ See: Strunk, S., 2016. ‘Tonal and Transformational Approaches to Chick Corea’s Compositions of the 1960s’, *Music Theory Spectrum*, Volume 38(1), 1st June, pp.16–36; Waters, K., 2016. ‘Chick Corea and Postbop Harmony’, *Music Theory Spectrum* 38(1), 1st June, pp.37-57; Zagalaz, J., 2012. ‘The Jazz-Flamenco Connection: Chick Corea and Paco De Lucia Between 1976 and 1982’, *Journal of Jazz Studies*, Vol.8, No.1, (Spring), p.33-54.

Wynton Marsalis maintains a public admiration for Corea's musicality, despite the pianist's prolific contribution to the blending phenomenon of the 1970s. Over the last two decades, Marsalis has collaborated with Corea extensively both in professional and educational settings. Their most recent partnership resulting in a concert celebration of the pianist's 70th birthday at the Blue Note Jazz Club in 2011, and a concert series performed with the Jazz Lincoln Centre Orchestra (JLCO) in 2013. Likewise the divisive critic Stanley Crouch, who alongside his scathing assessments of Miles Davis and the jazz-rock/fusion period at large, saved some admiration for Corea as a "complete" musician describing his work on the 1975 album *Circling In* (Blue Note) as "subtle artistry"⁷. Regardless of these tempered evaluations of the septuagenarian composer/performer, Corea's creative endeavours of nearly fifty years ago were not always celebrated. Questions as to whether fusion was an "ill-advised clash between, or a creative merging of⁸" divergent musical elements, and debates as to whether there was any artistic value or creative validity to the new experiments being undertaken by its protagonists, shadowed Corea's early career just as much as it did his fusion contemporaries. Even Crouch's initial praise for Corea's artistry was somewhat undermined; stating his worthwhile music of *Circling In* arrives despite the decision to "work from [...] a much less demanding form"⁹. Recent references to Corea in the seminal book *Jazz Rock: A History* also pour scorn on his legacy as the previous chapter iterated, citing his commodification of the period's aesthetic potential into valueless commercialised fare. The vitriol aimed at the "ultimate mongrelisation"¹⁰ of compositional methods Corea and other protagonists of fusion were accused of enacting, even sometimes drifting into personal attacks directed at individual performance technique and improvisational ability.¹¹

⁷ Crouch, S., 1975. Chick Corea, *Circling In* [sleeve notes] New York: Blue Note Records.

⁸ Fellezs, K., 2011. *Birds of Fire, Jazz, Rock, Funk, and the Creation of Fusion*, Duke University Press. p.3.

⁹ Crouch, S., [Sleeve Notes] *Circling In*.

¹⁰ Dance, S., in Joyce, M., 1997. 'Who's overrated? Who's underrated? - The critics sound off', *Jazz Times* September, [online] 1st September. Available at: <https://jazztimes.com/features/whos-overrated-whos-underrated/> [Accessed: 02/06/2015].

¹¹ *ibid*. In outlining jazz pianists he views as overrated, Dance also specifically cites fusionist Keith Jarrett as a serial offender before adding other fusion players to his derision "There [were] a lot of overrated (piano) players like Chick Corea, Herbie Hancock."

One element pertaining to Corea's multi-faceted compositional aesthetic for which a greater number of academic and journalistic discourse can attest to undeniably, is his association with the folk music traditions of Spain. Corea's contribution to fusion is marked by an unequivocal incorporation of a 'Spanish tinge' amongst a significant catalogue of varying musical blends. The essence of flamenco in particular appears predominantly within a milieu of jazz and Latin idioms in his early fusion experiments post *Brew*, with rock and funk traces permeating his musical palette further following the formation of the successful fusion group 'Return To Forever' in 1972. By mid-decade his solo recordings emphatically embraced an inferred assimilation of the Spanish flamenco ingredient, culminating with an entire concept album dedicated to a re-imagining of the idiom as a fusion release; *My Spanish Heart* (Columbia, 1976). Collaborations with the *nueva flamenco* luminary Paco De Lucia by the turn of the new decade further strengthened opinion of Corea's respectful association with the folkloric tradition. As the first half of this chapter will demonstrate, his ruminations on the impact Spanish music and *guitarre flamenca* had on his burgeoning fusion aesthetic are often succinct, and frequently bolstered amongst self-proclamations affirming a creative and artistic temperament to his writing. The implication from Corea's cogitations on stylistic reverence and artistic ideology, alongside his creative examples of cultural association, suggests a deeper level of understanding with the flamenco idiom may have influenced his creative aesthetic more, rather than a plundering of superficial Spanish folk music formulae in a manner indicative of appropriation or imitation.

In present day retrospectives, Corea opines considerably on his fusion legacy as one of the revolutionary *Bitches Brew* graduates. Citing Davis as a driving force who spearheaded¹² his (and others) creative freedom, he views his creative aesthetic then and now more generally as a paradigmatic process conducive with all music creation. Corea ponders fusion's divisive history by declaring the musical mixtures of the fusion phenomenon were not part of some revolutionary act,

¹² "The only organization was Miles' spearheading. He'd go out and play, and you'd follow." See: Corea, C., in Toner, J., 1974. 'Chick Corea', *Down Beat*, March 28th, Vol.41/6, p.15.

but that the nature of all music (and art) fundamentally relies on an evolutionary process similar to Nisenson's view of the jazz tradition. Positing constant development, change, and creating innovations inspired by the musical inventions that preceded it, fusion just happened to be perpetuating this shared tradition as Corea implies in the opening consideration extracted from an article for the Spanish *De lo* newspaper. Despite Corea's creditable attempt to associate the fusion aesthetic with the formulating nature of all music (including the intertextual connotations attributed with such philosophy), the ideology does not alleviate the artistically devaluing terms of appropriation or imitation inferred in this method. Nor does it imply a veritable association with assimilation or a definable creative intellect in such processes conducive to a 'fusion of elements'. This quandary is especially pertinent in the consideration of a music espousing a hybrid character, and the handling of divergent traditions for which young musicians at the time allegedly "could not claim to master¹³". Whether Corea's example might suggest an antithesis to this assumption by explaining or illuminating his specific 1970s treatment of flamenco using descriptions that elucidate his process of combination (in relation to the above methods of treatment), will inform the nature of periodical archival research the first half of this chapter will investigate. In addition, a collation of critical suppositions from external observers will similarly compliment, further illuminating his flamenco cognisance at a much broader musical level to support a theorised compositional aesthetic embracing either: *a*) generalised claims of stylistic imitation regarding his fusion approach (read: appropriation), or *b*) something deeper, more original, and creatively re-imagined (read: assimilation). More recently, Corea has made profound proclamations that would suggest the latter of these considerations to be the more persuasive summation in regards to his flamenco affiliation. In response to being awarded the recognition of someone who "redefined Spanish music" in a recent interview for *El Pais*, Corea insinuates both an ambiguously hybridised nature to his method

¹³ Fellezs, *Birds of Fire*, p.9

of composition and a cultivated Spanish intellect by stating in characteristically humble fashion: “I personally don’t attempt to define *anything* in (my) music – but my Spanish Heart is real¹⁴”

Fusion groundings

Armando “Chick” Corea was born in Chelsea, Massachusetts, to parents of both Spanish/Portuguese and Italian descent on the 12th of June 1941. Studying piano at the age of four, his father and tutor Armando Sr. was to provide Chick with his early musical foundations and direction. As an accomplished jazz trumpeter, bassist, composer and arranger during the 1930s and 1940s, Armando Sr. would let Chick accompany him on his many gigs in and around the Boston and Cape Cod area, often joining him onstage. Having learnt the basics of piano performance and theory from his father (by way of penning jazz standard lead sheets for Chick to learn and improvise with¹⁵), he began a six year period studying classical piano under the tutelage of Bostonian concert pianist Salvatore Sullo. Describing this period as the “only real formal education, musically, that I have had”¹⁶, Corea was taught the fundamentals of piano technique heavily directed by Sullo’s Italian classical style of performance. Introducing him to a range of classic repertoire that included the piano works of “Bach, Beethoven, Mozart, Chopin and Scarlatti¹⁷”, Corea credits this period of learning as his introduction to a completely new arena of musical experiences. Having been accustomed to the bebop and Dixieland¹⁸ styling of his father’s music and his band, and listening to records of Dizzy Gillespie and Charlie Parker frequently with keen interest, his introduction by Sullo to some of the great classical composers was an important chapter in Corea’s musical life. In conversation with Julie

¹⁴ Corea, C., in chickcorea.com, 2012. *El Pais: November, 2012*, [online] Available at: <http://chickcorea.com/blog/2013/01/09/el-pais-november-2012/#.W3Pp3uhKiUk> [Accessed: 18/09/2014].

¹⁵ See: Rossgita Communications, 2003. *Digital Interviews: Chick Corea*, [online] Available at: <http://www.digitalinterviews.com/digitalinterviews/views/corea.shtml> [Accessed: 17/09/2014]. Corea speaks of his father’s transcriptions as an early learning tool for improvisation.

¹⁶ Corea, C., in Coryell, J., & Friedman, L., 1978. *Jazz Rock Fusion: The People, The Music*, New York: Dell Publishing. p.148.

¹⁷ *Ibid.*

¹⁸ Conflicting biographies purport his father as leading a predominantly Dixieland styled band (Alex Hoyt’s *The Atlantic* article) while others claim Armando Sr’s ensemble as a jazz band of multi-genres (Coryell, *Jazz-Rock Fusion*, p147; and Dobbins, B., 1994. ‘Chick Corea’ in Kernfeld, B., ed., *New Grove Dictionary of Jazz*, London: Macmillan Press, pp.247-248.

Coryell in 1978, he confirms the significance of Sullo's guidance in helping to shape his creative direction as a composer;

Since then (tuition with Sullo) I guess, I've been influenced by every good piece of music I've heard, both by famous composers and musicians and non-famous composers and musicians. The list is endless. My favourite contemporary composers are Bartok, Stravinsky, (and) Debussy.¹⁹

Following his studies as a teenager with Sullo, Corea continued to alternate between his passion for both jazz and classical piano performance during his high school years. His regard for Horace Silver's jazz piano works in particular reached a new level of admiration. Armed with a fundamental knowledge of jazz he had gained from his father, and the formal musicianship skills he had acquired from Sullo, Corea began listening to Silver's performances with an astute ear. Studying his songs intently with a focus on transcribing Silver's solos, ornamentations, and 'licks' so he could learn, perform, and elaborate on them, imitation (like Chuck Mangione reasoned)²⁰ was his primary step towards an eventual assimilation of forms and techniques²¹. Corea would combine these solo transcriptions and harmonic structures with his own original motifs during the process of his elementary learning. Stating that Silver's music was influential in beginning his compositional experimenting²², these were to be his first forays into creating own material by way of recycling existing ideas in a manner that was consistent with the appropriative ideals exhibited by not only Silver, but many other of his jazz idols linked to the be-bop era²³ (i.e. their use of *contrafact*²⁴). In a

¹⁹ Corea in Coryell, *Jazz Rock Fusion* pg.148.

²⁰ See: Chapter Two, p.68.

²¹ "I took all the Horace Silver records I could find and wrote down all of his compositions and solos" Corea in Underwood, L., 1976. 'Chick Corea: Soldiering the Elements, Determining The Future', *Down Beat*, 21st October, Vol.43/21, p.13. In this recollection to Underwood he affirms the records of Silver led to a "branching out" of his study to include the piano improvisations of Bud Powell and Bill Evans.

²² Corea in Coryell, *Jazz-Rock Fusion* pg.148. In a recent blog interview, Corea confirms the significance of these early forays into composition in terms of his unorthodox musical education, calling these solitary transcription and experimental moments in the early '50s as a "great school" for him. See: chickcorea.com, 2009. *All About Jazz: August 2009*, [online] Available at: <http://chickcorea.com/blog/2013/02/13/all-about-jazz-august-2009/#.W3PvO-hKiUk> [Accessed: 12/09/2014].

²³ Corea names Charlie Parker in Underwood's 'Soldiering' article (p.13.) and John Coltrane for Coryell's *Jazz-Rock Fusion* entry (p.148).

²⁴ See: Chapter One pp.57-58; and Mwamba, C., 2014. *Contrafacts in jazz: language, myth, method and homage*, [online] Available at: <http://www.coreymwamba.co.uk/mres/contrafacts/essay.html> [Accessed: 17/07/ 2016].

1976 article for *Contemporary Keyboard* magazine, he opines on his early study of improvisation as allowing him to achieve an authenticity to his music and fusion sound:

Before you can reach a creative goal, you have to evolve a way to do it. What usually happens is that you learn a bit of technique, because you hear something that you like and want to copy. When you knowingly gather bits and pieces of technique and learn how to apply them, you immediately have an ability to express something that's your own²⁵.

Significantly, these early experiments utilising solo transcriptions were themselves consistently associated with a mixture of divergent blends, combining the classical with jazz in ways described by Corea as “taking whatever I learned from Sullo and my Dad and anything else around and exploring it²⁶”.

Corea’s first significant experience with the formal and technical structures of Spanish and Latin American music and performance can be traced to the years following his high school graduation in 1959. Moving to Manhattan to attend Columbia University followed by a stint at the renowned New York Juilliard School, he became dissatisfied with the formal studies at both institutions and decided to embark on a career as a professional musician. His first major appearance came with supporting Cab Calloway in the early 1960s, before exploring the vibrant Latin-jazz scene under the leadership of percussionist and *rumba-quinto*²⁷ maestro Mongo Santamaria. Receiving a recording credit at the age of twenty-one on Mongo’s release *Mongo Santamaria and his Afro-Latin Group – Go Mongo!* (Riverside, 1962) Corea began a near decade-long association with the Latin-jazz scene of New York, honing his performance and improvisational skills amidst a vibrant rhythmic backdrop of Afro-Cuban styling. He gained valuable work experience with Santamaria and Puerto-Rican percussionist Willie Bobo, before gigging on and off with other leading American proponents of the scene such as Stan

²⁵ Corea, C., 1976. ‘Keyboards & Music — Myths, Part I: The Myth Of Learning’, *Contemporary Keyboard*, [online] Available at: <https://www.keyboardmag.com/artists/keyboards-music-myths-part-i-the-myth-of-learning> [Accessed: 15/12/2014]. Without explicitly referring to the ‘imitation’ word, Corea addresses a method of learning and eventual assimilation in keeping with a developing artistic cognisance, much in the same way as his contemporary Chuck Mangione reasoned in his interview of 1973 (see: Chapter Three, p.3.)

²⁶ Corea in Nicholson, S., ‘Lust for Life’ *Jazzwise*, Issue 218, May 2017, p.22.

²⁷ The *quinto*, a high pitched drum of the conga family, acts as a lead drum in the rhythmic profiles of a variety of Afro-Cuban rumba styles.

Getz, Elvin Jones, and Herbie Mann. Subsequent recordings with Sonny Stitt (*Stitt Goes Latin*, Roost, 1963), Dave Pike (*Manhattan Latin*, Decca, 1964), Herbie Mann (*Latin Mann*, Columbia, 1965), and Cal Tjader (*Soul Burst*, Verve, 1966) would support a wider recognition in the jazz environment, whilst facilitating a newly marked Latin character to his evolving performance style. In sustaining his recent premise that musicians always search for the “right combination²⁸”, Corea sharpened his multi-faceted performance style with more traditional jazz recordings under the Blue Note label. He offered two compositions to trumpeter Blue Mitchell on *The Thing to Do* (1964) and *Down With It* (1965) and followed that up by channelling his admiration for French impressionism on ‘Trio for Flute, Bassoon and Piano’ for jazz flautist Hubert Laws (*Law’s Cause*, Atlantic 1968). Corea’s growing status as a formidable Latin and jazz specialist eventually granted a solo contract with Atlantic Records and his first album for their Vortex label was released in April of 1968. The resulting *Tones for Joan’s Bones* was described as a “fresh and ferocious post-bop album²⁹” vividly illustrating the wide variety of Corea’s musical influences of this time. The merging of highly structured classically oriented melodies, “straightahead bop³⁰” and free jazz improvisational sensibilities, with a distinct milieu of Latin rhythmic tendencies defined his sound, with Corea explaining his compositional process on the album as homage based: “I [wrote] music as a conscious reflection of composers and musicians that I liked. I would consciously say to myself ‘this is the feeling of so and so’”³¹.

Referencing amongst others: John Coltrane; Bill Evans; Art Blakely; and a slew of artists associated with the Latin tradition as the ‘so and so’s’, a move to the Solid State label in March of 1968 resulted in two follow-up albums which continued this aesthetical premise. *Now He Sings, Now He Sobs* (1968) and *Is* (1969) continued Corea’s fascination with free-jazz abstraction. The latter release is exclusively grounded in an exploration of free improvisation. Specifically citing John Coltrane’s *Meditations* and *Ascension* albums as an influence (both released on Impulse! 1966), it was

²⁸ chickcorea.com, *Delo Newspaper*.

²⁹ Sidran, B., 1968. Chick Corea, *Tones for Joan’s Bones* [sleeve notes] Atlantic/Vortex.

³⁰ Underwood, ‘Soldiering The Elements’, p.14

³¹ *Ibid*.

Coltrane's aesthetic transformation to becoming "freer and freer about the structure of his tunes"³² which Corea defined as a primary stimulus for his follow up solo album releases following the recording of *Tones*.

Segmented in-between the recording of these two albums was his seminal hiring by Davis for the recording and subsequent touring duties associated with the releases of *Filles De Kilimanjaro* (Columbia, 1968), *In a Silent Way* (Columbia, 1969) and *Bitches Brew* (Columbia, 1970)³³. The impact of this career defining moment was of paramount significance to Corea. Describing the period of recording and performing with Davis and the forming of what were to be lasting relationships with his young contemporaries as "the most rewarding gigs I did"³⁴, Corea was centrally positioned to both partake in and bear witness to fusion's genesis. The aesthetical epiphany and creative attraction towards the experimental blending of the fusion idiom however was not as immediate a transition for Corea as it was for his other *Bitches* graduates³⁵. Apart from his introduction to the Fender Rhodes electric piano (at the behest of the frontman) which was itself an initiation with lasting consequences³⁶, the most significant and immediate trait he procured from the experience was empathy towards Davis's abstractionist philosophy on group composition and improvisation. Davis's free-jazz inspired proviso to all his young *Bitches* protégé's of a 'no rehearsal, just perform' directive resonated with Corea. He adopted the same attitude to the recording sessions of his solo album *Is* (Solid State, 1969): "the instructions were 'just play' – no theme, nothing, just 'Start!'"³⁷ and it was a sentiment which traversed into his first group collaboration following his stint with

³² Underwood, 'Soldiering The Elements', p.14.

³³ Touring with Davis following the release of *Bitches Brew* included a performance at the iconic Newport Jazz Festival of 1969 as well as a recorded live LP *Miles Davis Live at Fillmore* (Columbia, 1970).

³⁴ Corea in Coryell, *Jazz-Rock Fusion*, p.148.

³⁵ Tony Williams, John McLaughlin, and Joe Zawinul all made their fusion debuts in a relative short time after *Bitches Brew*'s release. Respectively listing as: *Emergency!* (Polydor, 1969); 'Mahavishnu Orchestra' *The Inner Mounting Flame* (Columbia, 1971); and 'Weather Report' *Weather Report* (Columbia, 1971).

³⁶ Personifying one element which fuelled purist disdain (electronic instruments = loudness, brashness), the Fender Rhodes would feature as the sole medium for Corea's many fusion releases during the decade. "After that [*Bitches Brew*] I started liking the timbres of the electric piano and other electric keyboards and just naturally began to use them in my playing, my compositions, my groups", Corea in Coryell, *Jazz-Rock Fusion*, p.148.

³⁷ Underwood, 'Soldiering The Elements', p.14

Davis by the end of 1970. Engaged with his *Bitches* colleagues Jack DeJohnette on drums and Dave Holland on bass, Corea's new trio 'Circle' was another focussed sojourn into the jazz avant-garde. Freely structured, highly dissonant, and based almost exclusively on the spontaneous interactions between the three players, the music was still in reference to his idols with the frontman citing a merging of Coltrane, Ornette Coleman, with contemporary composers Karl Stockhausen and John Cage as main inspiration³⁸. A highly experimental project however short-lived, 'Circle' enabled a revelatory moment in Corea's burgeoning artistic and compositional ideals. In his "pining for melodies again" he not only began to place structure, melody, and harmony back into the foreground of his musical forms with the trio³⁹, but he was also realising a multi-faceted musical palette could be accessed as a seamless fusion-modelled sensibility. Utilising a hybridisation of styles and forms resulting in a "musical flow that could happen without the encumbrance of other influences⁴⁰", the music for which he was keen to create with a new group of like-minded individuals would no longer be of a reference to other musicians. Instead, Corea was eager to create music that resisted imitation and expressed something truer, stating: "this time the music was [to be] determined by *me*, not Joe Henderson, John Coltrane, Bach, Satie, or whoever⁴¹".

Whilst the entire 1960s to early 1970s period might then be defined as Corea's formative years, ultimately embracing a creative and stylistic versatility as a professional working musician ("it was a finding of myself period⁴²"), his life in New York also enabled a more significant engagement with a then rudimentary Spanish musical intelligence. Recently purporting in his own words to Stuart Nicholson a process of idiomatic assimilation and acculturation via the flamenco and Spanish dance clubs of Harlem, he reminisces: "Those years [1960s] brought me into this incredible world of New

³⁸ *Ibid.*

³⁹ "If you listen to our rendition of 'Nefertiti', or some of the slower improvised pieces, you can begin to hear the melodies begin to form again", Corea in Underwood, 'Soldiering The Elements', p.14.

⁴⁰ *Ibid.*

⁴¹ *Ibid.*

⁴² *Ibid.*

York Cubans and Puerto Ricans, uptown Spanish Harlem dances and I *felt* like a Spaniard⁴³". The salient immersion of the flamenco ingredient to his growing artistic palette and an eventual acknowledgement of his 'Spanish heart' however, would only begin to reveal in his music its more decisive impression towards the end of the decade. Touched on initially with his solos on 'Spanish Key'⁴⁴, his formation of a new creative personnel consisting of Brazilian musicians Airto Moreira (percussion) and Flora Purim (vocals), alongside Americans Stanley Clarke (bass) and Joe Farrell (saxophone, flute), led to the eventual composition and recording of one of his most famous and now recognised standards of Spanish influenced fusions. Following the disbanding of *Circle*, Corea's new group 'Return to Forever' would not only strengthen his creative identity with a uniquely sounding blend of divergent elements, but cement the composer as a Latin-jazz-flamenco fusion authority by the latter half of 1972.

Corea and flamenco

Paco inspired me in the construction of my own musical world as much as Miles Davis and John Coltrane, or Bartok and Mozart⁴⁵.

Corea made this profound aesthetic-illuminating statement on the day the consummate musician and composer of gypsy flamenco music passed away in February of 2014. Corea's historiographical legacy as the jazz graduate whose fusion experiences "delved deepest⁴⁶" into the flamenco realm, are pointed affirmations that are also attributed to the impact of De Lucia's music on the American. Documenting Paco and Chick's relationship forms part of an insightful text exploring the mutual connection they shared with each other during the 1980s by Juan Zagalaz for the *Journal of Jazz Studies*. Their cross-interest reciprocating throughout the 1970s with separate claims of mutual admiration before a collaboration between the two finally eventuated in Corea's less fusion-like and

⁴³ Corea in Nicholson 'Lust for Life' p.22. (italics for emphasis)

⁴⁴ See Svorinich, V., *Listen to This: Miles Davis and Bitches Brew* (University Press of Mississippi, 2015) pp.79-83. Svorinich dissects the improvisational keys and modes of the entire work stating a 'flaring up' of the 'Spanish tinge' with E Phrygian mode insertions in Davis's, Corea's and Zawinul's solos.

⁴⁵ Corea, C., 2014. 'For Paco De Lucia', *chickcorea.com* [blog] <http://chickcorea.com/blog/2014/02/26/for-paco-de-lucia/#.Ws3tttTwaUk> (Accessed: 17/11/2015).

⁴⁶ Zagalaz, 'The Jazz-Flamenco Connection', p.41.

more definitively sounding flamenco homage; *Touchstone* (Stretch Records, 1982). The mutual friend of both musicians seemingly credited with instigating Corea's introduction to the flamenco maestro was drummer and regular De Lucia collaborator; Pedro Ample of the Spanish fusion band 'Dolores'. As recorded in Jose Manuel Gamboa's *Una historia del Flamenco*, Ample is quoted as saying: "[during] 1971 [...] I told him [Corea] about Paco De Lucia, and he bought two or three of his records⁴⁷". Conversely, archival research purports Corea's version of similar events less definitively. With no evidential credit given to Ample to be found, the most explanatory recollection of his introduction to the Spaniard's music and the profoundness it had on Corea's continued association with the idiom, arrived some forty years after the fact. After being asked how his "love for the Latin sound⁴⁸" might have developed (*That's Shanghai Magazine*, April, 2013), he replies that in his captivation and systematic immersion of the "flamenco culture through the music of Paco De Lucia⁴⁹", he had discovered De Lucia's catalogue whilst on a trip to Spain during an unspecified period in the early 1970s.

While De Lucia's *Nueva flamenca* sound may have ignited Corea's proactive engagement with the flamenco ingredient during the early years of fusion, his familiarisation with flamenco and Spanish music as a cultural idiom can be traced back a few years before that fateful introduction (as his Harlem Spanish dance club account attests). Suppositions that Spanish flamenco music may have reached Corea from an early age, through the influence of his parents or grandparents' ethnic lineage, is one theory evidently unfounded due to a lack of disclosure of any such instances from Corea. His mentioning to Julie Coryell of Claude Debussy and Maurice Ravel however, as two guiding figures who also inspired his compositional work during his fusion years, are a notable revelation. Two contemporary classic composers for which he admired an "awful lot⁵⁰", Debussy and Ravel's

⁴⁷ Ample in Gamboa, J.M., 2005. *Una historia del Flamenco* Madrid: Espasa, p.89.

⁴⁸ Corea in chickcorea.com, 2013. *That's Shanghai Magazine*, April 2013, [online] Available at: <http://chickcorea.com/blog/2013/06/04/thats-shanghai-magazine-april-2013/#.Ws3w6NTwaUk> [Accessed: 12/07/2015].

⁴⁹ *Ibid.*

⁵⁰ Corea in Coryell, *Jazz Rock Fusion* p.148.

influence plausibly suggests that under the impression of Sullo's tutelage, Corea might have become significantly more acquainted with the malleability of the flamenco form through the Frenchmen's Spanish impressions⁵¹ of the early 20th century. Bela Bartok and Igor Stravinsky, as composers similarly associated with the same period of avant-garde 'exoticism', were other classic influences repeatedly named by Corea in interviews conducted during the time. The frequent references to classical impressionists suggest not only Corea's will for comparable high regard, but that of an acuity to composition equal to the distinguished list of those who similarly 'broke rules', disrupted generic boundaries through acts of hybridisation, and exploited methods of divergent folkloric blending. Unfortunately, these hypotheses border on the speculative, given that they are based solely on revelatory name-checks with no clear admission of what it was of their examples that specifically influenced his fusion aesthetic. However, a more definitive explanation from Corea pertaining to any early realisation of Spanish folk music's impressionability (as an ingredient with fusion possibilities) came in an interview with Alex Hoyt for *The Atlantic* in 2011. Ruminating on the composition of his famous fusion work 'Spain', he specifically cites Miles Davis rather than De Lucia or Debussy as the main protagonist inspiring one of his first flamenco imbued fusions:

At the time (of writing 'Spain') I was in love with Miles's 'Sketches of Spain', with Gil Evans. I still am. On that record Gil has this fantastic arrangement – it's the second movement of Joaquin Rodrigo's 'Concierto de Aranjuez'⁵².

'Adagio' (as the particular work on *Sketches* being referred to) follows a characteristic model of third stream practices classified by Gunther Schuller and notable for its conspicuous blend of classical and jazz idioms. Baring most of Rodrigo's original harmonic blueprint, Davis's contribution consists of modal jazz styled improvisations with moments of melodic paraphrasing of existing motifs adapted from the second movement for guitar and orchestra. As Scott DeVeaux considers, Davis's improvisational style during his *Sketches* period worked to revitalize the "relationship between

⁵¹ Listen to: Debussy's *Estampes*, 'II: La Soiree Dans Grenade' (1903), or Ravel's *Habanera* (1895) for examples of Spanish and classical music fusion written for classical piano.

⁵² Corea in Hoyt, 'How Chick Corea Wrote Spain' *The Atlantic*.

improvised melody and its harmonic foundation⁵³, effectively decreasing harmonic density so that melody became the primary focus. As such, in his paraphrasing of existing Rodrigo phrases, the milieu of jazz and Spanish-ness are in effect intertwined, with melodic embellishments and improvisations exploring similar relationships of divergent modal integration⁵⁴. While the definitive fusion of jazz improvisation within a classically imbued Spanish/flamenco setting might be seen as an important factor to consider in the shaping of Corea's flamenco/fusion aesthetic, it is his following revelation to Hoyt that certifies the implied contrafact/appropriative designs⁵⁵ as the formative compositional method that sparked 'Spain's' creation:

I fooled around with that theme (from the second movement 'Adagio'), extended it and composed some melodies, which turned out to be the main themes of 'Spain'. I always play Rodrigo's second movement as a keyboard intro.

I work out alternatives in my head, toss them around, and play them on the piano until I find a piece that's the best. And I don't set anything down onto paper until I've got a pretty long flow, a complete melodic statement⁵⁶.

One of the most significantly clear explanations of a systematic compositional process employed during the period of his early fusion experiments, Corea professes to an aesthetic quality which reads overwhelmingly as a blend of appropriative, adaptive, and original creative designs. From an aural analysis of the original recording of 'Spain' (*Light as a Feather*, Polydor, 1972), the beginning motif is unquestionably a direct interpretation of Rodrigo's guitar theme with Corea performing on Fender Rhodes electric piano. It sets the harmonic foundation as a chord progression that pervades the remaining entirety, directing a new main melody and subsequent improvisations from the trio of Corea (Fender Rhodes), Joe Farrell (flute) and Stanley Clarke (bass)⁵⁷. The appropriation of Rodrigo's harmonic foundation is aurally evident despite the increase in tempo, and with his newly composed melodic arrangement as a subsequent motif to the harmonic profile, the compositional

⁵³ De Veaux S., & Giddons, G., 'The Modality of Miles Davis and John Coltrane: 2. Modal Jazz', *Jazz* [online] Available at: <http://www.wnorton.com/college/music/jazz/ch/14/outline.aspx> [Accessed: 02/05/2015].

⁵⁴ See: Chapter Two, pp.98-101.

⁵⁵ *Ibid.*

⁵⁶ Corea in Hoyt, 'How Chick Corea Wrote Spain' *The Atlantic*.

⁵⁷ The proceeding case study of the flamenco treatments in 'Spain' identifies this appropriated progression clearly. See Fig. 3.4 pp.171-172.

design of 'Spain' presents as a contrafact homage of Davis's *Sketches* inspiration, as much as that of an idiomatic Be-bop (Coltrane, Silver, Gillespie et al) stimuli.

Corea's admission to appropriative design on one of his first Latin-Flamenco-jazz fusions is telling in the context of aesthetic elucidation. The excess of his own artistic and creative assertions however (and including those of critical observers) prompts the requirement for a deeper transcription focussed analysis to illuminate his flamenco cognisance at the time of his early fusion association. While the appropriation driven *Sketches* may have initially motivated his compositional approach to 'Spain', the expectation is that Corea's improvisational offerings might feature evidence purporting an assimilative aesthetic design, contending instances of creative hybridisations of the flamenco ingredient within the jazz and Latin milieu. For example, his consideration of 'Spain' as a composition⁵⁸ with all the artistic and creative connotations that are implied in that designation, lends itself to this further consideration as does his open letter to *Down Beat* readers in 1973. In it he reveals how he observed the importance of 'Spain' within the context of his evolving aesthetic and compositional design - one year after its composition. He goes on to state that the 'wholeness' of music (the organisation of melody, harmony and rhythm) and the mastery of such elements lead to the Spanish fusion's themed popularity and commercial success. 'Spain' is implied as a provincial step in Corea's cognitive understanding of: a) how to effectively merge the ideals of art and commerce to sustain artistic validation, and b) his then growing artistic palette of musical knowledge informing a multi-faceted fusion aesthetic:

You will find [in achieving a merging of art and commerce ideals] it is necessary first to become thoroughly familiar and adept with one's tools and techniques. So the way to get better [is to become] well versed with making melodies and working with harmony and rhythm, then gradually with forms, styles, and the putting together of these elements. And, the one sure way to do that is to do it over and over and over until these tools become very easy to use. Then it becomes possible to take the attention off the technique involved and just deliver a flowing communication with no effort⁵⁹.

⁵⁸ Corea, C., 1973. 'Spain by Chick Corea', *Down Beat*, October 25th, Vol.40/17, p.40.

⁵⁹ Corea, 'Spain by Chick Corea', *Down Beat*, p.40.

Corea's account is significant for a reason other than his regard of 'Spain's' position as a validated composition culminating from a series of constant artistic and creative developments⁶⁰. The connotations of stylistic assimilation are profound; "adept with one's tools and techniques", "deliver a flowing communication with no effort" - these conditions speak resolutely of a composer asserting more than an imitative or appropriative attitude in the treatment of divergent music ingredients. It addresses a proactive mind-set geared towards improvement and refinement of a hybridised compositional method through one perspective, whilst inferring a comprehensive absorption of divergent musical ingredients (with further connotations towards its achievement during moments of improvisation) in the other.

De Lucia's influence in shaping Corea's fusion creative principles, particularly on his burgeoning flamenco cognisance allowing for a 'flowing communication with no effort', extends on his aesthetic evaluations with a refinement that underpins the nature of this research. In guiding Corea's musical world template, De Lucia's *nueva flamenca* recordings highlighted an experimental openness through a conversely articulated fusion-styled aesthetic. The Spaniard's creative agenda was conditioned from the perspective of a musician with folkloric foundational grounding (as a traditional *guitarre flamenca* artist) approaching the American jazz idiom as the divergent element. In Corea's implicit assimilation of the flamenco formulae associated with melody, harmony, rhythm, and texture, De Lucia impressed an acquiescent fusion of flamenco and jazz through a creatively converse prism.

Zagalaz, as one of a few scholarly writers who has theorised De Lucia's aesthetic principles during his *Nuevo flamenca* years, adopts the more positive affirmation of the Spanish guitarist as the "father of modern flamenco" and a "major precursor to the mainstreaming of [the] musical art"⁶¹. With a publicised commendation by the Spaniard for *My Spanish Heart* especially adding credence

⁶⁰ Coincidentally, his most successful flamenco imbued fusion work came after another: *La Fiesta*, composed less than a year previously and recorded on Return to Forever's debut album *Return to Forever* (ECM, 1972).

⁶¹ Zagalaz, 'The Jazz-Flamenco Connection', p.43.

to Corea's developed treatment of flamenco as a fusion ingredient⁶², De Lucia's musical examples exhibiting clear jazz elements within a flamenco form are also pointed models to consider. Showing as a process akin to Corea's theory of compositional development, De Lucia's first recordings of the 1970s tentatively treated jazz elements by incorporating short passages of improvisational material⁶³ (*Fuentes y Caudal*, Polygram Iberica, 1973) before he began to embrace the notion of blending amidst similar purist condemnation in his homeland with his next major release; *Almoraima* (Polygram Iberica, 1976). Especially poignant is De Lucia's innovatory fusion of jazz and flamenco in his arrangement of Manuel De Falla's 'La Cancion del Fuego Fatuo', a piece coincidentally arranged by Miles Davis and Gil Cates on their inspirational template for Corea; *Sketches of Spain*. Zagalaz dissects the jazz influence on the Spaniard explicitly by showing an example of De Lucia's chromatic jazz lines intersecting with flamenco resolutions⁶⁴ in a way that substantiates the malleability of the flamenco form Corea tacitly professed to have mastered on 'Spain'. The innovatory presence of De Lucia's music as an effective hybridisation of jazz idioms within a flamenco periphery would have undoubtedly confirmed Corea's creative intentions to amalgamate these elements similarly if these were experienced prior to *Return to Forever* and *Light as a Feather*. More likely however (considering his revelation to Hoyt and the release date of De Lucia's *Fuentes*) is the notion that De Lucia's fusion-styled jazz-flamenco examples nurtured and encouraged Corea's hybridised aesthetic during the period after their release and prior to his emphatic acculturation imbued statement *My Spanish Heart* of 1976. Hypothesising this evolution towards a self-assured fusion aesthetic in Corea will depend greatly on tracing the flamenco treatment from his first indulgence in 'La Fiesta' (1972), through to his famous fusion 'Spain' and 'Captain Senor Mouse' (1973), and then on to his *My Spanish Heart* works of three years later 'Night Streets' and 'El Bozo (Part 3)' (1976). The expectation from Corea's articulated musings and

⁶² "I heard one of his records called *My Spanish Heart* and it's amazing!" De Lucia in Gamboa, 2005. *Una Historia del Flamenco*, Madrid: Espasa, p.89.

⁶³ "Within flamenco music, I believe I was the first to begin to organise improvisation", De Lucia in Tellezs, J.J., 2003. *Paco De Lucia en vivo*, Madrid: Plaza Albierta, p.10-11.

⁶⁴ See: Zagaluz, 'The Jazz-Flamenco Connection', p.47.

expressions accumulated from this research is that a definable evolution of an assimilated flamenco intellect through his 1970s compositions might be ventured, and traced through in-depth transcript analysis.

Artistic integrity as effective communication

Now that I'm older and more mature I can easily observe a simplicity which is: music is music – doesn't matter the form – it either communicates and touches the listener or it doesn't⁶⁵.

One of the more interesting facets to emerge from the wealth of periodical archival research on Corea's activities during the fusion phenomenon (and briefly already touched on with his elucidation of 'Spain's' creation) was what appeared to be a steadfast attitude to purporting music's power to unite an audience and to 'communicate'. Of the many interviews uncovered from this period, the communication of a musical 'language' experienced between himself, his collaborators, and most importantly his audience, surfaces as a perpetuating rhetoric in discussions elaborating on his proposed compositional techniques, musical inspirations, formative principles, and overall creative aesthetic. Even in recent ruminations, Corea has never wavered in this aesthetic position. He consistently imparts the essence of communication as an integral factor that has directed, and continues to direct, a legacy of compositional output, as his most recent interview with Stuart Nicholson for *Jazzwise* (quote above) attests.⁶⁶

It would be reasonable to acknowledge Corea being viewed as one of the handful of jazz's elite newcomers who 'sold out' because of this directive to "connect with the world and make music mean something to people".⁶⁷ The artistic denunciations (as the first chapter outlined) were a

⁶⁵ Corea in Nicholson, S., 2001. 'Chick Corea Interview: 14th March, 2001', *stuartnicholson.uk* [online] Available at: <https://stuartnicholson.uk/chick-corea-interview-14th-march-2001/> [Accessed: 24/09/2015].

⁶⁶ A recent trailer for a documentary *Chick Corea: The Musician* (Decca/UMO, 2017) also features Corea expressing his creative compositional goal to communicate with as many people as possible. See: Chick Corea, 2017. *Chick Corea: The Musician (Documentary Excerpt)* [video online] Available at: https://www.youtube.com/watch?v=w8mSX3_Ct44 [Accessed 24/05/2017].

⁶⁷ Corea in Underwood, 'Soldiering the Elements', p. 47.

generalised rhetoric of the purist angle directed at the majority of fusion releases. The sweeping assessments of fusion's 'simple melodies' and 'danceable rhythms' as attributing to the commercial successes of acts such as Miles Davis, Mahavishnu Orchestra, Weather Report and Corea's 'Return to Forever' sanctioned their voice, allowing their premise to advocate the troubling ideas about the legacy of the jazz tradition, as much as bolstering the divide between art and commerce. Their view on Corea's notion of communicating to as many people as possible, would have undoubtedly been viewed as a commercially driven statement. However, Corea's determination within the jazz climate to be regarded as one of its more diverse composers, performers, arrangers, and collaborators, allowed him a convincing safeguard from overtly direct 'selling out' or 'simplistic' themed criticism for the most part. Examples of consistent praise for Corea's work include *Down Beat* editor Dan Morgenstern's reviewing of the 'Return to Forever' debut at the *Village Vanguard* as "something new [...] fresh, melodic and extremely appealing music⁶⁸". Will Smith for the same magazine described his early 1970s experimentations as "music to get lost in⁶⁹" and Mikal Gilmore similarly evaluated Corea's later fusion records as inhabiting a "combined sense of melodicism, affability, and intelligence [that is] unparalleled in modern music. He belongs on top⁷⁰". Even less celebrated album releases are reviewed with admiration as Gilmore again writes: "[*My Spanish Heart*] doesn't incite my flag waving instincts, [however] of the new wave jazz composers and performers I still find Corea [...] to be among the most congenial, multifarious, and resilient."⁷¹ The *Down Beat* Critics Poll of 1973 named him winner of the 'Composers TDWR' (Talent Deserving Wider Recognition) category and subsequently placed him in their overall top five artists of 1974, '75 and '76 respectively. This reverent affection, partly informed by Corea's consistently varied approach to music creation during the 1970s, evidently helped in conferring a nickname granted by peers, critics, and fans, as the

⁶⁸ Morgenstern, D., 1972. 'New York Roundup' in *Down Beat*, January 20th, Vol.39/1, p.14.

⁶⁹ Smith, W., 1972. 'Circle', *Paris Concert*, [Review] *Down Beat*, March 1st, Vol.39/6, p.22.

⁷⁰ Gilmore, M., 1976. 'Chick Corea' *The Leprechaun* [Review] *Down Beat*, April 22st, Vol.43/8, p.18.

⁷¹ Gilmore, M., 1977. 'Chick Corea' *My Spanish Heart* [Review] *Down Beat*, April 21st, Vol.44/8, p.18-19.

'chameleon'⁷² of the jazz world. Corea's range of diverse music experiments during the 1970s assured that a categorical position within the fusion movement was thus never truly 'stable', a creative mandate that was acknowledged in a *Fender Rhodes* print advertisement of 1978: "his *Rhodes* helps him discover more new worlds than Columbus"⁷³. Traversing elements of 1960s free-jazz abstraction with his trio 'Circle' (1970-71), recording predominantly traditional jazz inspired solos with *Piano Improvisations Vol. I & II* (ECM 1971), before entering the high volume electronic fusion sounds of his band 'Return to Forever' in 1972, Corea was already crafting an impression as an innovative and multifaceted musician. Determined to keep critics guessing on where he belonged amongst the jazz/fusion realm, Corea revealed to Lee Underwood for *DownBeat* in 1976: "I don't worry about putting myself within a stylized tradition such as Latin, classical or rock, and thereby losing my individuality". Substantiating his position further, he added that he preferred to be seen mainly as a "creator – a composer, a musician, a performer"⁷⁴.

It was a sentiment to be found in many correspondences, signalling an astute awareness by the young Corea to position himself primarily as an innovative artist and separate associations with the contentious blending acts being criticised within the annals of jazz discourses during the time. Even broad questions to Corea relating to the controversial state of the blending phenomenon were stationed in much the same way, with him referring of his contemporaries also as artistic creators: "It's like the controversy [about fusion]. A musician has to create, to explore, to play what feels good to him. All music has validity."⁷⁵ Although recent aesthetic conversations with Corea present modest acknowledgments of his regard as a fusion pioneer, such as his *Digital Interviews* admission to writing "extraversion" fusions of "Spanish-Latin-Flamenco"⁷⁶ with jazz, or his in the moment

⁷² Chinen, N., 2011. 'The Jazz Chameleon, in All His Colors', *New York Times* [online] October 31st. Available at: <https://www.nytimes.com/2011/11/01/arts/music/chick-corea-jazz-chameleon-in-all-his-colors.html> , and Zwerin, M., 1998. 'Sons of Miles: Chick Corea The Chameleon', *Culturekiosque.com* [online] 14th May. <http://www.culturekiosque.com/jazz/miles/rhemiles7.htm> [Accessed: 26/06/2015].

⁷³ Rhodes Keyboard Instruments, 1978. 'Chick Corea. His Rhodes Helps Him Discover More Worlds Than Columbus' [Print Advertisement] *Down Beat* March 9th, Vol.45/6, p. 39.

⁷⁴ Underwood, 'Soldiering The Elements' p.47.

⁷⁵ Rhodes, [Print Advertisement], italics inserted for emphasis.

⁷⁶ Corea, *Digital Interviews*.

admission as a 'member of the realm' for Julie Coryell's 1978 book *Jazz-Rock Fusion: The People, The Music*, the determination to be regarded artistically as a composer was his more prevalent response during the era. Other than name-checking authorities as musical influences in concerted attempts to amplify this recognition (such as those given from both the jazz world; Horace Silver, Bud Powell, Bill Evans, and of the classical domain; Bartok, Stravinsky, Satie, Debussy, Mozart), his answers to standard probing questions relating to his aesthetic during his formative period were mostly expansive and vague explanations. One of Corea's first interviews for *Down Beat* exemplifies his stance as he talks of agitating jazz critics and journalists who request biographies, preferring instead to "provoke someone's mind [...] rather than give them a bunch of details"⁷⁷.

His constant meditations on communication and its importance to his creative aesthetic aimed to incite the reflections and contemplations he evidently savoured, thus prolonging vague attributions towards any perceived aesthetic principles or compositional methods characteristic of the multi-faceted pianist. The fusion movement, whether he preferred to either acknowledge or not-acknowledge his 'belonging' during this time, served as a brave frontier for Corea to indulge in many experimental forms, ultimately allowing the wide-ranging and unrestricted communication he desired with a broad range of enthusiastic listeners. Inferring his understanding that the creative scope attributed with fusion's limitless opportunities allowed his experiments to be ventured, the phenomenon presented Corea an indulgence with artistic freedom to "perfect the music art (and) try new ways to communicate"⁷⁸. Placing him within a stylised tradition whether it was jazz, Latin, classical, flamenco, or rock, would have limited both his creative output and reception, as he understood it ("the infamous box that people talk about [...] I like to create my own boxes"⁷⁹). Although, on being pressed on the issue by John Toner, he inferred the term 'contemporary music'

⁷⁷ Corea, C., in Kart, L., 1969. 'The Chick Corea File', *Down Beat*, April 3rd, Vol.36/7 p.21.

⁷⁸ Corea, in chickcorea.com, 2013. *Shanghai Daily: April 2013*, [online], Available at: <http://chickcorea.com/blog/2013/06/04/shanghai-daily-april-2013/#.Ws4CXtTwaUk> [Accessed: 11/11/2014].

⁷⁹ Corea, in DeMann, B., 2006. 'Chick Corea', *Performing Songwriter*, January/February, Issue 91, p.71.

as a conceivable categorisation for his music using “contemporary to mean happening now⁸⁰”. Keeping his aesthetic philosophy within an ambiguous periphery of definition, he perpetuated his ultimate aversion to labels and stylistic detailing⁸¹ by bringing the ideal of communication back into focus. “I don’t have a really cute or workable term to communicate what my sound is,” he finally stresses. “What I’ll call it depends on who I’m talking to, and what effect I want to create⁸²”.

Importantly, the marriage between achieving his purpose of perfecting compositional skills utilising new ways to communicate whilst maintaining a value and validity to his work in his function as an artist⁸³, was the fundamental directive guiding his creative aesthetic. “I want to play music that communicates to people but has a high quality⁸⁴” he reveals to Richard Seidel, emphasising that rather than sacrifice aesthetic quality, he understood the defining of art could be ultimately realised in the quality of communication a music expression achieved⁸⁵. In Siedel’s early review of Corea’s first live performances with ‘Return To Forever’ at the *Village Vanguard* in New York City in January of 1972, the questions of creative integrity and music as art that began to disrupt the fusion world were astutely re-directed by the young pianist. Rather than participate in a partisan and polarising conversation regarding whether he perceived his music was of an artistic or commercial quality, Corea began to reveal his creative philosophy identifying a perceived illogicality in such examinations. For Corea, judgements of artistic worth and creative integrity in any music expression were attainments measured by the physical and emotional reactions achieved in listener reception, or in other words, the effective communication with an audience. His open letter to readers of *Down Beat* addresses this aspect of his creative intellect a little further, revealing that not only might readers and listeners clearly understand his determination to be considered as an original creator

⁸⁰ Toner, ‘Chick Corea’, p.14.

⁸¹ Corea, C., in Kart, L., ‘The Chick Corea File’, p.21.

⁸² *Ibid.*

⁸³ Corea, C., 1973. ‘The Function Of An Artist, Part II’ in *DownBeat*, May 10th, Vol. 40/9, p.15.

⁸⁴ Corea, in Seidel, R., 1972. ‘Caught in the Act’, *DownBeat*, February 3rd, Vol.39/2, p.28, italics inserted for emphasis. Coincidentally, Return To Forever’s principle guitarist Al Di Meola made a similar statement to Julie Coryell for her 1978 compendium: “Another goal I have is to make the music I play commercially acceptable to millions of people without sacrificing aesthetic quality” *Jazz-Rock Fusion*, p.116.

⁸⁵ *Ibid.*

(as opposed to an imitator), but that effective communication, at its centre, should be an integral function of any aspiring artist.

What a beautiful feeling it is for an artist to play music to people and see them experience your own joy and exhilaration in the playing! What a joy to see them bounce and bubble and dance when you do, [...] your caress of a particular phrase [...] and be left, you and they, totally fulfilled. This is the joy of a true art experience – and this is a powerful thing. This is also the goal of art, and the basis of art is *communication*⁸⁶.

For all the antagonist views that attempted to draw the topic of commercialism as a formidable reason to disregard fusion's artistic worth, Corea was perpetuating a shared sentiment many aspiring musicians of the movement would also reiterate. Commercialism, in its role as a de-valuing term, was not to be regarded as an obscenity within discourses on art, but rather (in Corea's summation) an attribute of effective communication. As he synthesises his ideal for John Toner, his steadfast attitude to this philosophy is repeated again in a concerted attempt to promote his idealistic resilience, responding to the dogmatic questions of artistic quality in fusion by stating: "An art form's purpose is to communicate something; [and] art is the quality of communication"⁸⁷

In many interviews extracted from jazz periodicals of the time, Corea attributed his affiliation with the Church of Scientology as assisting his restraint from genre definition (prompting external deliberations and considerations), as much as guiding his re-directed acuity viewing communication as a valuable artistic element. In acquiring the aesthetic principle of art-as-communication, he confers to Underwood that Scientology opened his eyes⁸⁸ to his perceived fundamentality of art, adding the purpose of the religion increased his determinism to "cause something as well as [initiate] one's ability to know"⁸⁹. Corea expands on Scientology's influence on his evolved fusion aesthetic by implying the barriers and stylistic peripheries recognised with the divergent musical elements under his treatment, along with the opposing ideals concerning art and commerce, were

⁸⁶ Corea, 'The Function Of An Artist', p.15.

⁸⁷ Corea in Toner, 'Chick Corea', p.15.

⁸⁸ Underwood, p.14.

⁸⁹ Underwood, 'Soldiering The Elements', p.14.

both equating resistances inhabiting an ability to fuse with each other. Utilising L. Ron Hubbard's technologies, he was able to "focus on organisational, compositional structure and communication [to] help get through [the] different barriers by communicating well and in the right way⁹⁰".

Creating a balance between art and communication: melody, creative flow, and technique

What transpires from Corea's harmonious attitude towards the fusion of art and commercialism (read: communication) is the notion of creating balance and bridging the divide between two opposing ideals. Epitomising this rationale are the overriding philosophies of Fellezs and Holt who similarly declared the fusion aesthetic was a shared creative agenda of balancing divergent music elements and cultural traditions through musical exercises in hybridity. Addressing the 'commercialised infringement' and 'simplification of melody and rhythm' argument that permeated the fusion discussions amongst purist jazz circles, Corea negotiates the controversy with a similar pacifying ideology. Contextualising these factors within conversations of fusion, Corea readdresses the commerce versus art dispute as communicative elements versus technical elements, thus informing an integral approach to his compositional process and quest for aesthetic perfection⁹¹. Corea states that in preparation for composition, equilibrium between melody, creative flow and technique must be ventured⁹². In elucidating the lack of effective communication his first outfit suffered post *Brew* - the largely avant-garde experimental 'Circle' - was due to elements of his music (specifically improvisations) focussing too much on technicality, the balance he theorises was in effect non-existent and therefore an artistic validity was never truly captured. Coincidentally the improvisations on 'Circle's' debut album *Is* (Solid State, 1970) were singled out by the reviewer Harvey Pekar as being "dull and chaotic⁹³" and lacking any sort of cohesion with the rest of the individual works they cohabited on the album. In his exploration of the free-jazz sensibilities that

⁹⁰ Berg, C., 1976. 'Professor C.C. and His Amazing Perpetual Communication Company', *Down Beat*, March 25th, Vol.43/7. p.13.

⁹¹ Underwood, 'Soldiering The Elements', p.14.

⁹² Toner, 'Chick Corea', pp.15-16.

⁹³ Pekar, H., 1970. 'Circle: Is' [Review] *Down Beat* Oct 28th, Vol.37/22.p.24.

permeated the jazz scene in the 1960s and which represented the shifting away of public adulation (as Herbie Hancock summarised as the playing “away from the chords”⁹⁴ and the disconnection between melody and harmony), was a design Corea felt he had to correct. By the time of ‘Spain’s’ release in 1972 he was advocating his attainment of this model, two opposing ideals represented in the perspectives of art versus commerce rethought and redirected into a capable fusion philosophy:

Spain is an example of a composition which was written with the intention to communicate to many people. [...] The relationship and balance between the purpose of music (which is to communicate) and how that communication is delivered (which is technique) is a most important one recognised⁹⁵.

On how the connection between effective communication and artistic validity can manage as a convincing symbiosis of musical ideals, Corea offers some hints to his understanding of it as an aesthetical quality, which manifests itself more resolutely within the improvisational aspect of his compositions. With reference to his reversion to free-jazz avant-garde sentimentalities on ‘Circle’, he isolates the improvisations of each song on *Is* a very personal yet detrimental musical experience⁹⁶ because of a lack of flow with the musical elements that surrounded them. Implying the detail of his creative spontaneous gestures as too “unfamiliar and mystical”, relying on impressing technical ability with “overly complex lines⁹⁷”, the synthesis of effective communication and artistic value could not (and in his estimation did not) eventuate.

Corea’s free-jazz styled creative principles that governed his improvisatory methods during ‘Circle’, were effectively abandoned as he moved into a fusion state of mind. His two-part article for the April 1976 issue of *Contemporary Keyboard* ‘The Myth of Improvisation’, describes in systematic fashion how he achieved a sinuous creative flow through a composition, thus affecting a seamless blend between melody and improvisation. He asserts his fusion soloing as often incorporating a re-

⁹⁴ Hancock in Townley, R, 1974. ‘Hancock Plugs In’, *Down Beat*, October 24th, Vol.41/17, p.15.

⁹⁵ Corea, C., ‘Spain by Chick Corea’, p.40.

⁹⁶ Corea, in Underwood, ‘Soldiering’ p.14.

⁹⁷ Pekar, H., ‘Circle: Is’, p.24.

contextualisation of melodic phrases positioned initially by the main motifs and transitional phrases of a composition. These traits, he continues, can be subsequently blended with modal alterations so that the natural communication of music in these instances carries as an amalgamation of “what [we] know⁹⁸”. This sentiment is echoed in the more recent video lecture for his series of ‘Music Workshops’ whereby he describes, in basic terms, his improvisational philosophy as being “something natural” that “truly expresses” his multi-faceted fusion aesthetic. Beginning with a main phrase (in this instance, the main motif of ‘Armando’s Rhumba’ from *My Spanish Heart*) he performs the melody in A. He then proceeds to alter the phrase numerous times, using at first some minor melodic embellishments (“Not much improvisation”), to a complete re-imagining of the tonal environment, harmonic profile, and rhythmic grounding of the original (“That was a lot of change, I mean comparatively”). He concludes by surmising improvisation as:

[...] an infinite number of ways to take a theme. It’s what you decide will be there as a pattern and what you decide you’ll be free about interpretive⁹⁹.

Additionally, in the expression of “something truthful¹⁰⁰” within an improvisation as an elaborative fusion of divergent musical elements, Corea offered perhaps the clearest insight on how he achieved the blend of art and commerce through a collation of revelatory comments made to both Chuck Berg and Larry Kart. In his proposed assimilation of a wide range of stylistic influences and a subsequent focus on the subtle blends inherent in his improvisations, the attributes of artistic and creative integrity as the effective communication he perceives can theoretically be isolated:

I’ve found a very simple way of transmitting this creative flow to the people. Concentrating on the subtleties (in diversity) as opposed to letting it all out, there’s some kind of median [...] I know that it’s possible¹⁰¹.

⁹⁸ Corea, C., 1976. ‘Keyboards and Myths – Myths, Part II: The Myth of Improvisation’ *Contemporary Keyboard*, April, p.40.

⁹⁹ Chick Corea, 2016. *Improvisation Piano Exercises from Chick Corea*. [video online] Available at: <https://www.youtube.com/watch?v=yfoxdFHG7Cw> [Accessed: 23/08/2016].

¹⁰⁰ Toner, ‘Chick Corea’, p.15.

¹⁰¹ Kart, ‘The Chick Corea File’, p.22.

With Berg, he expands a little more on this ideal by inferring the expressive subtleties of divergent elements as a manifestation of his multi-faceted fusion intellect. Corea implicitly defines the shape of his compositions as conducive to a three-tiered communicative journey shared with his audiences. Taking responsibility for the audiences' reception was a paramount duty for any artist according to Corea, and this ideal should always affect the creative design of a composition, from the beginning introduction, to the improvisation material, and in the musical flow to its conclusion. In assuring that effective communication is being achieved throughout his work, Corea provides some insight into how this could be measured, stating that it becomes more apparent during improvisational material. To Berg he adds: "[...] we just play. There's no structure, no tune we have to follow [...] the music and communication remain real to everyone", before discreetly adding that despite the conscious attempt to affect mainstream audiences, the purist estimation of art is still legible: "There's no misunderstanding [...] and you can play real serious music. And you can play fast. But the whole experience is true¹⁰²."

The climate of assimilation as a consciously understood aesthetic principle directing his handling of divergent material, touched on implicitly to Kart and Berg above, is given even more credence through Underwood via a return to Corea's Scientological ethos. Once again elaborating on the art-as-communication ideal and his role as a creator and artist, Corea states that in his capacity as a composer, his intention to flow something out to people is facilitated by the plethora of stylistic formulae that offer varying practices of musical communication. "There are so many cultures and forms of communication that I find it very limiting to stick to one" he enthuses to the *Down Beat* writer. He then goes to cite styles that have come to distinguish his fusion conscious¹⁰³: "I prefer to

¹⁰² Berg, 'Professor C.C. and His Amazing Perpetual Communication Company', p.13-14.

¹⁰³ As Corea's reflective account for *Digital Interviews* in 2003 ('jazz-flamenco-fusion') retrospectively corresponds with this in the moment pondering. See: Rossgita Communications, *Digital Interviews: Chick Corea*.

inflow what I naturally like, such as Latin, Spanish, or rock, or classical, and then outflow what I naturally like¹⁰⁴”

The ‘inflow’ statement, importantly suggesting an assimilative process in his treatment of divergent musical forms, infers even more pro-artistic judgment by the ‘outflow naturally’ adage he articulates as an association. Suggestions here of stylistic re-imagining by Corea in his treatment of divergent material are also evidently shaped by his ‘inflow-outflow’ pondering, further establishing his professed fusion aesthetic as inhabiting the artistic and creative affirmations he advocated. The milieu of assimilation and a re-imagining of form as authentic spontaneous creations are augmented by his elaboration of the effects of stylistic ‘inflow’ in the same interview conducted with Underwood:

There is so much inflow that I have absorbed in my life that it doesn’t just sit there anymore as a quantity. It has made impressions on me, and it has helped me learn, but it doesn’t sit there as a mental remembrance. I just go ahead and write¹⁰⁵.

In a final reflection, Corea summarises many of the philosophical revelations uncovered throughout the range of periodical literature investigated here. The synthesis between melody, creative flow and technique; the bridging of art and commerce as communicative gestures within elements of improvisation; and the stylistic assimilation and subsequent reimagining of forms (including his treatment of flamenco as one ingredient within a multifarious fusion template), are aesthetic principles implicitly framed once more under the Scientological ideal of determinism. To access the rudiments of these ideals as tangible musical constructs however, the veiled suggestion offered by Corea is to investigate the subtle details of his stylistic immersions, not superficially embedded at a surface level, but intricately nested within the complex musical tapestry of his fusion compositions:

I began to do the things I had always wanted to do [...] with my own abilities and my own awareness. These are things basically having to do with control: being able to cause something; being better able to understand myself and others [...] being able to

¹⁰⁴ Underwood, p.17.

¹⁰⁵ *Ibid.*

maintain a natural *affinity*. This is based on very basic truth, which you can find out if you scratch and dig into it¹⁰⁶.

The extracts from Kart, Berg, and Underwood's interviews are, for this research, profoundly illuminating statements. Addressing them each within the context of a fusion aesthetic investigation, the connection to Fellezs and Holt's combined theories along with the notions of recontextualisation and artistic hybridity are understood. In the composition of his first dedicated fusion works with 'Return to Forever' and in his later solo ventures, Corea professes to channelling his perceived artistic integrity through creative flow improvisations, incorporating subtle immersions of stylistic formulae formed out of an evolved fusion intellect. In his revelation to Larry Kart the median between art and commerce are conclusively shaped in the "more personal¹⁰⁷" moments of a composition. Bolstered by implications of an assimilative practice due to subtle conveyances of divergent material within these improvisational moments (and subsequently borne from a multi-faceted template of ideas delivered as an ambiguously hybridised element), the redirected ideal of effective communication by Corea as the definable artistic element additionally aimed to negate the commercialised devaluations maintained by fusion's naysayers. Recognising his goal for effective communication and artistic integrity as an equilibrium between melody, creative flow and technique, Corea's captivation and re-imagining of the flamenco culture¹⁰⁸ as a hybridised amalgam (in opposition to a proliferation of melodic, harmonic, or rhythmic clichés and surface generalities), arrives as the viable hypothesis purporting an assimilated understanding of the idiom.

As this case study aims to elucidate Corea's fusion aesthetic through his specific treatment of the Spanish flamenco ingredient, the implication of a subtle infiltration of assimilated musical ideals should theoretically reveal themselves as ambiguously hybridised expressions within a milieu of fusion-imbued improvisations. The attention to main melodic and bridge-like motifs (including the

¹⁰⁶ Corea in Toner, 'Chick Corea' p.16.

¹⁰⁷ Berg, 'Professor C.C. and His Amazing Perpetual Communication Company' p.44.

¹⁰⁸ Underwood, 'Soldiering the elements', p.48.

assortment of harmonic and rhythmic profiles within an accompaniment and solo capacity), will be investigated similarly to fulfil a comprehensive examination of the use of the flamenco ingredient by Corea. Collectively, this approach will comprehensively ascertain appropriative, imitative, or assimilative designs in the treatment of Spanish flamenco, and whether a definitive summation for Corea having achieved artistic hybridity within his fusion can be acknowledged.

Aesthetic validation: flamenco treatments in the fusion releases of Chick Corea

Corea's reticence to be labelled anything other than a musician, creator, artist, or composer during his fusion years came as a direct result of the critical disdain that shadowed the era. Recognising the scope of aesthetic assumptions which plagued critical reception (commercialist reasoning, simplistic compositional structures, artistic compromising), Corea spent many occasions promoting an artistic and creative intelligence as informing his compositional designs as a counter offence. Tentatively distancing himself by remaining ambiguous to categorisations yet still recognising the air of artistic and creative freedom the phenomenon enabled, Corea indirectly spoke for many associated with fusion by stating the shared ethos to explore, experiment, and innovate during the era was all valid. By the mid-1970s Corea began appraising fusion's value further by adopting an intertextual philosophy, surmising the mongrelisation-fuelled disdain for the fusion phenomenon as an impracticality and championing the evolution of all music similarly as a 'fusion of elements'. However, understanding that some contemporaries in the fusion realm were indulging in commercialised fare (simple melodies, danceable rhythms), it was Corea's astute re-direction of the purist catchword towards an alternative yet intelligible re-definition, which ultimately resonated as a crucial research outcome. Situating effective communication as a facet that validates artistic worth not only attempted to neutralise queries directed at his popularity, but ultimately aided in the elucidation of his 1970s compositional aesthetic. Tracing Corea's ruminations declaring his will to accomplish effective communication/artistic validation revealed how he achieved something akin to a navigation of Fellezs 'broken middle' periphery. The quote taken from Chuck Berg's

interview with its pertinent title 'Professor C.C and His Amazing Perpetual Communication Company' epitomises this initial methodology (i.e. "more melodic [yet] melodically complex"). As such, in working inside and outside the margins of art and commerce Corea attempts to blur their particularity, bridge the habitual divide between both, and thus reveal the philosophy behind a multifarious fusion aesthetic.

Specifically, he identifies the improvisatory elements of his compositions as the moments where the balancing act between melody, creative flow and technique are uniquely expressed. Described by Corea as both truthful and personal, his spontaneously creative articulations are implied as cognitive (assimilative) explorations of a fusion template of acquired ingredients. The references to the subtlety of these immersions within his solos further suggests an ambiguously hybridised nature to his improvised fusions, and by association, the milieu of flamenco as one of the amalgamated stylistic ingredients. Corea's acknowledgment on the impact of Spanish music (and in particular, *guitarre flamenca*) as a vital ingredient informing his multi-faceted fusion aesthetic were often short and succinct cogitations. From a likely affiliation with exotic classical re-imaginings of Spain through his professed study of Debussy and Ravel, to his 'feeling Spanish' as a consequence of frequenting Spanish dance clubs in Harlem, and finally to the impact of Miles Davis and Paco De Lucia, his understanding of flamenco as a malleable fusion-friendly ingredient was progressively and systematically cultured.

The level for which he was artistically and creatively captivated by the flamenco culture, was seemingly never conclusively reasoned by Corea, especially in a way that would definitively support this investigation in its aim to ascertain his Spanish imbued fusion aesthetic and 1970s compositional designs. Other than his proclamation to 'feeling like a Spaniard', his admiration for Davis's *Sketches*, the music of *guitarre flamenca* and De Lucia, or his recognition of a 'Spanish heart', his confession to appropriative techniques in the contrafact styled composition of 'Spain' were the closest to offering a direct clarification of compositional treatment with the flamenco ingredient.

However, the context of his creative and artistic principles that were reasoned in supporting interviews during and after its composition suggested that, for Corea, his incorporation of flamenco into a stylistic palette of multiple fusion ingredients was a developmental process of acquisition, ultimately guided by an intention to master its malleable qualities. His references to the 'wholeness of music' and becoming 'well versed' in the organisation of a composition's musical elements through continuing practice resulting in a subconsciously 'flowing communication', implicitly suggests that an assimilation of divergent material was being undertaken. That De Lucia's impression, as someone who helped create Corea's musical world, concurrently offered examples of similar developments in flamenco and jazz fusions (markedly analysed by Zagalaz in De Lucia's amalgamation of jazz modal runs with thematic flamenco resolutions), confirms the mutual admiration outside of their professed commendations towards each other. Importantly, it also suggests that Corea (through De Lucia's examples) was acquiring a total comprehension of the flamenco idiom as a fusion ingredient. In addressing the entirety of revelatory cogitations unearthed, an evolutionary process of aesthetic development can then be theorised and chartered. Beginning initially with his early fusion experiments and tentative handling of the flamenco ingredient, to his later more accomplished and confident assertions of fusion promoting his 'Spanish Heart', an evolution from appropriator to an assimilator during the blending phenomenon of the 1970s develops as a conceivable hypothesis.

This theory supporting an assimilative cognisance in Corea's hybridisation of divergent themes is given even more credence when his interviews to Berg, Kart and Underwood are considered. Revelatory moments given by Corea pervaded these dialogues, purporting in their collation an astute creative and artistic intellect and inferring an assimilative control of his multifarious fusion ingredients. Of special significance were the suggestions to maintaining a natural affinity with these compositional tools and techniques, in conjunction with the references to the 'inflow' and 'outflow' of divergent musical styles of influence. Perhaps the most expressively illuminating finding was Corea's reference to knowing, and an ambiguity of musical evidence suggesting this knowing as a

re-imagining of stylistic immersion. The 'scratching of the surface' - going deeper to experience the level of stylistic affinity and subtlety of amalgamation, the breadth of these disclosed allusions by Corea commit to Fellezs and Holt's reasoning of hybridity as fusion's legacy and 'reason for being'. Moreover, they similarly confer to this research's complementary understanding of the fusion aesthetic as incorporating exercises in artistic hybridisation. The additional observations asserting an understanding which is 'not data', or 'information' related, further implicates an inclusive knowledge of stylistic formulae by Corea, and as an extension, a comprehensive *aire flamenca* cognisance allowing for a natural creative flow of 'communication'.

Collectively, the results of this biographical research and the subsequent theories and assertions they have helped confer, compound an emerging aesthetic evaluation for Corea's fusion period. Grounded in a concerted approach towards inhabiting an assimilative practice in his treatment of divergent material (i.e. flamenco), yet also adorned with claims purporting levels of artistic integrity, creative intellect, compositional acuity and innovation, Corea's ruminations suggest his fusion offerings require more consideration than a reflexive judgement of valueless simplicity and or stylistic imitation. The inference that Corea's music (like all of the offerings of the fusion period) lacked any aesthetic sensibility other than something akin to a commercialised necessity are also negated by the implications of his revealed methodologies and musical intellect. Moreover, his artistic attribution of the improvisational process, and the subtlety of stylistic immersion he professes to achieve in these specific moments as a creative flow imbued with a natural affinity, intimate his re-imagining of the flamenco form by association as much as it asserts an employment of an artistic hybrid aesthetic.

To support the theory for Corea's stylistic assimilation, his creation of artistic hybrids, and his achieving aesthetic validation, the following case studies will examine the flamenco treatments of five of his compositions from the era. Starting with 'La Fiesta' (1972), 'Spain' (1973) and 'Captain Senor Mouse' (1973), before progressing to two works from his *My Spanish Heart* concept album,

'Night Streets' and 'El Bozo Part 3' (1976), the analyses will expectantly ascertain a progression towards the total absorption of the Spanish form and employment of an artistically hybridised fusion aesthetic. Focussing on the melodic, harmonic, rhythmic and textural folkloric formulae exposed and transcribed from original recordings, the analyses may help to illuminate whether Corea's aesthetical claims and subsequent proclamations purporting creative innovation, artistic integrity, and other implications suggesting formulaic assimilation, were consistent with his evidential handling of flamenco material. The inherent value of this redefinition, if justified, allows for the consequential readdressing of the fusion aesthetic as creative exercises in hybridity (initially positioned by Fellezs and Holt), in opposition to Nicholson's hypothesis and the purist assertion endorsing a 'continuing dialogue' of appropriation and imitation.

Corea's definitive account for Alex Hoyt essentially describing the creative philosophy and compositional design of 'Spain' merited the selection of the second of the two analytical studies here. His direct admission to appropriative designs utilising Rodrigo's harmonic blueprint, with subsequent claims of a "wholeness" and "unity" of art and commerce, suggests the iconic work had been created under an aesthetic principle traversing the ideals of both stylistic imitation *and* a creative reimagining. 'La Fiesta', as a Spanish imbued fusion work composed before 'Spain' and therefore an example of Corea's provincial undertaking of a burgeoning jazz-flamenco-Latin fusion cognisance, additionally warrants its inclusion amongst the comparative analyses of his flamenco imbued fusion treatments. To begin the case studies, the analysis of 'La Fiesta' will expect to provide substantiation to Corea's account which implied his familiarisation of flamenco's "tools and techniques" arrived as a result of compositional development (read: La Fiesta as a preceding example to the writing of 'Spain'). It will provide crucial insight into Corea's preliminary understanding of the innate forms and structures of the folkloric idiom as a malleable ingredient, and whether he attempted a similar intermediary mixture of appropriative and assimilative principles in this early treatment. Moreover, an identification of characteristic strategies and/or devices utilised in his treatment of flamenco within these instances might also allow the hypothesis

towards an ambiguity of folkloric insertion to permeate, fostering his fusion progression into the recontextualisation of forms and burgeoning attempts at artistic hybridity these case studies ultimately aim to demonstrate.

Case Study 1: ‘La Fiesta’, *Return to Forever* (ECM, 1972); ‘Spain’, *Light As A Feather* (Polydor, 1973); ‘Captain Senor Mouse’, *Hymn of the Seventh Galaxy* (Polydor, 1973).

La Fiesta

‘La Fiesta’ resides at the end of a programme of maiden fusion compositions featured on ‘Return to Forever’s’ self-titled debut album. In an active listening of the entire work, the song catalogue emanates as a blend of Latin-styled traditions with classical and jazz idioms, clearly reflecting Corea’s newly acquired compositional style of writing specifically for the instruments and players of his new ensemble¹⁰⁹. Coming off the back of a series of trial run gigs during the early months of 1972 (such as in the Village Vanguard rehearsals with an “unfinalised personnel¹¹⁰”), the Latin influence of his Brazilian contingent is particularly evident in Corea’s writing. Bassist Stanley Clarke’s Latin-jazz experience and Moreira’s and Purim’s Afro-Cuban prowess on drums and percussion especially, are acknowledged with prolific moments both as accompaniment and in virtuosic instances. Whilst the milieu of Spain translates through the characteristic resemblances it often shares indirectly with the Latin-charged infiltrations of each work, its most readily apparent influence arrives in the final track under investigation here. As for how the flamenco ingredient is inherently treated in ‘La Fiesta’, a concentrated aural examination demonstrates Corea indulged prolifically, and for the opening main themes of the composition, the music is remarkably unambiguous in its Spanishness. With his saxophonist Joe Farrell, they share a frequently heterophonic relationship with the melodic content of the main motifs and bridge, whilst Corea

¹⁰⁹ See: chickcorea.com, *Mladina Newspaper: November 2012*. Corea speaks of the inspirational role Stanley Clarke and Airtto Moreira had on the compositional writing on ‘Return to Forever’s’ debut release.

¹¹⁰ Morgenstern, ‘New York Roundup’, p.14. Coincidentally, the “unfinalised personnel” of Stanley Clarke, Airtto Moreira, and Flora Purim during these live rehearsals would graduate to the recording studio with Corea and Joe Farrell (saxophone) to become formally established members of the band.

and Clarke additionally harmonise in accompaniment throughout with occasional surface augmentations emanating from the rhythm section. Despite the palpable Spanishness of 'La Fiesta', tentative prescriptions to the ideal of creative hybridisation are to be found in this initial flamenco imbued attempt at fusion, and arrive not only in expected moments of improvisation but also within composed moments of the work.

00:41

E Phrygian mode

Major 6th motif

Soprano Saxophone

Piano

Bass Guitar

Percussion

Cont.

5

Sop. Sax.

Pno.

Bass

Perc.

The image displays two systems of a musical score for 'La Fiesta'. The first system, starting at measure 9, includes parts for Soprano Saxophone (Sop. Sax.), Piano (Pno.), Bass, and Percussion. The Soprano Saxophone part features a melodic line with melismatic turns and embellishments. The Piano accompaniment consists of chords E and F. The Bass part provides a rhythmic foundation with eighth notes. The Percussion part has a steady eighth-note pattern. A 'Cont.' box with a dashed line indicates the continuation of the piece. The second system, starting at measure 13, continues the theme. The Soprano Saxophone part has a melodic line with a circled note in measure 13. The Piano accompaniment features chords G, F, and E. The Bass part continues with eighth notes, and the Percussion part maintains its eighth-note pattern.

Fig.3.1a (Above and previous page) Main theme of 'La Fiesta' showing melody in E Phrygian mode. Melismatic melodic turns and embellishments adorn the surface as does a preliminary Major 6th based impression (bar 3 circled) which becomes a referential point for thematic development throughout the composition.

Beginning with La Fiesta's main theme (Fig.3.1a) the inherent 'Spanishness' is exemplified by the distinctive flamenco and Phrygian modes systematically constructed within both the melodic content and perpetuating harmonic profile. An E Major, F Major and G Major chord progression

pervades as a cyclic repetition, resonating notes of an abbreviated flamenco cadence as I-II-III-II-I (E-F-G#-F-E). The bass line further articulates the flamenco modal environment resoundingly as a repetitive sequence based on triadic arpeggiations with strong beat accentuations on the tonic of each, emphasising not just the flamenco cadence but the Phrygian also (E-F-G \flat , see Fig.3.1*b*). The interchange and juxtapositioning of G \flat and G# and the ambiguity it creates with the modal tension inherent in the cadences are evidence of a concerted effort by Corea to exploit a mix of Spanish flamenco formulae within La Fiesta's main thematic phrase. When considered alongside the similar harmonic environment of De Lucia's guitar work on Fosforito's 'Clavel mananero' (Fig.3.1*c*), Corea's imitative practice and reliance with customary harmonic formulae is clearly understood.

Flamenco mode established in the G sharp construct of E Major chords

	EMajor	FMajor	
Bass Guitar			
Bass Guitar	GMajor	FMajor	EMajor
	Milieu of E Phrygian resolution E-F-G-F-E		

Fig.3.1*b*. Bass line and chordal accompaniment featuring a juxtapositioning of E Phrygian and E Flamenco modal configurations.

The image shows two musical staves. The top staff is for Acoustic Guitar and the bottom staff is for Bass Guitar. The music is in 3/4 time. The Acoustic Guitar part starts with a treble clef and a key signature of one sharp (F#). The first measure has a whole note E. The second measure has a quarter note G# and a quarter note A. The third measure has a quarter note B and a quarter note C. The fourth measure has a quarter note D and a quarter note E. The fifth measure has a quarter note F and a quarter note G. The sixth measure has a quarter note A and a quarter note B. The seventh measure has a quarter note C and a quarter note D. The eighth measure has a quarter note E and a quarter note F. The ninth measure has a quarter note G and a quarter note A. The tenth measure has a quarter note B and a quarter note C. The eleventh measure has a quarter note D and a quarter note E. The twelfth measure has a quarter note F and a quarter note G. The thirteenth measure has a quarter note A and a quarter note B. The fourteenth measure has a quarter note C and a quarter note D. The fifteenth measure has a quarter note E and a quarter note F. The sixteenth measure has a quarter note G and a quarter note A. The seventeenth measure has a quarter note B and a quarter note C. The eighteenth measure has a quarter note D and a quarter note E. The nineteenth measure has a quarter note F and a quarter note G. The twentieth measure has a quarter note A and a quarter note B. The twenty-first measure has a quarter note C and a quarter note D. The twenty-second measure has a quarter note E and a quarter note F. The twenty-third measure has a quarter note G and a quarter note A. The twenty-fourth measure has a quarter note B and a quarter note C. The twenty-fifth measure has a quarter note D and a quarter note E. The twenty-sixth measure has a quarter note F and a quarter note G. The twenty-seventh measure has a quarter note A and a quarter note B. The twenty-eighth measure has a quarter note C and a quarter note D. The twenty-ninth measure has a quarter note E and a quarter note F. The thirtieth measure has a quarter note G and a quarter note A. The thirty-first measure has a quarter note B and a quarter note C. The thirty-second measure has a quarter note D and a quarter note E. The thirty-third measure has a quarter note F and a quarter note G. The thirty-fourth measure has a quarter note A and a quarter note B. The thirty-fifth measure has a quarter note C and a quarter note D. The thirty-sixth measure has a quarter note E and a quarter note F. The thirty-seventh measure has a quarter note G and a quarter note A. The thirty-eighth measure has a quarter note B and a quarter note C. The thirty-ninth measure has a quarter note D and a quarter note E. The fortieth measure has a quarter note F and a quarter note G. The forty-first measure has a quarter note A and a quarter note B. The forty-second measure has a quarter note C and a quarter note D. The forty-third measure has a quarter note E and a quarter note F. The forty-fourth measure has a quarter note G and a quarter note A. The forty-fifth measure has a quarter note B and a quarter note C. The forty-sixth measure has a quarter note D and a quarter note E. The forty-seventh measure has a quarter note F and a quarter note G. The forty-eighth measure has a quarter note A and a quarter note B. The forty-ninth measure has a quarter note C and a quarter note D. The fiftieth measure has a quarter note E and a quarter note F. The fifty-first measure has a quarter note G and a quarter note A. The fifty-second measure has a quarter note B and a quarter note C. The fifty-third measure has a quarter note D and a quarter note E. The fifty-fourth measure has a quarter note F and a quarter note G. The fifty-fifth measure has a quarter note A and a quarter note B. The fifty-sixth measure has a quarter note C and a quarter note D. The fifty-seventh measure has a quarter note E and a quarter note F. The fifty-eighth measure has a quarter note G and a quarter note A. The fifty-ninth measure has a quarter note B and a quarter note C. The sixtieth measure has a quarter note D and a quarter note E. The sixty-first measure has a quarter note F and a quarter note G. The sixty-second measure has a quarter note A and a quarter note B. The sixty-third measure has a quarter note C and a quarter note D. The sixty-fourth measure has a quarter note E and a quarter note F. The sixty-fifth measure has a quarter note G and a quarter note A. The sixty-sixth measure has a quarter note B and a quarter note C. The sixty-seventh measure has a quarter note D and a quarter note E. The sixty-eighth measure has a quarter note F and a quarter note G. The sixty-ninth measure has a quarter note A and a quarter note B. The seventieth measure has a quarter note C and a quarter note D. The seventy-first measure has a quarter note E and a quarter note F. The seventy-second measure has a quarter note G and a quarter note A. The seventy-third measure has a quarter note B and a quarter note C. The seventy-fourth measure has a quarter note D and a quarter note E. The seventy-fifth measure has a quarter note F and a quarter note G. The seventy-sixth measure has a quarter note A and a quarter note B. The seventy-seventh measure has a quarter note C and a quarter note D. The seventy-eighth measure has a quarter note E and a quarter note F. The seventy-ninth measure has a quarter note G and a quarter note A. The eightieth measure has a quarter note B and a quarter note C. The eighty-first measure has a quarter note D and a quarter note E. The eighty-second measure has a quarter note F and a quarter note G. The eighty-third measure has a quarter note A and a quarter note B. The eighty-fourth measure has a quarter note C and a quarter note D. The eighty-fifth measure has a quarter note E and a quarter note F. The eighty-sixth measure has a quarter note G and a quarter note A. The eighty-seventh measure has a quarter note B and a quarter note C. The eighty-eighth measure has a quarter note D and a quarter note E. The eighty-ninth measure has a quarter note F and a quarter note G. The ninetieth measure has a quarter note A and a quarter note B. The ninety-first measure has a quarter note C and a quarter note D. The ninety-second measure has a quarter note E and a quarter note F. The ninety-third measure has a quarter note G and a quarter note A. The ninety-fourth measure has a quarter note B and a quarter note C. The ninety-fifth measure has a quarter note D and a quarter note E. The ninety-sixth measure has a quarter note F and a quarter note G. The ninety-seventh measure has a quarter note A and a quarter note B. The ninety-eighth measure has a quarter note C and a quarter note D. The ninety-ninth measure has a quarter note E and a quarter note F. The hundredth measure has a quarter note G and a quarter note A.

Fig.3.1c. Similar formulaic harmonic profile utilising mixture of E Phrygian modal nuance with major chord progression taken from ‘Clavel mananero’ (composed by A.Fernandez-Diaz, arranged and recorded by Fosforito and De Lucia, *Fosforito*, Belter, 1974).

Likewise from a rhythmic perspective, he adorns ‘La Fiesta’s’ melody on piano and saxophone with more clichés in the melismatic opening gesture and triplet turn to tonic which finishes the line, whilst the simple triple format of the work allows for an unambiguous interjection of a *compás* influenced percussive element to compliment. With Brazilian Moreira credited, the castanet interjections embolden the flamenco climate of the composition profoundly. However, whilst it could be considered a superficial adornment to the work in its inherent surface generality, once transcribed the exact patterns speak more to Corea’s “more rhythmic but rhythmically complex” principle as a fusion of modified styles of flamenco *compás*.

The first definitive pattern reflective of *compás* arrives from the moment Corea and Farrell project the main motif in the beginning moments of the work. Transcribed and then comparatively observed with traditional models, the castanet accompaniment attains characteristics of a typical hand clapping (*palmas*) off-beat/on-beat *contratiempos* pattern attributed with the *Soleares* style of flamenco song. With no apparent reconfiguration for the first eight bars of the motif, the *contratiempos* pattern closely follows this prescribed formula before an interjection of a separate

design is configured. Between bar 9 and 14 (Fig.3.1d) the castanets parlay through a ‘doubling’ technique used in livelier dance patterns such as *Escobillas* (of the *Solea* family). The interjection of this divergent model breaks up the uniformity and epitomises a modest fusion cognisance in the apparent amalgamation of dual *compás* designs.

The image shows two staves of musical notation for percussion, labeled 'Perc.'. The first staff starts at bar 9 and features a dense sequence of rhythmic patterns. A box labeled 'Escobillas doubling pattern' is connected to the beginning of this staff. The second staff starts at bar 13 and continues the sequence. A box labeled 'Escobillas recapitulation' points to a specific rhythmic motif. Another box labeled 'Abbreviated model of Soleares Palmas pattern (first half)' points to a section of the second staff, and a final box labeled 'Completion of the Soleares model (second half)' points to the end of the sequence.

Ex.3.1d Bars 9 -16 of ‘La Fiesta’ main theme. Amalgamation of dual *compas* rhythmic style punctuations consistent with formulaic models consistent with *soleares* and *escobillas* song.

Bordering the realms of ambiguity in the amalgamation of dual rhythmic formulae, the absence of styles found outside of the Spanish periphery and the process for which Moreira ultimately exerts the blend lacks the re-imagining of form considered more credibly as an artistic hybridisation. As a modified adornment, its presence nevertheless meets the criteria of his professed compositional methods to experiment with blending artistic technique and complex design with those elements that inform a greater communication with audiences. The simplicity of melodic and harmonic form and reliance on stylistic clichés within La Fiesta’s main thematic passage (inherently elements pertaining to an accessible communicative design), are counteracted by the syncopated complexity and technicality of the flamenco infused rhythmic profile. In Corea’s attempts to blend commerciality with high quality music forms, the ultimate lack of interaction between the castanet

compás blend with the modestly composed surrounding elements reads more as a juxtaposition of forms and styles, rather than an accomplished hybridisation of divergent elements.

01:05

Variation of the Major 6th based motif (emphasised)

Soprano Saxophone

Piano

Bass Guitar

Sop. Sax.

Pno.

Bass

Fig.3.2a (Above) 'La Fiesta' second thematic material with the Major sixth signature of the original theme re-adapted, expanded, and transferred to an introductory function. Rhythmic embellishments (triplets) continue to adorn the melodic surface over the perpetuating Phrygian harmonic profile.

The unambiguous handling of the flamenco ingredient within the melodic and harmonic environment veritably lingers in the second phrase continuation of the main melody (Fig.3.2a).

Employing a method of thematic variation which is indicative of Corea's more recent rumination on

melodic improvisation (the “infinite number of ways to take a theme”), the original melody is segmented to apportion a ‘pattern’ and what will remain for ‘interpretation’. Subsequently the theme of ‘La Fiesta’ is re-adapted, embellished, and expanded as the following analyses will further demonstrate. Corea positions more Spanish formulaic clichés with melismatic/triplet turns over Phrygian characteristic minor tensions, ultimately enhancing the predictability and superficiality of his flamenco treatments over the same continuing harmonic profile. However, despite the profusion of these surface generalities the transcription of this altered phrase does present a significant cross-reference. From what began as a melismatic-styled generic Spanish theme with its one deviating feature a staccato impressed Major sixth leap (bar 2-3 Fig.3.1a), Corea now immerses the melodic interval as his ‘thematic pattern’ at the beginning of this new phrase with emphasis on the sixth as repetitive articulation. It is an important re-articulation for which the following analysis of the bridge section will also stress, unveiling Corea’s *modus operandi* regarding thematic development and improvisation. If the flamenco imbued thematic statement and subsequent developmental character of the first two themes are viewed as the collective input of the folkloric ingredient, the bridge section then reveals as the definitively realised attempt at divergent symbiosis.

01:40

E7 A maj7 Bm7/A A maj7

Soprano Saxophone

Piano

The image shows a musical score for Soprano Saxophone and Piano. The time signature is 3/4. The score is divided into four measures. Above the staves, the chords are labeled: E7, A maj7, Bm7/A, and A maj7. The Soprano Saxophone part is written in a single staff with a treble clef. The Piano part is written in two staves (treble and bass clefs). The Soprano Saxophone part starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. In the second measure, there is a staccato major sixth leap from G4 to E5. The Piano part provides harmonic support with chords and melodic fragments.

5 Bm⁷/A A^{maj7} Bm⁷/A A^{maj7}

Sop. Sax.

Pno.

Be-bop section

9 E⁷(add11) A⁷ C^{#7} D^{maj7}

Sop. Sax.

Pno.

13 D^{#o7} A^{maj7} G^{#o7} F^{#m7} B⁷

Sop. Sax.

Pno.

18 E⁷ A^{maj7}/C[#] D D^{maj9} C^{#m7} F^{#9}

Sop. Sax.

Pno.

The musical score for Sop. Sax. and Pno. shows an introductory passage. The Soprano Saxophone part begins at bar 24. The piano accompaniment features a sequence of chords: B7 (bars 1-2), E (bars 3-4), and a triplet of notes (bars 5-7). The melody in the saxophone part includes a triplet of eighth notes in bar 5.

Fig.3.2b. (Above and previous pages) Bridge section of 'La Fiesta' featuring an introductory passage through bars 1-9

Before the new thematic content of the bridge is presented, it is preceded by a brief introductory passage (bars 1-9 Fig.3.2b) and characterised by an alteration to what was the perpetuating Spanish-informing harmonic profile (see Fig.3.1b). With the omission of the major/minor juxtapositioning in accompaniment, the return to E is now presented as a clear shift to its embellishment as a dominant seventh, stationing the harmonic environment immediately into a jazz setting. What ventures is a dual sequence of major tonic to minor supertonic relationship (AMaj7 – Bm7), increasingly emphasising the jazz milieu and presenting a subtle, yet not decisively perceptible, sub-dominant relationship in this sequence. The eventual return to E7(11) ultimately ends the phrase at bar 9 before the bulk of the thematic bridge material arrives. The interesting moment of fusion in this introductory phrase occurs in the melodic content that follows the jazz-oriented harmonic progression of seventh and dominant seventh chords. Gone is the resolutely Spanish Phrygian milieu and replaced by a Mixolydian-styled melodic setting that follows (mostly) the modal language of these seventh chords in accompaniment. However, Corea intersperses a series of superficial triplet turns and melismas into the melody in an attempt to sustain the rhythmic feel of the flamenco themes previously expressed. The retaining of the flamenco 'La Fiesta' rhythmic feel of the main themes in this fashion within the complete alteration of modal environment encompasses Corea's organised attempt at fusion here. It is a preparatory moment

for what will be the more emphatic assertion of this approach as the bebop-styled bridge of 'La Fiesta' arrives (from bar 10).

The harmony of the bridge section is established through a progression of seventh chords. The relationship between the first three chords of the sequence starting at bar 10 follows a jazz-harmonised flamenco mode configuration for the tonic A (A7 – C#7 – DMaj7), albeit without the minor second (B flat). The abbreviated flamenco cadence is followed by a series of chords functioning as a sequence of external dominant substitutes through bars 10-13, mirroring a formula utilised within many standard jazz repertoire. A jazz compositional tool in essence, the example of the D# diminished 7th (bar 13) epitomises this role as a substitute to the external dominant in relation to the preceding DM7 and following AM tonic. It is a significantly sophisticated manoeuvre by Corea in its exploitation of two divergent formulaic motives within a single harmonic expression. On one hand, Corea could be seen as employing the chromatic approximation effect to create resolution (without conforming to harmonic clichés) for which jazz writers would often employ, as well as tempering the minor second character resonance associated with the Phrygian mode cadence. The G# diminished 7 chord of the continuing phrase also acts similarly, firstly as a substitute to the external dominant and ultimately resolving in a conventional manner into the F# minor 7th. In addition to this functioning, the minor second interval between the A and G# of the preceding chords concurrently also reflects the cadential (chromatic) quality of the flamenco configuration vii–I relationship. In concluding the bridge section, the milieu of a classically informed harmonic progression appears in a clear example of formulaic modulation from bar 20. Focussing specifically on the movement from the F# pedal point at bar 23, a sudden change to E major in the melodic material establishes a decisive cadence of chromatic chord subdominant to dominant to tonic configuration. The moment exemplifies as a strong example of Corea's organised fusion, demonstrating his natural affinity with a diverse range of musical styles. Three divergent musical ingredients are to be observed here accomplishing a dynamic transfer and transformation of formulaic design with each other, and are subsequently rearticulated in a concise moment of

creative hybridisation. Firstly, there is the example of the traditional (classical) progression. Secondly, there is the interspersal of jazz seventh resonances that harmonically stimulate the sequence. Thirdly, there resides as a surface generality the rhythmic milieu of flamenco. However, the evidence of Corea's fusion sensibility does not exert a hypothesis for the sophisticated and intelligent use of the folkloric ingredient in this specific instance, despite the endeavoured recontextualisation of formulaic qualities within the ingredients being handled. Corea's treatment with flamenco feels slightly more superimposed than if he had interwoven Phrygian modalities to the Mixolydian setting of his structured melodic expression, exposing in such a manoeuvre if achieved, a more secure understanding of their acquiescent formulaic properties.

In ascertaining the melodic environment in the hope of finding examples that might purport a sophisticated attempt of modal fusion, Corea does much the same in his comprehension and support of the harmonic profile to what was ventured in the bridge's introduction. One moment to consider is the re-infiltration of the Major sixth based motif at its start. It appears momentarily, with the remaining melodic line traversing once again many of the superficial rhythmic generalities that characterised the original two themes (triplets, melismas). Its appearance purports to Corea proactively implementing his method of thematic adaptation, embellishment and transformation. The result is a composed paraphrase of the composition's two initial main themes utilising the major sixth idea as the perpetuating connection with all three motifs. The positioning of the melodic and rhythmic character of this paraphrase into a harmonic background of structured jazz chord progressions epitomises the fusion also, as yet another concerted attempt at hybridisation. Considering these examples as supportive cases of a recontextualisation of form/models of artistic hybridity, the analyses also show some credence of sophisticated planning towards such an attainment. Specifically, the manipulation of the analogous qualities shared between the chromatic approximation effects of traditional jazz seventh chord substitutions, with the similar characteristics of flamenco's chromatically imbued cadences, is one observation to contemplate. The evidence of these shrewd exploitations purports many of the edicts that would aid in defining

Corea's early work as an attempt to define symbiosis in an intelligent fashion, and of a burgeoning flamenco cognisance informed by stylistic assimilation. To finish this study of 'La Fiesta' the following analysis of a specific improvisational moment transcribed from its recording will acutely assist this preliminary summation.

The image displays three systems of musical notation for the piece 'La Fiesta'. Each system includes a Piano part (treble and bass clefs) and a Bass Guitar part (bass clef). The first system is marked with a time signature of 3/4 and a time stamp of 04:58. A box labeled 'E Flamenco mode' is positioned above the piano part. The second system is marked with a measure number '5' and features a box labeled 'Moment of linear chromatic interspersing' above the piano part and 'Infiltration of tritone' below it. The third system is marked with a measure number '8' and has a box labeled 'E Flamenco mode' above the piano part. The piano part in the first system includes a triplet of eighth notes. The bass guitar part consists of a steady eighth-note accompaniment.

Fig.3.3. (Above) Transcribed segment of Corea's improvisation on 'La Fiesta'.

Captured at 04:58 from the digital remastering of Return to Forever's original debut release, Corea expresses a very short digression from form in his moment of improvisation. The first five bars of the transcription reiterate much of what occurred before in his structured writing on 'La Fiesta' with Corea continuing to follow a very clear harmonically and melodically unified musical sequence. The harmonic profile remains unchanged with the improvisational section formulaically cycling through the major and minor juxtapositioning in both chordal punctuations and bass line material that characterised the main theme accompaniment (EMaj-FMaj-GMaj). Melodically, Corea's improvisational cognisance is situated firmly within the tonal configurations characteristic of the Flamenco mode in E. Corea makes no digressions from this definitive modal environment until a significant moment (notated at bars 5 – 7 of Fig.3.3) interrupts his decisively focused Spanish approach. An infusion of linear chromaticism heralds Corea's cognitive attempt at symbiosis, endeavouring to marry both the flamenco and jazz formulae within the confines of an instinctively constructed musical passage. It is a short departure from the Spanishness that preceded it, but within the context of this investigation's focus on Corea's growing fusion intellect, it is a profound example to consider. Firstly, the displacement between the melody and harmony in this fashion, reminiscent of the free-jazz liberations from harmonic progressions which drove his creative endeavours prior, exemplifies Corea's cognitive pull to chromaticism here. What can be theorised is Corea injecting a spark of artistic hybridity, not as sophisticated as perhaps his future manifestations of divergent symbiosis might better infer, but one that enables his cross-referential styled creative cognisance to filter momentarily.

The actual moment of creative symbiosis can thus be viewed through the inventive manipulations of tonality he expresses within the confines of the (flamenco driven) harmonic language. By adapting to a moment of linear chromaticism, Corea taps into the harmonic liberties of this function, yet concurrently exploits the expositional properties towards flamenco he also understands the moment to inhabit. Specifically, the hint of the malleable quality of the folkloric ingredient can be found in the existence of the tritone situated within the rapid chromatic line.

From bar 5 the arpeggio of G digresses into the linear chromatic sequence beginning with E \flat , D \flat , and B \flat before the tritone makes its appearance immediately as F-B-E before the chromaticism continues into bar 6. The evidence of the tritone, so fleetingly presented within the complex improvisational line, is much more than an erroneous blip but a concerted and resourceful interpolation by Corea. The tritone effectively maintains the milieu of flamenco, as a cross-reference to the original theme, but the cadential quality of its presence leading into the E major (regardless of this harmonic background) is exploited because of its flexibility within the linear chromatic environment. Corea can be observed in this process then as re-contextualising the flamenco formulae so that it can be allowed to permeate the jazz-influenced chromatic language he has adopted. In his proactive digression to inflect a moment of hybridisation, the symbiosis he achieves as a spontaneously created (and arguably intellectual) moment keeps in traction his practice of cross-referencing with the original thematic material. In essence, the transcription purports Corea to cognitively managing the fundamental elements of the linear chromatic model to determinedly allow a fleeting instance of artistic hybridity.

Spain

With his next sojourn into Spanish themes and fusion designs, the recording of 'Spain' less than a year later on *Light As A Feather* (Polydor, 1973) carried forward many of the compositional designs and improvisational procedures that 'La Fiesta' introduced. However, as Hoyt's article already pointed out, its creation was heavily influenced by the harmonic profile of Davis's adaptation of Rodrigo's *Concerto de Aranjuez*. Being as Corea's work is considered a modern jazz standard, professional editions and published manuscripts of its thematic themes and bridges were not difficult to obtain. Congruent with Corea's admission of its compositional substance, the chordal profile of 'Spain's' main thematic material evidently purports to using a largely unaltered appropriation of Rodrigo's original harmonic progression, albeit transposed a semitone higher. However, considering the tentative steps at symbiosis Corea achieved in his previous flamenco

fusion, an analysis of improvisational moments in ‘Spain’ would also be expected to demonstrate a similar recontextualisation of formulae to establish artistic hybridity, given it was composed not long after ‘La Fiesta’.

The image displays three staves of music. The top staff is for Piano, showing a melodic line with triplets and chords: G^bmaj7, F7(#9), and Ebm7. The middle staff is for Pno., showing a similar melodic line with triplets and chords: Ab⁺7, Dbmaj7, Gbmaj7, Cm7(b5), F7(b5), Bbm7, and Bb7(#9). A dashed circle highlights a thematic excerpt from Rodrigo's 'Adagio' in the Pno. part. The bottom staff is for Acoustic Guitar, showing a rhythmic accompaniment with chords: Am/C, Fmaj7(b5omit3), Bm7, E7(omit5), A(sus9), and A7.

Fig.3.4. Main theme of ‘Spain’ (top) and thematic excerpt from Rodrigo’s ‘Adagio’. Corea’s use of contrafact with semitone transposition (circled) can be ascertained in comparison to Rodrigo’s original harmonic profile¹¹¹.

Being as the main motif of ‘Spain’ incorporates a harmonic contrafact of Rodrigo’s ‘Adagio’ from *Concerto de Aranjuez*, a closer inspection identifies the progression as illustrative of a classical romantic sequence of dominants. These recycling series of V-I resolutions are characteristically mirrored in the melodic structure of ‘Spain’s main motif, presenting as a harmonically and melodically unified musical phrase. In a similar compositional process to the construction of La Fiesta’s main themes, where that composition’s motifs reflected a Phrygian-flamenco harmonic base, ‘Spain’s main theme differentially reflects the classical milieu of the original Rodrigo harmony. Without the emphatic presence of a Phrygian modal environment to work with, Corea resorts to surface generalities to achieve the Spanishness in ‘Spain’s’ themes. Notably, these can be found in the accentuation of chromatic figures that enter the sequence of triplets, inflecting within the motif

¹¹¹ Taken from: Rodrigo, J., 1939. *Concerto De Aranjuez for Guitar and Orchestra*, Eulenburg Edition.

a series of minor second emphases alongside a stereotypical castanet texture heard within the multifaceted percussion accompaniment.

05:25

G Lydian mode

Piano

Dmaj7

Gmaj7

Altered scale/Lydian Flat 7 of C# (B \flat)

G Lydian mode

Pno.

C \sharp 7

F \sharp 7

C natural as point of transition = tritone with F \sharp in chord.

Fig.3.5a. Transcribed segment of Corea's improvisation on 'Spain'

In the above transcription of Corea's solo captured at 05:25, the music purports to a continuation of his thematic variation-styled aesthetic to improvisation. In the piano line over GM7 (bar 2) Corea adopts a Lydian modal environment to his spontaneous expression, which for a moment traverses into an altered Lydian scale configuration for the new chain of dominants C \sharp 7 to F \sharp 7 harmonic. As a Lydian flat 7 melody over C \sharp harmonic base (bar 3-4), Corea's alteration to include the B natural allows a reflective cross-reference to the brief motif he expressed moments earlier in bar 2 over GM7 (D-C \sharp -B). The more significant moment of this transcription to consider however, is the hint of hybridity that resides in the subtle hint of a tritone at bar 4 over F \sharp 7. Embellished further by the rhythmic allusion to flamenco in its melismatic-triplet infused form, the C \natural back to C \sharp is a transitional shift to a sustained G Lydian expression that presents two possible hypotheses. In one theory, Corea might be seen as exposing a tritonic hint to flamenco in the F \sharp harmonic base to C melodic relationship (in an indirect variation to the treatment in 'La Fiesta') whilst another

summation might infer the flamenco fusion to be located in the concerted minor second milieu (D-C#) interwoven within the altered scale of the melodic line.

The image contains two musical score excerpts. The first excerpt, starting at 05:46, features three staves: Piano, Bass Guitar, and Drum Set. The Piano part has three measures with chords Dmaj7, Gmaj7, and C#7. A box labeled 'G Lydian mode' spans the first two measures, and another box labeled 'Tritone/milieu of C# flamenco mode leading to II-I' spans the last two measures. The Bass Guitar part is labeled 'Samba - Time (Ride)'. The Drum Set part shows a rhythmic pattern. The second excerpt starts at measure 4 and features three staves: Pno., Bass, and Dr. The Pno. part has two measures with chords F#7 and Bm. A box labeled 'Tritone from C# into F# altered scale' spans both measures. The Bass and Dr. parts continue the rhythmic pattern.

Fig.3.5b 'Spain'. Corea solo transcription from 5:46 showing transitions between Lydian, Flamenco modes, and chain of altered dominants with tritones interwoven amongst a jazz-translated/classical harmonic background.

In the second transcription of Corea's solo captured at 05:46 (Fig.3.5b) the significance of the tritone subtlety from the previous extract is given even more prominence. Once again improvising over the recycling harmonic background of dominant resolutions, Corea superimposes the tritone's formulaic flamenco qualities (of a cadential nature) into two focussed moments of expression. The first arrives after a rapid melodic line built again over a Lydian in G schematic (bars 1 – 2). The

prominence of its resonance at the beginning of bar 3 (G# - D) and its recapitulation again at bar 4 (as C# - G \flat) as the harmony transcends through the chain of dominants C#7 to F#7 is the significant moment to consider. The tritone's initial presence in bar 3 is placed within an ambiguous harmonic environment that has the milieu of a Flamenco mode in C#. The second tritone beginning on C# at bar 4 emphasises the flamenco cadence ii-I of this mode especially, however the immediate transition to a jazz inspired altered dominant mode on F# in his proceeding expression bestows this as a subtle injection of creative hybridity. Whilst the tritone inflection and manipulation of its flamenco (minor 2nd) cadential quality was complimented amongst a stable Phrygian harmonic environment in 'La Fiesta', its presence here in 'Spain' is emphasised by Corea's melody only. Due to the lack of stable Phrygian or flamenco harmonic environments, the tritone insertions compliment a summation for their recontextualisation by Corea, with his improvisation exploiting their anticipatory cadential sonorities (formulaic to many Spanish cadences) onto a classically recognised harmonic progression of dominant resolutions transformed into a sequence of jazz sevenths. The recapitulation of the tritone is especially indicative of Corea's effort to signal his achievement at artistic hybridity, in the aligning of their sonic presence within the confines of three divergent formulae. Their repetition within his solo also connects with Corea's creative elucidations citing a concentration with the subtleties of diversity. The magnification of the tritone's impression albeit expressed so fleetingly, allows his astute flamenco intelligence to infiltrate the fusion environment, creating a subtle and spontaneous symbiosis with the jazz harmonic translation of Rodrigo's harmonic blueprint.

Captain Señor Mouse

'Captain Señor Mouse' was written during the recording process of 'Return to Forever's third album *Hymn of the Seventh Galaxy* (Polydor, 1973). Expectedly, it carried on many of the thematic compositional practices and immersive treatments of the flamenco ingredient by Corea in both composed and improvised moments. However, the salient difference between 'Mouse' and its two

predecessors can be understood in the increased impression of ambiguity, experienced specifically in the evident stylistic crossovers within the composition's main thematic environment. For 'La Fiesta' and 'Spain' the flamenco milieu was definitively more pronounced amongst the structuring of their respective themes. In 'Captain Señor Mouse' however, its theme enters on a complex 00:41 4/4 rock influenced drum rhythm with the lower register of Fender Rhodes (Corea) and the electric bass sharing a heterophonic ostinato of a Latin samba inspiration.

The musical score is written for piano (Piano/Pno.) in 4/4 time and consists of five systems of music. The key signature has three flats (B-flat, E-flat, A-flat). The score includes the following elements:

- System 1 (Measures 1-4):** Labeled 'Piano'. Chords are A^b and A^b7 . The right hand has a melodic line with eighth notes and a dotted quarter note. The left hand has a steady eighth-note accompaniment.
- System 2 (Measures 5-8):** Labeled 'Pno.'. Chords are D^b/A^b and D^bm/A^b . The right hand features a more complex melodic line with eighth notes and a dotted quarter note. The left hand continues the eighth-note accompaniment.
- System 3 (Measures 9-12):** Labeled 'Pno.'. Chords are A^b and $A^b\circ$. The right hand has a melodic line with eighth notes and a dotted quarter note. The left hand continues the eighth-note accompaniment.
- System 4 (Measures 13-16):** Labeled 'Pno.'. Chords are E^b7 and A^b . The right hand has a melodic line with eighth notes and a dotted quarter note. The left hand continues the eighth-note accompaniment.
- System 5 (Measures 17-18):** Labeled 'Pno.'. The right hand has a melodic line with eighth notes and a dotted quarter note. The left hand continues the eighth-note accompaniment.

Fig.3.6. 'Captain Señor Mouse' main theme (previous page). A melodic environment on A Flat Mixolydian resists Spanishness, however the use of rhythmic embellishments plus a combination of minor second to major sixth punctuation (circled) demonstrates Corea's attempt at creating folkloric associations through formulaic recontextualisation.

When the melodic content enters the sonic environment of the opening theme, the association to flamenco becomes most salient. Again Corea resorts to many formulaic clichés such as triplets, syncopations, and chromatic melismatic writing to achieve a Spanishness, in part due to the lack of any Phrygian modal frameworks. Interestingly, the major 6th makes its presence felt again as both melodic and harmonic constructs, arriving at major junctures of the motif to allow its emphasis amongst the mainly linear surrounds. Although major 6th intervals are not specifically associated with traditional flamenco melodic formulae, the connection to its prominence as thematic material readapted within the solos of 'La Fiesta' is difficult to ignore and demonstrates some affinity by Corea of it as a device for his (Latin/Spanish) melodic writing. Investigating the flamenco milieu of these moments further, the harmonic environment offers no definitive association with Phrygian or flamenco modality. However, Corea astutely begins each of the major sixth expressions directly on the tonus finalis of a preceding minor second interval. The A Flat Mixolydian setting of his melodic writing amongst an unassuming I-IV-V-I jazz influenced progression allows for Corea's chromatic variation in these moments, once again demonstrating acuity with the acquiescence of Spanish harmonic formulae. The combination of minor second to major sixth in this rearticulating motif implies a process of reimagining and transformation by Corea, with the major sixth effectively recontextualised and moulded by the Spanishness of its preceding (Phrygian charged) cadential gesture. In addition to this structured attempt at artistic hybridity, Corea's comprehension to realise Spanish harmony without a Phrygian/flamenco modal template, or by resorting to an oversubscription of surface rhythmic clichés, also alludes to his burgeoning flamenco intellect and developing fusion aesthetic.

Fig.3.7a. Transcription of piano solo on ‘Captain Señor Mouse’. Seventh chord progression on F#m7 and Bm7 offers Corea liberty to skirt the modal peripheries of A Ionian, C# and F# Phrygian with his specific aversion to tone G (sharpened or naturalised).

When Corea’s improvisation is analysed, there exist moments which further establish a growing fusion intelligence and understanding with the malleable qualities inherent in flamenco’s modal language. At 03:08 (Fig.3.7a) the modulation to an F# minor harmonic environment is highlighted by a diminishment to the energy and dynamism that characterised the multifariousness of the preceding motifs. For the incumbent solo, Corea’s Fender Rhodes instrument now dominates the sonic environment with the imposing drum and bass audio signals diminished in production. A continuous ostinato figure recapitulating from the opening theme offers the driving layer of the solo, whilst Corea’s improvisation adds to it a melodic line filled with melismatic variation. The resultant texture is suggestive of traditional *cantaor* singing yet the expression here has been reimagined on electric piano completely as a jazz improvisation.

The harmonic language of the improvisation is inherently modest, F# minor 7 and B minor 7 ultimately represent the jazz informed duality throughout. For Corea’s melodic content, variances of main thematic material expectedly permeate such as in bar 3 of the transcription. The flamenco

treatment on a surface level also mirrors his methods in 'La Fiesta' and 'Spain' with the Spanish milieu ultimately relying on the interspersing of rhythmic formulae (triplets) and in the melismatic expression he adopts. However, when a deeper investigation into modality is ventured and Corea's spontaneous creations are detailed in comparison to the chordal progression, there is to be found a more sophisticated attempt at ambiguous hybridisation. Corea's improvisatory cognisance can be understood in the deliberate lack of engagement with modal definition as he skirts the peripheries of tonal expectation throughout the first transcription. The solo implies elements of A Ionian, C# Phrygian or F# Phrygian yet the modal environment of either is never conclusively expressed. Corea improvises with a concerted elusiveness and in this moment reveals a sophisticated understanding with modality, particularly of the acquiescent qualities shared between those of the classic/Ecclesiastic variants and similar Phrygian or flamenco configurations. Bars 1 – 7 of Fig.3.7*b* supports this evaluation as Corea performs an expression with the milieu of both an A Ionian and C# Phrygian modes. The ambiguity between each is enabled by their sharing of similar tonal environments and by the omission of the defining tone that would qualify their modal authority. The absence then of G as a sharpened (A Ionian, C# Phrygian) or naturalised (F# Phrygian) presence in the transcript epitomises his fusion intelligence here explicitly. The milieu of flamenco is repeatedly felt throughout the multifaceted blends of 'Señor Mouse' yet the ingredient's most expressive character, the full Phrygian or flamenco modal configuration, escapes Corea's treatment at a clearly discernible level. Moreover, with the harmonic language forecasting an F# environment throughout the bass ostinato and dual chord progression of jazz sevenths, the appearance of G natural within his improvisation would confirm an F# Phrygian improvisational template to his fusion and better substantiate the flamenco ingredient's contribution within the multiple music blend. The evocative quality of the minor second to tonic cadence appears purposefully negated by the absence of G, and reflects his cogitations once again on his concentration with the subtleties of diversity to enable an artistic flow of fusion. Corea's creative attempts at hybridisation within the transcript can be viewed then through his arousal of tonal expectation in this regard. That is, the

ambience of Spain and flamenco, vaguely projected through the sporadic rhythmic generalities, and broken quasi-Phrygian lines, are consciously blurred and its fusion authority in the form of a clichéd Spanish chromatic cadence is therefore never actively expressed.

The image displays three staves of musical notation. The first staff, labeled 'Piano', shows a melodic line starting at 03:24 with an $F\sharp m7$ chord. A box above it reads 'Continued ambiguity between A Ionian, C# and F# Phrygian'. The second staff, labeled 'Pno.', shows a more complex melodic line starting at bar 4 with an $Bm7/F\sharp$ chord. A box above it reads 'G (natural) finally settles F# Phrygian mode'. The third staff, also labeled 'Pno.', continues the melodic line with an $F\sharp m7$ chord and a box above it reads 'Cont.'. The notation includes various rhythmic values, accidentals, and triplets.

Fig.3.7b. Second solo transcription of ‘Señor Mouse’. Continuing modal ambiguity before appearance of G natural confirms acquiescent F# Phrygian template.

As the remaining solo is examined the pull towards full flamenco recognition continues. In the manifestation of his ‘inflow and outflow’ methodology¹¹², the skirting of modal peripheries and their acquiescent tonal qualities pervades until a moment captured at 03:24 (Fig.3.7b) finally provides harmonic confirmation. A deviation from the sporadic melismatic phrases and Spanish rhythmic adornments presents a rapid virtuosic melodic line where G is finally expressed (bar 4). As

¹¹² See p.149 of this chapter.

if to quantify the validation of modality and harmonic corroboration to a resolute F# Phrygian environment, Corea repeats the phrase again with added rhythmic formulae inside a repetitive motif of triplets. Despite the overprescribed Spanish-ness of this moment, Corea still exerts restraint in denying the cadence its formulaic authority. The characteristic minor second to tonic, now a distinct contributor to the sonic environment, is deemphasised by the prominence of the sixth scale degree D in its role as the triplet's *tonus finalis*. The manoeuvre is repeated again in bar 6 but with the fifth scale degree C# now in place of D. The traditional Phrygian cadence appears here uniquely transformed and manipulated by the hybrid environment for which it has been nested, resulting in its recontextualisation to unorthodox ii-I-VI and ii-I-V constructs. Even in achieving harmonic cohesion throughout this passage, the remit of creative hybridisation still permeates through the obscurity of the cadence's resonance and its fusion with prominent jazz progressions, the bass ostinato and rhythmic profile. The evidence that the phrase is repeated insistently accentuates Corea's musical intelligence, demonstrating recognition of the phrase's value as a measurable act of artistic hybridity. As the fringes of jazz improvisation and Spanish flamenco are intertwined throughout the harmonic environment, their synthesis is articulated in Corea's alignment of divergent sonic identities with each resonating surreptitiously within the confines of his singular spontaneous expression. The marked moment of modal clarification, harmonic corroboration, triplet infused emphasis, and the recapitulation of the recontextualised cadences exemplifies this evaluation. Comprehending the intricacies of these blendings reflects a maturing fusion aesthetic in Corea specifically with comparison to his treatment of flamenco in 'La Fiesta' and 'Spain'. A hypothesis for the assimilation of the Spanish folkloric formulae is aided by his astute comprehension of the ingredient in 'Señor Mouse'. Demonstrated here by his exploitation of flamenco's formulaic malleability, at once instinctively realised, it is subsequently executed within the confines of his improvised fusion.

Summary Case Study 1

For Corea's preliminary treatments of flamenco as a fusion ingredient during his early years with 'Return to Forever', the examples of 'La Fiesta', 'Spain', and 'Captain Señor Mouse' demonstrate the work of a burgeoning novice experimenting with many of the music's stylistic formulae. Beginning with the example of 'La Fiesta', for much of the motif development the commitment to flamenco modalities and exploitation of the ingredient's surface generalities were astute, yet not particularly discerning of a sophisticated treatment. Prior to its writing, Corea had expressed the era as assisting a turning point in his aesthetical unification of art and communication. His previous work with 'Circle' emphasised a quiet requisite to be regarded as a great jazz pianist and so a free jazz abstraction to thematic development and improvisation through convoluted harmonies permeated. 'La Fiesta' in a perfect contrast perfectly summarises the immediate softening of Corea's harmonic language in order to attain the balance between thematic material, creative flow, and technique for which he professed. His aesthetic epiphany following the avant-garde writings of 'Circle' was to improve the quality of communication to his audiences and the analysis here shows explicitly how he attempted to achieve this as a preliminary concept. Beginning with the most rudimentary of flamenco formulae, the Phrygian and flamenco modalities were utilised by Corea in a systematic amalgamation of major and minor sonorities. Consistent resonating of their characteristic cadential qualities throughout the harmonic language of the main themes, and embellished with melismatic detailing and other rhythmic clichés inside of its melody, Corea's composition shows an unambiguous milieu of the Spanish ingredient. The sonic purity and structural clarity of 'La Fiesta's' Spanish/flamenco harmonic language demonstrates Corea's aesthetical premise to invalidate over-technical composition. An ideal captured here in its most formative stage, the thematic material is abundantly modest in its treatment of flamenco especially, allowing for an auspicious audience reception and Corea's impression of an artistic quality of communication to eventuate. The adaptation and amalgamation of variant *compás* rhythmic content in contrast perhaps allowed for the most decisively creative treatment of

flamenco formulae to be realised, yet the overabundance of formulaic generalities and starkness of Spanish influence discovered did not quite permit any reasoning beyond that of an appropriation of folkloric devices.

Although the handling of the flamenco ingredient amongst the opening themes did not allow for any decisive summations supporting a creative attempt at hybridity, the analysis of the composition's be-bop inspired bridge phrase and improvisation section uncovered an important facet of Corea's burgeoning fusion cognisance. The balance between thematic development and improvisation, an important aspect of his more recently professed code of compositional practice, could be found in his navigation of this concept throughout this early fusion piece. Recurring melodic signals acting as Corea's thematic signature and identified as clichéd melismatic turns and Major sixth melodic leaps, emerged occasionally within the confines of each notated example. Demonstrating Corea's expositional process to refresh the listener's short-term memory of the theme within a structured (composition) and unstructured (improvisation) moment of an entire fusion work, the signals he uses are neither jazz nor classical or even a motif fusion of multiple ingredients, but are inherently characteristic to the catalogue of Spanish formulae. The be-bop themed bridge section especially demonstrated Corea's first attempt in 'La Fiesta' to synthesise the thematic signature to an alternative musical environment. A structured endeavour to achieve artistic hybridisation, his interweaving of Mixolydian tonal expressions over a jazz-based harmonic progression of external dominant sevenths alters the Spanish milieu of the music immediately. However, Corea intersperses his thematic signature so that the phrase still incorporates the festive flamenco feel of the opening gestures. Encapsulated in the interspersing of major sixths and melismatic turns, they arrive as a cross-reference sub-motif nestled within the classic jazz harmonic language of the passage. Despite the evidential process of fusion revealed, the superimposed fashion of these thematic identifiers within a structured environment, whilst confirming Corea's aesthetic integrity, again complicates theories of stylistic assimilation. Although hybridisation has been achieved in the way Corea merges flamenco and allows resonance within its surrounds, the

functioning of its treatment exhibits more as a paraphrase of surface generalities. Likewise, the sonic markers of flamenco here neither exploit any malleable qualities of form in a manner equating to a process of recontextualisation. Enacting artistic hybridity then, whilst unsuccessful, is somewhat tempered by the obvious success of a horizontal and vertical structured fusion epitomised in the Spanish melodic and rhythmic character (horizontal) and jazz harmonic environment (vertical) situated within the paraphrase.

Despite no evidence of a re-imagining of flamenco formulae in the composed moments of 'La Fiesta', the incumbent improvisation section provided the most salient attempt to recontextualise its formal properties into a sophisticated moment of hybridity. For the majority of Corea's solo, the return to the chordal progression of the opening themes pre-empted his improvisational cognisance to enact a unified musical tissue synthesising harmony with melody. The result for much of his spontaneous expression then is an attention to the E Phrygian mode prescribed by the harmonic language of the composition's main theme. In the transcription analysis of Corea's improvisation however, a slight digression from this applied formula was revealed in a brief moment of linear chromatic interspersing. The acknowledgement of his jazz intellect can be surmised in its implementation with Corea spontaneously imposing liberation from the harmonic progression he is dutifully following. Utilised as a tactic to bring a novelty to jazz particularly during its avant-garde years, a displacement of harmonic and melodic elements or 'playing away from the chords' gives linear chromaticism its motivic agenda. However, within the confines of this particular melodic digression, Corea is still able to inject a cross-reference to flamenco in his imminent expression of a tritone. The tritone moment exemplifies Corea's intellect here to implement its whole-tonal harmonic functioning and inflect a sense of movement and tension, whilst surreptitiously acknowledging its formulaic presence in many *guitarre flamenca* works to similarly enact an anticipatory gesture towards an imminent cadence. Exploiting the malleable qualities of the linear chromatic model, Corea is able to filter the Spanish cadential character inherent within the tritone and intersperse it as a stylistic signifier. Recontextualising then the autonomy of jazz

chromaticism to allow this brief cross-reference to the folkloric ingredient, constitutes Corea's burgeoning assimilation of flamenco and his tentative achievement at artistic hybridity in 'La Fiesta'.

For 'Spain', the thematic material followed a similarly modest compositional design to those evidenced in 'La Fiesta'. The substantiation of Rodrigo's jazz-infused harmonic blueprint blatantly exposed the appropriative temperament behind the composition's fundamental construct. Additionally, the classical nature of its harmonic progression as a cycle of dominant resolutions meant that the Spanish milieu Corea attempted to infuse relied on many clichéd surface generalities. For Corea's solos however, the transcriptions uncovered chromatically charged improvisational moments to enable an artistic hybridity in the alignment of flamenco's sonic identities with its divergent surrounds. The complete absence of a Phrygian or flamenco modal environment with Corea's expressions was a significant harmonic facet as this structure prompted more innovative efforts to immerse the Spanish milieu. Principally directed by the classical progression of jazz chords into the tonal realms of G Lydian mode, his spontaneous creations occasionally relied on surface rhythmic formulae to facilitate the Spanish climate until the moment of tonal movement from G Lydian into an altered scale Lydian flat 7th over C#7. The brief phrasing of harmonic tension uncovered the evidence of minor second and tritone cadential qualities being realigned and articulated amongst the tonal and harmonic settings. The subtlety imposed in the microscopic detail of their appearance within this initial flamenco imbued fusion appeared too ambivalent to warrant a definitive summation of artistic hybridity in its isolation. However, expecting Corea's improvisational methods to continue his fusion strategy of thematic development and cross-referencing, further transcript analysis confirmed the rudiments of its initial implementation was recapitulated later on. The second appearance of the tritone happens repeatedly over two bars of music, accentuating the flamenco nuance of its cadential properties in an emphatically resolute expression. Amongst an ambiguous tonal environment skirting the peripheries of altered dominant and Phrygian modalities, Corea ultimately achieves his hybrid in the adaptation of classical harmony to a jazz setting - further permitting the chromatically charged

improvisation to resonate the tritone and minor second cadence more definitively. These signals to flamenco demonstrate Corea's sophisticated intellect to exploit the malleable qualities of chromatically charged jazz mode stratagem (similarly to what he achieved in 'La Fiesta') to enable the listener an association to Spanish culture. Additionally, the magnification of the tritone especially validates his aesthetic in its recontextualisation across a jazz-classical harmonic background, as opposed to the more conducive Phrygian/flamenco modal environments of 'La Fiesta'. Complying with Linell's theory, the tritone implementation in 'Spain' can be viewed as a more assured achievement in artistic hybridity. Transformed from its traditional flamenco formulaic contexts as pre-emptive cadential devices, they are subsequently re-articulated within the multiple music realm of Corea's improvisation. Furthermore, his gradual assimilation of flamenco formulae at the time of this venture is further corroborated by the inflow and outflow of his improvisational philosophy, demonstrated in the natural affinity for which he achieved a spontaneous expression of divergent musical fusion.

With 'Captain Señor Mouse', transcription analyses of the isolated improvisational content confirmed Corea's flamenco intellect had progressed into a more accomplished level of treatment following his 1972 experiments. His confidence with exploiting the acquiescence of specific modalities associated with both jazz and flamenco formulae were equalled in his aptitude for creating multiple music ambiguity through its more structured compositional content. 'Captain Señor Mouse' transcends the hybridised aesthetic of 'La Fiesta' and 'Spain' by increasing the equivocality of his multifarious musical ingredients. The overabundance of Spanishness, now tempered in 'Mouse', exerts Corea's compositional development to achieve fusion equilibrium between melody, creative flow and technique, without the overabundance of flamenco's formulaic clichés and surface generalities. Negating full exposure to flamenco's stylistic indicators with attempts to blur much of its particularity, Corea's compositional writing and spontaneous articulations explored the Spanish milieu with a refined subtlety of immersion. The case study analysis was able to demonstrate that Corea's assimilative handling of fusion ingredients enabled

him to traverse the acquiescent qualities of jazz and flamenco modalities, further allowing an ambiguity to filter through the deliberate lack of modal specificity. In the most salient example to support achievement in artistic hybridity at a compositional level, the recontextualisation of the major sixth melodic device enacted by its Phrygian transformation was a significant moment to consider. In the proceeding examination of his improvisational attempts to enact similar manifestations of flamenco formulae reimagining, the resulting analyses demonstrated an acute realisation of a growing Spanish fusion intellect. Corea's improvisational cognisance manipulated the similar properties associated with the tonal structures of flamenco and jazz defined modalities to sustain his remit of ambiguous hybridisation. Consciously evading the defining cadential qualities of the Phrygian and flamenco modes especially in the first transcript whilst consistently provoking an anticipatory nature for its eventual resonance, by the second transcript it was clear that this deliberate lack of engagement with minor second tonality was the improvisational motif 'pattern' identified by Corea for further exploration and interpretation. The eventual expression of the definitive second scale degree tone he markedly ignored for much of his improvisation did not only quantify an F# Phrygian harmonic environment from its ambiguous periphery, it also preceded the dynamic transfer and transformation of formulaic identity attributed with the folkloric Phrygian cadence. Whilst the analytical detail of its presence emphasised the flamenco ingredient in Corea's multifarious fusion, the recontextualisation of its formulaic structure analogously deemphasised its characteristic cadential impression. In reimagining its design to subvert the strong metric and tonal finality of its ii-I construct to co-exist with the fusion environment of its surrounds, Corea ultimately achieved his spontaneous artistic hybrid. Prior to this significant moment, the milieu of flamenco is continuously expressed throughout 'Señor Mouse', yet always subverted from full exposure by its creator. When verification is finally positioned, at an intricate level of harmonic and melodic detail inside the recontextualised Phrygian cadences of the final improvisational transcript, the blurring of its aural presence acknowledges Corea aesthetic commitment for ambiguity. Moreover, taking into consideration the context for which artistic hybridity was achieved here as a moment of

spontaneous creation, the natural affinity with his multiple-musical intellect is made manifest by his evident assimilation of flamenco formulae. Emphasised not just in the creative intellect required to initially comprehend and exploit the intricacies of flamenco's musical language he handles, but also in the process for which Corea aligns the formulaic attributes of Spanish music with its hybrid surrounds allowing for its resonance and folkloric milieu to permeate. Moving forward to his flamenco-imbued fusions composed a few years later, the remaining case studies will examine whether Corea's assimilative cognisance conjectured in the analyses of his early fusions permitted further developments in the illumination of flamenco within hybridised realms. Examining music written under the guise of his most emphatic proclamation of a Spanish assimilation, the expectation of analysing the flamenco treatments in *My Spanish Heart* is to present both a progression of the preliminary artistic hybrid methods evidenced in 'La Fiesta', 'Spain' and 'Captain Señor Mouse', and an acute maturation with his handling of the flamenco ingredient. Highlighting a sophisticated fusion aesthetic embellished by the additional inspiration of Paco De Lucia's creative impressions, the examination of singular works 'Night Streets and 'El Bozo (Part 3)' will aim to demonstrate Corea's fully realised journey to an aesthetic sophistication and artistic hybrid erudition.

Case Study 2: *My Spanish Heart* (Polydor, 1976), 'Night Streets and 'El Bozo (Part 3)'

Released in 1976, *My Spanish Heart* was Corea's first full Spanish-themed project as a solo artist. The iconography of the album's cover with a picture of the composer resplendent in toreador attire, coupled with the title's inference of cultural and ethnic affiliation, meant that following the references to Spain in his works with *Return to Forever* the Spanish ingredient was now officially a hallmark of Corea's multifaceted musical template. Despite the implications of a restricted musical association the title suggests, Corea's ambiguously hybridised aesthetic allowed for a tremendous complexity to his 'Spanish heart' concept. Rarely presenting a concentrated flamenco work amongst the listing, *My Spanish Heart* was exclusively a fusion album characterised by works of a

broad range of divergent textures. From the Latin rhythms of 'Armando's Rhumba', the classical romantic piano writing of 'My Spanish Heart' topped with vocal chorale, to the intricate string quartet themes of 'Day Dance' and 'The Garden', the multifaceted nature of this contemporary work provides a model overview of Corea's creativity and his definitively realised fusion template. When tracing the flamenco ingredient specifically, the piano and violin solos of 'Armando's Rhumba' ardently resonates, as does the music in the four movements of 'Spanish Fantasy' with its direct allusions to Andalusian cadences and Spanish sonorities markedly apparent in Corea's piano writing. As this investigation aims to identify ambiguous examples of flamenco infusion and a recontextualising of forms bearing artistic hybrids, the requisite to approach songs which blurred the sonic identities of Spain yet sustained an inherent folkloric milieu led to the isolation of 'Night Streets' and the third movement of the second suite 'El Bozo'.

Night Streets

On considering 'Night Streets', the opening bars exert Corea's Latin-jazz experience so emphatically that the listener is taken into the familiar territory of his work with Santamaria and Bobo, as too his collaborations with Brazilian's Moreira and Purim in 'Return To Forever'. The rhythmic profile aided by Steve Gadd and Don Alias on drums and percussion marks a distinct Afro-Cuban character to the work, with Corea interweaving musical references to both Latin and Spain in melodic and harmonic content. Deciphering the distinct reference to Spanish formulae in the opening theme is hindered by Corea's exploitation of inherent aural similarities between Spanish and Latin American music. The *habanera* rhythm for instance, originally of Cuban origin yet culturally appropriated and recontextualised into Spanish music folklore, is felt throughout the bass line accompaniment of the emerging main theme. Although the traditional opening gesture of the *habanera* rhythm iterates formulaically as a two part unit (dotted 8 note to 16 note – two 8 notes), Corea acutely transforms it to include the overused flamenco triplet as its second part element in place of the two quavers. Comparisons to Herbie Hancock's similar merging of African clave and funk rhythmic profiling

uncovered by Pond's analysis can be observed in Corea's reimagined habanera. Using Pond's example, 'Watermelon Man's' hybridised rhythmic unit was subsequently reinterpreted as a viable example of artistic hybridity, and Corea's similarly composed component of rhythm fusion is equally notable for an equivalent synthesising of dual sonic identifiers. In a closer analysis of the flamenco ingredient in this example, the Spanishness of its rhythmic infusion is also exacerbated by Corea's bridging of modalities. Specifically, he accomplishes a Phrygian embellishment to immerse the bass line at the exact same moment of triplet syncopation. In yet another use of minor second ornamentation, the process of modal embellishment to the flamenco rhythmic profile of the reimagined habanera presents as yet another aesthetic realisation of Corea to resonate diversity with subtle handling.

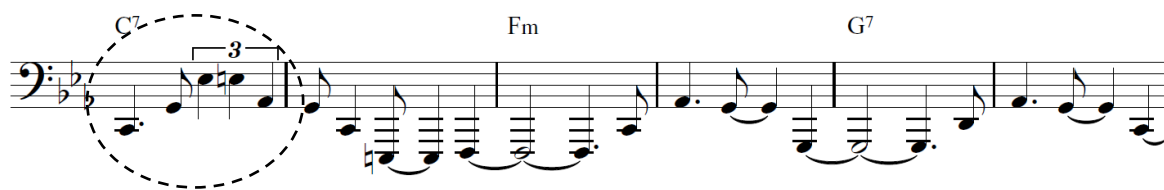


Fig.3.8a. 'Night Streets' main theme bass line motif showing hybrid of *habanera* rhythm, minor second harmonic, and triplet syncopation (circled).

It is a fleeting instance of hybridisation, yet because of its operation as an opening gesture to the recycling bass line motif, its prominence within the thematic material is assured. The fusion allows the milieu of Latin and Spain to cohabitate as an exploitation of their acquiescent rhythmic forms in a manner suggestive of a collective recontextualisation. However, in revealing a finer detail to Corea's creative reimagining, the fusion of both divergent elements would pose a more viable summation of artistic hybridity had the formulae of each ingredient not shared such inherent rhythmic associations with each other. The minor second harmonic infusions in the bass line melody, whilst imperative to the Spanish/flamenco milieu, presents a clearer endeavour towards artistic hybridity because of its greater association to flamenco modality. Whether the *habanera* or Phrygian cadence has been recontextualised by the fusion though is still slightly negated by the

perplexity that shapes the sonic identity and cultural associations of the traditional *habanera* rhythmic unit.

Fortunately, 'Night Streets' does present other attempts by Corea to expand on the creative fusion processes and recontextualised flamenco forms he ventured prior to *My Spanish Heart's* release. His improvisations especially, not only rearticulate similar processes to what he achieved previously, but also embark on a development of his flamenco intellect to an exploration of ways to create analogous sonorities without oversubscription to formulaic modal generalities. Beginning with the harmonic language of the first solo transcript captured at 2:20 (Fig.3.8a), the chord progression follows a modest recycling of seventh configurations charting (apart from a few slight derivations) a traditional dominant-subdominant-tonic format. Expectedly, Corea's improvisational cognisance enacts his habitual thematic development method, with recurring cross references to the original melody in subsequent motif recapitulations, adaptations and expansions.

02:20
Piano

4
Pno.

7
Pno.

V-I cadence begins

Elements of C Gypsy Flamenco mode cadence exploited in Cm(maj7) harmony

Rhythmic embellished Aug 2nd repetitions anticipate flamenco cadence

Fig.3.8a Transcription of Corea's improvisation on 'Night Streets'.

In a close analysis of the tonal language of the captured melodic expression, Corea ventures mostly through systematic variations of adjacent chordal configurations and C minor harmonies. Rhythmically, Corea again resorts to emphasising the Spanish milieu with a flurry of triplet

embellishments and increases the ambience with some occasional melismatic passages. However, despite the underwhelming treatment of flamenco in the first five bars of the analysed score, the transcript does capture a moment of sophisticated handling during the traditional V-I harmonic close of the improvisational phrase. The syncopated augmented second relationships between F and A flat at the beginning of bar 6 show an attempt by Corea to exploit the interval's pre-emptive association towards a full Andalusian cadence. To fully realise the cadence in its traditional form would be to follow the moment with the evocative minor second notation of F to E tonic. Corea conversely deters from employing this generic form, resisting the E Phrygian modal cadence by persisting with the C minor tonal environment and subsequently presenting E flat over the last two triplets on G7 \flat 9 instead. As the harmonic environment begins to perform the V-I close of phrase to C min, a clearer hint of Corea's flamenco intellect appears with his astute tonal alteration in raising B flat to B natural leading into bar 7. The positioning of C minor-major seventh in harmony following the melodic expression to B natural which is subsequently repeated again in the conclusion of phrase at the end of bar 7, effectively allows Corea to impart elements of an upper scale C Gypsy Flamenco mode cadence without an underlying Phrygian or flamenco modal harmonic environment to support. Rather than imposing an altered harmonic environment by interweaving a formulaic D \flat to C and foregrounding a distinctively formulaic Phrygian nuance to the cadence, Corea opts to exploit the compliancy of the C minor-major seventh configuration to create an analogous Spanish sonority. The B \flat infused melodic resolution to C in bar 7 exemplifies his accomplishment in its correlation to the flamenco mode variant also on C and defined by the minor second to tonic structure of its VII-i scale degrees. However, Corea still resists formulaic generality in his exhibited deconstruction of cadential form. By avoiding the archetypal upper flamenco cadence using similar methods he approached in equivalent cadential reimaginings on 'Senor Mouse', Corea transforms the melodic resolution of B \flat to C with the addition of D natural positioned as a bridging note between the two. Framed in the rhythmical construct of repetitive triplets, the Spanish infusion of this final motif is weighted slightly to compensate for the adapted flamenco resolution, yet the

result still affects a synthesis of divergent sonic identities. Essentially, the upper cadence of C Flamenco, an acquiescent quality out of the C minor-major seventh harmony and diffused surreptitiously by the bridging note, demonstrates Corea's intelligence to recontextualise the cadential devices consistent with both classical jazz and flamenco music. Tempering the flamenco ingredient so that it still resonates within the fusion setting without resorting to formulaic detailing, the cohesive nature of its cohabitation amongst the jazz and Latin surrounds presents another sophisticated effort by Corea to achieve artistic hybridity.

03:15
Piano

Milieu of Flamenco mode cadence enabled through harmonic adjustment to $A\flat 7$

D note reintroduced to temper the flamenco ingredient.

Pno.

3 $G7(b9)$ $Fm7$ $C7$ $A\flat 7$ $G7$ $Cm7$

Hybrid of classic jazz cadence V7-i7 and upper flamenco mode cadence

Fig.3.8b. Transcription of Corea solo from 'Night Streets captured at 3:15. Showing transformed hybrid of harmonic jazz and flamenco cadence, the blend now permits the tonal milieu of flamenco mode to permeate.

In the second transcript captured almost a minute later at 03:15 of Corea's improvisation (Fig.3.8b), the attempt to recontextualise traditional jazz classical harmonic and flamenco cadences and impose analogous Spanish sonorities without oversimplification is offered again. On the evidence of this second occasion, Corea presents a clearer harmonic statement to coalesce his immersion of a more complete upper flamenco cadence. The addition of an A flat 7 harmonic environment of the last beat at bar 3 leading into the V7 – i7 end of phrase exemplifies his sophisticated adjustment to its re-articulation. The Spanish nuance is inherently strengthened by his melodic variation to infuse an augmented second ($A\flat$ to $B\flat$) which formulaically anticipates the chromatic VII- I finality of the

traditional flamenco mode cadence. However, rather than allow the more robust $A_b-B_{\natural}-C$ flamenco cadence to resonate in its full formulaic capacity, he continues to resist generality and impose ambiguity. In addition to blurring the flamenco milieu by refraining from rhythmic syncopated embellishments, he also adapts the physiology of the reimagined hybrid cadence from earlier by reintroducing the D as a bridging note again. On this occasion however, it stations itself between the augmented second expression and chromatic minor second progression to tonic.

The strength of the flamenco nuance, for which the augmented second A_b to B_{\natural} expresses an authority as an anticipatory signal towards full cadence, is subsequently deemphasised by the tempering of B_{\natural} to tonic C with D in the final two bars of the transcript. The significance of Corea's cognitive pull towards D to soften the flamenco cadence within the jazz harmonic V- I of both phrases, is epitomised by its status as keynote for modal differentiation. Specifically, the D note in its naturalised form formally verifies the C minor tonal environment of Corea's improvisational cognisance. To express the D in flattened form would define C Flamenco mode, but Corea resists this prescribed formula in favour of exploiting the compliant tonal language shared between both to facilitate the Spanish allusion. With the spontaneously created hybrid cadence of the first transcript, the flamenco nuance was shaped by the juxtapositioning C minor-major seventh environment, enabling Corea's tonal VII-I ending and further embellished with syncopated rhythmic formulae. The augmented second expressed prior to it, noncompliant to the traditional cadence structures of flamenco but sonically indicative to a folkloric allusion nonetheless, was vaguely proffered through variant tones F and A_b over a $G7_{\flat 9}$ harmonic environment. Given the opportunity to recreate the moment again at the end of his second improvisational phrase, Corea rearticulates the cross-reference within a sequence of jazz harmonic environments better positioned to support the full upper flamenco cadence reimagined as a more cohesive $A_b-B_{\natural}-(D)-C$ construct with no alteration. Whereas the analysis of flamenco treatment within the first transcript demonstrated a sophisticated attempt to recontextualise the flamenco cadence through jazz harmonic language,

the merits of this surmised artistic hybrid are seemingly more comprehensive in its re-articulation at the end of the second transcript. In addition to its reimagining as a more accomplished Andalusian close nested seamlessly in both the melodic and harmonic environment, the fusion is exemplified in this instance by Corea's vision. Demonstrating an intuitiveness to not only create the Spanish milieu using analogous jazz and classical harmonies, Corea achieves his ambiguous hybridisation without the reliance of either a determinate Phrygian/flamenco modal environment, superficial rhythmic gestures, or other formulaic generalities.

El Bozo (Part 3)

'Spanish Fantasy', a work consisting of four movements, is the second of two suites Corea recorded for *My Spanish Heart*. Brimming with references to Debussy, Ravel, and De Falla, the work directly alludes to the Spanish ingredient from the perspective of a classical impressionist realm. "What I am striving for is the discipline and beauty of the symphony orchestra¹¹³" Corea remarked to John Toner before its composition, and this aesthetical proclamation is profoundly evident in an active listening. In his reliance on the brass ensemble and string quartet to flavour the frequent references to Andalusian cadences on acoustic piano, the atmosphere of hybridity consistent with his multifaceted fusion aesthetic is suppressed by the suite's contemporary symphonic premise.

In complete contrast, the first suite 'El Bozo' has a stronger air of multiple music fusion. Electronic synthesizers are at the forefront of its multifaceted musical textures and Corea's ambiguously hybridised aesthetic is conversely more profound in his treatment of Spain than what he presented with the four movements of 'Spanish Fantasy'. References to the flamenco and Latin ingredient are considerably more reduced but the essence of his Spanish heart permeates consistently through the complexity of the work's multiple music mergings. When isolating the flamenco ingredient throughout the composition's opening prelude and three sections, experimentation by

¹¹³ Corea, C., in Toner, J., 'Chick Corea', *Down Beat*, p.15.

Corea with the stylistic openness and malleable qualities of its musical formulae is particularly evident throughout his improvisational content on 'Part 3'. Utilising similar methods which demonstrated a re-imagining of cadential forms in 'Night Streets', Corea continues to explore the diversity of harmonic functions available within given modalities and toys with aural expectation by navigating the peripheries of Spanish flamenco and jazz harmony. In 'El Bozo', as an assured example of his ambiguous hybridised aesthetic, Corea presents a systematically structured and well-developed recontextualisation of the flamenco cadence. Charting the interactions of flamenco or Phrygian modality within the following improvisational transcription, Corea channels his acculturation of the flamenco ingredient through his method of thematic development with a series of dynamic transferal and transformations of the traditional Spanish cadence. Interweaving its presence surreptitiously through adaptive techniques and in short yet significantly placed gestures, the entire improvisational sequence demonstrates as a process of preparation and reaction towards a cohesive synthesis of jazz and Spanish harmonic formulae ultimately executed in a convincing example of artistic hybridity.

The image displays a musical score for 'El Bozo' with three staves: Piano, Keyboard, and Keyboard. The Piano staff begins at 01:24 and features a melodic line with notes F, G, A, Bb, C, D, E, F. Above this staff, a box labeled 'F Ionian/D Aeolian mode' spans the first two measures, and another box labeled 'F Dorian (altered) mode' spans the last two measures. Chord symbols Fmaj7, Dm7, and Gm11 are placed above the notes. A '5' is written below the fifth measure. The Keyboard staff below the Piano staff has a whole rest in each of the three measures. The second Keyboard staff (labeled 'Pno.') starts at measure 4 with a Cm7/Bb chord. A dashed circle highlights a melodic phrase in this staff, with a box above it stating 'Ambiguity of C modes/ modulation to Ab Aeolian mode'. The third Keyboard staff (labeled 'Kbd.') contains a rhythmic accompaniment with chords Fm7(add9) and Dbmaj7. A dashed circle highlights a melodic phrase in this staff, with a box above it stating 'Octatonic ordering'.

The image shows a musical score for Piano (Pno.) and Keyboard (Kbd.). The Pno. part consists of three measures with rests. The Kbd. part is a melodic line starting with a circled section. Above the Kbd. staff, there are harmonic annotations: 'Clear C Phrygian mode' in a box, 'D♭maj11', 'Fmaj7', and 'F(#9)'. A dashed line connects the circled section to the 'Fmaj7' annotation. A 'tr' (trill) is marked over a note in the circled section.

Fig. 3.9b. (Above and previous page) Transcription of Corea's solo on Rhodes piano and synthesizer showing harmonic organisation and allusions to Andalusian cadence (circled).

Captured at 01:24 (Fig.3.9b) the milieu of Spanishness within the fusion environment of the solo is exemplified in three allusions to the Andalusian cadence. The first two melodic signals present themselves in a preparatory function, enacted by Corea's improvisational cognisance to anticipate an expected full harmonic confirmation of the Spanish cadential form by the solo's end. Beginning with the opening expression over FM7 and Dm7, it is a closely related and modestly executed melodic solo over F Ionian/D Aeolian for the first two bars of the transcript. Corea then decisively alters the mode with the inclusion of E flat leading into bar 3 over G minor 7 which he expresses within the confines of a formulaically embellished quintuplet and melismatic melodic line. Despite the evidence of these prompt folkloric generalities, the significance of this modulation within the context of flamenco treatment is revealed more by the preparatory nature of its gesturing, particularly in its relationship with the harmonic environment Corea positions in bar 4. The altered F Dorian mode over G minor 7 is a pivot point forecasting a jazz classical V-I to C minor 7 setting and the eventual first signal to flamenco at this juncture. Despite the lack of stable Phrygian modality in bar 4, Corea still imposes onto the note C a tonal authority, and its role in inducing the first signal to flamenco and Spanishness is acquired through an exploitation of acquiescent qualities shared between C minor, C Phrygian and C Flamenco modes. Corea achieves the folkloric milieu by interweaving elements of an abbreviated upper Gypsy Flamenco cadence into his expression that subsequently omits the characteristic sonic identifier and formulaic augmented second interval (B-A \flat). Resorting again to a resistance of superficial formulaic gestures in favour of creating analogous

sonorities, the surreptitious Spanish statement readapts the abbreviated cadence schematic revealed in 'Night Streets' and reverses its sequence to a I-VII-V construct, treating the tonic C authoritatively in the process despite the modal ambiguity between the Phrygian, flamenco and minor scale behaviour of the tonal environment. Rather than follow the preparatory harmonic functioning of the upper Phrygian/flamenco cadence he signals at the end of bar 4, Corea chooses instead to soften the statement by converging into a pseudo-A flat Aeolian mode. Coinciding with the change of instrumentation from his iconic Fender Rhodes to an unspecified analog synthesizer model¹¹⁴, the diversion is only temporary. The harmonic gravitation towards C is immediately given its strength once again in bar 6 through a melodic expression over a D flat major 7 chord. Corea intertwines an altered scale containing elements of C Phrygian and C octatonic scale, allowing in its blended structuring inferences of flamenco formulae to resonate. Showing similar traits to Paco De Lucia's improvisational approach towards resolution for which Zagalaz dissected in 'Touchstone'¹¹⁵, Corea's C octatonic mode insertion creates a jarring harmonic tension over the D flat 7 chordal foundation. The juxtapositioning of D flat harmony and C based melody exacerbates the flamenco infusion through its minor second milieu, and creates the anticipatory soundscape for an imminent resolution in the form of a melodic and harmonically unified Andalusian cadence. Within this final motif of bar 6 Corea exacerbates the preparatory nature of the entire phrase by exploiting the duality of harmonic functioning the octatonic scale enables. In one instance, Corea increases the tension already enacted in the minor second tonal and harmonic construct of the phrase by manipulating the octatonic scale's formulaic association as a preparative gesture to Andalusian cadence. In another function, Corea is able to execute two of his adapted (augmented second omitted) Phrygian/flamenco cadences in quick succession. In the first expression it reveals more as a surreptitious hint to the flamenco ingredient, resonating as a B flat, G Flat to F construct and dissociative to the traditional Andalusian cadence on C but still relative to the tonal environment of

¹¹⁴ Sleeve notes name a series of synthesizer models ('Minimoog', 'Polymoog', 'Arp Odyssey')

¹¹⁵ See: Zagalaz, J., 'The Jazz-Flamenco Connection' pp.47-49. Zagalaz purports to De Lucia's "vocabulary" showing formulaic reliance on octatonic gestures immediately prior to Phrygian tonic resolutions.

its Phrygian or flamenco mode configuration. The second expression is the sounder of the two, and Corea rearticulates the formulae again by placing tonal authority immediately into a C Phrygian/flamenco modality with the addition of D flat at the end of the phrase leading into the first notes of bar 7. Regardless of the relative strength of these Spanish infusions, Corea is still able to exert his hybridised aesthetic by negating complete modal definition in his resistance to the third scale degree E, and the expectation for a unified cadential resolution lingers into the proceeding bar despite the minor second to C finality of his improvisation.

The image shows a musical score for a keyboard solo in Bar 7. The notation is on a single staff in treble clef. The key signature has one flat (Bb). The piece is in 4/4 time. The solo begins with a melodic line that descends from G4 to C4. Above the staff, there are three boxes with text: 'Acquiescence of D♭maj11 chord and C Phrygian mode' (pointing to the start of the solo), 'Full Andalusian cadence' (pointing to the final notes of the solo), and 'Hybrid of Spanish cadence, C Phrygian/Flamenco modes, and jazz harmonic foundation.' (pointing to the final notes of the solo). Chord symbols are placed above the staff: D♭maj11 at the beginning, Fmaj7 with a trill over the F note in the middle, and F(♯9) at the end. The solo ends with a final note on C4.

Fig.3.9c. Keyboard solo from Bar 7 showing components of Corea's achievement in artistic hybridity.

Accompanying the Phrygian melodic resolution to C in bar 7 is an extension of the D flat harmonic milieu now transformed to a D flat major +11 chord (Fig.3.9c). Effectively, the harmonic structuring of this new Lydian chord synthesises with the tonal configuration of C Phrygian to finally offer the Spanish ingredient hinted at twice previously, a cohesive immersion into the harmonically unified musical phrase. To confirm the progression to this harmonic/melodic synthesis and blending of jazz and Spain, he adorns the resonance of C with a characteristic melodic turn over the minor second, before performing a perfect C Phrygian ascent and descent complete with the acquiescent E flat and G natural tones of the D flat Lydian chord. The perfect fusion of jazz harmony and Spanish modality at this juncture is heightened by the continuing tension of the D flat bass as it prolongs the Spanish influenced expectation for minor second to tonic resolution, which at this point has permeated the phrase for two bars. The motion towards this final declaration is even endorsed by the last four notes of his solo as Corea descends the C Phrygian scale to incorporate (in one of the

first instances uncovered in all the improvisational transcripts analysed) a perfect IV-III-II-I melodic representation of the Andalusian cadence. However, rather than allow the progression a resolute and authoritative flamenco imbue, the influence of Corea's fusion aesthetic and method for ambiguity takes control with a sophisticated example of artistic hybridity.

The improvisational content of bar 8 demonstrates in its harmonic language an illustrative sample of Corea's assimilation of the flamenco idiom. Rearticulating the formulaic properties of the Andalusian cadence within a hybrid musical text, and exploiting the acquiescent qualities with jazz harmony to create analogous sonorities, Corea is able to imbue Spanishness and reimagine the Andalusian cadence as a synthesis of divergent material without resorting to superficiality. At the very moment the C note is presented and adorned with a trill to confirm its flamenco attribution, and after the systematic IV-III-II-I of the Phrygian descent, the expectation for a cohesive C based harmony is at its most salient. Corea instead transfers the potential of C, authoritatively implied to be the tonic of the flamenco infusion in both a melodic and harmonic function, intuitively to the fifth degree of the F7 classic jazz chord he ultimately nests at this crucial end of phrase. To accentuate the resonance, both harmony and melody are also sustained to permeate the hybridised sonorities of the tonal collection. Emphasising C yet subsequently deemphasising its tonal authority, the shrewd implementation of F7 at the point of cadential finality has the ultimate effect of recontextualising the traditional Andalusian cadence within the environment of a classical jazz milieu. Furthermore, in addition to the definitive jazz imbued climate of the sustained chord, the tonal collection of F7 also modulates the note E flat to its naturalised form. The move subverts the harmonic environment from its C Phrygian status and confirms the presence of C Flamenco mode with a simultaneous expression of the flamenco IV-III-II-I cadence (manifested in the C to D flat melodic trill, and the tonic and leading tone seventh note of his chord - F and E).

The manner for which Corea recontextualises the archetypal Spanish ingredient is assisted not just by the analytical detail of musical cohabitation uncovered, but also by the creative intellect

inherently required in order to assimilate, comprehend, and exploit the formulaic intricacies of the ingredients he handled. Within the confines of this short improvisational transcript, Corea enacts many of the aesthetical qualities he endorsed from both a compositional and improvisational perspective. From cross-referencing of simple thematic identifiers, to successive adaptations of said themes blended into expressive technical phrases encompassing a fusion of his multiple musical intellect (the blend of communication and art), to a concentrated focus on the subtleties of diversity, Corea's treatment of the folkloric ingredient is comparatively affected by each of these methods. The approach, by which he teases the Andalusian cadence in three differing gestures, exploiting the intricate similarities of form shared with jazz harmony to create an anticipatory functioning towards resolution, concurs with his rationale. The example of the recontextualised cadence especially, in its reimagined construct synthesising elements of divergent material, is perhaps the strongest evidence of Corea's achievement in artistic hybridity. Organised into a harmonic system corresponding with the theories of Bakhtin and Linell, both jazz and flamenco enact an intricate transfer and transformation of musical formulae in a cohesive and cohabitable fusion with each other. Recognising the sophisticated intellect required to comprehend and exploit both the acquiescent and malleable qualities of each form through the developing hybridisation of Corea's improvisation, is itself an impressive component to promote a status of artistic hybridity. However, in addition to the evidence of acculturated fusion intelligence, the artistic hybrid is also accentuated in the manner for which Corea aligns the sonic identities of both divergent elements within the fused cadence, allowing each to be articulated within the limits of his single keyboard expression. The result is an impressive musical example of spontaneous hybrid creativity, placing Corea's assimilation of the flamenco ingredient as the viable aesthetic quality facilitating its achievement.

Summary: Case Study 2

The analysis of Corea's flamenco treatments through these post-1975 individual case studies offers a convincing argument to purport not only an assimilation of the Spanish ingredient, but that of a matured and confidently developed fusion aesthetic. By 1976's *My Spanish Heart*, Corea's grasp of the idiom's melodic, harmonic, and rhythmic formulae had reached a level equal to Mikal Gilmore's then review of the composer's "unparalleled musical intelligence."¹¹⁶ Showing a clear propensity towards stylistic experimentation and the manipulation of characteristic folkloric sonorities without relying on superficial formulaic gestures, both 'Night Streets' and 'El Bozo Part 3' expanded considerably on the flamenco treatments of early 'Return to Forever' offerings. On *My Spanish Heart*, blurred boundaries between Corea's Latin and Spanish approaches were noticeably more pronounced on many of the composition's main thematic material. Isolating the flamenco ingredient in particular was a challenging directive despite its apparent milieu amongst the collection. However, this causality only deepened the expectation for the exposition of a more sophisticated and creative stylistic treatment. For the opening themes of 'Night Streets', the Spanishness was initially isolated amongst the rhythmic embellishments and chromatic infusions located within the composed bass line accompaniment. Whilst the fusing of flamenco rhythmic and modal formulae to the Latin habanera-rhythm cycle was initially positioned as a viable attempt at artistic hybridity, the perplexity of the habanera's musical and cultural identity challenged this assessment.

The improvisations of 'Night Streets' and 'El Bozo' however, presented stronger evidence purporting to Corea's assimilation of the flamenco idiom, his reimagining and transformation of its musical formulae across divergent musical texts, and a recontextualisation of form establishing moments of artistic hybridity. On 'Night Streets', Corea experiments with the anticipatory nature of flamenco cadence methods whilst demonstrating an assured capacity to spontaneously create

¹¹⁶ M.Gilmore, *Down Beat*, Review of *My Spanish Heart*, April 21st, 1977, p.18.

Spanish sonorities without relying on fixed Phrygian harmonies or superficial formulaic gestures. Tracing the flamenco treatment through both transcriptions of the case study, Corea's solo's revealed that the Spanish cadence was the pivotal formulaic element 'free for interpretation¹¹⁷' and chosen for the thematic development trait of his improvisational aesthetic. The first transcript offered the model of a recontextualised flamenco mode cadence that exploited the compliancy of the jazz chord harmony (C minor Major 7) alongside superficial rhythmic embellishments to affect a synthesis of divergent sonic identities. The second transcript demonstrated a progression of this preliminary approach, to a similar transfer and transformation of cadential structuring within the realms of a jazz harmonic environment. The significance of its re-articulation however, was in the manner for which Corea was able to infuse the augmented second quality of the upper cadence C Flamenco mode into his hybrid. Although not characteristically presented as a complete Andalusian cadence, its abbreviated form following augmented second VI-VII to minor second VII-I is seamlessly nested within the classic jazz harmonic environment Corea punctuates. In both of the transcription analyses, Corea realises spontaneously created artistic hybrids, and their recontextualisations are exemplified by the handling of acquiescent qualities formulaic to both flamenco and jazz harmony. The re-articulation in the second transcript especially, is bolstered by Corea's comprehension to not only instinctively alter the jazz harmonic environment to allow the augmented second its emphasis and create analogous Spanish harmonies, but also in his reticence from direct flamenco implication and subsequent folkloric de-emphasis in his exclusion of clichéd rhythmic embellishment or other surface generalities. Corea's burgeoning assimilation of flamenco are evidenced in the balancing and alignment he demonstrates in the ingredient's handling within a multiple music periphery, his concentration on the subtleties of formulaic diversity, and ultimately his creative reimagining of the idiom's principal sonic identifier.

¹¹⁷ See p.148 of this chapter.

Strengthening and improving on the methods Corea demonstrated in his recontextualisation of the Andalusian cadence as a hybrid form, 'El Bozo's' solo transcriptions revealed a sophisticated development utilising the formulaic intricacies of its Phrygian and flamenco mode constructs. In tracing the milieu of flamenco initially, one of the first revelations of the analysis was the cross-referential style of stylistic permeation that traversed the excerpt. Continuing a technique identified in the improvisational analyses of earlier works, the method was unsurprisingly acknowledged considering the implications of his various cogitations. Where the context of his earlier experimentations with thematic development were limited to the re-adaptation, embellishment and expansion of non-formulaic gestures in melody such as 'La Fiesta's' major sixth motif, or the more formulaic tritone manipulations of 'Spain's' improvisations, the method was isolated to specific flamenco modal infusions in the improvisation on 'El Bozo'. Identified as intimations towards a demonstrable developing climax, Corea toys with aural expectation and traverses the peripheries of well-established harmonic languages distinctive of both Spanish flamenco and classical jazz, to enact his hybridised aesthetic.

Four separate moments hint at the infusion of flamenco and Phrygian mode harmony in Corea's improvisation and sequentially chart (in thematic development styling) an anticipated recontextualisation of the archetypal Andalusian cadence. The inverted upper cadence of the flamenco mode C, A \flat , G at bar 4, and the successive B \flat , G \flat , F, to F, D \flat , C at bar 6 collectively mark the first moment with three-quarter abbreviations of the Spanish cadence presented within a very short interval of musical time. The second moment arrives in the prolonged minor second milieu that encapsulates the jazz harmonic grounding of D \flat Major7 and D \flat Major+11 in conjunction with Corea's melodic environment of C Phrygian mode in bars 6 to 7. The third moment arrives in the full ascending and descending C Phrygian mode and complete cadence at bar 7 and its ultimate resolution and confirmation via formulaic embellishment (trill) at bar 8. The fourth and final moment is the total synthesis of jazz and Spanish harmony in the reimagined cadence of bar 8. In combination with the Spanish treatments of the third moment just mentioned, the trace of C

Flamenco mode within the configuration of the classic jazz F7 chord, as an exploitation of their acquiescence, collectively supports Corea's most sophisticated accomplishment at realising his artistic hybrid.

Shaping the anticipatory gestures towards an impending hybrid cadence is the potentiality he imposes on C. The analysis showed its presence as a gravitational and harmonically charged potency, drawing each of Corea's flamenco infusions described above to their realisation as a flamenco or Phrygian mode facticity. However, by the time the full cadence is prepared and verging on resolution, the potential of C to operate as a tonic to Spanish harmony is altered at this crucial point. Rather than function as a formulaic Andalusian close, C is manipulated into the dominant positioning of a classical jazz chord F7. Enacting a duality of harmonic functioning, the potential of C to act and re-act as a process akin to polyvalence¹¹⁸ is the definitive component that allows Corea's more sophisticated artistic hybrid its stimulus. Corea hints on three occasions a harmonically Spanish charged movement to C, yet resists this preparatory functioning by recontextualising the ultimate cadence within a classical jazz milieu. Organised into a hybrid construct that allows the harmonic vocabularies of jazz and flamenco to share a cohabited resonance with each other, the polyvalent combination Corea bestows on C is his access to achieving synthesis between elements of jazz harmony and the Spanish modes. The artistic hybrid cadence of bar 8 is then shaped by the telescoping of dual harmonic functions of C, occurring simultaneously and related to one and the same centre as the tonic of both C Phrygian and C Flamenco modes, and as the dominant tone of its nested F7 jazz chord harmony. The result is a balanced articulation of divergent formulae connecting with the philosophies of both Bakhtin and Linell, demonstrating an intelligently organised system that harmonically illuminates one language

¹¹⁸ In the study of music simultaneity, Polyvalency is a third phenomenon that is often confused with polytonality. Polyvalent combinations arise if different tonal functions occur simultaneously, related to one and the same centre. In contrast to composite chords, polyvalent chord combinations often cause considerable friction through the telescoping of diverse functions that should really occur in succession to one another.

(flamenco) within the realms of another (jazz). That it is accomplished within a moment of improvisation only adds further credence to Corea's artistically motivated fusion aesthetic on 'El Bozo' and the entirety of work on *My Spanish Heart*, including indications of a comprehensive authority with his handling of formulaic intricacies inherent in both jazz and Spanish flamenco music.

From appropriation to assimilation: tracing the artistic hybridity in Chick Corea's fusion.

The opening quote of this case study suggested that Corea's compositional aesthetic during his fusion years, like all musicians in his view, was a constant search for synthesis in the ensuing blending of divergent musical elements. The implications of the biographical research conducted, suggested that his aesthetics and musical practices were drawn from a number of formative experiences and acculturated ethical positions. From the orthodox study of classical music, an aural learning of jazz improvisation, to his preliminary Latin-jazz work experience, Corea's early development equipped him for a seamless transition into the approaching fusion phenomenon. As the allure of Spain and *guitarre flamenca* made its impression, Corea initiated his fusion presence by experimenting repeatedly with his multifaceted catalogue of musical ingredients (as he stated) in order to become familiar and adept with all its formulae, tools and techniques¹¹⁹. In his gradual comprehension of all these compositional elements, the first manifestations of fusion were implied not just as evidence of this dedicated study, but that a balance between art and commerce might also be realised in the techniques for which Corea examined both melodic content and creative flow improvisation. In his specific treatment of the Spanish flamenco ingredient, the early analyses showed an appropriative attitude from Corea when focussed on preliminary composed elements of work. In accordance with the purist theories of Marsalis, Crouch, Nicholson and others, the melodies of Spain and La Fiesta, born from melodic, harmonic, and rhythmic clichés of Spanish flamenco formulae, traced the boundaries of stylistic imitation. Some evidence of a creative

¹¹⁹ See: pp.136-137 of this chapter.

immersion and the exploitation of malleable and acquiescent qualities between jazz and flamenco harmony and inventive amalgamations of *compás* profiles were discovered within his composed material and improvisations here, yet overindulgent superficial rhythmic embellishments and simple melismatic expressions more often impressed. Nevertheless, as the analyses traced his folkloric insertions towards the end of his 'Return to Forever' tenure and into his solo 'My Spanish Heart' efforts, Corea's balancing of melodic content and improvisation through spontaneous thematic development demonstrated a discernible evolution from appropriative flamenco treatment, to that of a more convincing assimilative handling.

By 'Captain Senor Mouse', the impact of his deep thought and acculturation of flamenco were beginning to manifest more distinctly into creative re-imaginings of its formulae. By concentrating on the subtleties of flamenco's formulaic diversities rather than exploiting their superficial generalities within improvisations as he had done previously on 'La Fiesta' and 'Spain', Corea's developing hybridised aesthetic was confidently taking shape. Corea demonstrated in 'Senor Mouse' a progression from the initial appropriative treatments of existing Spanish forms, to performing improvisational material which exploited the malleable qualities of linear chromatic and altered scale modes to allow intuitive fragments of flamenco modalities to resonate. Analysing the improvisation demonstrated the beginnings of a sophisticated fusion aesthetic that treated these fragments as emerging hints signalling his Spanish acculturation. Acting frequently in an anticipatory fashion, his spontaneous nods to flamenco were immersed intuitively and recurrently without over indulgence or as derivative formulaic gestures. In his efforts to creatively reinterpret flamenco within an improvisational context, the most characteristic element of its formulae - the Andalusian cadence - was discovered to be the focus for Corea's hybrid experimentation. Enacting a dynamic transfer and transformation of the traditional Spanish cadence into a multiple musical environment became his *modus operandi*, and its milieu, mostly expressed in the tritone infusions and minor second end of phrases, were discovered at various junctions of his solo transcript. In a clear demonstration of De Lucia inspiration utilising octatonic to chromatic techniques towards

Phrygian resolution, these signals to flamenco were at the core of his communication with listeners and intimated a genuine commitment with his comparable cogitations on art and communication. Specifically, those citing a concentration on the subtleties in diversity in order to transmit his creative flow were now evidenced in his toying with aural expectation, moments for which the folkloric signals of his solo ultimately produced. They worked as a collective of anticipatory gestures demonstrating an impending progression to an expected full flamenco cadence. Corea's strongest example of a recontextualisation of form and the cohesive positioning of divergent material occurred in his handling of these formulaic properties consistent with both Phrygian and flamenco mode cadences. In order to achieve a synthesis within the jazz harmonic environment of 'Mouse's' chordal progression, an exploitation of their acquiescent qualities was enabled through a process of formulaic excision. In addition to acknowledging Corea's aesthetic commitment to modal ambiguity, the absence of scale degree III and IV in his thematic cadential treatment meant the sonic identity of Spanishness was limited to minor second II-I resonance. Identified as an example of artistic hybridity despite the revision of the full cadence's formulaic properties, the sonic markers of Spain were still able to cohabitate within the realm of Corea's jazz influenced harmony. The further subversion of the cadence's strong metric and tonal finality meant also that a substantial manipulation of the flamenco ingredient was apparent in Corea's hybridisation.

Night Streets continued Corea's method of recontextualisation, re-imagining the Spanish cadence as an artistic hybrid through a similar process of formulaic abbreviation. Again, the chromatic and octatonic tensions inserted within the modal ambiguity of Corea's melodic expression anticipated its forthcoming resonance, further reiterating the breadth of De Lucia's influence and his resourceful manipulation of the Spaniard's technique. However, the cadence's eventual nesting within a jazz chord sequence was accomplished through a more sophisticated examination for creating analogous Phrygian harmonies. Notably, the transformation of the traditional classic jazz cadence V-I (G7 to Cminor7) with the inclusion of A^b7, was able to facilitate for Corea a surreptitious immersion of the formulaic augmented second interval characteristic of the Andalusian cadence.

An astute manoeuvre, discernibly achieved by a musician aided from a deep study and contemplation of both the flamenco and jazz ingredients, he exploited the acquiescent qualities of jazz and flamenco harmony in order to realise artistic hybridity. Corea's re-imagined cadence, whilst a progression on his experiments with 'Senor Mouse', suggested his attempts to achieve synthesis and construct a hybrid cadence to allow the sonic identities of jazz and flamenco to cohabit (without resorting to an abbreviation of either element), was imminent. The transcription and analysis of Corea's work on 'El Bozo' would eventually confirm this summation. His improvisation captured in the third movement of his 'fusion suite' presented a spontaneously realised system for bringing different musical texts into contact with one another. Demonstrated in its entire sequence a developing recontextualisation of forms, the analysis presented the strongest case for Corea's achievement in artistic hybridity.

Showcasing Corea's fully evolved assimilation of the flamenco ingredient, the transcription of 'El Bozo Part 3's' solo revealed the most assertive expression of Corea's multifaceted fusion aesthetic. Within a short period of music expression, Corea validates many of the aesthetic testimonies revealed in the biographical research. Namely, the cross-referencing of thematic identifiers to melody through ongoing adaptation, and the subtle and often ambiguous immersion of the folkloric ingredient epitomised the balancing act of melody and creative flow evidenced in his thematic development method. In El Bozo, Corea demonstrated his astute flamenco intellect in fusing three variant adaptations of the Andalusian cadence into his jazz-styled improvisation. Exploiting the acquiescence of form shared with Spanish and jazz harmony, Corea spontaneously prepares an anticipatory sequence from these signals that progress towards an expected folkloric-styled resolution. Using the potentiality of C to react polyvalence as the analysis in Fig.3.9c demonstrated, Corea forestalls the tonic of an impending Phrygian/flamenco cadence to generate his recontextualisation, shifting the gravitational potency of C to the dominant of the final jazz harmony. Rather than allow the traditional Andalusian cadence form to resonate in an instance that could be accused of stylistic imitation, Corea accumulates his breadth of multiple music experience

to position a full Andalusian cadence, the milieu of both Phrygian and Flamenco modes, and the harmonic environment of a classic jazz chord into a refined alignment of divergent musical material. In Corea's spontaneously crafted recontextualisation of both jazz and flamenco forms, the resulting blend is a sophisticated and intelligent model bolstered by Bakhtin and Linell's concepts on recontextualisation and the artistic hybrid.

The most salient outcome of these in-depth analyses is the implied level of musical intellect required by the composer to assimilate, comprehend, and reimagine the intricacies of both flamenco and jazz formulae as evidenced in the case study transcriptions. The musicianship of Corea to create moments of sophisticated blending and affect various instances of seamless hybridity ultimately presents as an antithesis to the neo-classic and purist opinion of the fusion aesthetic. In his process of hybrid composition and improvisation, Corea demonstrates many of the ideals for autonomous artistic composition the neo-classicists in particular would deem non-existent within the fusion realm. Displaying an authenticity of expression suggesting that of a deep study with flamenco, a mastery of that knowledge and to its development, to a pursuit of quality via an attention to the idiom's finer details and subtleties of its formulaic diversities, the timeline of Corea's flamenco imbued fusions presented here are notable examples the dogmatic neo-classic bias regrettably neglected. The systematic experimentations with the Spanish and jazz modes and artistic hybrid manifestations of the Andalusian cadences from 'Captain Señor Mouse' onwards especially, showcase a high level of musical craft and virtuosity for which the neo-classic agenda might have championed as intellectual contributions to jazz if not for their skewed understanding of tradition. Likewise, in regards to Nicholson's esteemed historiographical research, rather than fusion exhibiting nothing more than 'frankly commercial music' using appropriative/imitative treatment in their superficial stylistic crossovers, Corea was, despite his popularity, channelling the aesthetic potential the academic deemed was reacted during the early 1970s phenomenon (as jazz-rock), into diverse and imaginative explorations of musical hybridity by mid-decade. As this biographical case study and analysis of his flamenco treatments have shown, Corea's commitment

to balancing artistic integrity and commerciality through moments of improvisations especially, was a recipe which allowed for his musical intelligence and acculturated flamenco intellect to ultimately resonate as (to use his own words) 'flowing communication[s] with no effort'. A validated fusion aesthetic supported by this musical analysis and characterised by an initial appropriative cognition, which further developed into an assimilative understanding of the idiom's musical formulae, Corea's example to the fusion realm shows many marked examples of creative musical artistry, particularly in his handling of flamenco. Disproportionate to many retrospective and current assumptions placed on the musical history of the phenomenon, by applying the thinking tools of recontextualisation and theories of artistic hybridity, Corea's flamenco imbued blends suggest that there was more to the music of fusion than an unsophisticated accommodation with commercialism. Demonstrating that fusionists such as Corea were capable of mastering the intricacies of divergent ingredients and disregard the appropriative or imitative treatment representative of other protagonists, the status of fusion scholarship and the aesthetical summations of its many contributors warrants the re-evaluation this research ultimately advocates. To necessitate the rethinking of fusion's place within jazz studies and support the notion that Corea's artistry was not exclusive, the second case study will recondition this methodological framework into the example of another fusion group who also happened to delve into the realms of Spanish flamenco formulae as part of their multi-faceted blending.

Chapter Four: 'Caldera'

So there is a new breed of “jazz” musician. They talk about Herbie Hancock, Chick Corea, Miles, Weather Report, Earth, Wind & Fire, McLaughlin, James Brown, Charlie Parker, King Curtis, John Coltrane and Frank Zappa with the reverence usually reserved for a roll call of the popes. They talk about promotion, marketing, ‘hooks’, commerciality and shrewd business sense like junior execs. They are the Second Generation of Fusion.¹

Placing an investigative focus on four of fusion’s new breed of music-makers, Steve Bloom’s substantial four-page exposé for the August 1979 issue of *Down Beat* aimed to establish the individual and or shared creative processes and influences of fusion artists who were, at the time, newly established acts within the thriving yet controversial scene. As a continuation to former *Down Beat* editor Charles Mitchell’s article on fusion’s first wave of musicians², Bloom’s contribution is especially noteworthy because of its attention to artists who entered the phenomenon during its mid-decade peak as virtual unknowns, and whose motivations and stimuli extended from the original contributions of the movement’s first wave pioneers from *Bitches Brew* onwards.

One of those outfits to receive the spotlight treatment by Bloom was the multi-national group ‘Caldera’. As a collection of (predominantly immigrant) session musicians thriving amidst the Latin and fusion scenes of Los Angeles, ‘Caldera’s’ music was noted for its unique merging of Andean and Peruvian folk song, Afro-Cuban and Latin rhythmic stylings, and Spanish folk traditions blended with jazz, funk and soul music influences. Their treatment of the flamenco ingredient especially, demonstrated sophisticated immersions within their multiple music periphery. Recontextualising flamenco’s many stylistic formulae into considerable moments reflective of an artistic hybridity, their recordings spanned four albums and were released in close succession. *Caldera* (Capitol, 1976), *Sky Islands* (1977), *Time And Chance* (1978), and *Dreamer* (1979) distinguished Caldera’s creative

¹ Bloom, S., 1979. ‘Second Generation Of Fusion: The melding of musical worlds with Spyro Gyra, Seawind, Auracle, Caldera’, *DownBeat*, August 9th, Vol.46/14, p. 22.

² See Mitchell, C., 1976, ‘Fusion Essentials; down beat’, in *DownBeat Music Handbook*, Issue: 21, pp.9-16. A more extensive analysis than Bloom, Mitchell sifts through over thirty different albums from the first wave to “concoct a working definition for the [then] current fusion” and outline what he views as the “state of the art”(p.9).

presence during the latter half of the fusion decade and their unique take on musical hybridisation was the brainchild of its Costa-Rica born guitarist Jorge Strunz. The son of a Foreign Service Officer for America's State Department during WW2, Strunz's worldview was moulded by numerous postings to different countries around the globe from a very early age. Spending what amounted to an approximate four-year period at each new locale beginning with his native Costa Rica; subsequent moves to Mexico, Columbia, England, and Canada were made before the family finally settled in the United States. Strunz spent his university years at Georgetown studying international languages and linguistics, but his desire to become a professional musician was stronger³. From the age of six Strunz had undergone regular classical guitar tuition and from the moment his grandfather bought him his first guitar he "was always fascinated with the instrument"⁴. Many examples where Strunz speaks of his admiration for *guitarre flamenca* as a musical style that shaped his life-long affiliation exist amongst a diverse range of literary and online material. From introspective conversations found in music periodicals conducted both during the time of 'Caldera's' existence and in recent collaborations with Iranian guitarist Ardeshir Farah, to blog entries for the duo's 'Strunz & Farah' website⁵ and other unconventional publications (such as an interview for the alternative living newsletter *BodhiTree*⁶), the allure of Spanish flamenco for Strunz is frequently mentioned.

The first music I heard other than local music when I was very little in terms of guitar orientation was the flamenco guitar music my mother loved. She played those records at home which placed me under an almost exclusive focus on guitar as the musical accompaniment for that form.⁷

³ Galloway, A.S., 2013. Caldera. In: *Caldera/Sky Islands* [sleeve notes] Los Angeles: SoulMusic Records. In an exclusive interview for the double CD digital release of Caldera's first two albums *Caldera* (1976) and *Sky Islands* (1977), Strunz explains his undergraduate choices as: "something I did to please my parents. I already knew I was going to be a musician", p.2.

⁴ *Ibid* p.2.

⁵ See: 'Strunz&Farah', *strunzandfarah.com* [online] Available at: <http://www.strunzandfarah.com/> (Accessed 3rd, December, 2014).

⁶ See: LaFontaine, D., Kenaston, M., 1991, 'The Passion of Strunz & Farah: An Interview with the Guitar Virtuosos of World Music', *BodhiTree Bookstore*, Issue No. 1, Winter, pp.1, 29-31.

⁷ Galloway, A.S., *Caldera/Sky Islands* [sleeve notes], p.2.

Sharpening his cognition with the formal and technical qualities of the Spanish music culture, Strunz secured early work as a teenager performing with flamenco dancers and singers in Spanish restaurants. The recordings of famed contemporary *Nueva flamenca* guitarists Sabicas and Paco De Lucia⁸ were of particular importance in the moulding of Strunz's performance style. Determined to become a flamenco guitarist like his idols, he began to struggle with what he saw as a lack of any individual authentic ethnic and cultural links with regional Spain. Desperate to be able to communicate his own personal expression on the guitar, he understood this could not be achieved by simply imitating Sabicas or De Lucia⁹. Having lived in many parts of the world, he explains to LaFontaine and Kenaston for *BodhiTree* that lacking a true Spanish ethnicity was an early obstacle to his training, stating "I knew I wasn't a Spanish Gypsy. I knew I'd be chasing a Spanish Gypsy for the rest of my life if I stuck with flamenco¹⁰". Strunz's interview with A. Scott Fitzgerald for *SoulMusic Records* in 2013 explores again this theme of genuineness, implying an early determination to achieve what he regarded as a truer personal expression to enable artistic validation. Even in acknowledging his pseudo-Spanish roots as a Costa Rican, he understood that a foray into a culture heavy idiom was a precarious development to undertake. A respect for musical and cultural authenticity can again be read from an extract discussing his early musical developments and an evolving fusion-like aesthetic:

My first focus was flamenco but that music really belongs to the Spaniards – it helps if you're from Southern Spain and even then it's better to be from Granada – highly regionalised. I gave it up as a serious pursuit when I was 18 and threw myself open to American folk, bluegrass, rock and jazz which all evolved into what I'm doing now.¹¹

Elaborating a little more on this creative juncture in Strunz's musical learning, the *BodhiTree* interview illuminates how important the venture into other divergent music idioms at this time was in firmly establishing both his improvisational and compositional aesthetic. By his early 20s Strunz

⁸ Sabicas and De Lucia are name checked as main influences in most instances by Strunz. See: Bloom, 'Second Generation Of Fusion', p.22, and Underwood, L., 'Caldera' in *DownBeat*, Oct.20. 1976, p.28.

⁹ Strunz, J., in LaFontaine, D., Kenaston, M., 'The Passion of Strunz & Farah', p.29.

¹⁰ *Ibid* p.29.

¹¹ Galloway, A.S., *Caldera/Sky Islands* [sleeve notes], p.2.

began to recognise that in his ability to “synthesise musical experiences¹²” he was finally articulating his own unique performance style that until then had eluded him. Ultimately, in working to assimilate a broad range of musical idioms inspiring his creative endeavours, Strunz understood this process as enabling a more genuine artistic expression to be communicated. In opposition to superficial replications of a flamenco virtuoso in the performing of regionalised music defining of Spanish identity, the music blends being spearheaded by the likes of Miles Davis and Chick Corea would provide the perfect opportunity for Strunz to not eradicate his love for flamenco. The phenomenon in fact allowed him the opportunity to embrace it as the expansive and impressionable fusion ingredient he would ultimately discover it to be.

Fusion opportunities: breathing in harmony, upholding integrity and battling stereotype

Moving to New York after university, Strunz’s apprenticeship with the professional music industry began with small stints channelling his recent immersion into folk, rock and jazz idioms amongst progressive rock bands such as ‘The Collection’, ‘Graffiti’ and ‘Spectrum’. His work with the latter ensemble would see him travel to California in the early to mid-1970s. Los Angeles allowed him the opportunity to satisfy what was then a growing musical ambition of his, as he witnessed the success of peers and marvelled at the cross-pollination of idioms enveloping the jazz and rock scenes there. By the mid-1970s fusion was in full flow and Strunz was (in his own words) very influenced¹³ by what John McLaughlin and Chick Corea were doing with traditional folk music fusions. Corea and ‘Return to Forever’ specifically, had showed Strunz that an American born jazz graduate with a very small degree of Spanish lineage (yet expansive knowledge of their music traditions) could artistically handle the elegant traditions of Latin folk and Spanish flamenco within a fusion of jazz, rock, and

¹² LaFontaine & Kenaston, ‘The Passion of Strunz & Farah’ p. 29.

¹³ *Ibid* p.2.

funk stylings – and in an entirely creative manner¹⁴. The success of ‘Return’s’ music and its genuine treatment of Latin and Spanish elements was strengthened by the style and grace of the band’s Latin-jazz specialists from Brazil; namely the vocalist Flora Purim and percussionist Airto Moriera. Promptly inspired by the idea of establishing a multi-cultural collaboration in order to recreate the artful sound of ‘Return’, Strunz saw Los Angeles as the mecca of expatriate Latin and Spanish cultures that could help facilitate his desire, to rediscover the folkloric music material of Spain once more¹⁵

On his arrival to California, Strunz immediately set about creating his multinational fusion band. The first member of his creative entourage was Steve Tavaglione, a native Californian flute and saxophone player he met through recording sessions with ‘Spectrum’. The additions of percussionist Mike “Baiano” Azeredo, pianist Aloisio Aguilar, and trombonist Raul de Souza, all of whom were Brazilian natives working as session musicians in the city, soon followed. The rhythm section finally materialised with the inclusion of two graduates from an esteemed professional performing apprenticeship under the famed Latin-jazz percussionist and bandleader Willie Bobo. Cuban drummer Carlos Vega and Florida-born bassist Dean Cortez (of Spanish and Puerto Rican heritage) filled out Strunz’s crew successfully, despite their former bandleader’s disdain for where they were heading musically¹⁶.

With his band now complete, Strunz settled on the name ‘Caldera’. Translating as ‘cauldron’ in Spanish, or as the geological term to describe the apex of a volcano where magma is expelled,

¹⁴ Additionally, Rickey Vincent makes a stylistic link with the guitarist Al DiMeola in a review of Strunz’s early work on Caldera’s debut release. Di Meola himself was also experimenting with flamenco ingredients amongst his early recordings during the same period (*Land Of The Midnight Sun*, 1976 and *Elegant Gypsy*, 1977, Columbia). See: Vincent, R., 1996. *FUNK – The Music, The People, And The Rhythm Of The One*, St Martins Press, and 2010. Caldera, *Caldera* [sleeve notes] Los Angeles: Capitol.

¹⁵ “I wanted to further explore my Spanish guitar roots. I thought, ‘Why not move to Los Angeles where there’s more of a Spanish element – and a more comfortable climate – and see if I can put a band together in which I can fuse Latino, Afro-Cuban, Flamenco and Afro-Latin elements¹⁵”. See Strunz, J., in Galloway, *Caldera/Sky Islands* [sleeve notes], p.2.

¹⁶ “Willie liked us a lot until we joined Caldera, then...not so much”, Cortez, D., in Galloway, *Caldera/Sky Islands* [sleeve notes], p.3.

'Caldera' was the metaphor for the artistically original fusions Strunz was keen to make. Representative of a "melting pot where things are cooked up [...] with potentially volcanic results"¹⁷, he describes their initial creative aesthetic as incorporating a multi-faceted compositional style which translated fusion as a communal representation of their unique multicultural dynamic¹⁸. Saxophonist Tavaglione expands on the 'Caldera' meaning and the association with *I Ching*, the ancient Chinese divination text in the band's first interview for *DownBeat* in 1976. Apparently consulting the influential literature before joining the band, he produced a series of numbers using *I Ching's* cleromantic divination system. What resulted was the formation of a *Hexagram 50* diagram, coincidentally referred to by the ancient text as 'The Caldron', and it is the image that adorns the back cover of the first album. The diagram and its symbolised reassertion of their creative dynamic represented for the group "all of the cultures coming together and creating new ideas". 'Caldera', or the caldron, epitomised metaphorically their shared artistic cognisance. As Tavaglione defined more simply, the "idea behind what we are doing"¹⁹. With a record deal from Capitol Records finalised following many stints performing at California's famed "The Baked Potato" in Studio City, Strunz was ready to start the collaborative writing process with his keyboardist Aguilar. However, Aguilar was tempted in another musical direction before recording could begin and Strunz was left to find a replacement. Scouring local salsa clubs in order to find a substitute piano player he came across Eduardo Del Barrio, a native Argentinian living and working in the city. An eventual meeting between the two initiated the beginning of a four-year long working relationship, pivotal to the legacy of 'Caldera's' catalogue of creative musical hybrids. Sharing compositional duties with each other on both individual and combined projects, their partnership would collectively define the music of 'Caldera's' four albums released between 1976 and 1979.

¹⁷ Strunz, J. in Galloway, *Caldera/Sky Islands* [sleeve notes], p.2.

¹⁸ "[We] played jazz fusion with a different viewpoint... through a different prism. Basically the idea was to incorporate Afro-Latin rhythms as the foundation for a wide-ranging compositional style that was instrumental in nature."¹⁸ *Ibid.*

¹⁹ Tavaglione, S., in Underwood, L. 1977. 'Caldera', *DownBeat*, September 8th, Vol.44/18, p.28.

For the man who would become the co-lead and co-composer for Strunz's vision, Del Barrio was born into a veritable musical family in Mendoza, the capital city of a province famed for its olive oil and wine production. The son of a film composer father and a piano and vocal teacher mother, Del Barrio's early training began at home before private lessons in composition and harmony were taken at the age of fifteen. By seventeen, he had graduated to jazz piano and formed his first band in the style of a Modern Jazz Quartet (piano, vibes, bass and drums). After a small period performing with his quartet at clubs and bars in the area, he spent five years away from the local music scene to take a position as Master of Programming for Mendoza's only television station. Fronting a time-filling programme called 'While a Cigarette Lasts', Del Barrio became a local celebrity and made a professional return to the piano, performing and chatting to a studio audience in the interim periods before scheduled movies were broadcast. Del Barrio would eventually be drawn to New York City like the majority of Latin-jazz exports from Central and South America before him. Working the jazz club circuit and occasional Broadway show, he moved to Los Angeles to pursue film and television scoring work. It was here that his compositional expertise was developed and refined with work on the television series *San Francisco International Airport* (NBC, 1970-1971). On meeting Strunz and learning of the guitarist's musical ambitions and current record deal with Capitol, Del Barrio became the final member of 'Caldera'.

To produce their debut album, the self-titled *Caldera* (Capitol, 1976), Wayne Henderson was approached after gaining critical acclaim producing the debut fusion album of saxophonist Ronnie Laws; *Pressure Sensitive* (Blue Note, 1975). Having only been together as a group for little more than a few months, Henderson's initial introduction to the group's already apparent musical chemistry and their inherent multi-national sound was remembered as an edifying experience: "They fired up a few songs. I thought, 'This is serious!' They reminded me of how tight the 'Crusaders' were

(Henderson's former successful jazz and soul group) – six guys playing as one...*breathing in harmony*.”²⁰

In this retrospective account published for the debut album's digital release, the former trombonist considers 'Caldera' as an ensemble that epitomised the fusion ideal with a sonoric expression of unity. In Henderson's summation, they worked together as a synthesised and artistically interconnected hub of creative individual musicians. Of these individual players, Henderson (an accomplished musician himself²¹), describes their unique abilities with high praise²². Awarding their hybrid endeavours with a sense of artistic reverence as opposed to imitative music of simple hooks and melodies like those that permeated much of the scene, he explains that through the entire production process: “it was a joy to hear songs of such depth with unique melodic and rhythmic structures²³”.

By the time of their final album release of 1979, 'Caldera' had undergone a number of changes to their line up, but the multi-national character of the group was always present. On the production side Strunz and Del Barrio took control following Henderson's effort, and Larry Dunn, songwriter and keyboardist from the enormously successful pop band 'Earth, Wind and Fire' joined their ranks as co-producer. Commercially, the band enjoyed mild success during their tenure. Their second album *Sky Islands* sold four times as many units as the debut effort *Caldera*, with *Time and Chance*, and *Dreamer* never reaching the same heights as their predecessors. In 1979, Strunz laid the blame on radio stations and a lack of airplay for 'Caldera's' equal lack of reception, citing the industry as

²⁰ Henderson, W., in Galloway, *Caldera/Sky Islands* [sleeve notes], p.4.

²¹ Prior to his success as a record producer, Henderson was the trombonist for the hard-bop jazz group 'Jazz Crusaders' formed in 1960. By the 1970s, the band had changed direction, heading more into the fusion arena and renaming themselves 'The Crusaders'. See Coryell, J., and Friedman, L., 2000. *Jazz-Rock Fusion: The People, The Music*, New York: Dell Publishing, p.303.

²² “Carlos Vega not only kept cool time he had a sparkle about him...like a soul brother. Eddie [had] so much poise and very melodic with that Spanish influence and the jazzy thing [...] Jorge Strunz had such command of his instrument – very clean and fluid on his axe. Raul was incredible on his trombone. And Dean (bass) was just funky!” See Henderson, W., in Galloway, *Caldera/Sky Islands* [sleeve notes], p.4.

²³ *Ibid.*

being “so money-oriented”²⁴. Their 1979 interview for *Down Beat* presents a significant glimpse of Strunz’s artistic fortitude and unwillingness to compromise at this final stage of ‘Caldera’s’ existence: “Unless our music follows certain pre-established formulas, stations won’t touch it with a ten-foot pole”. He goes on by saying: “There’s a great imbalance there. We as artists should have much more control over the music that is aired than we do.”²⁵

Despite the allure of adhering to the industry formulae that other fusionists were compromising with (such as Jay Beckenstein of ‘Spyro Gyra’ revealed in an indifferent confession²⁶), Caldera’s members viewed the requisite for a hit-oriented melody, even to spark interest in subsequent creations as Doldinger and Hancock impressed was sometimes a natural step towards artistic freedom²⁷, was too counterproductive. As Steve Tavaglione impressed, “It causes more problems than anything else because if we write that hook tune that’s the one that will be played and then we’ll be misrepresented because the majority of our other tunes aren’t like that.”²⁸ Strunz was a little more philosophical about the drawbacks of writing simple melodies for commercial intentions. The effect of such endeavours, he reasoned, was detrimental to the expressive nature of a performer/composer’s unique offerings. In conversation with Bloom, he recognises the wealth of resources he had acculturated as a composer working under the fusion umbrella, and that incorporating simple melodies negated the level of creative intellect his artistic hybrids would better resonate²⁹. According to the frontman, ‘Caldera’s’ compositions were not the simple commercial tunes of ‘Spyro Gyra’, ‘Seawind’ or ‘Auracle’, but something more substantial that allowed for their artistic integrity and creative expression to flow. One of the consequences of the derision of fusion and its association with commerciality was the inference that allowing to be driven by industry-

²⁴ Strunz, J., in Bloom, ‘Second Generation of Fusion’, p.23.

²⁵ *Ibid.*

²⁶ See: Chapter One, p.30.

²⁷ *Ibid.* pp.13-14.

²⁸ Tavaglione, S., in Bloom, ‘Second Generation of Fusion’, p.24.

²⁹ “Much of the problems jazz musicians have with playing commercial tunes [are] that they usually come off sounding half-assed. A real popular artist has no choice but to express himself that way. But a jazz musician has so many great resources at his command that when it comes to something simple like pop music, he has trouble putting his total expression into it” See: Strunz, J., in Bloom, ‘Second Generation of Fusion’, p.24.

required formulae³⁰ meant fusion artists “sounded (sic) the same”³¹. Saxophonist Tavaglione was keen to challenge this perception by exposing a similarity with the classic jazz tradition philosophies of Tirro and Nisenson³², possibly adding fuel to the division between fusionists and purists in doing so.

It doesn't make sense (on fusion groups sounding the same). If you go back to jazz of the 50s for example, you always had an acoustic bass player who walked. You had a drummer who played a basic jazz ride on his cymbals. You had a piano player who 'comped'³³. And you had a horn or two that played bebop lines. You could say *they* all sounded the same, but obviously they did not.³⁴

The irony that 'Caldera's' albums were, for the most part³⁵, commercially successful ventures for Strunz and his collective, was not missed by the frontman. Understanding that any critic or observer might interpret the band's popularity and success as affirmation that their songs were adhering to the 'simple hooks and dance beats' formulae, Strunz made certain to subvert this eventuality in an early interview before the imminent release of their second album *Sky Islands*. Speaking to Lee Underwood in what was their first interview for *Down Beat* in 1977, he upholds to what he viewed as a unique union between their combined creative aesthetic and innate marketability.

For us there is no conflict between artistic integrity and good business. The music we write is artistically organic to us, as well as danceable and accessible to a lot of people. And, too, within those rhythmic contexts, you can still play your butt off. There can be a careful marriage between the two elements if the music is organic to your personality. Integrity can be applied to any medium. Commercial is not a nasty word.³⁶

This insightful description of one aspect of 'Caldera's' aesthetic as incorporating a union between what had been considered by the critical climate as completely inharmonious (commercialism and

³⁰ Such as those described by Larry Rosen and Chuck Mitchell, see: Chapter One pp.29-30.

³¹ Tavaglione in Underwood, 'Caldera', p. 28.

³² That the onus of jazz tradition (as a constant flux, change and development of innovations that preceded it) was continuing in the creative endeavours of fusion. See: Chapter One, pp.32-38.

³³ Jazz terminology, an abbreviation for accompanying.

³⁴ Tavaglione in Underwood, 'Caldera', p.28.

³⁵ While actual figures were difficult to obtain, Bloom's article states all four Caldera albums "never totalled over 100,000 units sold". Galloway reveals *Sky Islands* to be the most successful release selling over "four times as many copies" as their debut and faring better than the combined units sold of the two albums (*Time and Chance, Dreamer*) that followed. See: Bloom, 'Second Generation' p.23 and Galloway, 'Caldera' [sleeve notes], p.11.

³⁶ Strunz in Underwood, 'Caldera', p.54.

art), was repeated two years later with Bloom. Addressing the connotations made by purist factions that fusion was imitative and unoriginal because of its accessibility and marketability, Bloom bluntly asks the band whether they viewed their musical output as original. Once again maintaining 'Caldera's' artistic vision and creative ethos, he offers an affirmation by way of an implied observation of himself as an original artist with a shrewd business sense. Asserting again his ability to synthesise art with marketability, he states, "the best thing for any artist with integrity is to maintain his own vision and try to sell that somehow. The music *has* to be the motivation – not big bucks."³⁷

It is clear that Strunz was very adept at counteracting the climate of disdain and scorn that came from fusion's accessibility to consumers. Unlike Herbie Hancock's reasoning that there was a collective conscious amongst fusionists to write a hit-oriented tune in order to capture an audience who might then 'listen to the other cuts'³⁸, Strunz was keen to distance himself from any aesthetical assumptions that his music's popularity was due to an adherence to commercial ideals. Such artistic compromise was reprehensible to the guitarist, crudely likening the endeavour by other contemporaries as "having your girlfriend turn tricks so you can have enough money to get married"³⁹. Composition was the band's first directive, and Strunz made this purpose very clear within the interviews he gave at the time. Everything else that eventuated as a response to their creative output including reception, accessibility and sales, was due to other elements they employed as opposed to an apparent 'likeable' melody or 'danceable' rhythm. On the topic of fusion's multi-faceted blendings and aesthetics, Steve Bloom's interview with 'Caldera' provided for one of the more significant revelations concerning the band's compositional and improvisational methods. Referring to a non-musical agent as a contributing factor to their success, Strunz goes on

³⁷ Strunz in Bloom, 'Second Generation of Fusion', p.24.

³⁸ Hancock in Solothurnmann, J., 1975. 'An Open Talk with Herbie Hancock', in *Jazz Forum*, No.34, p.43. Auracle's Rob Wagner made a similar observation for Bloom by suggesting this process was understood by most fusion musicians as a career necessity in order to offer the ability to "compose". See: Bloom, 'Second Generation of Fusion', pg.23.

³⁹ Strunz in Bloom, 'Second Generation of Fusion', p.23.

to describe 'Caldera' as 'generating energy' for which audiences encourage and nurture in equal measure. Before Bloom is able to question the vagueness of what explicitly quantifies such an expression, Strunz finishes his statement by adding; "we [also] utilise finesse and subtlety wherever it is suitable and effective⁴⁰". Underwood, in recognising the implicit reference to compositional designs and of a multi-faceted fusion intellect, then presses Strunz for clarity on his use of the term 'subtlety'.

In the resulting attempt to illuminate the ambiguity surrounding his reference, Strunz explains the subtleness as an expressive attention towards the "differentiation within the medium"⁴¹. It is a crucial comment to consider, particularly in the aesthetical implications that favour recent discussions of both the music's genesis and in the cogitation of Chick Corea and his remarkably similar methods to achieving hybridity. Fundamentally, the attention to differentiation implies Strunz's methods of a creative hybridisation to be motivated not by the imitative use and plundering of superficial generalities characteristic of a stylistic ingredient handled within the 'medium', but by a more sophisticated knowledge of its malleable and acquiescent intricacies. Bearing hallmarks of an assimilative cognisance, the inference is an important aesthetical component favouring the analytical investigation for artistic hybridity the case studies will ultimately support.

The use of the term 'organic' within the band's 1977 *DownBeat* interview is also revealing. Strunz, like in the independent observation from Henderson⁴², contends to a similarly perceived harmonious relationship between not only the divergent musical elements being handled, but also the individual performance/compositional abilities that collectively merged together to create 'Caldera's' fusions. In essence, 'Caldera' was a sinuous mix of divergent music styles *and* individual personal expression. "The music must be a synthesis of your experiences" Strunz surmises,

⁴⁰ Strunz in Underwood, 'Caldera' p.54.

⁴¹ *Ibid.* p.28.

⁴² See: p.218 of this chapter.

“otherwise it does not flow”⁴³. Taking also into consideration his previous remark to ‘playing your butt off’, the milieu of Corea’s similar philosophy to an inflow and outflow of acculturated techniques and the balancing of artistic integrity and commerciality, permeates. The suggestion, unsurprisingly, is that Strunz and company recognised ‘Caldera’s’ collective artistic integrity to be best demonstrated when the improvisational aspect of their fusions were given opportunity to flourish. He affirms the important nature of these creative interactions as being vital to the overall structure of each composition, stating; “our tunes are set up for improvisation”, whilst confirming their partnership as spontaneous creators; “[W]e’re a blowing group, with a lot of interplay and raw improvisation between soloists”⁴⁴.

These indications purport to Strunz’s shrewd understanding that for an act associated with a contentious style of music-making, subverting associations with derided commercial ingredients meant directing attention to the artistic elements associated with the more venerated jazz tradition of improvisation. To enforce this point there are also moments in Underwood’s interview where Del Barrio is eager to divulge more aesthetical design processes of the band, including fragments of their creative philosophy using specialised musical inferences, vocabulary, and even some classical associations. He makes elements of these known within the context of a particular discussion regarding the multiple-label dilemma. Observing that the musical environment of the time (the musicians, fans, critics, and various industry personnel) was dogmatically fixated with labels⁴⁵, these issues were not a significant factor driving their creative thinking. “We never discuss style” he bluntly explains, “you either like it or you don’t”. What follows is a slightly more rationalised explanation of his aversion to the label question by equating his stance with the philosophy of a composer uncontestedly revered for his artistic contributions to the world of music; Igor Stravinsky.

⁴³ Strunz in Underwood, ‘Caldera’ p.54.

⁴⁴ Strunz in Bloom, ‘Second Generation of Fusion’ p.28.

⁴⁵ *Ibid.*

"The rest is nonsense" he exclaims. "Like Stravinsky, we are not hung up with the words about the music. Is this modern music? Is this jazz? We just play what we like, and that's it."⁴⁶

Affirming again that upholding 'Caldera's' 'organic' cognisance⁴⁷ and integrity in the creation of fusion music was a prime directive for the band, the association with Stravinsky highlights Del Barrio's like-minded perseverance for artistic musical recognition, and, a separation from preconceived notions of a commercially-driven aesthetic. Divulging what readers would interpret as specialised knowledge about the Russian composer's work by mentioning a facet of his creative philosophy, reads as a covert move by Del Barrio. It is reasonable to surmise that a music scholar or aficionado would recognise the connotation with Stravinsky's stylistic diversity and innovative drive to defy categorisation by pushing the boundaries of musical design. Stravinsky's amanuensis Robert Craft described the Russian composer's legacy as inhabiting not only revolutionary technical innovations within the realms of rhythm and harmony, but a unique ability to alternate his compositional style without ever losing his distinctive and essential identity⁴⁸. However, the majority of *Down Beat* readers would not necessarily know this detail. Nevertheless, the name Igor Stravinsky would have been recognised enough that to read Del Barrio's reference would infer some level of respect and elite recognition to the musical philosophy of the Argentinian, and by association, to the musical chemistry of 'Caldera'.

Amongst the assortment of interviews obtained and collated for this research, Del Barrio is given perhaps the biggest opportunity to elucidate his shared sentiments as co-leader in the 1977 interview with Underwood. Taking his cue from Strunz's uncharacteristic reticence, Del Barrio points out another aspect of their music and asserts their drive to be acknowledged as innovative musicians with an aesthetic that defines their uniqueness. "We do many things that many people

⁴⁶ Del Barrio in Underwood, 'Caldera' p.54.

⁴⁷ Strunz in Underwood, 'Caldera', p.54.

⁴⁸ A companion and confidante during the composer's later life, Craft's *Conversations with Stravinsky* (Doubleday, NY, 1959) exposes the Russian's compositional aesthetic through exploratory discourse designed to elucidate on his methods and attitudes towards music creation.

are not hip to⁴⁹” he exclaims, implying an audience that includes not just fusion contemporaries and enthusiasts, but all musicians, industry observers, and consumers. As an example to prove this point Del Barrio is keen to state that the “many things” comment is in reference to the folkloric elements that permeate their fusion treatments. What follows is a significant statement that claims an element of authenticity grounds their compositions and sets them apart from others: “We [wrote the introduction of] ‘Carnavalito’ exactly – *exactly* – as it is played by Indians in Argentina⁵⁰”. Asserting the band’s ethnic ties with the South American region, he continues on the theme of originality and uniqueness with inferences of artistically realised hybridisations:

We mix those rhythms with the rhythms of Brazil and Cuba and modernize everything else, using electric instruments. Most people here are just not aware of those rhythms. They think only of bossa nova⁵¹.

Del Barrio’s stereotypical view of the American fascination with bossa nova is a highly generalised statement, buoyed possibly by the country’s mass consumption of this style of music during the 1960s Latin-jazz fascination. Misconceptions notwithstanding, the context of his interview does impose an important view that coincides with Strunz’s opinions on music, art and integrity. For Del Barrio, ‘Caldera’s’ music was not only entirely original in its contemporary focus to rhythm and melody, their treatment of folkloric ingredients and synthesising of divergent elements during improvisations were where they truly reached an artistically creative zenith. That the band was a multi-cultural mix of ethnicities from both north and south continents, in his opinion, was a facet of their group dynamic which made their artistic hybrids all the more accomplished⁵².

Del Barrio opens up another conversation on accessibility, and in the process discusses outside contemporary’s penchant for amiable ‘riffs’ or main melodic themes that tend to incorporate undemanding lines, and are ‘danceable’ in their rhythmic nature. Observing this perceived facet of

⁴⁹ Del Barrio in Underwood, ‘Caldera’ p.28.

⁵⁰ Del Barrio in Underwood, ‘Caldera’ p.28.

⁵¹ *Ibid.*

⁵² *Ibid.*

fusion composition, he acknowledges its presence as a compositional feature that permeates through many popular fusion works of the era. Considering some of the most revered jazz standards included a main melody or 'head', the pianist infers the presence of these along with riffs or melodic themes in 'Caldera's' wide-ranging repertoire were incorporated in a more diverse and less repetitive fashion, in what could be seen as another progressive move by the band. Del Barrio was quick to inform that the structure of some of their compositions rejected the reliance for popular returning-main-theme song forms like those that would be expected in a popular tune or jazz standard (such as an AABA structure – see Table 4.1*b*), preferring instead to experiment with more unorthodox designs. "(We don't) stick with riffs" he explains before maintaining again their professed artistic integrity by implication in announcing the band play what they want⁵³. "'Guanacaste' (from the 1976 debut album *Caldera*), for example, is structured ABCD" he continues. "It is not at all a tune. There are several parts to it. 'Carnavalito' (from 1977's *Sky Islands*) is the same thing."⁵⁴

In an attempt to confirm Del Barrio's account, an aural analysis of 'Guanacaste', intriguingly, did not corroborate his quad-sectional form revelation. Difficult as it is to speculate whether the inaccuracy discovered was a case of deliberate deception, conflict of opinion, or simply an innocent mistake, 'Guanacaste' however still incorporates a notable level of diversity and alteration within its main sectional themes. While the piece does in fact return to its beginning main theme and follows a more genial song form in ABCA, 'Guanacaste' incorporates many variations and transitions that explore the physiognomy of each band member's individual musical expressions within the C section, along with brief melodic flashbacks and bridge-like interludes placed intermittently between each main section. To confirm partially with Del Barrio's declaration, 'Guanacaste is not just a 'tune', it does in fact have 'several parts to it'. 'Carnavalito' in contrast consists of a more considerable heterogeneity of variable musical events with only one repetition of a melodic theme

⁵³ Strunz in Underwood, 'Caldera', p.28.

⁵⁴ *Ibid.*

occurring momentarily within the 'D' section of the work, and slowed down in tempo. To annotate its form would be to show it as adhering more to the sectional form structure Del Barrio alluded to, albeit with five definitive sections (ABCDE) plus introduction and bridging interludes. More so than 'Guanacaste', 'Carnavalito' stands as an incredibly diverse composition consisting of numerous themes and phrases.

Other works such as 'Pegasus' (1977) explore the type of blend between song and sectional form that 'Guanacaste' represents, whilst 'Arousing/The Reviviscence' (1978) and 'Reflections on Don Quixote' (1979), like 'Carnavalito', follow a more uni-directional structure incorporating an innovative level of thematic diversity and a lack of repetition in their respective forms (see Table 1a). When considering the formal structure examples of jazz pioneer Miles Davis, or the 'non-intellectual' music of their fusion contemporaries 'Spyro Gyra', the attention to creative diversity and experimentation by 'Caldera' gains some authority. The presence of affable melodic themes or 'heads' which can evidently be heard in the examples discussed here and indeed the majority of 'Caldera's' music, stand collectively as one facet of their combined compositional blueprint and aesthetic process. Unfortunately, for the band's musical legacy, the presence of these stylistically congenial themes plays unfavourably into the discussions of artistic integrity versus commercialism that plague fusion discourse. What differentiates their employment from those of more industry-formulaic fusionists, is how most of 'Caldera's' compositions present their themes in variable fashion (as Del Barrio rightly explained in the "don't stick with riffs" remark). Specifically, it is their unique placement of these gestures, which range from the melodic, harmonic, and even rhythmic in nature, and how they are rejected from repetition or over saturation within the confines of a composition. Where other fusionists were producing music with recurrently uncomplicated melodies and improvisations with "danceable⁵⁵" rhythms, 'Caldera' were clearly attempting to

⁵⁵ Beckenstein opined on Spyro Gyra's popularity, citing their rhythmic designs as "danceable" and therefore directly appealing to the popular disco market by association. Beckenstein, in Bloom, 'Second Generation', p.25.

break this mould. The formal designs and multiple musical themes of ‘Carnavalito’, ‘Arousing/Reviviscence’ and ‘Reflections on Don Quixote’, as concentrated examples help to support this notion, expressing in their considerable thematic variances and uni-directional diversities a conscientious drive for innovation in this regard.

(a)

Song Title	Form	Annotated Structure
‘Guanacaste’ - <i>Caldera</i> (1976)	Song Form ABCA (with sectional qualities and variances)	A - B - bridge - C - bridge - A ₁ $\begin{array}{cccc} \wedge & \wedge & \wedge & \wedge \\ abc & ab & abc & a_1 b_1 c \end{array}$
‘Carnavalito’ - <i>Sky Islands</i> (1977)	Sectional Form ABCDE	Intro - A - B - C - D - bridge (or A ₁) - E $\begin{array}{ccc} \wedge & \wedge & \wedge \\ abc & ab & ab \end{array}$
‘Pegasus’ - <i>Sky Islands</i> (1977)	Song Form ABAC (with sectional qualities and variances)	A - bridge - B - A - bridge - C (Coda) $\begin{array}{ccc} \wedge & \wedge & \wedge \\ aba & abcd & aba \end{array}$
‘Arousing/The Reviviscence’ - <i>Time and Chance</i> (1978)	Sectional Form ABCD	Intro - A - B - C - D (fade out) $\begin{array}{cccc} \wedge & \wedge & \wedge & \wedge \\ ab & abc & abcd & abcd \end{array}$
‘Reflections on Don Quixote’ - <i>Dreamer</i> (1979)	Song Form ABCAD (with sectional qualities and variances)	A - bridge - B - C - A ₁ - D $\begin{array}{cc} \wedge & \wedge \\ abc & ab \end{array}$

(b)

Song Title	Form	Annotated Structure
‘So What’ (Miles Davis) - <i>Kind of Blue</i> (1959)	Song Form AABA (with variances)	Intro - A - A ₁ - B - A $\begin{array}{cccc} \wedge & \wedge & \wedge & \wedge \\ abcd & abcd & abcd & abcd \end{array}$
‘Morning Dance’ (Spyro Gyra) - <i>Morning Dance</i> (1979)	Song Form AABAA (with variances)	Intro - A - A ₁ - B - A - A ₁ - Coda $\begin{array}{c} \wedge \\ ab \end{array}$

Table.4.1a & b. Table of identified song form analyses from ‘Caldera’ (a) and Miles Davis jazz standard ‘So What’ and Spyro Gyra’s successful fusion work ‘Morning Dance’ for comparison (b). Influenced by ideals of Riemannian song form theory, the capitalisations refer to composites of large phrases while the lower case derivations refer to variances of the main thematic concepts inherent. These may include slight alternations of melody or change of instrumentation and or solo improvisation. The harmonic and rhythmic language for the most part stays consistent throughout these sub-sections. In the case of numbered derivations the majority of the theme’s melodic, harmonic, rhythmic, and or timbral (instrumentation) elements are of an exact recapitulation but for only the slightest alteration of one or more of these original elements.

The revelatory nature of Underwood's interview continues with Strunz offering more disclosure into the band's compositional designs. Allowing a minor insight into the melodic and harmonic designs of their work, he aims to define a little more succinctly, the diverse musical climates within the unorthodox sectional forms Del Barrio professed to. Following the Argentinian's albeit slightly inaccurate interpretation of 'Guanacaste's' song form, Strunz states that 'Caldera's' music (in opposition to other contemporaries) orientates more towards a "modality with changes" rather than a "strict series of changes with a simple melody traversing over it"⁵⁶. It is a vague description, but one with important connotations. Implied in this brief account, Strunz suggests what might be construed as an important component regarding the band's compositional aesthetic. However, questions as to what specific modal behaviours or 'changes' the band enacted evidently arise due to the lack of specificity. Were these alternations expressed within a melodic or harmonic context or were they enacted separately in juxtaposition or together as a unified language, or a combination of both? Did his understanding of modality incorporate the characteristic and divergent rhythmic identities the band uniquely employed, or were these alternations (melodic, harmonic or rhythmic) occurring within composed material or improvisational material? These questions are left to perplex. Adding to the puzzlement is his later revisit to their process of 'changes' in the *Sky Islands* track 'Pegasus':

In the middle section there are changes, with a melody going through them. It's a short section used as an event that leads to another modal climate where you establish a solo or a new rhythmic figure.⁵⁷

The comment implies that in this particular segment of the 1977 composition (labelled as 'B' in the form table and characterised by four solo improvisational variances), the modal alternations occur within the harmonic language performed by each player within the entire section. The 'climate' reference also suggests that a synthesis or union between the entire tonal and rhythmic language of the music, in some as yet unidentified capacity, may exist. However, as to a specific explanation

⁵⁶ Strunz in Underwood, 'Caldera' p.28.

⁵⁷ *Ibid.*

of the *types* of modal language being used, this detail is ultimately left undisclosed. Despite the ambiguity over Strunz's proclamation of modal alternation, his revelations provide a useful focal point to consider when analysing the music of the group, particularly in the identification and analysis of Flamenco treatment within the pot-pourri of musical ingredients. Strunz's idea of modal alternation in this instance will become more explicable once the case study analyses of score transcriptions are offered and his method of incorporating 'modality with changes' can be more succinctly identified and explained in each element under scrutiny.

Rickey Vincent, author of the book *FUNK – The Music, The People, and the Rhythm of the One*, believes they were successful in their enterprise to innovate and evolve the formulaic fusion elements of tunes or 'riffs' and more, creating "one of the best examples of true musical fusion".⁵⁸

Adding that Caldera:

Did far more than formalise the trend-setting riffs of bands such as Return to Forever and Weather Report, the band truly lived out their ethnic cultural and musical fusions as immigrants living in America".⁵⁹

It is a formidable claim by Vincent to review their music as validating everything that had appeared within the fusion idiom before their existence. It inherently suggests a mastered level of innovation and artistic integrity that Strunz and the band seemed desperate to be regarded with, and equally make aware. Aside from affirming their 'riffs' were revolutionary examples of composition that seemingly surpassed in quality those offered by successful and well-known predecessors, Vincent's summation here is significant because of the implicit suggestion of an authenticity. In what can be surmised as an original approach to the ethnic cultural and musical fusions formulated by the group of musicians, it is an observation that comes in stark contrast to Nicholson et al's observations of the jazz-rock and fusion aesthetic. Vincent negates any assumptions of an appropriative approach to their compositional technique by implying that their ethnicity made their fusion music 'true'. With

⁵⁸ Vincent, R., 2005. 'Caldera', *Caldera*. [sleeve notes] Los Angeles: Capitol Records.

⁵⁹ *Ibid.*

regards to Strunz and Del Barrio's treatment of divergent traditional and folkloric traditions, the music of 'Caldera' permeated with affiliations attributed to not only those cultures associated with the co-composer's ethnic backgrounds, but of a myriad of styles that reflected the diverse cultural collective of the group. Strunz's ethnic association with Puerto Rico, and Del Barrio's similar affiliation with Argentina, award them cultural ties to the multi-nations of Central and South America in a capacity that might impress their ability to write divergent musical fusions in 'true' fashion. However, the evidence of Spanish Flamenco as one of the myriad of ingredients 'Caldera' inhabited within their fusions stands out because of the lack of an ethnic Spanish member within the trans-cultural group. Even with Strunz's assertions of his flamenco education in Spain as a teenager and a later exploration of his Spanish roots via the multicultural climate of Los Angeles, Vincent's view that they were formulating these cultural fusions authentically as ethnic expatriates leaves any of their flamenco treatments (as the one divergent ingredient) open to assumptions of appropriative or imitative usage. Reinforcing again that Spanish flamenco's selection as a specific focal ingredient for analysis was due in part to its non-ethnic ties with the case study individuals under investigation, the subsequent analysis of its treatment within 'Caldera's' fusions will venture an unbiased compositional aesthetic in this regard as opposed to any claims of relevant or irrelevant ethnicity might purport.

Strunz's co-composer and aesthetic counterpart

It is clear that from the interviews and various other transcripts captured in print from the period of their existence and as retrospective musings, Strunz as bandleader was and has always been rigidly consistent in his proclamations purporting the experimental, innovative, and artistic nature that inspired the creation of 'Caldera's' compositions. Moreover, his boldness in indulging the band's creative philosophy and his self-adulating claims of artistic integrity are to be found not surprisingly during the brief moments where aesthetics were the focus of conversation. Addressing their marketability as a favourable consequence as opposed to a major directive was his often-tacit

response to these types of questions that dogged many other fusion artists of the time⁶⁰. Consistently attempting to alter preconceived notions inflicted due to purist diatribe that (to paraphrase) 'because the music of fusion was popular it must not be artistically important', Strunz's effort to be recognised and regarded as a creative and innovative contributor aligned to the fusion idiom was tantamount to his music also being enjoyed by as many people as possible. His philosophical ruminations pertaining to the band's unique marriage of these factors within the business of music making epitomises this objective. Buoyed by a clear purpose to compose and improvise in a creatively hybridised manner, his suggestions to the importance of personal expression, a displeasure to formulaic commercial desires, and a commitment to compositional development, Strunz's position as an artistic musical contributor during an era where integrity has been consistently under question is, at face value at least, theoretically conceivable.

As for 'Caldera's' other writing contributor, researching varied articles and jazz periodicals for revelatory discourse that might contend to Eduardo Del Barrio's musical goals, was slightly more difficult to find. While the context of his early education might equate to an orthodox biographical narrative professing the makings of a talented and capable composer of artistically creative material, Del Barrio was not as open as Strunz with providing revelations on his own creative philosophy. Of the assortment of promotional material and published interviews, 'Caldera' for the most part had one voice in these instances and Strunz evidently positioned himself as group spokesperson. However, there were some instances where Del Barrio's voice was given a platform, as the interview with Underwood in 1977 has already shown. In that exposé, Del Barrio was not only able to opine on the multi-label discussion and assert the band's music as accomplished examples of uniquely original fusions, he also made mention of some classical influences that shaped his early compositions prior to writing with 'Caldera'. Name-checking Shostakovich, Stravinsky, and Bartok before explaining his venture into the fusion scene had changed his compositional stimuli to include

⁶⁰ Bloom also poses similar questions to members of Auracle, Seawind, and Spyro Gyra. See: Bloom, 'Second Generation' pp.22-25.

“numerous [fusion] influences – Chick Corea, Herbie Hancock, Joe Zawinul, and many others⁶¹”, allows some more access into conceptualising Del Barrio’s creative aesthetic. Although not clearly elaborating on what designs or features he may have specifically adopted from these influences, the reference to three contemporary classical composers who in their careers also experimented with divergent blending by immersing folkloric idioms within classic elements, is especially telling. However, in relation to the imitation discourse versus the perseverant assertions of artistic integrity that permeated the scene, Del Barrio’s revelation of one particular professional accomplishment decisively confirms his position as equal counterpart to Strunz’s aesthetic vision and desired associations with the latter. Bloom’s article reveals that the Argentinian’s working relationship with Larry Dunn on *Sky Islands* gave him an opportunity of compositional work outside of ‘Caldera’ and the fusion music scene. As a credited co-composer of ‘Earth, Wind & Fire’s’ 1978 hit single *Fantasy*, the popularity of the R&B/Disco track became instrumental in driving the band’s album *All ‘N All* (Columbia, 1977) to achieving over three million units sold. Del Barrio had proved in this interim project undertaken between the writing of Caldera’s last two albums that he was well positioned to fulfil a career as a composer of more commercial pop music. On his achievement in writing a successful pop tune, Del Barrio was quick to receive commendation, but not before diverting Bloom’s attention towards the music he was more gratified with making:

I’m proud of writing *Fantasy*, but the things I do with Caldera I’m much more proud of you wouldn’t believe. *Fantasy* was the simplest thing I can write. I just feel sorry if people can’t enjoy Caldera for what we are – a *total* fusion of Western Hemisphere cultures.⁶²

Complimenting Vincent’s evaluation of a harmonious construct as ‘total’ fusion creators, the implications of this small yet insightful statement from Del Barrio demonstrates that he and Strunz as a complementary union essentially shared the same desire to create innovative and sophisticated fusion music. Concentrating on achieving a uniqueness and sophistication in the hybridising of

⁶¹ Del Barrio in Underwood, ‘Caldera’, p.28.

⁶² Del Barrio in Bloom, ‘Second Generation’, p.24.

divergent musical elements rather than adhering to the 'simplicity' of commercial tastes, is implicitly suggested in this one quote from the Argentine composer. As to problematic concerns that may jeopardise the sincerity of the duo's aversion to their fellow fusionists association with simplicity and imitation, any argument that suggests an element of jealousy underscores this view is effectively invalidated by Del Barrio's example. The fact exists that with the success of *Fantasy*, he had shown an ability to write commercially oriented tunes with a possibility to indulge in a lucrative career doing so. However, in a decision akin to Strunz's philosophy citing music as the sole motivation for an artist of integrity, Del Barrio foregoes any accusation of sour-graping. By making a concerted effort not to pursue this avenue in favour of continuing what he believed was a significantly more important endeavour, solidifies his then motivation to produce music of high regard. Driving this point home was his stringent view of the then state of fusion music, and its perceived correlation with simplicity, marketability, and disposability. Observing most of his peers as writing 'muzak', he epitomises Fellezs view of the rebellious nature of fusionists who defied the conventions imposed by the music industry⁶³. "We're not buying that" he asserts to Bloom, "and we're not going to abide by those rules⁶⁴". Demonstrating too that the commodification of the fusion phenomenon not only inhibited but subsequently enabled creativity, he claims, "we're going to keep writing our music until they tell us otherwise⁶⁵".

Perhaps most telling of Del Barrio's shared desire for recognition and a yearning to be observed as a composer with artistic integrity, was his understanding of the evolutionary process of all artistic forms and the requirement for creators to embrace this ideal as an integral part of art's elemental need for proactive involvement, constant development, and change. Surreptitiously alluding to the perceived state of fusion music by the many observers and purist factions of the time, he affirms his position to never remain stagnant in his creative aesthetic, but to consistently embrace the new

⁶³ See: Chapter One, p.30, and Fellezs, K., 2011. *Birds of Fire: Jazz, Rock, Funk, and the Creation of Fusion*, Duke University Press, p.9-10.

⁶⁴ Del Barrio in Bloom, 'Second Generation', p.25.

⁶⁵ Del Barrio in Underwood, 'Caldera', p.54.

with a focus on innovation and experimentation. In adopting the similar philosophy to Tirro's version of the jazz tradition as the 'constant flux and change', he relies on the evidence of jazz history to sell his point:

This fusion music is only the beginning. When Charlie Parker played, everybody thought, "This is it". Musicians stopped expressing themselves and started copying Charlie Parker. Everyone played like him until John Coltrane broke out of the mould. The moment we think 'this is it' we start copying formulas and repeating ourselves. To us, this is just today. We will keep going and going, always taking it as far as we can⁶⁶.

The most convincing appraisal that 'Caldera' were devoted in their proclaimed drive to progress towards new heights of innovation and creativity for the sake of artistic integrity, came in a *DownBeat* review of their final album *Dreamer*, released on New Year's Day in 1979. After surmising that the success of bands like 'Spyro Gyra' and 'Seawind' foretold what lay ahead for the future of fusion programming on commercial radio with their "softer scaled down melodies⁶⁷", Steve Bloom evidently also predicted the fate of the multi-national group. Poignantly he concludes: "a fusion band like Caldera may have to compromise its musical values to survive⁶⁸". As their final album under contract with Capitol Records, the limited success of *Dreamer* sealed their fate and 'Caldera' soon disbanded.

Aesthetic validation: flamenco treatments in the fusion releases of Caldera

Understanding and defining 'Caldera's' compositional aesthetic through the summation of all revelatory literature unearthed and analysed here offered many aspects to consider in the processing of an informed deduction. It is clear that the set of principles Strunz, Del Barrio and the rest of the multi-national group shared anchored themselves within the definitional confines of terms fired determinedly by not only themselves, but also many other fusion protagonists connected with the era. Artistic, creative, innovative, progressive, the overabundance of these descriptive expressions located within self-proclamations all aimed to distinguish themselves as

⁶⁶ Del Barrio in Underwood, 'Caldera', p.54.

⁶⁷ Bloom, 'Second Generation', p.25.

⁶⁸ *Ibid.*

creators with an innate sense of integrity. For Strunz and his colleagues, being branded as an imitator like so many of their fusion contemporaries was an accusatory label that blighted their entrance into the movement, and indeed for all those musicians associated with the 'second generation'. Predecessors in John McLaughlin, Chick Corea and Joe Zawinul all had 'distinguished' backgrounds with respected beginnings working under the most revered in Miles Davis. They had also many years of career exposure to establish themselves in all aspects of composition and technical performance prior to and after *Bitches Brew*, regardless of the 'bastardisation of genres' they were immersed in by mid-decade. Conversely, 'Caldera's' members were entering the fusion movement at a time when the idiom was at its economic peak. New artists like them were becoming more and more inclined (and some genuinely willing) to adhere to the popular demand for simplicity of structure and form, ultimately to gain a foothold within what was becoming a vastly crowded market.

Despite this, 'Caldera' endeavoured to isolate themselves from generalised attitudes and distinguish their work as creatively unique. Preferring to promote their fusion viewpoint as being delivered through a "different prism⁶⁹", their aim was to preserve their creative aesthetic as unmotivated by economic influences. The way in which both Strunz and Del Barrio as co-composers substantiated a philosophy purporting the values of original artistic innovation and individual expression in such resolutely intelligible instances certainly supports their principled position during this contentious period. The allure of economic success was available for both writers to engage their considerable song writing talents as Del Barrio had evidently experienced and the examples of 'Spyro Gyra' and 'Seawind' had shown. But in following Chuck Mitchell's philosophy that fusion artists always had a choice either to abide with station-imposed-restrictions or decide "what record (they would) make⁷⁰", Caldera proclaimed to writing music that would represent them as a creative compositional group rather than an ensemble that performed commercially inspired music lacking

⁶⁹ Strunz, J. in Galloway, *Caldera/Sky Islands* [sleeve notes], p.2.

⁷⁰ Mitchell in Bloom, 'Second Generation' p.22.

creative individual expressions. In rationalising their commercial success, they attempted to subvert commonly perceived notions of simplicity and imitation by calling for a re-addressing of the term commercialism as a “nasty word⁷¹”. Strunz’s declaration that their aesthetic was fuelled by a convergence rather than a conflict between artistic integrity and good business was a pivotal revelation. In Caldera’s constructing of a careful marriage between the two elements allowed for a deeper insight into how they accomplished this feat by Strunz suggesting the solo sections of their works contained the music which was ‘artistically organic’ to them. Amidst these moments for which each member could express their performance technicality and real-time compositional ability, or as Strunz articulated, “play (their) butts off⁷²”, the rhythmic profiles provided the ‘danceable’ moments and, in ‘Caldera’s’ opinion, directly fuelled the music’s accessibility. Aside from this explanation, his broader reference to their music being artistically organic to each member suggests that the marriage permeated through not only the solo improvisations, but through their more accessible melodic content (main themes, riffs, and heads). Rather from being simplistic fare that approved with Mitchell’s familiar melodies rule, ‘Caldera’s’ music was promoted by its members as not adhering to repetitive formulaic ‘hook tunes’ as the inherent simplicity disallowed their total expression to be experienced. Furthermore, the diverse make-up of the group was also implied as forecasting the hybridised mix of expressive melodic content they professed to create; in such a way that repetition as a formulaic commercial ingredient was a component that also prohibited their expressions to suitably flourish.

Despite the inherent diversity of musical inspirations and virtuosic technicalities of each band member, Strunz’s profound proclamation that ‘Caldera’s’ creative process “must be a synthesis of [our] experiences” (and those of similarly themed external observations to ‘breathing in harmony’ and ‘organic unity’), epitomise the bands’ shared ethos for innovation, originality, and artistic expression in this regard. In the summation of both the band’s revelatory discourse and various

⁷¹ Strunz in Underwood, ‘Caldera’ p.54.

⁷² *Ibid.*

critical reflections, the ensuing deduction reinforces the notion that achieving a synthetic blend of divergent musical elements through unique individual expressions was a major factor in sustaining their collective philosophy.

Addressing the imitation versus assimilation question which additionally drives this research, the proclamation of uni-directional formal structures by Del Barrio, and the subsequent form analyses of a number of their compositions to confirm, submit partially to claims of creative innovation that subvert accusatory labels of imitation (read: appropriation). Despite what was found to be an inaccurate description of 'Guanacaste's' supposed sectional form, the level of variances, alternations, and adaptations of melodic, harmonic or rhythmic themes through it and other works from an aural reading proved conclusively that (at least in these examples), an appropriative treatment of song form was overlooked for a more progressive sectional form-like capacity. However, Strunz's statement regarding the fusion medium and the 'subtlety (located) in the differentiation within the medium' stands as possibly the most prolific. The connotations to a fusion aesthetic driven by creative exercises in hybridity, additionally professed in the theories of Fellez and Holt, are difficult to ignore. As a moment of composed or improvised hybridisation, the subtlety remark implies the band's belief that their music, as a blend of divergent musical elements, achieved the synthesis they espoused by exploiting the malleable and acquiescent intricacies of stylistic formulae. The suggestion by Vincent that the ethnic diversity of the band bestowed an element of authenticity to these cultural music fusions lends itself to finer claims of stylistic assimilation rather than an appropriation of these divergent musical elements. However, as was already stated on reflection to the Vincent statement, the lack of a 'true' Spanish connection within the ethnic identities of 'Caldera' exposes this hypothesis as an unconstructive remark despite his commendable intention. That an ethnic link between Spain and the cultural dynamic of 'Caldera's' members was not existent places the bands inclusion within this research in an advantageous position. The opportunity to challenge the 'could not claim to master' anecdote, which tailed the idiom's association with divergent material handling and inherently fuelled accusations of imitation,

is buoyed by their Spanish non-ethnicity. An abundance of self-claims by Strunz and critical reviews of 'Caldera's' music adamantly state flamenco as an integral musical inspiration. However, questions of how the ingredient was incorporated into the musical fabric of their compositions requires an immersive score analysis to determine, more definitively, the methods used to infuse a Spanishness. Cogitations on the attention to the subtlety of stylistic differences and the manifestation of this intellect through creative flow improvisations certainly infer an assimilative handling. Moreover, the references to modality offer perhaps the best opportunity to concentrate and refine this analytical focus. In the attempt to ascertain how flamenco elements were fused within a pot-pourri of musical material, and to build a definitive argument that may purport to either an appropriative and or assimilative cognition, how and where these modal changes were enacted will complement the more surface-level investigations of Spanish formulae to be carried out. More specifically, in adopting the thinking tools of recontextualisation that framed the previous case study, whether Strunz and his cohorts were able to demonstrate an alignment of both flamenco and jazz modalities will assist claims of a deep thought and comprehension with the folkloric ingredient, and a successful attempt at artistic hybridity.

So with the evidence of 'Caldera's' co-composer's professional and educational history now established, and the insightful ruminations pertaining to shared artistic goals and creative philosophies explored, the suggestion that their ability to handle traditional Spanish flamenco material and recreate, reinterpret, or reimagine them in an artistic manner within a blend of divergent material is, at this juncture, theoretically conceivable. To begin the process an analysis of 'Caldera's' treatment of flamenco formulae the following case studies will examine four specific works. 'Indigo Fire' and 'Pegasus' (*Sky Islands*, 1977), and 'Dreamborne' and 'Mosaico' (*Time and Chance*, 1978) were selected through an intensive aural study and based largely on the apparent milieu of Spanishness and the extensive fusion musical material they each inhabited. The proceeding analyses of specific extracts transcribed from 'Caldera's' catalogue of compositions will clarify Strunz and Del Barrio's verbal assertions of creative innovation and the implications of formulaic

assimilation were consistent with their handling of flamenco material. Ultimately producing moments of artistic hybridity, their example will invalidate Nicholson's hypothesis and the purist jazz proclamation favouring an accommodation with commercialism through appropriation and imitation markedly drove 'Caldera's' creative aesthetic.

Traces of Flamenco and the milieu of Spanish folk permeate with variant levels of handling throughout the music catalogue of Caldera's four album releases. At a surface level, the 'Spanishness' is immediately evident in Strunz's homages to the *guitarre flamenca* music that inspired him so, particularly 'Indigo Fire' (*Sky Islands*, 1977) and 'Dreamborne' (*Time And Chance*, 1978). These two examples are unique in that they are compositions for solo instrument (acoustic guitar), and Strunz is the sole performer and composer. Lacking the multi-faceted technical qualities and timbral complexities of the band's contributions within the other compositions under scrutiny, these songs are ideal selections to begin the investigation into Strunz's initial treatments of flamenco as one ingredient in their multiple music blendings, and how these particular handlings reflect an assimilative cognition to be considered as developing achievements in artistic hybridity.

Case Study 1: 'Dreamborne', *Time and Chance* (Capitol, 1978)

'Dreamborne' has all the elements of a classic *guitarre flamenca* work with the inspired technical flair and dramatic poise Strunz is able to inflect into the recording. Although appearing on the band's third album, the song's composition began its journey around the time of their first studio recording⁷³. On an active listening, Strunz's astuteness to the traditional *aire flamenca* expressiveness is evident in the constant interplay and alternation between the formulaic elements attributed with Spanish melody, harmony, and rhythm. From a melodic transcription of an excerpt of the work (Fig.4.1a) some surface level generalities can be found within the predominantly tempo rubato structure. These mostly belong to the melodic and rhythmic gestures of triplets (in

⁷³ Copyright year shown as being written in 1976. See: 'Caldera' 1978. *Time and Chance* [Vinyl] Capitol.

this case triplets and quintuplets) along with the addition of dense chromatic lines and melismatic inflections. Immediately ascertainable from both an auditory and score analysis however, are the dramatic pauses he employs. Arriving on three occasions after variable length phrases of melodic runs, they appear as robust musical statements preparing for the subsequent reaction of a solo dancer one would expect within a traditional *cante* performance setting (and for which Strunz had extensive experience performing with during his teenage years). The allusion to an (unseen) flamenco dancer and (unheard) hand claps (*palmas*) and vocal chants are felt, but are evidently missing from the sonic landscape. Consequently, their acknowledgment as some imagined presence is implicit in the way Strunz has created this composition. Channelling the traditional three-fold *cante flamenco* design, Strunz has shaped passages that seemingly attempt to mimic the preparatory nature of the call (voice/guitar) and response (dance) designs of the classic repertoire. Figure 4.1a shows these pauses occurring at the moment of three distinct harmonically arpeggiated *rasgado* in bars 2, 4 and 7 in what are straightforward formulaic gestures.

01:24 E Octatonic scale/Chromaticism B Flamenco

Acoustic Guitar

Cont.

4 A. Gtr.

Cont. F Lydian A Aeolian

7 A. Gtr.

Cont. B Flamenco

11 A. Gtr.

Fig.4.1a. (Previous page) Transcription and modal analysis of 'Dreamborne' composed and performed on solo acoustic guitar by Jorge Strunz. Metric alternation is clear, as are surface level generalities that are to be found amidst the assortment of melodic and rhythmic gestures such as tuplets, chromatic lines, and melismatic inflections.

An interesting discovery is how some of these pauses have been implemented by Strunz to act as signifiers anticipating changes within the rhythmic composition of the work. Visible from the transcription is Strunz's acknowledgement to metric alternation. In yet another treatment of flamenco guitar song form, 'Dreamborne' channels two metric changes from simple time 4/4 to triple time 6/8 and then duple time 2/4 all within the confines of four bars of music (bars 4-7). The rapidity of these alternations do not necessarily promote any instance of a creative reimagining on Caldera's part, considering the surplus of *guitarre flamenca* scores studied features these types of gestures occurring over variable lengths of time within a piece. However, when taken into consideration with the signatory nature of the pauses, we see the final two of these breaks in motion as being strategically placed at the junctions to triple time (bar 4-5) and then back again to quadruple time (bars 6-7). Coincidentally, the redefining of these traditional formulaic gestures by Strunz into signifiers of metric alternation in this way is not only confined to the changing rhythmic profile of 'Dreamborne', but also to the denoting of imminent alternations of the harmonic language being employed.

Placing an investigative focus on the harmonic profile of the transcript, the examples identified amounted to constructs that indicate (and ultimately aim to clarify) Strunz's proclamations of variances with modality. At first, the guitar treads through a symmetric collection of alternating intervals between E and B \flat that reveal as a brief moment of octatonicism (bar 1 Fig.4.1b). Strunz then continues the descent into a heavily chromatic passage with the essence of a gestural *rasgado* flamenco inspiration before ultimately finishing with the first pause on C. Until this moment, the modal quality is of an ambiguous configuration. However, as the composition halts and lingers at the pause at the end of bar 2, Strunz allows for the definitive Phrygian modal form to dictate his writing moving forward. Again, the pause in melody works as a signifying juncture, this time as a statement of imminent modal clarity. Emphasising the characteristic chromatic interval I- \flat II with the pause on the supertonic of B Phrygian (C \sharp) and before the melodic content of bars 3 - 6 eventually

gifts the composition with a more resolute ‘Spanish-ness’ to its sound, Strunz firmly establishes the flamenco variant of the Phrygian mode with its raised third scale degree (D#). This significant treatment appears before the final phrase treads through another superficial triplet, formally announcing its presence with another pause to allow the tonic B to resonate. The entire sequence participates as an anticipatory gesture towards the flamenco tonic on B (initiating the same structuring of octatonicism - jazz chromatic lines - flamenco resolution) in a similar technique to De Lucia’s methods highlighted by Zagalaz⁷⁵ and for which Corea was also discovered to manipulate in the previous case study.

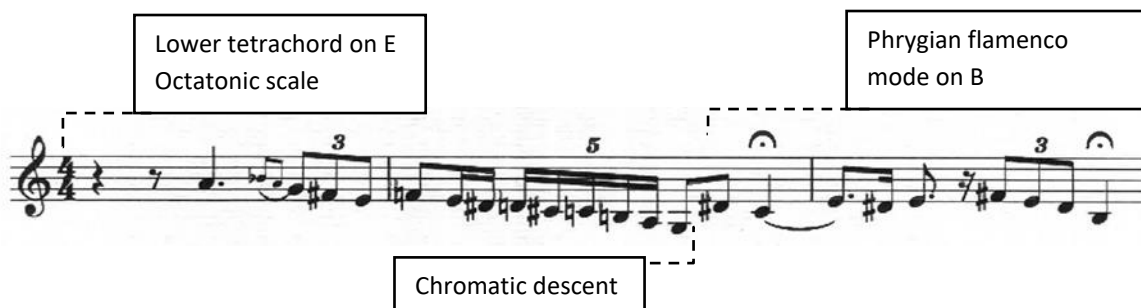


Fig.4.1b. Bars 1-3 of ‘Dreamborne’ transcript emphasising the changes in modal climate.

The passage continues into an uninhibited venture of *guitarre flamenca* territory with uncomplicatedly strict melodic runs that meander through an ascent and descent of the pitch scale form of the flamenco mode (B-C-D#-E-F#-G-A). Additionally, only one slight deviation occurs within this passage. The raised leading note of the scale to A# in bar 4 evidently converts the mode again, this time to the alternate gypsy-flamenco version of the Phrygian. In its presence, the second augmented interval is recruited to the harmonic vocabulary being used by Strunz, however fleetingly. An intriguing discovery, its rapid and minute appearance amidst a condensed and brisk passage clearly establishes Strunz’s broad-minded cognizance of flamenco’s fundamental harmonic blueprints, disguising a definitive stylistic element within an idiomatic blend.

⁷⁵ See Zagalaz, J., ‘Jazz Flamenco Connection: Chick Corea and Paco De Lucia Between 1976 and 1982’ in *Journal of Jazz Studies*, Vol.8, No.1, p.47.

Fig.4.1c. Bars 4-6 showing a fusion of both flamenco mode variants (B-C-D#-E-F#-G-A and A# - B) which continues right through the second pause and metric alternation at bar 6.

At the next major juncture (the pause and shift to triple meter at the end of bar 5, Fig.4.1c), Strunz keeps the flamenco Phrygian mode as his melodic blueprint until an interesting shift in harmony occurs during bars 7 and 8 (Fig.4.1d). The flourish of chromaticism at the beginning of this phrase (itself a surface-level feature of *guitarre flamenca*), bridges a diversion from the Phrygian environment into a brief F Lydian mode (signified by the naturalisation of both F and D), all within the confines of the rapid array of notes being performed by Strunz. So fleeting is the alteration of the modal configuration at this point that perceptions of accidental or unintentional divergence during the performance could be reasoned. To consider it a non-thematic passage however would negate the influence of Strunz's accomplished fusion aesthetic and his admission to modal alternation. It could also be reasoned that whether consciously or unconsciously, the alternation to F Lydian was more likely a purposeful transition. An elemental drift into a more westernised quasi-classical or jazz-like moment (a climate this could also be observed as inhabiting) potentially incorporated to coincide with the indulgent modal environment that develops with yet more alternation amidst the climax to Aeolian Mode. Observing the presence of these fleeting 'westernised' modal transitions separated by a brief return to an ambiguous array of tones (which could presumably be classified as Phrygian), the entire passage demonstrates a decisively organised progression to conclusion. The Aeolian mode, which begins in the return to simple time, is allowed its characteristic minor sound to resonate through the decrease in performance tempo and is

incorporated primarily to facilitate the finality of the work with a harmonic progression of Am7 to E7. The modal design of this final section perhaps speaks more profoundly as a definitive example of blending modal diversity. Creating a different essence to the fusion Strunz has created following an unwaveringly exploration of Spanish territory, the timbre of the acoustic guitar and Strunz's performance technicality works in disguising these westernised modal shifts and allows a renewed dimension to the melodic and harmonic resources at play.

Fig.4.1d. Bars 7-11 showing the variety of modal alternations to finish.

When complementary analysis of his *rasgado* plucking expression is more astutely investigated, the slightest of performance accentuations can be heard on specific tones within the same passage of multiple modal alternations. When these accentuations are more accurately charted they show yet more examples to support Strunz's flamenco intellect.

Fig.4.1e. Bar 7 melodic phrase showing accentuations which suggest an incorporation of *compás basico*. See: Appendix A: 'Formulae Table - Rhythm'.

Elements of the most fundamental rhythmic pattern *compás básico* can be seen in Fig.4.1e. At the beginning of the passage in bar 7, Strunz articulates the 1st, 3rd, 6th and 10th notes of the first twelve semiquavers to gift a rhythmical nuance to the passage with a slightly audible accentuation. As a sequence, it appears as an abbreviated version of *compás básico* whereas the remaining twelve notes of the passage confirm it more definitively with a 3rd, 6th, 8th, 10th and 12th articulation. That these expressions are most prominently heard as a full sequence⁷⁶, within a passage where modal alternation plays such a pivotal function, is a significant example of Strunz's fusion principle framed as a successfully realised model of hybridisation. The *compás básico* rhythmic pattern effectively bridges together the divergent flamenco mode with the classic Lydian mode in a concerted attempt at one sinuous blend. Strunz has crafted a cohabitation of elements in these transcript examples which are framed by his exploitation of both compliant and malleable qualities of divergent modal form, and further characterised by the shared process of recontextualisation that occurs in their mixture. The artistically organised system, which brings the language of the flamenco mode in contact with the western and classic modes in 'Dreamborne', epitomises this summation, as does Strunz's attempt to subtly articulate the sonic markers of each within the confines of his hybrid expression.

⁷⁶ Another series of similar articulations occur within the melismatic ascension of semi-quavers in bar 6 of the transcript. As a sequence they appear in an abbreviated form (3rd, 6th, 8th) of indeterminate *compás*, see Fig.4.2c.

Case Study 2: 'Indigo Fire', *Sky Islands* (Capitol, 1977)

00:00

Acoustic Guitar $G^{maj7}(\#11)$

A. Gtr. $C^{\#o7}$ G^{maj7}

A. Gtr. $G^{maj7}(\#11)$ Em^7 $F^{\#o7}$ $E^{\circ7}$ E° C B

A. Gtr. 9

A. Gtr. 11

A. Gtr. 12 Em^7 *tr*

A. Gtr. 14 *pizz.* 3 3 3 3

A. Gtr. 17 $C(\text{omit}\#11)$ *rubato*

A. Gtr. 21 A^{maj7}

Fig.4.2a. Full transcription of 'Indigo Fire' composed and performed on solo acoustic guitar by Jorge Strunz. Once again surface-level generalities consistent with Spanish flamenco formulae can be found amongst the entirety.

Released by Strunz less than a year prior to 'Dreamborne', his solo guitar work⁷⁷ written for *Sky Islands* (Capitol 1977) unsurprisingly touches on many similarly stylised flamenco treatments as the *Time and Chance* composition. Again, examinations of surface generalities show Strunz negotiating through a collection of melodic and rhythmic components with technical behaviours that attribute his *guitarre flamenca* intellect. Being his debut effort to write a flamenco inspired solo guitar work for a fusion album, Strunz's employment of these features are considerably more numerous in their preservation of Spanish character. The opening arpeggio-embellished melodic theme is a valid example. Beginning with a stronger sense of temporal structure than its successor in 'Dreamborne', the motif (Fig.4.2a bars 1-2) winds through a clichéd sequence of arpeggios marked by punctuations (*punteado*) on the strong beat of each. These punctuations present to the systematic technical environment the discernible melodic gesture that dominates the sonic space. Distributed within a structured sequence of metric alternation for the first four bars, the transcription also allows a glimpse at Strunz's consistent use and development of this particular melodic shape. Replicating one of the "most striking features of Spanish (flamenco) music"⁷⁸ Strunz travels through three transpositions in total. The theme is altered for a final time into two bars of triple and then one bar of duple metre (bars 5 – 7) which sets up a formulaic chromatic descent incorporating flourishes of sextuplets with a conventional triplet to close.

The following phrase at bars 10 to 13 exhibits Strunz's proficiency with the distinctive technicality of the *guitarre flamenca* style, and acts as a showcase of his expressive capability as a virtuosic player. The rapidity of the passage and its melismatic nature infer an unmistakable homage to his flamenco idols and to his early study and work within the genre. The trill and tremolos of bars 13 and 22, the return to melismatic phrases adorned with triplets throughout bars 15 to 19, and the

⁷⁷ For the purpose of this analysis, 'Indigo Fire's' regard as a solo work relies on the fact that Jorge Strunz is credited as sole performer on the original LP. There are moments (bars 8 and 12) where suggestions of second guitar were ascertained, either conceivably performed within the one performance or recorded as an overdub. For the sake of a more comprehensible reading they have been notated as a solo.

⁷⁸ Brown, M. 2003. 'Intentional Goals and Historical Restraints' in *Debussy's Iberia: Studies in Musical Genesis and Structure*, Oxford University Press, p.38.

unmistakable barre chord *rasgado* of bar 20 complete the accumulation of surface level overviews identified from the full transcription. A short composition, 'Indigo Fire' was part of a 'framing' concept originally suggested by Larry Dunn as a way of partitioning each major group composition on the album with a small solo work. From a truly aural perspective, what Strunz has accomplished with his interlude is a composition that sounds less like a fusion of divergent idioms than 'Dreamborne' (or the other ensemble pieces on *Sky Islands* for that matter), and more like an homage to the *guitarre flamenca* genre. However, on closer inspection again with a focus to the harmonic language being utilised, the essence of fusion and Strunz's creatively hybridised aesthetic manifests itself more distinctly.

Where 'Dreamborne' developed modal alternation within an extensive and dense harmonic setting, 'Indigo Fire' explores similar designs within a sparser environment where each mode utilised is given opportunity to reside and elucidate a little more. Traversing the entire composition are exercises through three distinct modes; Lydian, Locrian and the characteristic Phrygian flamenco mode. Throughout the beginning melodic theme which navigates bars 1 to 7 (Fig.4.2b), a harmonisation of G Major 7th (#11) can be found amongst the melodic interplay. The #11 (C#) of the selection is an important note which (along with the G tonic) exposes the flavour of the G Lydian Mode which is evidently the organising modality of this entire section. The notes of G Major 7th are regularly sounded and reverberated amongst the semi-quaver arpeggios whilst the C# is emphasised as longer note values and appearing primarily as a point of attraction to the gestures that surround it. It does this firstly in the beginning phrase as preceding the concluding resonance of the inverted G Major 7th triad (bar 2), and secondly in its more dominant position in the highest register of the same styled chord in bar 4. The B in the bass here also suggests the chord as being a fourth inversion of a C# half-diminished 7th, which also permits a judgment of modal alternation to C# Locrian. The dominance of the C# within the positioning of this chord certainly implies this. However, a modal alternation from G Lydian to C# Locrian reveals the analogous tonal relationship they share with each other. In a process akin to diatonic re-harmonisation, Strunz denotes his understanding of a

method used extensively within the harmonic profiles of jazz composition and improvisation to allow for a wide palette of chordal handling within one foundational tonal environment. With the *rasgado* imbued chordal punctuation of bar 4, Strunz's substitution of G Major 7th with C# half-diminished 7th can be isolated as a re-harmonisational approach which has not completely abandoned the tonal environment consistent with G Major 7th #1 positioned from the start of the composition.

The image shows two staves of musical notation. The top staff covers bars 1-3 and is annotated with 'Main theme development in G Lydian mode' and 'Gmaj7(#11)'. The bottom staff covers bars 4-7 and is annotated with 'C# Locrian', 'Development continues in G Lydian mode', and 'E Dorian mode'. Chord symbols are placed above the notes: C#7 (circled) above bar 4, Gmaj7 (8va) above bar 5, Gmaj7(#11) above bar 6, and Em7 above bar 7. The notation includes various rhythmic values and accidentals.

Fig.4.2b. Bars 1-7 of main theme showing development and alternation of modes. Miniscule tensions reminiscent of the Phrygian cadence ($\flat 2-1$) are to be found interspersed within the periphery (circled)

Moving forward to bars 5 to 7, Strunz continues to play within a very narrow space in terms of harmonic tension and rhythm, yet still allows the developing main theme to flourish. The G Lydian mode as its foundation exerts its characteristic presence again indisputably within this section as the theme enters its final variant in triple time. Similarly to the modal ambiguity/diatonic re-harmonisation of bar 4, the presence of the resonating D within the final triad of bars 6 to 7 presents evidence of yet another modal deviation, on this occasion to an E Dorian configuration. Comparing the pitch organisation of both E Dorian and G Lydian modes however, exposes once again the ambiguity of clear modal character and subsequently posits Strunz's interaction with the re-harmonisation methods of earlier. The E Dorian/G Lydian pitch-class relationship evidently submitting to the same tonal environment for which the C# Locrian also inhabits.

Continuing with the investigative focus on Strunz's modal practice, bar 8 (Fig.4.2c) presents an extension of the Locrian moment introduced in bar 4, transposing here to F# Locrian then swiftly to E Locrian within a broader setting of chromaticism. In what could be described as a process of chromatic 'colouring' within a very fast improvisational passage, the harmonic activity up until bar 9 illuminates what Strunz has so far been formulating and harmonically progressing towards. It is within the confines of bar 8 that the essence of *guitarre flamenca* and the nature of his hybridised aesthetic ultimately reach an important juncture. Miniscule tensions reminiscent of the $\flat 2-1$ flamenco Phrygian cadence have until this point been ventured shrewdly in the 'switch' to C# Locrian in bar 4 (D – C#), and then into E Dorian, encapsulated by the inversed C# to D moment which finalises the bridging E minor 7th chord resonance from bars 6 to 7 (Fig.4.2b). As the composition travels out of the main melodic phrase development into the chromatic colouring of bars 8 to 9 (Fig.4.3c), the 'Spanish-ness' is expressed more substantially in the minor 2nd tensions that permeate in succession. Firstly through the C to B and G to F# of the first sextuplet, the B \flat to A, G to F# and E to D# of the second sextuplet and then the G to F#, E to D# of the third sextuplet. The resounding final $\flat 2-1$ tension is finally gifted a more definitive flamenco nuance with the incorporation of D# to create an adapted version of the full flamenco cadence with a #3–4– $\flat 2$ –1 format⁷⁹. Completing the flamenco statement at the end of bar 8 is an emphasis of the final tone B, underscored by the formulaic triplet turn with its Phrygian neighbour of C supertonic. Juxtaposing this with a continuously resounding C pedal point to amplify the minor second milieu, Strunz announces an impending and exclusive Spanish modal environment with all the *aire flamenca* expressiveness he is able to project.

⁷⁹ As opposed to the formulaically standard 4 - #3 – $\flat 2$ – 1 descending format consistent with the traditional Andalusian cadence.

Ex.4.2c. Bars 8 – 9 Chromatic colouring/harmonisations of F# Locrian and E Locrian with succession of minor 2nd tensions and full flamenco cadence (#3-4- \flat 2-1) leading into B Phrygian flamenco mode.

Using the flamenco cadence as a resolution to the anticipatory nature of the harmonic profile encapsulates the entire preparatory nature of the modal progression Strunz has constructed up until this point. From the ambiguous transition between Lydian and Locrian of the first section leading to the Dorian nuance, to the C natural introduction amongst the transposition to Locrian F# and E, and finally the important transition to Flamenco mode on B with a resounding D#-E-C-B (#3-4- \flat 2-1) cadential resonance – all these factors show an accomplished level of aptitude. Strunz not only demonstrates a shrewd understanding of the dynamic characteristics of modal and tonal language, but also a thorough knowledge of the acquiescent and malleable harmonic similarities they all share with the stylised flamenco mode.

The hybridisation of music blends encapsulated through the harmonic environment up until this junction continues its directive (Fig.4.2d), consolidating Strunz’s flamenco cognisance in the process as he ventures more deeply into improvisational moments that solidify the distinctive Spanish mode he has now adopted. One way in which he accomplishes this is in the reinforcement strategy he assumes with the B flamenco version of the Phrygian mode. Positioned by its dominance within the final flamenco cadence, the tonic B strengthens its authority through the extremely rapid, melismatic passages of bars 10 to 12. Reflecting in its technical quality the formative structural designs revealed by Strunz as allowing a member to “play (their) butt off⁸⁰”, the density and

⁸⁰ Strunz in Underwood, ‘Caldera’, p.54.

ornamental nature of his playing shows the tonic as a specific point of attraction to the melody he creates. Beginning and ending on B with a rhythmical uniformity and a perpetual reverberation of both full and abbreviated flamenco cadences (D \sharp -C-B and E-D \sharp -C-B) embedded in-between his proficient runs; the Spanish-ness of the B flamenco mode is gifted full aural clarity.

The image shows a musical score for three staves, numbered 10, 12, and 14. The music is in 6/8 time and features a B flamenco mode. Annotations include:

- A box at the top labeled "Traces of full flamenco cadence (E-D \sharp -C-B)" with dashed lines pointing to specific notes in bars 10, 11, and 12.
- A box at the bottom right labeled "Introduction of E minor harmony to the B Flamenco mode gives a sense of re-harmonisation." with a vertical line pointing to a trill on E in bar 13.
- Bar 14 is marked "pizz." and contains triplet rhythms.

Fig.4.2d. Bars 10-14. Melismatic improvisation on the B flamenco mode showing a direction from and towards the tonic with touches of the full flamenco cadence embedded. The introduction of E minor harmonic to this modal environment arrives at bar 13.

The trill on E at bar 13 and its accompanying arpeggio (with an inherently formulaic flamenco rhythmic design to its construct) signals the immersion of an E minor harmonic bringing with it the sudden perception of modal transition. However, the flamenco coding continues, allowing the Phrygian modality an uninterrupted passage of direction for Strunz to improvise with further melismatic embellishment. The milieu of Strunz's re-harmonisational conduct presents itself again with this combination, the tonal organisation of E minor (E, G, B) in the arpeggiated counter-harmonic allowing for its effortless blend within the flamenco mode on B. A return to a Lydian environment and separation from flamenco Phrygian mode ends this improvisational section with the resemblance of a barre chord (C sus \sharp 4) *rasguado* in bar 20, before an interesting fusion of a formulaic feature (tremolo) with a characteristically standard jazz chord (A Major 7th) ultimately finishes the piece.

Summary: Case Study 1 and 2

Addressing the modal profile of 'Indigo Fire' in its entirety adds credence to hypotheses of assimilative methods in Strunz's unfolding fusion aesthetic. In regards to his specific treatment of the flamenco ingredient, for this piece the Spanish presence may not be as creatively hybridised as his work in 'Dreamborne' contends. Nor might it be regarded with the same level of accomplishment or as inspired in its creative re-imagining than what was discovered in the *Time and Chance* work. However, what the analysis of modal qualities within 'Indigo' does present is evidence that purports to an innate understanding by Strunz of the myriad of superficial features of the music⁸¹. It also highlights a comprehension to the musical intricacies which formulaically elicit the aural association to *guitarre flamenca* (and by association to the Spanish culture), and, how these can be manipulated within divergent modal environments. In his experimentation with the creating of flamenco harmonies across various modalities of a jazz and classical source, Strunz's recontextualisation of the Spanish modes and ultimate attempts at artistic hybridity are exposed.

Subtly exposing the flavour of the flamenco mode's characteristic note or notes which evoke the 'Spanish-ness' inherent, is one method in which he merits such an assessment. The disposition of the harmonic environment Strunz creates in 'Indigo' is one whereby the minor second interval is explored frequently. Specifically, its role as a concluding gesture to melodic phrases in bars 4, 7 and 9 are significant moments to consider. Firstly, the finality they exert in each instance is prolonged to wield their resonance. Emphasising their signifying capacity is what Strunz is attempting in the expositions here. This method of characteristic emphasis does not necessarily generate conceptual theories that promote claims of ingenuity with said treatment of divergent material. However, that these minor second tensions are being expressed within modal environments that are not

⁸¹ See table of formulae in Appendix A.

definitively Phrygian in their makeup proposes Strunz as a composer with comprehensive knowledge (read: assimilation) of the flamenco realm.

Strunz overwhelmingly promotes his flamenco intellect by constructing a macro template of the Locrian, Lydian and Phrygian relationship within 'Indigo Fire's' composition. In order to immerse the flamenco nuance into a fusion concept, the harmonic environment being used must be compatible with the characteristic tones that define the Phrygian 'flavour'. Strunz's plausible option at achieving a sinuous blend with the flamenco mode is to create a niche harmonic profile where chords closely related to the minor second cadence can function. This he achieves in his erudite combination of all modes. The harmonic structures defined as G Lydian, C# Locrian and E Dorian are used strategically, subtly pulling towards the B natural through the tone's persistence as a pedal note in the respective inversions of G Major 7th (#11), C# half diminished 7th and E Minor 7th which finalise the phrase developments of bars 1 to 7. On each occasion, the minor second nuance (C# - D) shared between each mode is also transmitted to insert an essence of the flamenco 'code' despite the modal environment not being specifically Phrygian. The eventual arrival of B Flamenco mode therefore appears destined, especially after a variety of minuscule clones of the flamenco cadence are explored in the chromatic colouring of the Locrian transpositions in bar 8. By the end of the bar, the resulting alternation to C pedal and ornamentation of C to B cadence in the melody firmly announces the B Flamenco modal presence, the emphasis on the minor second interval's tension subsequently applied through the guitar's sustained resonance. The melismatic exploration of the more complete flamenco cadence from bar 10 (#3 - $\flat 2$ - 1) undeniably defines the ascendancy of the B Flamenco mode, an eventuality surreptitiously alluded to by the entire preparatory nature of the conducive modal environment Strunz created in 'Indigo Fire's' introductory passages.

With 'Indigo Fire', the dynamic transfer and transformation of various harmonic environments, and Strunz's exploitation of acquiescent and malleable jazz and flamenco modal territories, additionally supports his aesthetic validation. Confirmation is especially salient when considering his 'subtlety

located in the differentiation of the medium' and 'modality change'⁸² remarks given when explaining Caldera's fusion designs. The example of 'Dreamborne', in comparison to 'Fire', curiously demonstrates a more sophisticated method of modal integration and infusion. As an early composition despite its later release, resolute claims of creative hybridisation and an assimilation of flamenco idioms can be ventured. The subtlety with which Strunz exploited the differentiating sonic identities of musical elements in 'Dreamborne' is achieved within a considerably denser environment. The rapidity of these refined shifts in modality and the cohesive way Strunz accomplishes the alternations within a short transcript of rapid improvisational work further supports this recognition of both a creative intellect and virtuosic capability. 'Indigo Fire' in comparison, while its modal alternations occur in compositional designs that feel less improvised and more predesigned, exposes Strunz's method of developing the characteristic jazz formula of diatonic re-harmonisation a little clearer.

Allowing the niche environment of flamenco (through minuscule Phrygian tensions) to permeate, Strunz's strategy of diatonic re-harmonisation keeps the milieu of Spain always consistent yet never overindulged in the example of 'Indigo Fire'. His macro template, formed from the direction of jazz formulaic influences, demonstrates his assimilated comprehension of the 'subtle differences' and harmonic intricacies of the divergent modalities he manipulates. In specific relation to the flamenco ingredient, the elements of its most striking sonic identifier (the minor second cadence) can be observed as undergoing a process akin to that of a recontextualisation. As it undergoes a series of re-articulations within acquiescent harmonic environments, the Spanishness inherent in its chromatic tension is reimagined and transformed by its recurrent nesting within Lydian and Locrian modes. The harmonic complexity of his macro template and the acquiescent environment for Spanish modal variances it permits reveals as his organised system for bringing multiple sonic languages into contact with each other. In recognition to Bakhtin's theory, the subtle illumination

⁸² See pp.223-230 for Strunz's explanation on this aesthetic approach.

of Phrygian and flamenco modalities within the multifaceted modal environments evokes Strunz's sophisticated attempt at artistic hybridity in this composition.

A last point to consider, in relation to Strunz's flamenco intellect and evolving treatment of the ingredient within a fusion work, is his attention to both the *aire flamenca* expressiveness and rhythmic structures (*compás*) that permeate the tradition. He achieves recognition to these elements more profoundly in the latter of the two works, particularly in the rhythmic freedom he occasionally employs and the combination of expression (accentuation) to denote a *compás básico* structure to the succession of sextuplets discovered in his improvisation on 'Dreamborne'. Strunz's creative expressions in 'Indigo Fire' never go as far as this level of rhythmic assimilation or in an equal manner of creative blending as demonstrated within the first case study. However, he still displays an astuteness to formulaic elements attributed to rhythm and melody, and a distinctive technicality of the *guitarre flamenca* style through the ample collection of surface generalities the transcript analysis exposed.

Having uncovered compositional and improvisational examples which help to illuminate the fusion methods for which Strunz hybridised the flamenco ingredient within these two early solo works, the question as to whether the same level of formulaic blending and a recontextualisation of musical forms were also realised within an ensemble fusion recording can now be explored. With a focus on two compositions; 'Pegasus' (*Sky Islands*, 1977) and 'Mosaico' (*Time and Chance*, 1978), a similar analysis will illuminate group claims that Caldera's 'organic union' enabled the hybridisation of Spanish idioms, modelled by Strunz in the composed phrases and spontaneous expressions of the first two case studies, to pervade as a shared fusion aesthetic.

Case Study 3: 'Pegasus', *Sky Islands* (Capitol, 1977)

a) 01:23 G#m7

Acoustic Guitar

3 D#m7 5

A. Gtr.

5 G#m7

A. Gtr.

7 D#m7

A. Gtr.

9 G#m7

A. Gtr.

b) 02:22 G#m7

Piano

3 D#m7 3 3

Pno.

5 G#m7

Pno.

7 D#m7 3 3 3

Pno.

Fig.4.3a&b. Transcribed excerpts taken from improvisations on 'Pegasus' (*Sky Islands*) with Strunz on acoustic guitar (a) and Del Barrio on acoustic piano (b).

'Pegasus'⁸³, like the majority of ensemble works on *Sky Islands*, conceals an ascertainable Spanish influence considerably amongst a heavily Latin/Afro-Cuban, jazz, rock and funk periphery. Isolating the folkloric ingredient eventually descended on the improvisations performed on guitar and piano by the co-composers Strunz and Del Barrio within the middle section of the composition. How their individual treatment of the Spanish ingredient is approached within the two separate solos (in amongst the multiple musical blends of the harmonic and rhythmic environment) cultivates an interesting model of compositional behaviour for Strunz and Del Barrio as a co-composing unit.

Ultimately, their fusion aesthetic explores similar territory to the diatonic harmonisation habits of the previous studies by traversing a myriad of modal alterations within the tonal environment. In addition to exacerbating the technicality of improvisation required to perform⁸⁴, Strunz and Del Barrio's transcripts suggest a combined (read: organically united) behaviour suggestive of a shared modal intellect. In re-interpreting and re-imagining the Spanish ingredient to allow for a re-contextualisation of the Phrygian, Flamenco, and Gypsy-Flamenco harmonic codes, their commitment to realising mutual artistic hybridity is understood.

The harmonic profile of both extracts (Fig.4.3a&b) are an unassuming binary structure which alternates between G# minor 7 and D# minor 7. The improvisations enveloping this structured environment are informed by the modal relationships conducive with minor 7th chords. Fundamentally allowing for Dorian, Aeolian and Phrygian tonal nuances, both Strunz and Del Barrio traverse through these three modes in the midst of their improvisations as a prime directive. However, it is in their comparable fusions with jazz informed modal alterations, octatonic passages, and Locrian informed instances that their flamenco cognisance is best demonstrated.

⁸³ Composed by J.Strunz & E. Del Barrio, *Sky Islands*, (Capitol 1977). The transcription was taken from a Capital Records International LP recording released for the Japanese market in 1978. A digital reissue of the original US release includes a studio version of 'Pegasus' using an alternative solo treatment by Del Barrio.

⁸⁴ Also corroborating with Strunz's then proclamation of "orientating towards a modality with changes as opposed to a strict series of changes with the melody traversing over them" See p.230 of this chapter.

Clear G# Aeolian mode

D# Phrygian enters with minor second end of phrase – Spanishness supported with tremolo technique at bar 4

Fig.4.3c. Bars 1-4 of Strunz solo extract showing clear and unaltered transition from Aeolian into a Phrygian environment.

Beginning with a strict G# Aeolian descent through bars 1 to 2 of the first transcription (Fig.4.3c), the Spanish-ness of Strunz's guitar solo is exemplified by his seamless alternation to D# Phrygian that encompasses bars 3 to 4. This flamenco snapshot is gifted a rare moment of *guitarre flamenco* formulaic performance technique with Strunz's incorporation of a tremolo to finish the line. In both solo transcriptions, it is the only instance where the characteristic Phrygian or its flamenco variances are given structural clarity in transcribed form. However the milieu of 'Spanish-ness' is sporadically signalled through a de-contextualisation of the Phrygian modes, and this is particularly evident in bar 7 to 8 of his improvisation (Fig.4.3d).

D# Locrian/
Phrygian ambiguity

Clearer D# Locrian setting with perpetuating minor second tensions

Gypsy flamenco mode nuance

B Mixolydian/ octatonic shaping

Fig.4.3d. Bars 7-8 of Strunz solo extract. Re-directing of the Phrygian mode by way of its amalgamation with Locrian, Mixolydian and octatonic ('jazzy') nuances.

What transpires in response to the D# minor 7th harmonic chordal accompaniment is Strunz deconstructing and re-imagining the characteristic Spanish nuance of the minor second tension, and

exploiting its homogeneity as part of the modal environment of D[#] Locrian. It is a quasi-ambiguous modal interplay, re-directing the anticipatory nature of the Phrygian code into Locrian's similar semi-tonal first and second degree pitch-class (D[#] - E), before the second half of the bar amalgamates elements suggestive of both octatonicism and B Mixolydian shaping. When Del Barrio's chordal accompaniment is taken into added consideration, it lends the entire modal environment of bar 7 to be theoretically classified as a D[#] Locrian setting. However, the mixture of all possible modal identities renders the passage in an unclear manner. The tonal environment of the preceding bar 8 classifies more distinctly the Locrian shape as a pseudo-Phrygian manifestation, with a melodic line that repeats in succession the minor second tensions of D[#] - E. The resistance towards a full Phrygian mode, and or of its flamenco variances, are compounded by the lack of a distinctive third or fourth scale degree. Their absence implies that purposeful omissions may have been part of an experimental play with the margins of modality, the subtlety in differentiation⁸⁵ remark making its aesthetical presence felt through this act of ambiguous modal blending. Furthermore, the lack of modal clarity in Strunz's octatonic methods and perplexing nature of employed harmonic environments/diatonic re-harmonisations illustrates Strunz's progressive fusion intellect. More accomplished in his understanding of flamenco (than what was discovered with 'Indigo') Strunz re-contextualises the Spanish modes and hybridises these comfortably within fundamental jazz harmonic approaches. As he manoeuvres his improvisation through formulaic jazz modal tendencies associated with octatonic and chromatic alternations, the nuance of Spain - the infinite flamenco modal character - is never fully realised yet is present through the interplay of compatibly identical modes (minor 2nd qualities of scale degree 1 and 2) such as in the switches to Locrian. They appear as small glimpses within a multiple-music inspired spontaneous creation, and achieved in a manner that permits the hypothesis of an accomplished modal intellect as well as a systematic understanding of the music of flamenco. Moreover, the nuance of flamenco

⁸⁵ Strunz in Underwood, 'Caldera', *Down Beat*, p.28.

created despite a purposeful resisting of a convincing Phrygian resonance within an improvisation, presents as an articulate and coherent model of integration complimenting Fellezs and Holts' ideal of the fusion aesthetic and to the notion of creative hybridisation.

Del Barrio in comparison can be found conducting a parallel exercise in modal hybridisation and formulaic expectation, promoting a shared fusion aesthetic in his definitive treatment of the flamenco ingredient. His piano solo meanders through the same harmonic background as Strunz in the systematic progression between G# minor 7 and D# minor 7 (Fig.4.3b). Within that chordal structure his improvisation touches on the similar modes engaged with by his co-composer; Aeolian in G# as in the first and fifth bar of the piano transcription with hints of octatonicism, Mixolydian qualities, and ambiguous Phrygian nuances permeating the rest of the extract. The milieu of jazz influence is heightened by an incorporation of altered modes that skim the definitions of pure modal expression, and exemplified in the analysis of bars 3, 5 and 6 of the excerpt.

Fig.4.3e. Bars 3-6 showing Del Barrio's comparable fusion of jazz and flamenco mode nuances identified within his piano improvisation

Of significant note is the way in which Del Barrio almost identically injects a characteristically Phrygian moment and disguises it amongst a quasi-octatonic/altered D# Aeolian scale, much like Strunz accomplished during his guitar solo at bar 7. The phrase begins as an ambiguous D#

Phrygian/D# Locrian ascent of D#-E-F# (Fig.4.3e), stepping again into the realm of modal anticipation towards the Spanish code. However, the direction is confirmed as a moment of octatonic ordering by the addition of the G#. Moving away from the Spanish formula and disrupting the anticipation of its innate aural character, he chooses to improvise into an altered mode utilising elements of chromaticism and octatonicism⁸⁶. The cadential formula is expressed again, fused within Del Barrio's subsequent soloing as a series of repetitive oscillations amongst a chromatic environment (bar 6) before the minor second tension (D#-E) begins a drift into Mixolydian styled improvisational behaviour (bars 7 to 8).

While Strunz's integrative modal blends inform a conscious understanding of the Phrygian compatibility with each, Del Barrio similarly presents proficient moves within his improvisations to corroborate the duo's proclamations of a unified creative aesthetic. The transfer and transformation (or de-contextualisation) of Spanish modes, and their subsequent recontextualisation amongst fluctuating environments of harmonic complexity suggests an infinitely more accomplished level of subtle hybridisation than what Strunz had accomplished in his solo efforts. As two important examples demonstrating a paralleling flamenco intellect, the organised system for divergent synthesis demonstrated in these preliminary case studies shows a decisive progression to a more comprehensive handling of the Spanish harmonic codes in 'Pegasus'. Strunz and Del Barrio's collective assimilation of the flamenco ingredient is epitomised by the broader harmonic environments for which they both subtly immerse its folkloric nuance. The re-direction of Phrygian cadential expectation by both artists, and their comparable exploitation of the formulae's malleable and acquiescent harmonic intricacies, demonstrates their 'organic unity' to creatively re-imagine and re-interpret the idiom within spontaneous expressions of fusion material. In their fusing of folkloric (flamenco), classic (Phrygian), and westernised (Jazz) modes, the re-articulation of sonic

⁸⁶ Essentially a seven note scale whereby all non-essential notes are altered, the altered mode use of octatonic and chromatic colouring within an improvisational moment is a formulaic tradition to be found exploited by performers throughout the history of jazz. See Levine, M., 1995. *The Jazz Theory Book*, Sher Music Co., pp.70-72.

identities within the improvisatory settings for each are synthesised into creative attempts at artistic hybridity.

Case Study 4: 'Mosaico' *Time and Chance* (Capitol, 1978)

With the second composition crediting both Strunz and Del Barrio as co-composers, this multi instrumental work for the *Time and Chance* album could be considered as conforming to the metaphorical implications its song title suggests. The many pieces or materials each member contributed to the 'mosaic' informed a multiple music fusion composition that reflected the new additions to Caldera's multi-cultural group dynamic at the time of the recording. Joining the original line-up, new members were invited to amplify the Latin impressions of 'Caldera's' rhythm section and augment their perceived 'organic union'. Nuyorican⁸⁸ Hector Andrade (timbales, conga) and Peruvian Alex Acuña (drums) enrich the rhythmic profile of 'Mosaico', enhancing the rhythmic tapestry initially provided by Azeredo and Vega with complementary textures associated with the genres and sub-genres of Brazilian samba and Afro-Cuban salsa. On an active listening, the Latin-American presence is immediately discernible due largely to this rhythmic group expansion; however, the association with fusion and hybridisation is still consistently present and the impressions of jazz, rock, funk and flamenco permeate the work so as to resist any sense of a Latin authority. In isolating the flamenco ingredient, there are instances where the vibrant rhythm section compliments the harmonic and melodic environment with touches that reference the formulaic menu of *compás*. As for the melodic and harmonic field, the performers create several interesting examples of hybridity, some of which support claims of a cohesively shared cognisance in specific relation to their handling of the flamenco ingredient. For this final study, three moments were transcribed from the work and then analysed, highlighting the methods for which Caldera as a collective enacted their sinuous blends with Spanish folkloric elements.

⁸⁸ Galloway, *Caldera/Sky Islands* [sleeve notes], p.2. A portmanteau, 'Nuyorican' amalgamates the names of New York and Puerto Rico to create a colloquial reference used to identify members or cultures associated with the Puerto Rican diaspora of New York.

The first excerpt transcribed originates from the beginning of the recording when 'Mosaico's main melodic theme on flutes enters a static harmonic and rhythmic environment (Fig.4.4a).

00:35

The musical score is presented in two systems. The first system includes parts for Flute, Piano & Guitar, Acoustic Guitar, and Bass Guitar. The second system includes parts for Flute (labeled 'Fl.'), Piano & Guitar (labeled 'Pno. & Gtr.'), Acoustic Guitar (labeled 'A. Gtr.'), and Bass. The score is in 4/4 time and features a static harmonic and rhythmic environment. The flute part plays a melodic theme. The piano and guitar parts provide harmonic support with chords A, A(b9), Bbmaj7, and Bbmaj7(#11). The acoustic guitar part features a melodic line with triplets. The bass guitar part provides a steady rhythmic accompaniment.

Flute

Piano & Guitar

Acoustic Guitar

Bass Guitar

Fl.

Pno. & Gtr.

A. Gtr.

Bass

A A(b9) Bbmaj7 Bbmaj7(#11)

3 3

3 3

5

Fl.

Pno. & Gtr.

A. Gtr.

Bass

7

Fl.

Pno. & Gtr.

A. Gtr.

Bass

Heard in piano only

$B_b\text{maj}7$ $B_b\text{maj}7(\#11)$

Fig.4.4a. (and previous page) Main theme of 'Mosaico' transcribed from the Capitol release LP *Time and Chance* (1978). At approximately 00.35 the flute melody envelops the harmonic and rhythmic motif utilising two acoustic guitar lines, piano, bass guitar and conga percussion (not transcribed).

Amongst a flowing conga rhythm the tonal and harmonic profile can be isolated quite clearly as exploring again the minor second character of the Phrygian modes (and flamenco variants) in much the same way Strunz capably ventured in his solo pieces. Looking deeper, the entire excerpt resides on a uniformed interplay between the Spanish Flamenco mode in A, the gypsy Flamenco mode in A

and the classic Phrygian mode also in A. The specific interactions between A Flamenco and A Phrygian are exemplified in the second guitar sequence of the transcript (See Fig.4.4b). Presented by Strunz as a melodic phrase embellished with an alternation between the defining Phrygian and Flamenco mode pitch-class variance of the third scale degrees, the C as a point of attraction here is embedded in both natural and sharpened form to allow fleeting resonances between the two modes. Defining the melodic quality of each, their presence demonstrates the minimal pitch contrast inherent in both the classic and folkloric varieties within a rapidly recurring harmonious gesture. Superficially, Strunz also rhythmically marks these alternations as two presiding (and arguably clichéd) triplets to emphasise the Spanish niche being created. Blended seamlessly with an definitive Afro-Cuban styled three-side *son-clave* structure that directs the first part of this motif, in its isolation the hybridisation of both divergent formulaic rhythmic features does not inform so much as being organised in an ambiguous manner. However, as one element within the ‘mosaic’ of multiple blends of fusion yet to be discussed, it is still an example worth noting here. In addition to the harmonic duologue between Phrygian and Flamenco modes of the 2nd guitar line, the appearance of the Gypsy Flamenco variant is captured as an isolative gesture within Vega’s accompanying bass line. Consecutively pulsating as octave punctuations on F, G# and A, the bass achieves its sinuous blend with the 2nd guitar line by exemplifying the modal relationship between Phrygian and Flamenco with a cohabitation of the harmonic profile being expressed. When the chordal punctuations on piano and guitar and the melodic theme on flutes are added to the blend a clearer picture of the passage’s distinctive binary nature is ultimately revealed⁸⁹.

⁸⁹ Notated as a static harmonic in the transcript to allow for an easier reading, the actual rhythmic profiles of the first guitar and piano on the recording are an intricate array of both simultaneous and variable *rasguado* chordal accentuations.

The musical score for Fig. 4.4b is arranged in four systems. The top system shows the Flute staff with a melodic line. The second system shows Piano & Guitar with chord voicings. The third system shows Acoustic Guitar with a rhythmic pattern. The fourth system shows Bass Guitar with a bass line. Annotations include: 'A Maj' and 'B ♭ Maj 7th' at the top; 'A' and 'A (♭9)' circled in the Piano & Guitar staff; 'B♭maj7' and 'B♭maj7(♯11)' circled in the Piano & Guitar staff; 'A Flamenco mode motif' and 'A Flamenco and Phrygian mode cadence IV-III-II in succession' in boxes below the Piano & Guitar staff; and 'Gypsy Flamenco mode (Aug 2nd)' in a box below the Bass Guitar staff. Dashed lines connect the annotations to the relevant musical elements.

Fig.4.4b. Main theme showing integration of minor second tensions of A - B \flat (circled) and interaction of A Phrygian/flamenco/gypsy mode variants.

Focussing on the chords being voiced in both the piano and 1st guitar lines informs the dual harmonic structure that sequentially permeates the transcript (Fig.4.4b). The beginning A Major/A Major (♭9) environment is repeatedly followed with a half step raised sequence to B \flat Major 7th/ B \flat Major 7th (♯11) to distinguish the two-bar thematic format. In essence, the minor 2nd tension characteristic of all three Spanish modes is continually in operation. The A and B \flat relationship can be seen stimulating the interactivity of the tonal environment that surrounds the harmonies, as well as working together in juxtaposition within the make-up of each chord. For instance, in every A major niche setting that informs the first bar of the dual bar thematic format, the resonance of B \flat (in A \flat 9 chord) can be heard in the mix of Strunz's *rasgado* strumming and Del Barrio's chordal punctuations. Likewise in the second bar of the repeating accompaniment the A can be heard amongst the B \flat 7th periphery.

As for the melodic theme on flutes, the same manner of amalgamation can also be found in the B \flat tone which forms part of the melodic turn in semiquavers of the first bar, and in the more resonant

A of the second. Strunz and Del Barrio direct a constant symbiosis between the dual functions of each harmony, sounding the tensions inherent with a constant ambiguity between major and minor recognition and allowing the flamenco mode to permeate.

When the entire modal environment of this excerpt is observed and consideration is given to the pitch qualities of all instrumental lines, the essence of the diatonic re-harmonisation technique that helped characterise the fusion aesthetic of Strunz in the earlier analyses can once again be seen utilised and adapted within a multi-instrumental environment. The first four bars of the transcript illustrate the beginning harmonic profile as an A Flamenco mode to B \flat Lydian mode arrangement. Again the interrelationship between Phrygian and Flamenco modes with other tri-tonal relatives (in this case the Lydian mode) is exploited by the co-composers, allowing the band to perform their separate melodic lines completely within the A based Phrygian tonal palette. Following what could best be described as harmonic colouring of the dual chord configuration in Strunz's strumming and Del Barrio's piano punctuations, a more significant homorhythmic line by both enters the mix from bar 5. Beginning with a stereotypical triplet and minor second infused introduction, the melody's Spanishness is exacerbated by its model of rhythmic displacement techniques. The tonal structure of the melody presents itself as an Aeolian modal passage, assigning a D harmonic minor environment into this short phrase. The stability of the harmony is compounded by the minor 3rd and perfect 5th of the D minor triad which distinguishes the second bar phrase of Tavaglione's flute melody. Together they illustrate a clear example of diatonic re-harmonisation as opposed to direct modulation; meaning the tonal niche of A Flamenco grounded in this excerpt allows for the quick alternation to Aeolian in D. Interestingly, the passage also plays on the anticipatory nature of the Flamenco cadence. Forgoing the first two pitches of the in A Flamenco mode and the defining aural character they exhibit in succession with the third and fourth scale degrees, their absence by Strunz and Del Barrio disallows the finality of their formulaically distinctive role. However, as the thematic passage continues, Strunz's role as principal flamenco virtuoso is given a momentary position of relegation. Del Barrio in fact takes the lead in the sonic environment at bar 7 with an improvisational

moment that allows the finality they both prohibited together previously, to be received solely by the Argentinian. Re-establishing the Spanish mode, his solo allows for the texture of the piano to resonate the minor second trill of E to F before ascending through a clear A Flamenco scale (with full cadence) that completes on the tonic. The moment is another fleeting elemental gesture within the fusion that affirms the ingredient's handling, yet its significance in revealing a Spanish folkloric cognisance within another group player (and co-composer in this case), denotes this excerpt as an important indicator suggesting the 'organic unity' of the band's treatment of Spanish Flamenco, as an assimilation of style, as a conceivable theory.

The image displays three systems of musical notation for Acoustic Guitar and Saxophone. The first system, starting at 01:37, is labeled 'A Gypsy Flamenco' and shows a homorhythmic motif. The second system, labeled 'Cont.', continues the motif with a measure number '3'. The third system, also labeled 'Cont.', continues the motif with a measure number '5'. The notation includes treble clefs, a 4/4 time signature, and various musical symbols such as accidentals, slurs, and dynamic markings like *8^{va}*.

Fig.4.5a. Transcription of homorhythmic motif between saxophone and guitar showing strict A Gypsy Flamenco mode configuration.

The second excerpt (Fig.4.5a) was transcribed from a passage more suitably defined as a bridge which leads into a distinctly mellow section of unadorned melodic content. Extracted at approximately 01:39 of the original recording, Strunz's aesthetic description of using "short

section(s) as an event to lead into another modal climate⁹⁰ reverberates in the examination of this passage. It arrives as another homorhythmic line shared on this occasion between Strunz on acoustic guitar and Tavaglione on soprano saxophone. With no static harmonic chordal accompaniment to complement, Tavaglione and Strunz perform a strict A Gypsy Flamenco modal motif. For that reason, the utilisation of the flamenco ingredient lacks the hybridisation aesthetic supported in earlier analyses when the modal environment is acutely in focus. That they perform a complex melodic line simultaneously, also suggests improvisation was not a directive, slightly hindering claims of a folkloric assimilation. However, implications of a creative re-imagining of the flamenco idiom with Tavaglione positioned as performer can be reasoned from a rhythmic perspective from this particular excerpt.

Firstly, it is important to state the specific high register timbre of the soprano saxophone ensures a dominant presence over Strunz within the sonic environment of the original recording. With this element noted the influence of Strunz's performance expression on Tavaglione's equating intonations becomes less conspicuous - thus allowing the American's articulation on saxophone during this passage to be accepted as individual technical cognition. Secondly, this specific excerpt is a rapid piece of virtuosic performance and carries all the rhythmic feel or *aire flamenca* one would expect from an accomplished *guitarre flamenca* artist. The tonal accentuations on saxophone are therefore subtle and required a slowing down of tempo on the original recording to ascertain their distinctive presence. When specific accentuations (however slight) are identified and collated as a sequence, like Strunz's treatments in 'Indigo Fire' the attention to *compas* can be inferred along with the expressive dynamics and flamenco inspired syncopation that envelops Tavaglione's playing.

⁹⁰ Strunz in Underwood, 'Caldera', p.28.

3 > > > > > >

> > > > > >

1 2 3 4 1 2 3 4

Compas de 4 Rumba

Fig.4.5b. Bar 3 of transcript with identified accentuations suggesting a mix of 4 beat *compás* influence. Typical accentuations for *compas de 4* and *rumba* can be identified in Tavaglione’s dynamic expression.

Tavaglione’s accentuations on the semi-quaver’s that pervade bar 3 (Fig.4.5b) are specifically isolated as relevant examples. Beginning on the first note E, the proceeding accentuations fall as a series of sequences that when isolated provide the allusion of a combined *compás de 4* and *rumba* influence. Likewise, variations of the *compás* associated with challenging song forms such as the *bulería*, which are often complicated by constant switches in rhythmic formats, can be isolated as a more conspicuous implementation through the latter half of bar 4 and throughout the entirety of bar 5.

Trace of *compás basico* accentuation

4 > > > > > > > > > > >

8^{va} 8^{va}

Fig.4.5c. Bars 4 and 5 showing notated accentuations captured in Tavaglione’s expression adhering to rhythmical traces of *compás*. The percussion notation (bottom staff) illustrates only the ‘slap’ tone resonance of the conga - eliciting comparisons to dual *palmeros* and *contratiempos* structures in its alternation and simultaneous accentuation, along with Tavaglione’s rhythmic profile.

Beginning with the first F# of the second half of bar 4 (Fig.4.5c) which coincidentally arrives as the one tone isolated from any of the Phrygian/flamenco modes in A, the accentuation it holds is equally curious. However, the accentuations heard on the twelfth (B) and fourteenth note (C) of the same bar are reminiscent of those expected at either the end of a *compás básico* 12 beat cycle, or again as a single 4 beat *rumba*. Its presence is given even more significance by the start of the fifth bar when the same positioned accentuations in the first four semi-quavers are experienced in a similar rhythmic execution. When the accentuations of the remaining twelve notes of bar 5 are notated the collection closely equates to a full *compás básico*, or again perhaps more definitively considering the simple quadruple metric nature of the work, a succession of 4 beat *rumba* cycles. In its entirety, Tavaglione's dynamic expressions throughout the two bars of this *compás*-snapshot passage elicit comparisons to the alternating qualities of rhythmic cycles in traditional flamenco. In reinforcing an explanation for the inherent *aire flamenca* expressiveness experienced in the initial aural analysis of the passage, the evidence of these subtle accentuations, which complement either traditional *compas* four beat or twelve beat cycles, are illuminating.

Coincidentally, the flowing conga rhythm during this section appears to be following the same *compás* ideal, that when notated, also shows a pattern of accentuations (likely performed as slap tones) occurring both simultaneously and separately with Tavaglione. Difficult as it is to distinguish whether it is Andrade or Azeredo providing the percussive background here, the presence of *compás* allusion furthermore suggests that the design of this passage was not only melodically and harmonically influenced by flamenco, but may have also been rhythmically inspired as the identification of these accentuations suggests. Furthermore, acknowledging this concerted effort by the composers to enhance the *aire flamenca* expression in this passage through a *compás* influenced effect, the identification of alternating and simultaneous rhythmic accentuations on percussion elicits comparisons with differing juxtaposed *palmeros* structures, another formulaic tendency usually associated with challenging song forms like the *bulerías*.

As detailed and intricate the investigation purporting *compás* inspired expressions and articulations has been in this instance, the evidence acquired and analysed fails to conclusively support Tavaglione's or the rhythm section's assimilation of flamenco idioms. As a transcript of improvisation the claim of a flamenco cognisance could veritably be made, but its appearance as a homorhythmically composed moment ultimately lessens this possibility and more likely favours an exacted expression directed from Strunz's articulation. Alternatively, it could be reasoned that with Strunz and Del Barrio writing or directing the *compás* inspired accentuations to be performed in this definitive manner, the fusion aesthetic of the co-composers (and in this case their treatment of the flamenco ingredient) was inevitably shared with their saxophonist and percussion section due to their individual roles as performer/interpreter. Moreover, the 'organic union' of Caldera and 'artistically organic' writing of Strunz and Del Barrio can equally be perceived as irrefutably present in the subtlety and finesse for which Caldera's brass virtuoso and conga specialists are able to augment the entirety of flamenco elements that permeate this excerpt. Despite the ambiguity of Tavaglione's and or Andrade/Azeredo's perceived flamenco intellect, the extract is an important moment to consider within the context of Caldera's utilisation of the flamenco ingredient - informing reasoned levels of creativity, understanding, interpretation, adaptation and assimilation throughout the group dynamic.

Of the third transcription (Fig.4.6a), the heavily syncopated nature of the music being performed appears as another juncture within the multi-sectional form of 'Mosaico'. At 02:19 the passage is heard primarily as a flamenco and jazz imbued moment shared on this occasion between Tavaglione and Del Barrio. A break from the rhythm section, Strunz's guitar, and other instrumentation ensures the duo is given total command of the sonic environment. Static chords from Del Barrio on the piano punctuate the background and provide harmonic foundation, fuelling a tonal environment for which Tavaglione on soprano saxophone can elaborate.

02:19

Saxophone

Piano

5

Sax.

Pno.

9

Sax.

Pno.

D(b9) Cm Ebmaj7(b5) D(b9)

D(b13)/F# Ebm6 Ebmaj7 D(b9)

D7(b9)

Fig.4.6a. Transcribed excerpt from Tavaglione's 'Mosaico' solo complete with Del Barrio's chordal profile

Beginning the analysis by addressing whether any surface elements in the transcript might indicate an incorporation of standard flamenco formulae reveals little, apart from a possible resemblance between flamenco guitar barre chords and the stacked chord like notations evidenced in Del Barrio's piano line. To discern the possibility of more ambiguously hybridised flamenco elements, the focus once again turns to the modal environment. The overriding discovery of this excerpt is its comparative relationship with the main thematic passage that informed the first analysis. In that instance the modal environment was described as an interplay between the classic Phrygian, flamenco, and gypsy flamenco modes with a focus on A as tonal centre. For this new motif, a

transposition of a perfect fourth from the original A has been made, with the same interplay between the three relative modes now using D as the new tonal centre being employed. Most significantly, a faithful adoption of the diatonic re-harmonisation techniques which defined Strunz's fusion aesthetic and treatment with flamenco unveiled in the prior analyses, is applied by Del Barrio and Tavaglione to the music they co-created here.

1 $D(b9)$ Cm $Ebmaj7(b5)$ $D(b9)$

5 $D(b13)/F\#$ $Ebm6$ $Ebmaj7$ $D(b9)$

9 $D7(b9)$

Milieu of D Flamenco cadence in harmony (D-E \flat -F \sharp)

Fig.4.6b. Minor second tensions of the Phrygian mode in D (D-E \flat) are continually generated by Del Barrio within his chordal profile (circled). The D7 \flat 9 chord in particular illustrates an abbreviated D Flamenco cadence (III-II-I) in its harmonic set of pitches.

For Del Barrio, the exchange between the classic and folkloric versions of the Phrygian mode is explored by the pianist in the harmonic grounding he generates (Fig.4.6b). Analysing the framework of the block chords that punctuate, minor second tensions can be found in both the simultaneous and alternating resonances of D and E \flat found permeating the extract in much the same way as he accomplished with the main theme. From its synchronic presence in the primary D \flat 9 chord and subsequent alternation to E flat based major and minor variations, reverberations of the harmonic

qualities of the Phrygian mode are kept in constant flux by Del Barrio's chordal explorations and amplified through the resounding middle register of the piano. Even when the emergence of a classic jazz influenced chord (E \flat Major 7) fleetingly enters the progression he constructs (bar 7), the minor second is still resonating, veritably signalling a shrewd modal intellect on behalf of the pianist. The alternation and interplay from E flat minor to major between bars 5 and 7 coincidentally also signifies as an archetypal feature of traditional flamenco composition. Significantly, in regards to the flamenco-imbued harmonic profiling, the D \flat 9 as the primary chord denoting the tonal environment for which Tavaglione improvises also resonates more than just the minor second tension, its construct denoting a chordal punctuation of the full flamenco cadence (4-#3- \flat 2-1). Displacing the authentic 'Spanish-ness' that ultimately resonates more succinctly through the singular punctuation of each tone, Del Barrio evidently re-imagines and incorporates the formula in an act of pitch simultaneity.

To sum up this harmonic environment, Del Barrio situates a chordal profile that in its entirety is primarily associated with the D Flamenco mode with fleeting junctures towards C Dorian (bar 3) and E \flat Lydian (bar 7). What Tavaglione achieves in his improvisation in conjunction with Del Barrio's foundation is one of the more significant examples corroborating the band's claims of an 'organic union'. In regards to the collective fusion aesthetic Strunz and Del Barrio posited with their particular treatment of the flamenco ingredient, that Tavaglione presents a comparable model of flamenco-imbued fusion suggests an assimilative process to his extemporary creations.

The more convincing evidence purporting Tavaglione's familiarisation with Del Barrio's and Strunz's flamenco intellect is to be found within the tonal environment he manages, beginning in this instance with the first five bars of the extract (Fig.4.6c). The amalgamation of classical Phrygian, Flamenco and Gypsy Flamenco modes permeate his real-time expressions here in a manner reminiscent to the interplay of the same modes conducted by Del Barrio and Strunz within 'Mosaico's' main theme. The syncopated solo starts with a complete Gypsy Flamenco sound utilising

the mode's second augmented cadence. The Gypsy variant conducts the melodic line of bar 2 before Tavaglione immediately strips it back to a Flamenco/Phrygian nuance by emphasising the distinctive tone of C \flat in bar 3.

The image displays a musical score for two systems. The first system consists of a treble clef staff and a grand staff (treble and bass clefs). The treble staff has a melodic line with several notes circled. Annotations above the treble staff include 'D Gypsy Flamenco' (pointing to the first circled note), 'Cm7 Dorian with D Phrygian nuance (circled)' (pointing to a group of circled notes), and 'D Flamenco' (pointing to the final note). The grand staff below shows chords: D(b9) in the first measure, 'Gypsy cadence' in the second, Cm in the third, Ebmaj7(b5) in the fourth, and D(b9) in the fifth. The second system is marked with a '5' at the beginning. The treble staff has a melodic line with a circled note. Annotations above include 'D Phrygian/Flamenco juxtaposed (circled)', 'D Flamenco', 'E Lydian', and 'D Flamenco'. The grand staff shows chords: D(b13)/F# in the first measure, Ebm6 in the second, Ebmaj7 in the third, and D(b9) in the fourth. A triplet of notes is marked with a '3' in the final measure of the second system.

Fig.4.6c. Tavaglione's improvisation illustrates both an individual and (with Del Barrio) mutual understanding of the acquiescent and malleable qualities of the Spanish modes and their re-harmonisational capabilities with those associated with classical or jazz modes.

The manner for which he brings the solo to the imminent resonance of this tone embellishes the pure C minor 7 Dorian mode of Del Barrio's harmonic profile. In what can be seen as a mutual compositional approach by both parties, the stimulation of the brief Dorian environment without an alteration of the Spanish milieu reveals as a concerted act by each performer of Strunz's diatonic re-harmonisation methods. Continuing the reciprocity of Phrygian and flamenco alteration, Tavaglione immediately alternates to the classical Phrygian mode which envelops his improvisational line of bar 5 in a jarring amalgamation with Del Barrio's D flamenco chord construct (D \flat 13/F \sharp). With the resonance of F \sharp emphasising Tavaglione's juxtaposition of modes, the signalling

precedes Del Barrio's flamenco influenced formulaic interplay with major and minor harmonic groundings utilising the second scale degree (E Flat) of D Flamenco as tonic. As Tavaglione brings the Flamenco mode back into the tonal environment at bar 6, thus creating a clear D Flamenco harmony with Del Barrio once again, the Argentinian leads into his second harmonic alternation by incorporating a traditional jazz influenced E flat major 7th chord at bar 7. Foregoing the climate of minor second tensions which have governed his chordal structuring to this point, it arrives as a resolute E Flat Lydian harmony with the entire jazz-imbued ambience of its composition resonating. Tavaglione reciprocates by astutely incorporating a blend of conventional and re-harmonisation techniques. By allowing the A flat tone to enter his solo briefly and permitting a sense of 'jazziness' to infiltrate the line, he immediately returns to the characteristic F# before both the harmonic and tonal environments of D Flamenco are in synthesis for a third time. The emphasis is ultimately signalled by the block chord structure of the final harmonisation by Del Barrio (D-F#-A-C-E_b), assembling all the characteristic tones of the flamenco mode with Tavaglione's enforcing of the tonal centre via an adapted version of the traditional cadence(bars 8-9). The entire passage is a marked moment for this investigation, illustrating in the systematic blend of formulae the process of a shared flamenco cognisance, formulated initially by Strunz and Del Barrio, and now adapted and interpreted by their brass specialist within an improvised section of the work.

Summary: Case Study 3 and 4

This investigation of the flamenco treatments inherent in the ensemble works 'Pegasus' and 'Mosaico' uncovered some significant results to consider in the processing of an informed assessment of the collective's fusion aesthetic. In attempting to elucidate the 'organic union' of its co-composers and creators, the case studies seemingly support claims of an analogous cognition in the handling of the flamenco ingredient. With the milieu of Spain/*guitarre flamenca* inherently less extensive than what was discovered in the 'Dreamborne' and 'Indigo', 'Pegasus's' lack of the types of indicative formulae used intermittently in Strunz's solo efforts (metric alternation, *compas*,

articulation, arpeggiated melodic lines) made the ingredient's presence inherently more ambiguous amongst the multi-musical blends. The rationale behind the composition's inclusion (apart from ascertaining to what level the flamenco ingredient was indeed present) was to draw attention to both Strunz and Del Barrio as a co-creative unit. As the group's main flamenco instigator, Strunz's treatments in 'Indigo' and 'Dreamborne' imparted many levels of creative folkloric employment. From the incorporation of a variety of melodic, harmonic and rhythmic formulae unearthed, his macro template of modal affiliation between the Phrygian flamenco codes and other harmonic relatives appeared as the more accomplished of his treatments. Crafted in a manner more befitting of claims pertaining to an assimilation of style and a creative and artistic method of hybridisation, the subtlety for which he was able to inject the flamenco ingredient within his fusions evolved with the evidence of 'Pegasus's' dual improvisations. In their separate acts of spontaneous music creating captured in both transcriptions, Del Barrio and Strunz provide the evidence of a shared aesthetic through an amalgamation of individual creative expression. Arranged as an updated template to Strunz's original, the fusion of the westernised (read: jazz) and the traditional/folkloric (read: flamenco) succeeds in a de-contextualising of modal definition. Their improvisations, while traversing similar methods in the resistance and re-direction of the flamenco code amongst a background of diatonic re-harmonisation techniques, affirms their declaration of a homogenous creative intellect in their subsequent immersion of artistically hybridised expressions.

With 'Mosaico', the flamenco assimilation of Strunz and Del Barrio is explored as a pervading influence; their creative principles and artistic propensities reverberating in the individual interpretations and expressions enacted amongst the remaining main players of Caldera's group dynamic. For Vega, Andrade, and Azeredo, their flamenco imbued moments (whilst minimal) fell under the guise of directly composed harmonies and rhythms that Strunz and Del Barrio had intimated in the structure of 'Mosaico's' main thematic motif. As such, their roles as performer/interpreter allowed the proliferation of Strunz and Del Barrio's flamenco fusion aesthetic to be translated 'organically' within the predominantly Latin-rhythmic cultured stylings they

asserted themselves as inhabiting. In comparison, Tavaglione, as Caldera's American born brass specialist and occasional primary soloist, provided the most significant example of an aesthetic synthesis and an equating resilience favouring artistic hybridity. Offering the more resounding affirmation that Caldera's music resonates as artistically organic to each member and as a synthesis of each player's unique experiences, Tavaglione's solo extract demonstrated his assimilation of flamenco by virtue of his co-leaders. Where the first two transcriptions presented thoroughly composed moments to allow Tavaglione to inflect a level of subtlety and finesse in the interpretation and augmentation of Strunz and Del Barrio's flamenco imbued fusions, the third extract offered some illuminating insight into his improvisational cognisance. Tavaglione's solo improvisation bared many of the techniques in flamenco treatment that his co-leaders had demonstrated on 'Pegasus'. The conscious alternation between the Phrygian and flamenco variants amongst his spontaneous musical contributions clearly validates that Caldera's treatment of the Spanish folkloric ingredient, under the authority of its main protagonist Strunz, became a vital part of his intellectual organic writing. His ability to form an improvisation specifically for his instrument that captured and re-invented Strunz's hybridisation of jazz and flamenco modalities, and in a cohesive manner with Del Barrio's analogous harmonic profiling (and comparable creative exploration of the minor second tensions), is a profound statement of his aesthetic integration. As with the evidence of Del Barrio's 'Pegasus' improvisation, Tavaglione had assimilated flamenco hybrid principles utilising elements of re-harmonisational, re-directional, and trans-contextualisation modal based ideologies. Fundamentally imparted by the Costa-Rican, the flamenco imbued fusion aesthetic Strunz had managed and mastered in the composition of his early solo fusion works manifested itself in the musical contributions of his peers, demonstrably shared, interpreted, adapted, and assimilated throughout the cohesive (read: organic) and creative environment Caldera prided themselves on inhabiting.

Assimilation through collaboration: artistic hybridity via the ‘organic union’ of Jorge Strunz and ‘Caldera’

Tracing the flamenco ingredient through this selection of Caldera’s works has unearthed many important factors to consider in the defining of the group’s fusion aesthetic. As part of the ‘second generation’, the music scene they inhabited had for some years become accustomed to the antagonist view. Proclamations of selling out, stylistic imitation (appropriation), bastardisation of jazz into commercial fare, and the imminent declassification of music as art all permeated with the movement’s success. In retaliation, Caldera’s mild popularity allowed them a few opportunities to counter claim and project their artistic integrity to the media. Where bands such as ‘Spyro Gyra’ were openly intent on admitting their commercial intentions, Strunz and company were adamant in their assertions to break the perceived fusion mould. Interviews that expounded their creative principles as artistically organic⁹¹, and re-evaluated the commercialised nature of their work as a careful marriage⁹² between integrity and business are ruminations that elucidated their creative ethos. Moreover, their revelations on musical based principles helped to configure the subsequent case study analyses complimenting this research, placing flamenco as the principal element of focus. Addressing the subtlety for which they handled the differentiation of styles within their music blends as a process orientating more toward exercises in modality, confirmed that what had already been established with Corea’s accomplished treatment of the ingredient, were comparable with the fundamental designs for which Caldera were *also* able to implement flamenco in their respective hybrids. Tracing the abundance of formulaic gestures Strunz and company employed to amplify the Spanish essence within each composition under scrutiny, were initially identified as stylistic affectations. Triplet turns, arpeggios, tremolos, melismatic lines, the flamenco ingredient on these occasions were not necessarily certifiable treatments associated with a creative process embracing originality or re-imagining on the part of the composer. As isolated surface generalities, they implied

⁹¹ Strunz in Underwood, ‘Caldera’, p.54.

⁹² *Ibid.*

a rudimentary understanding of the idiom at best. Specific attention to the articulation of *compás* accentuation in the works under investigation implied a more sophisticated level of treatment. Strunz's study of *guitarre flamenca* is well demonstrated in the rhythmic analysis of his early solo material. The creative amalgamation of differing *compás* formulae within his performance expressions represented a creative attempt to subvert superficiality and reimagine the rhythmic foundation of flamenco. By combining various *compás* traditions within the technical performance of his complex melodic passages, Strunz attempted unique adaptations. The latter example of saxophonist Tavaglione's equating interpretations in 'Mosaico' were also notable articulations of *compás* rhythmic blends, and represented Caldera's united attempts to creatively reimagine flamenco traditions (specifically *guitarre flamenca* techniques) surreptitiously through jazz inspired improvisational material.

The identification of a more sophisticated handling of the flamenco ingredient however was observed in Caldera's astute comprehension of the idiom's harmonic blueprints. The way in which Strunz was initially able to expose the flavour of the flamenco sound in 'Indigo' using his macro template of modal relationships with Phrygian and its flamenco modal variances (Flamenco mode and Gypsy Flamenco mode) showcased his burgeoning intellect. His ability to craft a diverse harmonic profile where flamenco's sonic identities could continue to resonate amongst diverse musical backgrounds emphasised an accomplished blend of flamenco and jazz modal environments. With 'Dreamborne', his aesthetic portrayed highly sophisticated treatments of flamenco and were further exemplified by the subtlety for which they were creatively immersed. Through denser environments the Phrygian and Flamenco codes were enjoying a more ambiguous relationship with their surroundings, yet Strunz was still allowing the inherent 'Spanish-ness' to resonate within the multi-faceted music blends. That his diatonic re-harmonisational methods were being utilised within an improvisational environment in 'Dreamborne' as opposed to the composed structure identified with 'Indigo', epitomised a refinement and mastery of this design. The analysis of Strunz's flamenco treatments here, taking into consideration his expanding modal intelligence, supports the notion of

a compositional process that firmly negates aesthetic claims of imitation or appropriation. In his acquisition of a sophisticated flamenco intellect and its subsequent employment as an articulate and cohesive fusion with divergent material, the solo experiments demonstrated intricate processes of reimagining and transformation of its harmonic formulae. The subsequent re-articulation of Spanish harmonies across divergent musical texts strongly supported Strunz's preliminary achievements in artistic hybridity, and the evidenced recontextualisation of its minor second cadential component lends further credence to an aesthetical evaluation supporting a burgeoning (and artistically driven) fusion intellect.

The analyses of 'Pegasus' and 'Mosaico' presented further developments of Strunz's hybrid methods and stylistic re-imaginings of the flamenco ingredient, whilst also corroborating the band's assertions of a shared compositional process inhabiting a unified musical intelligence. In 'Pegasus' the comparably interrelated processes for which both Del Barrio and Strunz were able to recontextualise the minor second cadence within consecutive jazz improvisational environments, exemplified their union and aesthetical affiliation. Innovatively exploring the malleability of Phrygian and Spanish mode variants and shrewdly exploiting their acquiescent qualities within a mix of both discernible jazz, classical and other ambiguous modal capacities, the elements of their artistic hybrids were exposed. Exemplified not just in the musical intellect required to assimilate and comprehend the intricacies of flamenco harmony, the merits of their collective recontextualisations were demonstrated in their alignment of sonic identities (characteristic with both Spain and jazz), and realised within the peripheries of an improvisational passage.

With 'Mosaico', the recontextualisation methods focussing on the creative transfer and transformation of harmonic differentiations between the three Spanish modes, was revealed as instances purporting an advanced artistic development. The milieu of the minor second cadence especially, reimagined and rearticulated throughout a broader range of divergent modal territory, exposes the composer's evolving comprehension of acquiescent harmonic templates. As the

Spanish ingredient is explored within these infinitely more complex modal environments, Strunz's ability to ambiguously generate its characteristic milieu without superficial overindulgence demonstrates his acuity. Within the three individual transcriptions, the subtle immersion of Phrygian, Flamenco and Gypsy Flamenco characteristic variances, synthesised within a diverse array of jazz harmonic environments, accomplishes the more impressive model of artistic hybridity. In each isolated instance, the harmonic differentiation distinguishing of each Spanish mode is subsequently recontextualised within the confines of often-complex jazz chordal and harmonic environments. Once again exposing the malleable and acquiescent qualities of Spanish harmony, Strunz and company accomplish the folkloric immersion of each modal variant through a complex system of harmonic integration and achieved the hybrid material within short periods of musical expression.

In addition to highlighting the process of a creative illumination of Spanish sonorities within jazz harmonic environments, the analysis of 'Mosaico' also validated the aesthetical premise behind 'Caldera's' ethos of 'organic unity'. Specifically, the rudiments of Strunz (and Del Barrio's) recontextualisation of Spanish formulae and shared directive to infer moments of artistic hybridity are demonstrated as permeating the expressions and interpretive adaptations of the guitarist's contemporaries. The heavily accustomed Latin backgrounds of 'Caldera's' rhythm section were provided with moments which propagated their co-leader's fusion/flamenco intellect through composed moments, utilising an assurance in expression befitting of players inhabiting a shared aesthetical compliance. The solo transcript of their only American member in saxophonist Tavaglione largely supported this theory with his methodical adaptation of Strunz and Del Barrio's artistic hybrid blueprint. Spontaneously capturing the re-contextualised blend of jazz and flamenco idioms within a focused improvisational expression, Tavaglione subtly immerses the harmonic milieu of Phrygian, Flamenco and Gypsy Flamenco modes within an elaborate progression of classic jazz chords. The results of which, in their respective isolations, are explicit recontextualisations of each folkloric mode's sonic identity, allowing for the Spanishness of the flamenco ingredient to

readily permeate the jazz harmonic background for which they coalesce. Evidenced by multiple instances of intricately positioned modal blending, the systematic illumination of a Spanish milieu within the harmonic realms of jazz ultimately supports an evaluation for artistic hybridity supportive of Bakhtin and Linell's model for consideration.

With Strunz positioned as the principal flamenco contributor within the multi-cultural dynamic of 'Caldera', the case study analyses ultimately aimed to elucidate the set of principles that underlined his proactive treatment of the ingredient the band participated in. The method for which Strunz was able to re-design, re-direct, and ultimately recontextualise the flamenco ingredient, by way of transferring and transforming its inherent musical formulae, exemplifies a creative intellect informed by an aesthetical process of stylistic assimilation. That these methods were additionally conducted within improvised moments requiring an accomplished level of intellectual understanding firmly supports this hypothesis. Del Barrio and Tavaglione, in their comparable assimilation of Strunz's designs, adopted and absorbed his flamenco/fusion aesthetic to sustain the 'artistically organic' ethos they proclaimed. For the remaining members of Caldera, the analyses did not resoundingly express their contributions in a manner that could be claimed as a comparable assimilation of the flamenco ingredient. However, the evidence of 'Mosaico' does suggest that a synthetic blend between the divergent expressions and music styles mixed into their archetypal 'cauldron' was a prime directive in their quest for artistic integrity.

Furthermore, in their interpretation and adaptation of Strunz and Del Barrio's composed flamenco imbued fusions, 'Caldera's' remaining members proliferated in the communication of Strunz's assimilated ideal. Enabling the band to achieve their fusion contributions in an original and unique manner, 'Caldera' decidedly achieved their aim to project fusion through a "different viewpoint, a different prism⁹³" to those of their contemporaries. In the band's recontextualisation of the flamenco ingredient and its synthesised re-articulation across divergent musical texts, the case

⁹³ Strunz, J. in Galloway, *Caldera/Sky Islands* [sleeve notes], p.2.

study analyses and aesthetical ruminations not only confirm with Fellezs and Holt's view of fusion as an idiom, but when considered alongside the philosophies of Linell and Bakhtin the efforts of 'Caldera' can additionally be regarded as equating achievements in artistic hybridity. Highlighting the "fluidity of musical practices⁹⁴" that both writers contend epitomised the movement, 'Caldera's' treatment of flamenco convincingly affirms with the re-thinking of the fusion aesthetic, informing systematic examples which assert artistic qualities of interpretation, adaptation, creative re-imagination and stylistic assimilation.

⁹⁴ Fellezs, K. 'Bitches Brew' in *Birds of Fire*, p.17.

Conclusions

The goal of this thesis has been to present a new perspective and productive framework in support of a critical rethinking of the fusion aesthetic. Challenging the permeating narrative within leading jazz literature that places fusion as an artless commodity, and its protagonists as stylistic imitators creating simple and unsophisticated content, were the initial points in question. An alternative reading which theorises (in addition to the evidence of music lacking a creative sustenance), that musicians involved in the fusion phenomenon also produced creative explorations in hybridity was posited. The introduction demonstrated how recent efforts to moderate the multiple-labels affecting fusion scholarship allowed this research to reflect on, and adopt, Kevin Fellezs and Fabian Holt's theories on fusion as a broader title. Viewed collectively as a period of ambiguous blending activity, fusion adequately captured the plurality and hybridity of the entire phenomenon in opposition to the many hyphenated sub-category labels ventured. Citing the search for innovative mixtures as a shared creative agenda for those musicians who proclaimed no less than an artistic desire, the aesthetic rethinking advocated in this thesis centred on formulating a methodology that could help demonstrate *how* these musicians may have achieved moments pertaining to an artistic hybridisation of divergent musical material.

Before developing this framework, chapter one addressed how the current de-valuing climate of jazz literature's fusion narrative has been shaped. A history of initial apprehension and critical uncertainty towards fusion's artistic value, and its eventuating popularity and growing commodification lead the 'much chaff' jibe of Frank Tirro to resonate. Amongst the most vocal of its antagonists came in the examples of Wynton Marsalis, Stanley Crouch, and their neo-classic movement's determination to write fusion out of jazz history. Aside from the racial and political nature of their scorn, the conditions for an artistic validation they believed fusion lacked, including the destruction of the jazz tradition, was then explored and challenged.

Chapters two, three, and four, set about demonstrating an antithesis to the neo-classic model and present an alternative reading to current theories in jazz literature which suggests; appropriation as imitation permeated the compositional aesthetic of the fusion practitioner. Three case study examples focussing on Miles Davis, Chick Corea, and the multi-national group 'Caldera' were presented, and their comparative predilection for the treatment of Spanish flamenco as one of their fusion ingredients became the onus for investigation. Consisting of critical and musicological methods of analysis, and considered in combination with thinking tool philosophies garnered from recontextualisation and artistic hybridity theory, the methodology was detailed in its capacity to:

- 1.) Position an aesthetic validity in regards to the musician's autobiographical and biographical cogitations;
- 2.) Identify moments in composed and improvisational material that purport to an assimilation of the flamenco ingredient, a recontextualisation of its musical formulae, and an achievement in artistic hybridity, and;
- 3.) Ultimately support a rethinking of aesthetic principles attributed to fusion as an entirety, and thus demonstrated in the innovative mixtures by those under study.

Initially, the efforts of Davis's pioneering work on *Bitches Brew*, and its iconic Spanish themed fusion 'Spanish Key', was used to qualify the methodology at the end of chapter two. Demonstrating that Davis was thinking more creatively about the harmonic intricacies of flamenco formulae, the analysis validated many of his aesthetical cogitations proclaiming creative and artistic goals. A particular transcript of his improvisation (Fig.2.2) demonstrated how he was able to create analogous Phrygian (Spanish) sonorities within diverse modal peripheries associated with jazz, leading eventually to the unveiling of a schematic for a spontaneously created hybrid cadence. Viewed through the lens of recontextualisation and artistic hybridity theory, sonic identifiers attributed to both jazz and flamenco cadential formulae resonated in a mutual act of transfer and transformation. The transcription's ultimate regard as an example of artistic hybridity was not only highlighted by the musical intellect required to comprehend and exploit the intricacies of dual harmonic formulae, but in Davis's achievement to instinctively craft a system which aligned the

sonic attributes of both ingredients within the confines of his single expression. An additional finding of this analysis concerned the multi-label confusion of jazz literature and the applicability to denote the album in its canon-dictating guise as jazz-rock. 'Spanish Key's' creative infusion of flamenco harmony and melodic formulae further substantiated the validity of fusion as a label to better represent the ambiguity of musical sounds and practices (jazz, rock, funk), enacted not just on *Bitches Brew*, but for everything else which followed its lead.

In chapter three, Chick Corea's case study showed similar validations of his compositional goal to explore creative acts in hybridity. Buoyed by a deep study of a range of musical styles, his particular adeptness with the tools and techniques of Spanish music were showcased in many concerted attempts to illuminate flamenco within the realms of jazz peripheries, and vice-versa. A timeline structuring of composed and improvised moments presented a comprehensive treatment by Corea of flamenco formulae. Traversing the Spanish imbued blends from early manifestations with his band 'Return to Forever', to his solo work on *My Spanish Heart*, the case studies demonstrated a progression from appropriative levels of treatment to an assimilation of flamenco formulae, resulting in a confidently mastered hybrid intellect by the latter half of Corea's fusion career. An impressive collection of transcriptions where Spanish and jazz harmonic modes intertwine, exploiting the malleable and acquiescent qualities of their structures and form in variable achievements of artistic hybridity, were uncovered from the analyses of 'Spain', 'La Fiesta' and 'Captain Senor Mouse'. However, the strongest example was found in his later fusion work 'El Bozo Part 3'. Like Davis in 'Spanish Key', Corea selected flamenco's most defining formulaic trait, the Andalusian cadence, and set about reimagining it as an artistic hybrid construct. Three adaptations of its multiple variants (Phrygian, Flamenco, and Gypsy Flamenco Modes) were spontaneously prepared through an improvisational sequence to signal an expected folkloric-styled resolution. Rather than allow its traditional resonance and deflect accusations of 'imitation', Corea uses the potentiality of the impending tonic of the Andalusian cadence to react a moment of harmonic polyvalence. The analysis demonstrated him achieving this by intricately shifting the gravitational

potency of the anticipated Spanish mode tonic into the dominant structuring of a classic jazz chord. The moment's resolute achievement in artistic hybridity then was defined by these creative parameters. This claim was additionally strengthened by the evident assimilation of flamenco formulae, and by the sophisticated intellect required to express the sinuous fusion within the confines of an improvisatory phrase.

Like Corea's case study, multiple moments of artistic hybridity were ventured in 'Caldera's' investigations. Unlike Corea however, Jorge Strunz's assimilation of flamenco formulae was evident from 'Caldera's' very first recorded compositions. As band leader and sole guitarist, Strunz's Latin American background and early guitar tuition enabled reimaginings of flamenco's rhythmic profiles (*compás*) and evocative instrumental textures (*punteado, rasgado, golpe*) especially. Creative blendings of these were demonstrated in the preliminary analyses of his solo offerings 'Indigo Fire' and 'Dreamborne', along with evidence pertaining to an astute knowledge of melodic and harmonic formulae. As a collective of performers however, the proceeding analyses were more importantly able to validate the band's aesthetic proclamations towards an 'organic unity' in their exploration of innovative mixture. In their equating assimilations of flamenco, the analyses of both Strunz and pianist Del Barrio's solos on 'Pegasus' showed comparatively interrelated processes of recontextualisations with the minor second Phrygian cadence. In conjunction with moments showing innovative explorations with the malleability of Phrygian and its Spanish mode variants, with further exploitation of their acquiescent qualities within discernible jazz, classical, and other ambiguous modal capacities (octatonicism, chromaticism), the elements of their artistic hybrids were exposed and theorised. 'Mosaico' extended on this assessment with the transcriptions of saxophonist Steve Tavaglione's improvisations. Rearticulating similar methods to his cohorts in creating spontaneously crafted Spanish sonorities within jazz or classical modal peripheries, the analysis of Tavaglione's improvisation illustrated an understanding of the re-harmonisational qualities of the three variant Spanish modes. In their collective, Caldera's recontextualisations of

flamenco formulae and subsequent blendings within divergent musical texts similarly afforded the band's equating achievements in artistic hybridity.

Whilst examples of composed moments demonstrated instances of concerted efforts to enact artistic hybridisation, the more definitive achievements were exposed in the transcriptions of improvisational material. The ability to illuminate a formulaic element within the realms of another, to exploit both the malleable and acquiescent intricacies of its melodic, harmonic, or (sometimes) rhythmic formulae, and achieve this within the confines of an improvisatory sequence, required a technical skill born from comprehensive study and realised through a refined musical intellect. Rather than continue a dialogue of appropriation as imitation, the artistic hybrids of Corea and 'Caldera's' improvisational material negated this hypothesis whilst alluding to each convention fusion's main antagonists purported to being absent in fusion. From the validation of a deep study and contemplation, a mastery of the relationship of knowledge to development, an attention to fine detail and of a melodic and harmonic complexity, and a pursuit of quality with the painful experience of discipline, these qualities were corroborated by the analyses of each musician under study.

The timeline structuring of case study analyses also had the advantage of demonstrating a continued re-enactment of the more aesthetically viable interpretation of the jazz tradition. Rather than affirming with the negation of swing rhythmic elements for which neo-classicism's political and racial agenda has arguably distorted, an alternative interpretation which embodies both an individual's expression (read: improvisation) and that of an ethos devoted to constant exploration, development, flux and change in convergence with the contemporary, was inferred in the chronological arrangement of investigation. The efforts to continually develop initial blending behaviours for improvisation (in reference to Noorgard's 'bank of ideas'¹) and explore their adaptive

¹ Norgaard, M., 2013. 'Introduction to the Special Issue on Jazz Improvisation', *Psychomusicology: Music, Mind, and Brain*, Vol. 23, No.4, p.208.

possibilities in more intricate hybrid surrounds with each new work (e.g. Corea's construction of hybrid cadences/Strunz's macro template for modal integration) further epitomised their progressive attitude towards aesthetic development. To paraphrase Eric Nisenson, the jazz aesthetic is characterised by its ability to fuse with all kinds of musical techniques, styles, and sensibilities². In perceiving the combination of all these elements as the 'true' jazz tradition, the collective examples of Davis, Corea, and 'Caldera's' achievements in artistic hybridity exemplifies their devotion to the extension of this ethos, rather than towards the destruction of it. Finally, in neo-classicism's aversion to acknowledging the creative potential of fusion, Marsalis, along with others who proliferated his view, ultimately neglected an opportunity to celebrate the musical endeavours and artistic hybridity's like those proffered in this research. In turn, the analytical evidence and subsequent hypotheses of the collective case studies suggest Marsalis could have championed their pioneering work in fusion, and included them as part of his narrative of intellectual contributions to jazz history.

Admittedly, the methodology failed to uncover any instances where instrumental textures attributed to flamenco formulae were given similar treatment as their melodic and harmonic counterparts. The example of rhythm profiling also failed to provide as many definitive moments purporting artistic hybridisation, with most iterations exposed as clichéd and superficial embellishments to a melodic or improvisational phrase. Some reimaginings of flamenco rhythm were uncovered in the acute analyses of expressive punctuations, with instances of creatively infused *compás* accentuations revealed in the expressions of Strunz in his solo works, and Tavaglione in 'Mosaico'. However, the wealth of harmonic and melodic recontextualisations were incumbent with the more salient characteristics of 'Spanishness' (three variable harmonic modes and their archetypal cadences) being creatively handled within the three case studies. As such, it was in the transcription of musical material, following an initial aural investigation for moments

² Nisenson, E., 1997. *Blue: The Murder of Jazz*, De Capo Press, p.211.

reflecting a cohabitation of flamenco with its hybrid surrounds, that the melodic and harmonic formulae largely resonated. Further study into the flamenco treatments of Keith Jarrett (*Expectations*, Columbia 1972), Al Di Meola (*Elegant Gypsy*, Columbia, 1977) or that of percussionist Airto Moreira (*Fingers*, CTI 1973, *Virgin Land*, Salvation, 1974), may find that instances of rhythmic and textural hybridity (similar to Herbie Hancock's African clave/funk treatments exposed by Steven Pond³), could be ventured.

Ultimately, the hope is that this thesis will serve at least the following three functions. Firstly, as a source of insight for the rethinking of the fusion aesthetic currently permeating in leading jazz (and fusion) literature. The working methodology presented here, and employed with reference to Davis, Corea, and 'Caldera's' flamenco treatments, suggests there was more to fusion defined by Crouch's four-letter word attack and in the commodified abundance of "simple hooks" and "dance-beats"⁴. Rather than bearing music "too insubstantial" to provide "even the faintest aesthetic outlines for deep creation"⁵, fusion's economic virtues allowed for a few musicians to explore the aesthetic potential of its pluralist hybrid being. The example of artistic hybridisations with Spanish ingredients on Davis's 'Spanish Key' especially, an eminent inclusion on the album which literature unanimously stations as beginning the movement of jazz-rock, helps to also diminish the trend for stylistic-referenced hyphenated titling. Viewing *Bitches Brew* as a fusion album that inhabits an aesthetic corresponding with Fellezs and Holt's theories citing hybridity, encourages a more productive way forward for future study. Although there are inevitable exclusions in any type of categorisation, fusion as a term captures this one salient characteristic fittingly, defining the musical events and practices that proliferated the phenomenon and for which Davis pioneered.

³ Pond, S., 2005. *Head Hunters: The Making of Jazz's First Platinum Album*. University of Michigan Press, pp.65-66.

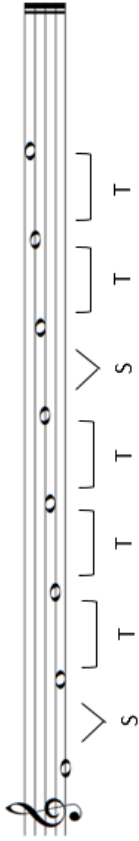


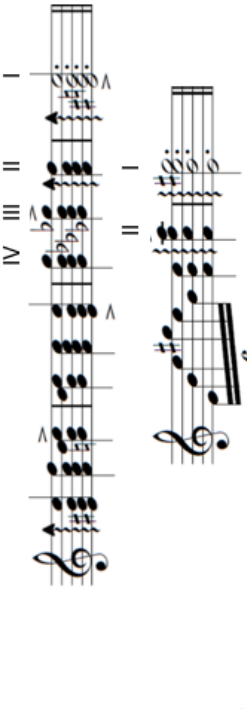
⁴ Nicholson, S., 2002, 'Fusions and crossovers', in Cooke, M., & Horn, D., eds., *The Cambridge Companion to Jazz*, Cambridge University Press, p.231.

⁵ Crouch, S., 2002. 'Four-Letter Words: Rap and Fusion', *Jazz Times*, [online] 1st March. Available at: <https://jazztimes.com/columns/jazz-alone/four-letter-words-rap-fusion/> [Accessed: 12/03/2015].

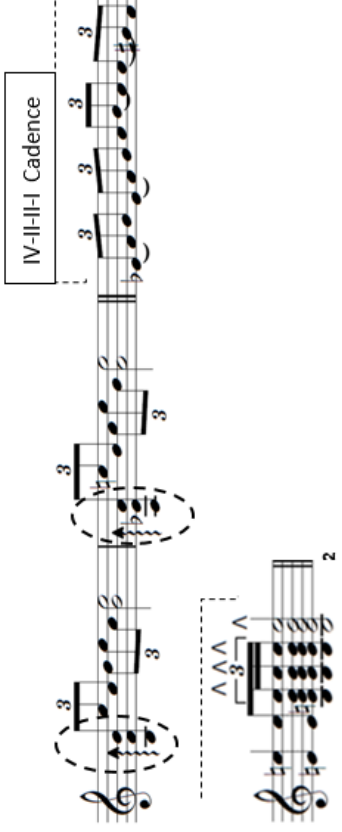
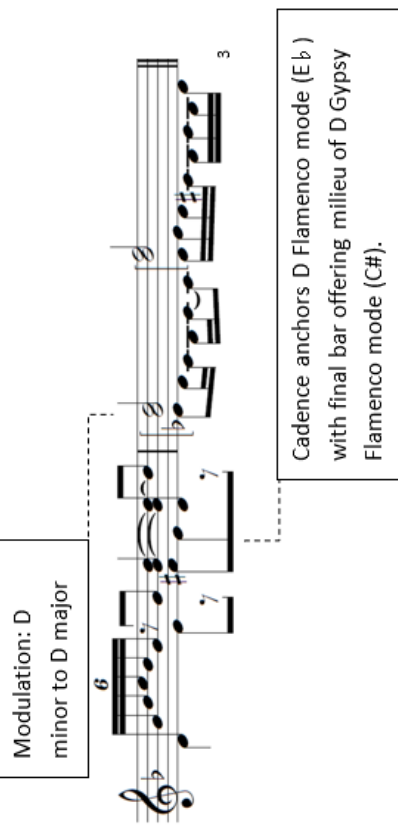
Secondly, as an extension from the first, in providing a working methodology for future analyses, similar investigations into the plethora of divergent musical material to be discovered amongst the fusion realm might be ventured. The evocative mixtures of Hindustani and Carnatic music traditions in John McLaughlin's compositions with 'Shakti', the bluegrass and Appalachian folk music infusions of Steve Morse and 'Dixie Dregs', or the Afro-Cuban/Latin American folkloric blends of 'The Brecker Brothers', 'Opa', and again in further examples from 'Caldera' and Chick Corea, are just a few examples suggesting fascinating avenues still worth exploring. Investigations of these and other multiple music blends using the productive framework offered here provides an opportunity to continually bolster the rethinking of fusion aesthetics, by recognising other music examples as also inhabiting artistically-motivated experiments in creative hybridisation.

Finally, for those voices who stigmatise fusion in an attempt to strengthen the positioning of traditional jazz, that they will acquire a means of comprehension, and perhaps an admiration, towards the artistic endeavours the phenomenon presents. In reducing its perceived threat to jazz history, the hope here is that jazz historians will not feel bound to the weighted rhetoric of neo-classicism and fusion's well-documented narrative of: commercial propensities; bastardisation of jazz traditions; and hollowness of artistic possibilities. Rather than set in motion a host of imitators who copied the superficial aspects of a divergent style (to paraphrase Nicholson), an assimilation and reimagining of divergent musical formulae enacted through the transfer and transformation of melodic designs, harmonic languages, rhythmic profiles, or instrumental textures, additionally permeated the movement. In revisiting jazz aesthetics' proclivity to be viewed as a radical, visionary, and democratic music, its beginnings as a fusion of European and African music proves fusion was *jazz's* reason for being. The desire that jazz history might recognise fusion as an integral, vital, and important chapter in its evolution, and as one that reflected not just the revolutionary spirit of Miles Davis and *Bitches Brew*, but as an exploration of jazz's infinite possibilities to fuse with all kinds of musical styles, sensibilities, and techniques, might one day be collectively appreciated.

Appendix A: Comprehensive table of *guitarre flamenca* formulae

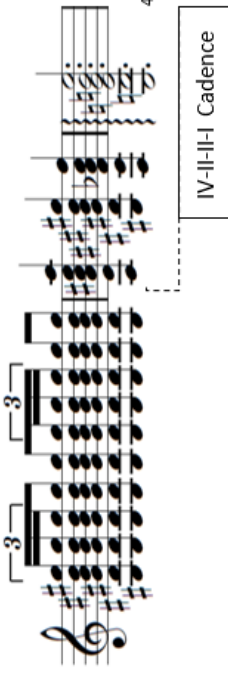
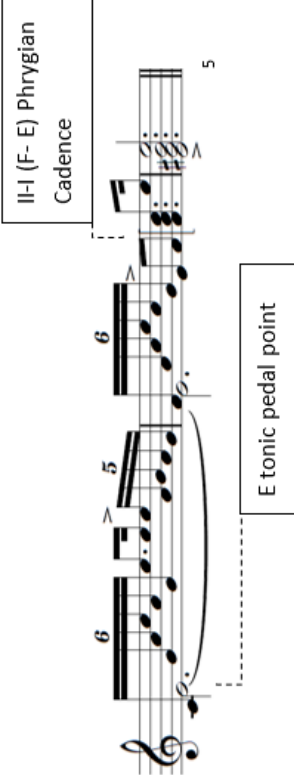
Harmony		
Formulae	Description	Example
Phrygian Mode	The major building block of the idiom, powering the sonically identifying ‘Spanishness’ of <i>guitarre flamenca</i> music. Closely related to the natural minor scale, the medieval Phrygian mode follows a harmonic scale structure from tonic with the sequence: semitone, tone, tone, tone, semitone, tone, tone.	
Flamenco Mode	A harmonic variant of the Phrygian mode. Characterised by a raised third note, the mode’s incorporation of an augmented second interval between the second and third degrees allows for the performance of an Andalusian cadence (see below).	
Gypsy Flamenco Mode	Another harmonic variant establishes an additional augmented second interval between the sixth and seventh scale degrees.	
Andalusian cadences and resolutions	Many flamenco works end phrases by incorporating Phrygian (or Andalusian) cadences which are at times abbreviated to a minor second to tonic format (b II-I), or as complete tetrachord resolutions emphasising the augmented intervals of the Flamenco or Gypsy Flamenco mode.	

¹ Excerpts from the transcriptions of Worms, C., 2001. *Duende Flamenco Volume 1a: Solea*, from original recordings of Habichuela, J., & P., ‘A mi me quieren mandar (Caña)’ and ‘Por donde quiera que yo voy’, Paris: Editions Combre.

<p>Tritone inflections (tritonía)</p>	<p>Often incorporated to disrupt the harmonic environment as a 'precursor' to an imminent Andalusian cadence. Harmonically performed tritones (circled) inflect an anticipatory functioning in <i>guitarre flamenca palos</i> (songs) seemingly pulling towards a resolution through the displacing nature of its resonance.</p>	
<p>Modulation, interplay and juxtaposition with a variety of modes</p>	<p>Flamenco music can sometimes produce strong modal qualities through frequent transposition and combination. Minor modes consistent with Phrygian and Dorian are often mixed with elements of Ionian (major). Mixtures of $\flat 3/\sharp 3$ and $\flat 7/\sharp 7$ can enter melodic content to reflect upper or lower tetrachord cadences consistent with Phrygian, Flamenco and Gypsy Flamenco mode configurations. Other melodies can also transpose to $\sharp 4$ and emphasise augmented intervals such as $\flat 2 - \sharp 3$, $\flat 3 - \sharp 4$, and $\flat 6 - \sharp 7$.</p>	

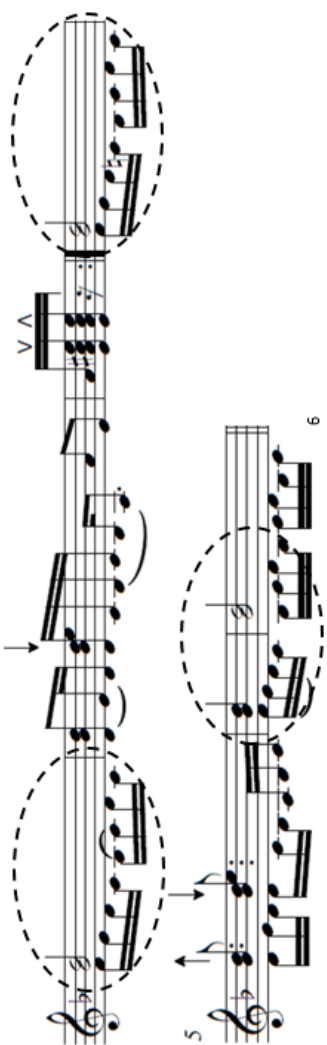

² Excerpt from the transcription of Worms, C., 2001. *Duende Flamenco Volume 4b: Tangos, Tientos & Farucca*, from original recordings of De Lucia, P., 'No Me Cuentas Penas', Paris: Editions Combre.

³ Excerpt from the transcription of Worms, C., 2001. *Duende Flamenco Volume 3c: La Siguiriya & Serrana*, from the original recording of Habichuela, J., 'Siempre voy riendo', Paris: Editions Combre.

<p>Barre chords</p>	<p>A type of chord strummed as a collection of multiple tones played simultaneously. In <i>guitarre flamenca</i> the open strings allow for the E Phrygian Andalusian cadence to be performed easily as a succession of (stacked) barre chords.</p>	 <p>IV-II-II-I Cadence</p>
<p>Pedal Point</p>	<p>A sustained tone typically resonating in the bass. Enables a strong tonal effect in <i>guitarre flamenca</i> and often used to bring the harmonic vocabulary of the musical content back to the root.</p>	 <p>II-I (F- E) Phrygian Cadence</p> <p>E tonic pedal point</p>

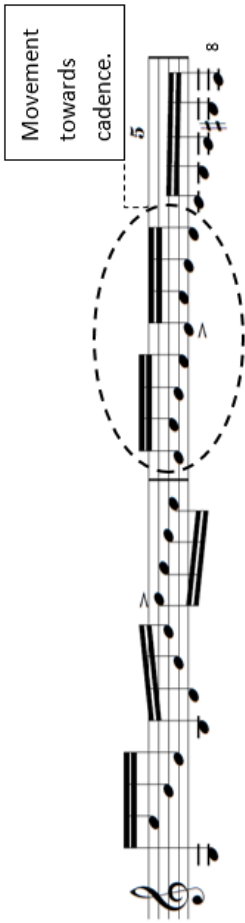

⁴ Excerpt from the transcription of Worms, C., 2001. *Duende Flamenco Volume 6c: Granaina, Minera, Rondena, Taranta*, from original recording of Melchor, E., 'Como llegaron a arder', Paris: Editions Combre.

⁵ Excerpt from the transcription of Worms, C., 2001. *Duende Flamenco Volume 1a: Solea*, from original recordings of Habichuela, J., 'Al barquito que en el mar', Paris: Editions Combre.

Melody		
Formulae	Description	Example
<p>Consistent use of distinctive melodic shapes</p>	<p>Melodic gestures often operating with several levels of adaptive treatment, they can resurface throughout single tunes or through larger collections of themes.</p>	
<p>Triplet turns</p>	<p>Sharing its formulaic attribute with its syncopated rhythmic character, triplet turns are to be found in <i>guitarre flamenca</i> as an overused melodic cliché. Often, the melody turns over a chromatic neighbour to the accented first note of its grouping.</p>	


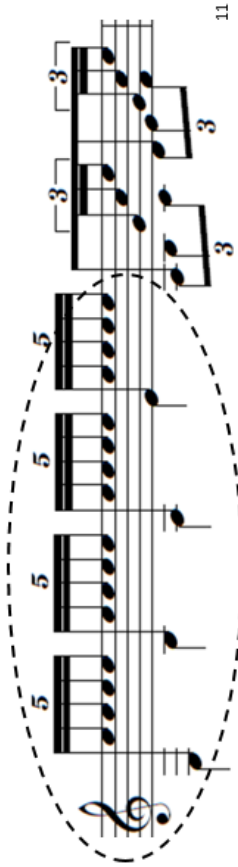
⁶ Excerpt from the transcription of Worms, C., 2001. *Duende Flamenco Volume 3c: La Siguriya & Serrana*, from the original recording of Habichuela, J., & P., 'Manuela de mi alma', Paris: Editions Combre.

⁷ Excerpt from the transcription of Worms, C., 2001. *Duende Flamenco Volume 6b: Rodena & Taranta*, from the original recording of Melchor, E., 'Fandangos de la mala hora', Paris: Editions Combre.

<p>Melismatic inflection</p>	<p>In <i>cante flamenco</i> the melodies are often built around a string of sustained notes accented by a range of elaborate melismas which are sung. The tunes of <i>guitarre flamenco</i> adopted this style with an almost formulaic semblance, aiding the showcase of technical skill and virtuosity through rapid executions and extremely chromatic passages.</p>	
<p>Complex chromatic lines</p>	<p>As in the elaborate inflections of melismatic passages, particularly dense chromatic lines can often enter the melodic environment of the virtuosic flamenco guitarist. An extension of the sonically identifying chromatic character inherent within the cadences of the trio of Spanish modes, chromaticism has the ability of enhancing 'Spanishness' for which the underlying harmonic environment enables.</p>	


⁸ Excerpt from the transcription of Worms, C., 2001. *Duende Flamenco Volume 1a: Solea*, from original recording of Habichuela, J., 'Al barquito que en el mar', Paris: Editions Combre.

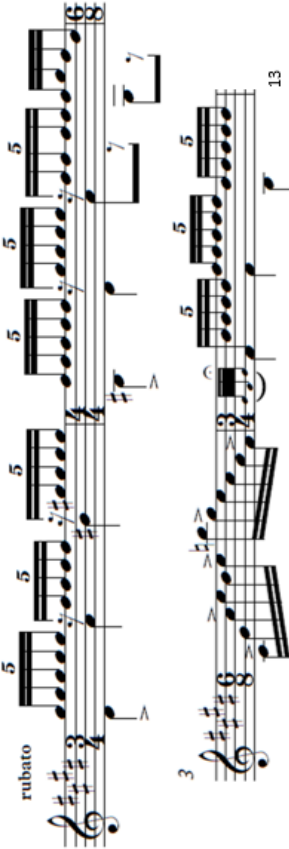

⁹ *Ibid*, from the original recordings of Habichuela, J., 'Por donde quiera que yo voy'.

<p>Arpeggio</p>	<p>What was consistently the harmonic embellishment to the vocal line of <i>cante flamenco</i> and performed mainly as an ostinato, is used in similar fashion in <i>guitarre flamenco</i> often in conjunction to a plucked melodic line (performed with the thumb <i>apoyando</i> - again showcasing the technical skill of the guitarists), or simply as an individual melodic gesture.</p>	 <p>Musical notation showing a series of arpeggiated chords on a treble clef staff. The chords are played in a rhythmic pattern, with the number 10 at the end of the staff.</p>
<p>Tremolo</p>	<p>Another virtuosic technique of the flamenco guitarist, tremolos employ the same technique of the arpeggio with the thumb performing a melodic element <i>apoyando</i> as the remaining fingers 'whirl' over a repetitive note in varying tuplet rhythmic embellishments.</p>	 <p>Musical notation showing a tremolo technique on a treble clef staff. A dashed oval encloses a section of the music where the thumb plays a repetitive note while the other fingers perform rapid arpeggiated patterns. The number 11 is at the end of the staff.</p>

¹⁰ Excerpt from the transcription of Worms, C., 2001. *Duende Flamenco Volume 6b: Rodena & Taranta*, from the original recording of Melchor, E., 'Fue una condena', Paris: Editions Combre.

¹¹ *Ibid*, from the original recording of Habichuela, J., 'Deja el dinero'.

Rhythm		
Formulae	Description	Example
Compás (rhythmic structure)	<p>What is often more associated with the rhythmic accompaniment performed as a percussive element (castanets, handclaps, and feet tapping) is also found skilfully embedded into the performance accentuations of <i>guitarre flamenca</i> melodic material. The term <i>compas</i> refers to the beat unit of flamenco rhythms that can consist of a 12, 4, 4, or 3 beat profile. Accentuations on specific strong beats distinguish the <i>palo</i> (song) form with the following <i>solea</i> version being the most recognised as <i>compás basico</i> (accentuations in bold):</p> <p style="text-align: center;">1 2 3 4 5 6 7 8 9 10 11 12</p> <p>Based on the specific <i>compás</i> being punctuated <i>guitarre flamenca</i> pieces fall into three large groupings, and examples of the most utilised <i>compás</i> are presented within these categories at the bottom of this table.</p>	 <p style="text-align: center;">1 2 3 4 5 6 7 8 9 10 11 12</p>

<p>Alternation between metric configurations</p>	<p>Due to the virtuosic and expressive nature of <i>guitarre flamenca</i>, alternations of metre is often found within the musical material. <i>Rubato</i> moments can sometimes obscure definition, but in the example of a rapid iteration of 12 beat <i>compas</i> within a simple triple metre work, metric alternations can accommodate these combinations.</p>	
<p>Contratiempos</p>	<p>Term used to define off-beat accentuations as accompaniment within the rhythmic <i>compas</i>. Predominantly performed by a second percussive element in <i>guitarre flamenca</i>, as the guitarist is featured in a leading role the ability to accentuate off-beats within the melodic material is inherently limited.</p>	

¹³ Excerpt from the transcription of Worms, C., 2001. *Duende Flamenco Volume 6b: Rodena & Taranta*, from the original recording of De Melchor, E., 'En una quimera un dia', Paris: Editions Combre.

¹⁴ Excerpt from the transcription of Worms, C., 2001. *Duende Flamenco Volume 2c: La Buleria*, from the original recording of De Melchor, E., 'Tocan a leva', Paris: Editions Combre.

Instrumental Textures and Timbre	
Formulae	Description
Instrumentation	Much of the distinctive character of <i>guitarre flamenca</i> evidently stems from the specific timbre and texture of the guitar (<i>guitarre</i>) itself, and in some instances with the addition of stringed relatives such as the <i>bandurria</i> (similar to a mandolin) and <i>salterio</i> (similar to a dulcimer). Additional formulaic textures include those from traditional percussion instrumentation to emphasise <i>compás</i> such as tambourines, castanets, and body percussion methods such as handclaps and foot tapping/stamping. Tapping the body of the guitar (or other wooden object eg: table, box) with fingers or slapping with open hand is another percussive element to be found in the music.
Punteado	The term used to describe the plucking of guitar strings in the performance of individual notation (melody). The expressive capability inherent in this technique also allows for the specific accentuation of <i>compás</i> .
Rasgado	The term used to describe the strumming of barre chords and other multiple tone harmonies. Moments of rasgado strumming more frequently occur as an opening gesture to a <i>guitarre flamenca</i> work, as well as a signal to the beginning or ending of a new musical phrase. Its use is also prevalent in the performance of Andalusian cadences at the end of a phrase, or conclusion of a work.
Golpe	The term used to describe the technique of tapping the soundboard or body of the guitar. The technique can be found especially more prevalent in some duet recordings of <i>guitarre flamenca</i> , punctuated as <i>compás</i> accentuations during the breaks in melodic content from one specific performer.
Palmas	Term used to designate the traditional handclapping percussive element of the music. Normally performed by additional musicians on <i>guitarre flamenca</i> recordings again to accentuate <i>compás</i> .

Appendix B: Table presenting most popular *guitarre flamenca* song forms, classified according to their rhythmic unit *compás* of 12, 4, or 3 beats.

1a) 12 Beat Compás (4x 3/4 or 3/8 metric notation)	2) 4 Beat Compás (2/4 or 4/4 metric notation)	3) 3 Beat Compás (3/4 or 3/8 notation)
<i>Alegrías, Bulerías, Caña, Caracoles, Cantañas, Soleares, Romeras,</i>	<i>Colombianas, Farruca, Garrotin, Milonga, Rumba Flamenca, Tangos, Tanguillo, Taranto, Tientos, Zambra, Zapateado</i>	<i>Fandangos, Fandanguillos, Granadinas, Malagueñas, Rondena, Sevillanas, Tarantas, Verdiales</i>
1b) (3/4 and 6/8 metric notation) <i>Siguiriyas, Serranas</i>		
1c) (6/8 and 3/4 metric notation) <i>Guajiras, Peteneras</i>		

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