"Everything I've Listened to With Love": A study of guitarist Wolfgang Muthspiel and his integration of classical music elements into jazz

Johanne Druitt
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EDITH COWAN UNIVERSITY
WEST AUSTRALIAN ACADEMY OF PERFORMING ARTS
JAZZ DEPARTMENT

Dissertation

“EVERYTHING I’VE LISTENED TO WITH LOVE”:
A STUDY OF GUITARIST WOLFGANG MUTHSPIEL AND HIS INTEGRATION OF CLASSICAL MUSIC ELEMENTS INTO JAZZ

By

Johanne Druitt

Bachelor of Music – Jazz (Performance) with Honours

November 21st 2005
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The Use of Thesis statement is not included in this version of the thesis.
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Johanne Druitt
2005
I wish to acknowledge the following people for their help and guidance during my honours year:

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Table of Contents

Introduction vi

Chapter I Wolfgang Muthspiel 1

Chapter II Western Classical music influence of jazz: Its background and stimulus for the contemporary jazz scene 5

Introduction 5
Early developments and ‘Third Stream’ music 5
Improvisers 7
The ‘Art Orchestra’ 8
Contemporary Trends 9
The European Scene 11
Wolfgang Muthspiel: ‘Definitely a European?’ 11

Chapter III Laws of Perspective 13

Introduction 13
Forms and Sections of Laws of Perspective 14

Part 1 An Introduction to Pitch-Class Set Theory 15
Basic Concepts, Prime Form and set relationships 15
Limitations of Pitch-Class Analysis 17

Part 2 Pitch-Class Set Analysis of Laws of Perspective 18
i. Guitar Introduction 18
Segmentation 18
ii. Middle Sections 24
‘Centricity’ 25

Part 3 Muthspiel’s Compositional Process 27
Introduction and Middle Sections 27
“A Cell which then becomes a Piece” 28
‘Colours’ 30
A successful marriage of jazz and classical styles 31
Conclusion 32

Chapter IV Early Music 33

Introduction 33

Part 1 Muthspiel & Muthspiel 34
Jazz and Early Music fusion 35
Early Music: the album 36
Reworking existing musical models into new music 37
### Part 2
- 'Dancing and Jumping'
- 'Bless You'
- 'First Snow, Shining and other pieces'

### Conclusion

<table>
<thead>
<tr>
<th>Chapter V</th>
<th>Muthspiel – Contemporary Jazz Guitarist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td></td>
</tr>
</tbody>
</table>

| Part 1 | The Many Facets of Muthspiel |
| Part 2 | Muthspiel’s Performance Style |
|         | Melodic Devices |
|         | Harmonic Devices |
|         | Rhythmic Devices |
|         | Sound and Influences |

| Part 3 | The influence of classical music in Muthspiel’s jazz-related work |

### Outcomes of the Research

### References

### Appendix A
- Transcription: *Laws of Perspective*

### Appendix B
- Finding the Prime Form

### Appendix C
- Interview with Wolfgang Muthspiel, October 7 2005

### Appendix D
- Renaissance models used in *Early Music*

### Appendix E
- Transcribed scores for *Early Music: Dancing and Jumping Bless You*

### Appendix F
- Transcribed Muthspiel Solos:
  - *Giant Steps*
  - *Solar*
  - *In Absence Of*
  - *Seventh Of Nine*
  - *Django*
Introduction

What is it that I’m doing? Is it classical or jazz? Now, I don’t think about it. I just do stuff and sometimes it comes from here, sometimes it comes from there.¹

This dissertation seeks to provide a detailed introduction to the many-faceted musical work of Austrian guitarist and composer Wolfgang Muthspiel, focusing largely on his integration of classical music elements into jazz.

Although regarded by many as a world-class contemporary jazz guitarist, Muthspiel has received scant attention in the secondary literature—a deficiency which this dissertation seeks to rectify. Chapter I will review and synthesise the available literature with additional material to provide an up-to-date biographical sketch for Muthspiel. Secondary literature in the German language which has been used in this dissertation has, unless otherwise noted, been translated by the author.

Chapter II, seeking to understand and put into context Muthspiel as a musician, comprises a discussion of the influence of western classical music on jazz and its stimulus for the contemporary jazz scene (especially in Europe).

The integration of classical music elements in Muthspiel’s creative work will be illuminated through two different case studies:

In Chapter III, ‘Laws of Perspective’—a composition for jazz trio combining the languages of 20th century classical and contemporary jazz styles—will initially be analysed using Pitch-Class Set Theory, a methodology fairly new to jazz. Additionally, insight into Muthspiel’s approach and

¹ Wolfgang Muthspiel, interview with author, 7 October 2005, tape recording.
attitudes to this type of creative work will be gained through a discussion based on a recorded interview between Muthspiel and myself (Appendix C).

*Early Music* is an album in which music of the Renaissance is fused with jazz improvisation. Chapter IV will examine music from this album in order to explore the various ways in which the two disparate musical styles are combined.

Finally, through transcription and analysis, Chapter V will investigate Muthspiel’s performance style as a contemporary jazz guitarist. Here influences from classical music in his ‘jazz’ playing and also his contributions to the jazz genre will be discussed.

By way of completing the picture, I document my personal contact with Muthspiel in Perth, 2005.
Wolfgang Muthspiel has received scant attention in secondary literature. Entries in sources such as New Grove and The Penguin Guide to Jazz on CD provide only brief, limited and basic information. Most of the written material on Muthspiel exists in the form of concert and CD reviews, interviews and newspaper articles. Three particularly detailed and useful interview/articles are to be found in the journals Jazz Journal International (by Gilbert, 1997), Guitar Player (Small, 1990) and Austria Kultur (Hanta, 2001). The most extensive and up-to-date (and reliable) biographical information on Muthspiel can be found on Muthspiel’s own website, Material Records.

MICA (Music Information Center Austria) is an organization dedicated to documenting and promoting music in Austria, regardless of genre. Their database collects information on composers, their training, works and ensembles, as well as related books and media releases. Through my contact with MICA I was able to obtain several articles on Muthspiel from Austrian newspapers as well as the MICA’s database entry on Muthspiel, which lists information on his training, musical activities and awards, as well as a thorough discography. Whilst the MICA is an excellent source, their information pertaining to Muthspiel has, unfortunately, not been updated since 1996.

The following biographical sketch brings these sources together, in addition to adding new material and provides the most complete biographical picture of Muthspiel to date.
Wolfgang Muthspiel was born on March 2nd, 1965 in Judenburg, Austria. He began learning the violin and playing with local community orchestras at age six, and by the age of ten had built a “formidable local reputation, appearing as violin soloist on some simple concertos”.

Muthspiel evidently grew up in a musical family. He explains:

My father was a music enthusiast...he devoted every free minute of his life to music and directed a choir in which my mother also sang...My brother Christian is a trombone player, my older brother is a bass player at the Vienna Volksoper, and my sister plays the piano. Our father inspired us to make Hausmusik by choosing pieces that suited our skills. We grew up in an ideal environment to become musicians...We never felt any pressure or [felt] overburdened, we simply knew what was expected from us.

Muthspiel switched to the guitar at age fifteen, studying both classical and jazz at the Hochschule für Musik und Darstellende Kunst in Graz, Austria. In the next few years, he won various competitions for classical music, most notably the International Guitar Competition in Mettmann (Germany) and in the field of jazz, the Gold Medal Award at ‘Musicfest USA’ (Florida). Around this time he adapted Johann Sebastian Bach’s Goldberg Variations for two guitars, which he recorded and performed in Europe and Mexico.

Influenced by ECM Recording artists Keith Jarrett and Pat Metheny, Muthspiel started experimenting with improvisation. Together with his brother Christian, a trombonist and pianist, he formed Duo Due in 1982, a forum for new improvised music involving “intense experimentation in order to bring an original new perspective to the unusual combination of their instruments.” The Duo gained national exposure at the Hollabrunn Jazz Festival and recorded their first album Schneetanz in 1987.

In 1986, Muthspiel emigrated to the United States to broaden his knowledge of jazz: “My reason for going to America was to satisfy my interest in certain types of jazz that come from a totally black experience...I was interested in bebop...how rhythm sections play together on a high

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level as far as swing and groove are concerned." He studied at the New England Conservatory with Mick Goodrick and David Leisner before studying at Berklee College of Music on a full scholarship, graduating *Magna Cum Laude* in 1989. Around this time he joined the Gary Burton Quintet and was featured in close to 200 concerts around the world. Muthspiel conceivably benefited greatly from working alongside Burton, particularly in regard to Burton’s “impeccable sense of time” and the “amazing variety” with which he solos whilst “staying completely inside the changes.”

*Duo Due* continued to develop throughout these years, yet Muthspiel’s emigration to the US necessitated “a more concentrated, project-oriented work mode,” arguably shaping the project-based nature of the duo, now *Muthspiel & Muthspiel* which continues to this day. Recent *Muthspiel & Muthspiel* albums include *Echoes of Techno*, an album which comments and reflects on the contribution of Techno to music, and *Early Music*, a series of new compositions inspired by the folk music and the Renaissance choral music they grew up listening to.

The great diversity of Wolfgang Muthspiel’s musical projects has been encapsulated by a review in the *Süddeutsche Zeitung*, which states: “the most significant aspect of the artist Wolfgang Muthspiel is the notion of change.” Muthspiel has recorded numerous albums as a leader: including two which feature his trio with Marc Johnson (bass) and Brian Blade (drums); a solo album; and crossover-oriented collaborations with the Norwegian singer Rebekka Bakken which combine “sophisticated jazz elements with the emotional directness of pop music.”

Now living in Vienna, Muthspiel was named *Jazz Musician of the Year* in Austria, 1997 and received the prestigious *European Jazz Prize* in 2003. As a composer in the contemporary classical sphere, he has received commissions from The Ensemble for New Music (Zürick),

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7 Material Records, 2005.
8 Ibid. (English translation by Material Records; original German version not included in this website).
Marimolin (Boston), Klangforum Wien, Benjamin Schmidt (Salzburg) and others. His classical works are published by Doblinger, Vienna.9

9 Ibid.
Chapter II

The Influence of Western Classical Music on Jazz:
Its Background and Stimulus for the Contemporary Jazz Scene

Introduction

The following chapter will give a concise introduction to the influence of western classical music on the jazz genre. Contemporary trends, especially those of the European jazz scene, will be discussed, thereby putting into context Muthspiel as a contemporary jazz musician.

Early developments and ‘Third Stream’ Music

For many years many composers of western art music have absorbed and integrated in their work musical ideas from disparate sources and from popular culture. In the years following World War I “jazz was embraced as the voice of modernism by innumerable European composers.”1 Describing the 1920s in German cultural history as the “Jazz Age”, Robinson explains, “German art composers could hardly help but respond to a music so massively represented in the media, whether their response was negative (Schönberg), enthusiastic (Krenek), playful (Hindemith)…”2

Similar developments were taking place among French composers. Darius Milhaud, a “pioneer in the use of percussion, polytonality, jazz and aleatory techniques” completed in 1923 Le creation du monde, a “highly successful blend of jazz and classical elements.”3 American composer George Gershwin hoped to “bridge the gulf between popular music and the concert hall audience,” his Rhapsody in Blue (1924) combining “the languages of

jazz and Lisztian Romanticism," whilst "jazz idioms and dissonance" were prominent in the earlier works of Aaron Copland.⁴

Identifying an emergent sensibility in jazz music, Gunther Schuller coined the term “Third Stream” in his landmark 1957 Brandeis University lecture. “Third Stream” music, through written composition, improvisation or both, contained a new synthesis in which the “formal concerns of European concert music and the improvisational discoveries of America’s musical art form produced a true hybrid.”⁵ Music journalist Daniel Hunt provides a summary of “third stream” music:

Third stream works 1) are predominantly written, 2) involve formal frameworks more complex than the usual 12-bar or 32-bar forms of jazz, 3) utilizing serial, modal and 12-tone techniques and 4) mix rubato sections in with the more usual steady pulse of jazz, even when these sections are improvised.⁶

Schuller was particularly interested in “finding ways to juxtapose composed and improvised parts and to integrate post-Schönberg harmonic practice into the active vocabulary of jazz musicians.”⁷ This was exemplified in Schuller’s Abstraction (1960), written for string quartet, alto saxophone, guitar, drum set and two double basses.

The most advanced approaches to pitch logic and time appropriate to each group are employed – serial method in the string quartet, free atonal jazz in the other instruments…a compositional process brings the relationship between jazz and non-jazz elements to life.⁸

Third stream music was embodied by musicians such as John Lewis of the Modern Jazz Quartet, whose composition Versailles utilized “the compact forms and polyphonic interplay of

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Baroque music.” Much of this repertory was performed not in the night club venues customary for jazz but in concert halls, schools and art museums, “embodying the notion that jazz was a serious form of artistic expression and not solely meant to be relaxing, diverting or danceable.”

Blumenthal states, “other developments soon eclipsed third stream, and for several decades the notion of a classical/jazz entente became something of an afterthought.” Whilst much of the music that followed may not be strictly ‘third stream,’ the influence of western classical music on jazz was arguably far from fading: “the idea of combining jazz and classical music has influenced bandleaders and composers in every era of jazz.” Reflecting the sensibility of ‘jazz as artful music,’ pianist-arranger Stan Kenton “created a distinctive band style that is immediately recognizable...it [much of the Kenton repertory] is essentially twentieth-century concert music scored for trumpets, trombones and saxophones plus rhythm section.”

**Improvisers**

From Charlie Parker’s “fascination with the European modernists” to the ‘early boppers’ keenness on Scriabin for his “daring with flatted fifths,” improvisers have allegedly absorbed influences from western classical music, “even if their references are more difficult to identify.”

The 1960s, in particular, saw the significant influence of western classical music in the improvisations of several jazz musicians, particularly pianists, who had previously received formal classical training. The style of ‘avant-garde’ pianist Cecil Taylor, for example, draws on the atonality of the mid-twentieth century composers Karlheinz Stockhausen, Olivier Messiaen and Luciano Berio, whilst pianist Bill Evans incorporated the harmonies of ‘impressionist’ composers such as Claude Debussy and Maurice Ravel.

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10 Tucker, *Grove Music Online*.
11 Blumenthal, “New World Symphonies,” 53.
13 Ibid, 192-3.
14 Davis, “Jazz: Fleishedik and Milchedik,” 77.
Similarly, Herbie Hancock ("something of a child prodigy") incorporated in his individual style "bebop, funk and elements of classical form."16 Perhaps the most influential improviser to integrate classical influences, Keith Jarrett "helped jazz artists embrace classical repertoire" through his recordings of works by Bach, Bartók and Stravinsky. Jarrett's work as an unaccompanied solo pianist, substantially "classical" in its musical vocabulary, "attracted audiences comparable to those of a non-improvising virtuoso... often the only aspect that separates Jarrett's work from classical music is that Jarrett's is largely improvised."17

**The 'Art Orchestra'**

Since the late 1970s, jazz has witnessed the rise of the 'art orchestra' or 'jazz orchestra': a natural evolution from the 'concert' big bands concerned with combining the compositional traditions of western classical music and big band jazz. Founded in 1977, the Vienna Art Orchestra (VAO)18 is "in the spirit of the Post-Free-Jazz-Eclecticism music-making Ensemble" and marked the "coming-out" of a new, young generation of improvisers in Austria.19 Led by Mathias Rüegg, a jazz composer also active in the classical scene, the VAO is the "flagship of European Jazz," with programs like "From No Time to Rag Time" and "the Minimalism of Erik Satie."20 Describing his music, Rüegg explains:

> If you are in Europe and you open your eyes, what comes first are the classical composers... I've tried to get more and more out of the European sound... real jazz, but seen through European glasses.21

Perhaps one of the most important contributors to contemporary large-ensemble jazz, Bob Brookmeyer, has since 1981 been "a very active composer...working in both classical and jazz idioms" and now leads his eighteen-piece New Art Orchestra, a "worldwide jazz-based ensemble

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18 Wolfgang Muthspiel has performed with the VAO on a number of recordings.
20 Ibid.
dedicated to new music.” Among Brookmeyer’s students are Maria Schneider and Ed Partyka, both prominent figures in the realm of contemporary large-ensemble jazz composition.

**Contemporary Trends**

Arguably one of the most respected young players in the present-day jazz scene, Brad Mehldau (1972-) began with rigorous classical training long before he was exposed to jazz. His 1998 album, *Art of the Trio: Volume Three*, like several of his albums, features his own compositions alongside standards and arrangements of popular tunes from artists such as Nick Drake and Radiohead. Such stylistic variety has been described as “the kind of juxtaposition – in a straightahead context – which a new generation of jazz players is making plausible.”

Mehldau is first and foremost an improviser...but he also has a deep fascination for the formal architecture or music, which informs everything he plays.

Mehldau’s classical training is evidently a significant influence on his sound and style. He is renowned for his “crystalline” tone and his technique, particularly his “unusually strong” left hand, which in turn enables contrapuntal improvisations with two or three simultaneous voices. The influence of classical music is also apparent in Mehldau’s notated compositions. “Young Werther” from *Introducing Brad Mehldau*, is based on a four-note motif taken from a Brahms Piano Capriccio and used in different configurations. Mehldau explains:

That came about as a result of studying a lot of the contrapuntal aspects of classical music...the idea of generating a whole composition from a small amount of thematic material is very alluring to me, and resulted from studying the compositions of great classical composers like Beethoven and Brahms.

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With a similar background to Mehldau, pianist Jason Moran has recorded Ravel, Schumann and Brahms, but “remains acutely aware that the piano is a percussion instrument.” Pianists such as Mehldau and Moran seem to be the preference of saxophonist Wayne Shorter, whose “highly composed and orchestrated pieces” reveal “undercurrent elements of classical music,” especially that of twentieth-century composers.

As can be inferred from some of the aforementioned musicians, much contemporary jazz blends different musical styles. ‘Polystylism,’ brought to prominence by Russian composer Alfred Schnittke, can be defined as the use of multiple, contrasting styles within a single work. Since many ‘schools’ emerged in twentieth-century classical composition, composers wanting to be free from association with any particular ‘school’ saw the use of polystylism as “the next logical step in the development of music.” Polystylism is conceivably an element of ‘postmodern music’, which “favours eclecticism in form and musical genre, and often combines characteristics from different genres, or employs jump-cut sectionalisation.” Moreover, postmodernism is “likely to remain the most common mode for artistic expression.” These trends are arguably prevalent in present-day jazz on many levels— in single compositions which integrate various musical styles, to the musicians themselves, whose work may encompass different activities and span over different musical genres. Christian Muthspiel explains:

My generation is the first in this century to be able to enjoy widely diversified, seemingly incompatible artistic activities, because it’s not necessary to first depart from the prevailing “School”: In truth it doesn’t even exist.

The European Scene

Describing the current European jazz scene, American saxophonist Dave Liebman explains, “Here in Europe the audience as well as the musicians expects experimentation and nonroutine, which translates into more adventurous music.”31 Swedish piano trio E.S.T (Esbjörn Svensson Trio) fuses “the propulsive energy of rock, rhythmic complexities of jazz and lyrical depth of European classical composition.” Speaking on behalf on European jazz musicians, pianist Esbjörn Svensson explains:

As Europeans, we tried to copy what was happening in the U.S, but we also realized we had our own music. European jazz artists started mixing things up, incorporating American jazz with European folk and classical music forms. We do that but we don’t necessarily call it “jazz.” It’s a type of jazz because we improvise, and it’s much easier in Europe because we never had the tradition of jazz as folk music. And though purists want to keep jazz as is sounded before, I don’t consider it a problem because that’s how I work with classical music. It’s fine if both exist side by side, which is the essence of jazz.32

Liebman has observed that European jazz musicians are not tied to the bebop tradition: “it’s not something that’s part of the repertoire.”33 Although this factor may compel European jazz musicians to explore new avenues, the lacking sense of ‘tradition’ in European jazz is seen by many as a negative attribute. According to Mathias Rüegg,

The basics must be there. Often in European music, the basics are not there. It’s not really swing, not phrased well. It’s creative, but the grammar isn’t there… I would like to be accepted as a universal jazz musician, not as a European one.34

Wolfgang Muthspiel: ‘definitely a European?’

Considering the aforementioned developments in jazz, Wolfgang Muthspiel certainly reflects the notions of his generation of jazz musicians, if the diversity of his musical projects is anything to go by. Like Mehldau, his rigorous classical training informs his jazz style:

I think the fact that I grew up with classical music and a lot of music from Austria, especially Mozart, has certainly had an influence...I really concentrated on Bach and I'm sure his counterpoint and his sense of harmony are in my jazz writing and playing too. So I'm definitely a European...I think my music has a European sensibility.35

Perhaps distinguishing Muthspiel from many European jazz musicians, however, is his solid grounding in the tradition of bebop (the ‘grammar’ of jazz), making him a truly ‘informed’ and versatile international jazz musician.

Fifteen years ago, in a feature article on Muthspiel, writer Mark Small suggested,

The guitar has still not witnessed a counterpart to the brass world’s Wynton Marsalis – a virtuosic trumpeter equally adept at jazz and classical. Perhaps that will change as more of Wolfgang Muthspiel’s ambitions become reality.36

Chapter III

Laws of Perspective

Introduction

Exemplifying Muthspiel’s output as a composer in the contemporary classical sphere is *Flexible Sky*, a work written for classical guitar and string quartet which was first performed in 1996 by Leo Witoszynskyj and the String Quartet of Brno at the tenth International Guitar Festival of Mikulov (Czech Republic). The piece comprises four movements, the third (*Laws of Perspective*) was arranged for jazz trio – Marc Johnson (double bass), Paul Motion (drumset) and Muthspiel (classical guitar) – and recorded on Muthspiel’s 1996 album *Perspective*. This trio version of *Laws of Perspective* sees Muthspiel “take a jazz improviser’s attitude to the language of 20th century classical guitar.”

This chapter will, firstly, provide ‘pitch-class set’ theoretical analysis of this piece in order to explore the way in which Muthspiel combines the languages of both 20th century classical and contemporary jazz styles. Secondly, it will explore Muthspiel’s compositional process.

The principle score involved in the research for this chapter was my transcription of *Laws of Perspective* (Appendix A). After discovering the work’s origin as a ‘classical’-style composition I obtained the score to ‘*Flexible Sky*’ (Doblinger 07450, 1998) – enabling me to compare the two stylistically different ‘versions’ of the piece.

‘Pitch-class set theory’ was employed as an analytical tool in Chapter III. There is a plethora of literature dealing with this analysis methodology. To acquaint myself with this branch of

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1 Unless otherwise stated, ‘*Laws of Perspective*’ will refer to the jazz trio version of this piece  
musical theory for the purpose of this chapter, the principal texts I studied included Joseph N Straus’ *Introduction to Post-Tonal Theory* (1990) and Allen Forte’s *The Structure of Atonal Music* (1973).

Form and Structure of *Laws of Perspective*

The form and structure of *Laws of Perspective* can be summarised thus:

1. *Solo guitar introduction* - largely “atonal/post-tonal” in its vocabulary
   - an addition to the ‘trio’ version (not part of *Flexible Sky*)
2. *A section or ‘head’*
3. *B, C, and D sections* - also ‘20th century classical’ in its vocabulary
4. *Solos over A section* - another addition to the jazz version
5. *A section repeated; drum solo to finish.*
Part 1

An Introduction to Pitch-Class Set Theory

“When Muthspiel turns to classical composition, he eschews mathematical, serial formulas, focusing instead on finding a language.”

In order to gain insight into the way in which the language of 20th century classical music is fused with jazz in Laws of Perspective, we must first gain a basic understanding of this ‘language’ which is perhaps new for many students and listeners of jazz. According to theorist Robert T. Kelley, “pitch class theory is useful in non-functional music where no serial process is involved.”

Pitch-class theory will therefore be employed to appreciate the sections of this piece which utilise this post-tonal ‘language.’

Seen as the core system for the analysis of atonal music, pitch-class set theory “arose from the desire of composers and theorists to find a way of identifying any combination of evenly tempered pitches without invoking the bias toward local pitch centres implied by tonal terminology.”

According to Nicholas Cook,

The main thing a set-theoretical analyst is trying to do when he analyses a piece of music is to show how apparently unrelated pitch formations in it do in fact belong together.

Basic Concepts, Prime Form and set relationships

The most significant analytical contribution to set-theory was made by Allen Forte, who established a numerical notation for pitches (see Fig. 3.1). Two underlying axioms of Forte’s

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5 Also referred to as ‘set theory,’ ‘set-class theory’ or ‘pitch-class set theory,’ a branch of ‘post-tonal’ theory.
8 Forte’s seminal monograph on this theory is The Structure of Atonal Music (London: Yale University Press, 1973).
Forte's system are *enharmonic and octave equivalence* – i.e. enharmonic pitches, or pitches one or more octaves apart (of the same *pitch-class* or 'letter name') are treated as equivalent.

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<th>D#/Eb</th>
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<th>E#/F</th>
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<td>7</td>
<td>8</td>
<td>9</td>
<td>T</td>
<td>E</td>
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</tbody>
</table>

Note: The letters T and E are commonly used in place of '10' and '11' to avoid confusion with 1s and 0s

**Fig. 3.1: Integer notation used in pitch-class theory**

A *set* is a collection of integers which represent pitch-classes. For example, C, C#, F, and G# written as a set would be [0158]. These four notes could appear in many different ways:

**Fig. 3.2: Examples of sets containing C, C#, F and G#**

Forte reduced the multitude of possible pitch collections to manageable proportions by classifying sets as identical if they could be reduced to the same *prime form*.9 (The process for reducing a pitch collection to its *prime form* is given in Appendix B).

Sets with the same *prime form* will sound similar to one another:

Sets with the same prime form contain the same number of pitches and the same collection of intervals between its pitches; hence they are in some sense aurally “equivalent,” in much the same way that all major chords are aurally equivalent in tonal music.10

As can be inferred from the above, set theory is largely concerned with the *intervals* contained in a particular sonority. Most commonly, these are *unordered pitch intervals*. Here, we are not concerned with the ‘direction’ of the interval, rather the shortest distance between two notes.

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9 *Prime form* is an ascending version of all pitches in a set within the span of an octave, transposed to 0 for convenience, and rotated and inverted so that the smallest intervals are packed to the left (see Appendix B).

The set [01] might therefore represent a min 2nd, maj 7th or min 9th, yet the important fact is that it identifies the dissonance created by the semitones/compound semitones contained in these intervals, however they may be disposed in the music.

Where several sets exist in a piece of music, certain relationships can apply among them. The most common of such relationships (and most relevant to the analysis of *Laws of Perspective*) can be summarised in Fig.3.3.

<table>
<thead>
<tr>
<th>Equivalence relations</th>
<th>When a sonority is transposed or inverted, it retains its intervals and therefore is regarded as equivalent to its original form. Equivalent sets are identified by reducing sets to their 'prime form'.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inclusion or 'subset' relation</td>
<td>Occurs when one set is contained within another: [015] can be regarded as a subset of [0158]. Subsets &quot;share a familial resemblance based on interval-class content...and hence have a similar sound quality.&quot;</td>
</tr>
<tr>
<td>Similarity relations</td>
<td>The most common similarity relation, maximal similarity, exists when two sets can be 'mapped onto' one another, with the exception of one pitch class, eg. [0147] and [0347].</td>
</tr>
</tbody>
</table>

Fig. 3.3: Three main types of relationships among sets

**Limitations of Pitch-class Analysis**

According to Forte, pitch-class analysis “establishes a framework for the description, interpretation and explanation of any atonal composition.”

Pitch-class theory alone, however, only investigates the organization of pitches in the music, leaving elements such as rhythm, timbre and texture as secondary issues. According to Cook,

There is a certain danger in launching into sophisticated analytical procedures of this sort when you have no idea how a piece works… It seems to me that the less you understand how the music works, the more open and inductive your analytical approach should be.

The following analysis of *Laws of Perspective* will not, therefore, be confined to pitch-class theory.

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12 The information in Fig. 3.2 was, unless otherwise acknowledged, summarized using two main texts: (1) Joseph N. Straus, *Introduction to Post-Tonal Theory* (New Jersey: Prentice Hall, 1990); and (2), Allen Forte, *The Structure of Atonal Music* (London: Yale University Press, 1973).
14 Ibid, 343.
Part 2
Pitch-Class Set Analysis of Laws of Perspective

i - Guitar introduction

Before the combination of 20th century classical harmony and jazz in Laws of Perspective can be explored, insight into the sections which demonstrate such post-tonal 'language' must be gained. We will therefore begin with a pitch-class set analysis of the solo guitar introduction to Laws of Perspective, in order to discover relationships between the sonorities. Although this introduction sometimes includes 'common' structures like triads and 7th chords, it is important to approach it as a 'post-tonal' piece:

Some 20th-century music seems to invite the use of traditional analysis. Lots of music by Stravinsky, Bartok, Berg and even Schönberg has a kind of tonal sound, at least in certain passages. But on closer inspection, we generally find that tonal theory has little to tell us about most 20th century music. When twentieth-century composers create a tonal sound, they usually do so by using non-tonal means...To appreciate post-tonal music most fully, we must learn to approach it on its own terms, rather than drag it onto the Procrustean bed of our tonal assumptions.15

Segmentation

Before analysing a piece using set-class theory, the music must first be segmented into collections of pitches. The process of segmentation is largely trial and error. Straus explains:

The only practical solution is to poke around in the piece, proposing and testing hypotheses as you go. In the process, you will be considering many different segmentations of the music, that is, ways of carving it up into meaningful musical groupings.16

The following pitch-class set analysis has been segmented at the author’s discretion. The prime forms of these segments have been included where relevant.

---

15 Straus, Introduction to Post-Tonal Theory, 89.
Fig. 3.4: Pitch Class Set Analysis of Solo Guitar Introduction
Fig. 3.5 below shows the opening motif of the introduction and its variations.

The motif variations in Fig. 3.5 play a crucial role in holding the complex, often atonal, introduction together.

Each variation of the motif contains the movement of a perfect 5th in its upper voice, with the exception of (B) (which contains a 5th in the lower voice) and (D) (enharmonic augmented 5th). The recurrence of the 5th sound gives the listener something to 'latch on to.'

One can see that sets (C) and (E) have the same prime form of [015], and thus a similar sound quality despite looking completely different. Furthermore, [015] is a subset of all other variations except (H). All variations except (H), therefore, share either an equivalence or subset relation with regard to the set [015] and for this reason exhibit a similar sound quality.

Perhaps the 'common thread' between all variations is that they all contain the subset [01], representing intervals associated with the semitone. Sets (A),(C),(D),(F),(G) and (H) prominently feature either maj 7th or min 9th vertical intervals, while (E) includes both types within chords.

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17 (C) moves from the note B to E with passing note Eb; (E) contains enharmonic 5ths in the upper voice (G#-Eb).
18 The ‘5’ in [015] represents a 4th or its inversion, a 5th (which appears in these examples). Had one not already noticed the recurrence of 5th intervals in these variations, the set-class analysis thus points it out.
Set (B) horizontally contains min 2nds across the set. The quality of the semitone, (particularly when included in a maj 7th or min 9th interval) is arguably the ‘glue’ which gels these motivic sonorities, and consequently the entire introduction, together.

Another important aspect of the main motif, beyond the scope of pitch-class analysis, is the motivic contour\textsuperscript{19} of the variations. These have been summarized in Fig.3.6.

<table>
<thead>
<tr>
<th>Set</th>
<th>Contour of variation</th>
</tr>
</thead>
<tbody>
<tr>
<td>(A)</td>
<td>‘Inwards’ movement of upper and lower voices (creating two intervals of a min 9th)</td>
</tr>
<tr>
<td>(B)</td>
<td>Again, inwards movement of both voices; idea extended by moving the 2\textsuperscript{nd} (C,D) up a semitone</td>
</tr>
<tr>
<td>(C)</td>
<td>Voices mainly parallel, moving down a 5\textsuperscript{th} then up a min 2\textsuperscript{nd}</td>
</tr>
<tr>
<td>(D)</td>
<td>Parallel maj 7ths moving down min 6th</td>
</tr>
<tr>
<td>(E)</td>
<td>Two crotchet-length chords with upper voice ascending by a 5\textsuperscript{th}; idea extended by repetition of chords as quavers</td>
</tr>
<tr>
<td>(F)</td>
<td>Extension of original motif with repeated inwards and outwards movement of voices</td>
</tr>
<tr>
<td>(G)</td>
<td>Returns to original idea - same as (A) transposed down a semitone</td>
</tr>
<tr>
<td>(H)</td>
<td>Similar to F; accented inwards/outwards movement of voices creating alternating augmented 11\textsuperscript{th} and min 9\textsuperscript{th} intervals</td>
</tr>
</tbody>
</table>

**Fig. 3.6: Contour of motif variations**

As suggested by Fig. 3.6, the contours of (A) and (B) show inwards movement of voices; (C) and (D) feature voices in parallel; (E) and (F) show the motif being ‘extended,’ creating more complexity. (G) returns to the original motif, only transposed, while (H) helps bring the introduction to an end with accented articulation and dissonance.

The contours inherent in the motif variations seem to follow a pattern (ie. ‘statement, repetition, new statement, repetition, extension, return to previous idea’) and hence have a motivic quality which arguably helps to give a sense of ‘structure’ to the introduction.

\textsuperscript{19}All variations are (on a crude level) similar rhythmically. Since the introduction is often metrically free, it makes more sense in this case to discuss contour rather than rhythm. Contour refers to shape, or direction, in which the voices/chords move.
Another important structural element in the *Laws of Perspective* introduction is perhaps the creation of a ‘sub-motif’ in the middle section. Fig. 3.7 displays this motif and explains its variations.

Fig. 3.7: ‘Sub-motif’ in *Laws of Perspective* introduction

Despite the rather atonal harmony, Muthspiel’s use of rhythm, phrasing and repetition in the above ‘sub-motif’ seem to give the music an almost ‘tonal’ quality.

Describing a similar effect in a piano piece by Arnold Schönberg,20 Cook explains,

> It doesn’t sound like Brahms but it does look like Brahms. In other words the Brahmsian rhythms, phrasing, dynamics and texture are all there; it is just the notes that are wrong. What does this tell us? It shows that the borrowing of phrasing, dynamics and the rest from tonal style is very direct.21

Perhaps rhythm, phrasing and repetition are therefore central elements in creating clarity and structure for the listener when the harmony refuses to do so.

Note that further structural unifiers are perhaps two additional repeated elements, shown ‘boxed’ in Fig. 3.7. These elements have similar sound qualities according to set-class theory – the [0347] and [0147] in bars 10 and 12 are *maximally similar*, whilst the two [015] sonorities share an *equivalence* relationship. Providing similar sonorities at the beginning and end of phrases (as they

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20 Cook refers to Schönberg’s *Six Little Piano Pieces*, Op.19, no. 3.
are presented here) arguably helps consolidate, while adding interest to, the music’s compositional structure.

A number of recurring set-classes can be identified in the guitar introduction to *Laws of Perspective*. Some of these are shown in Fig. 3.8:

![Fig. 3.8: Recurring set classes in guitar introduction](image)

It can be seen that the last chord in (A) is an exact transposition of the second-last while the first clearly is not. All, however, share the same *prime form* and hence an equivalence relationship, therefore they share a similar sound quality.

Similarly, the second [016] set in (B) is a transposition (up a tone) of the first, while the second [026] set is both a transposition (up a tone) and inversion of the first.

Examples (C) and (D) suggest that Muthspiel is favouring the sounds of particular intervals in constructing chords (C) and lines (D). This may have been a subconscious effort on Muthspiel’s part, yet the recurrence of specific set-classes, and consequently, intervals, helps create a sense of structure for the listener.
ii - Middle Sections

The sections between the A ('Head') and the solo sections, exhibit a similar harmonic language to the introduction, yet are perhaps not quite as abstract. Fig. 3.9a shows the 'B section.'

Note that in these middle sections, the guitar part is identical to that in the Flexible Sky version, while the bass part is almost identical to the Flexible Sky cello part. The drum part includes rhythmic ‘hits’ in unison with the guitar and bass, but it has a large improvisational element, therefore bringing an identifiable aspect of ‘jazz’ to these largely ‘classical’ sections.

Fig. 3.9a: Laws of Perspective: ‘B section’

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22 These sections were named ('A,' 'B' etc.) by this author. Note that the two versions of Laws of Perspective—the Flexible Sky and jazz trio versions—are often very similar in content, but are completely different in form.
'Centricity'

Like numerous passages in these 'middle sections,' bars 1-3 of the B section seem quite 'tonal,' yet assigning 'chord symbols' proved pointless.

Straus explains the concept of 'centricity' in post-tonal music:

Because a piece is not tonal does not mean it can't have pitch or pitch-class centres. Even without the resources of tonality, music can be organized around referential centers. A great deal of post-tonal music focuses on specific pitches, pitch-classes or pitch-class sets as a way of shaping and organizing the music. In the absence of functional harmony and traditional voice leading, composers use a variety of contextual means of reinforcement. In the most general sense, notes that are stated frequently, sustained at length, placed in a registral extreme, played loudly, and rhythmically or metrically stressed tend to have priority over notes that don't have those attributes.

Considering bars 1-3 of the B section, the high Bb is, by sheer repetition, established as an important pitch center in this passage - we inevitably hear the other events in the passage in relation to it. Although the passage is by no stretch of the imagination in Bb major or Bb minor, the Bb has a centric function.

Fig. 3.9a also shows a main 'theme' (in regard to rhythm and phrasing) inherent in the B section. For guitarists, the playing of this section largely involves moving the same chord formations down the neck. This not only accounts for the similar root or 'bass note' movement which helps give structure to these passages, but also suggests that as a guitarist, Muthspiel chose musical ideas to which the guitar lends itself.

Fig. 3.9b, which displays the D section, shows the further development of this motif:

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The recurrence of the theme in the middle sections is arguably another important structural element amidst the not-quite tonal harmony. Furthermore, note the allusion to the main motif in the "introduction." By effectively "tying in" themes and motifs over the course of the entire piece, Muthspiel gives the music a sense of "unity."
Part 3

Muthspiel’s Compositional Process

Having subjected *Laws of Perspective* to analysis and identified certain key structural and compositional elements, we will now explore the way in which Muthspiel actually composed the music.

One significant detail about the conception of the piece is that Muthspiel composed it on the guitar; hence the instrument itself would arguably have informed much of the material.

It was finished on the guitar before even thinking of strings. From this whole thing [*Flexible Sky*, *Laws of Perspective* and *One More for Igor* were finished guitar pieces... The other movements are written specifically for the string quartet.]

**Introduction and Middle Sections**

The set-class analysis of the solo guitar introduction identified some key structural elements including the repetition of certain intervals and the use of motifs and their contours. The introduction is arguably compositionally well-structured, yet in actual fact, it was not pre-meditated:

That [the introduction] is improvised...I don’t even think there was a plan to have an intro at that point...I could tell you a lot of things about what is really improvised and what is coming from things that I have been working on. But this is definitely not a planned thing.

It seems that Muthspiel chose to improvise in the rather atonal and sporadic fashion in order to add another aesthetic layer to the existing piece.

In that situation it’s more like, the piece starts like this, with a certain atmosphere, so what do I need? How do I want to set it up? Because it has a kind of strictness to it and it’s very structured, so I want to make something flurry and a little nervous...

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24 Wolfgang Muthspiel, interview by this author, 7 October 2005, Perth, tape recording. (Appendix C).
26 Ibid.
Muthspiel is evidently well-aquainted with the ‘language’ of 20th century classical music. As discussed in Part 2, much of the music in the middle sections of the piece and also perhaps to a lesser extent, the introduction, exhibits an almost ‘tonal’ quality. Muthspiel explains his preference for this type of language:

This kind of rather modern harmony, that’s something that I play a lot when I’m alone, so I like that language – where it’s not abstract. I don’t like this abstract new guitar music; I always want to have the harmonic warmth in there.\(^{27}\)

“A Cell which then becomes a Piece”\(^{28}\)

In beginning the composition of a new piece, Muthspiel appears to favour working with small musical fragments. Movement I of Flexible Sky, entitled One More for Igor,\(^{29}\) evolved from two chords taken from a string piece by Igor Stravinsky. Similarly, Muthspiel’s penchant for improvising in the ‘post-tonal’ language often leads to composition.

It’s [this type of improvisation] kind of a zone out of which I write a lot. When I play like that, it could easily lead into some kind of ‘cell’ which then becomes a piece.\(^{30}\)

At the conception of Laws of Perspective, Muthspiel’s ‘cell’ was the first chord of the B section: “a strange chord I found on the guitar that led to the whole piece,” shown in Fig.3.10a below.

![Fig. 3.10a: ‘Cell’ for Laws of Perspective](image)

The maj 7th interval (‘[01]’) is conceivably a prominent sound in the above ‘cell.’ As discovered in Part 1, ‘[01] intervals’ (maj 7th, min 9th, min 2nd etc.) are featured in every variation of the introduction’s main motif. Perhaps helping to ‘gel’ the introduction together, the use of these

\(^{27}\) Ibid.
\(^{28}\) Ibid.
\(^{29}\) One More for Igor has also been arranged for ‘jazz trio.’ This version also appears on the album Perspective.
\(^{30}\) Ibid.
intervals can be regarded as an important thematic element—an element which Muthspiel may have been taken (consciously or otherwise) from the above ‘cell.’

Interestingly, the bars 1-3 of the introduction feature the [01] sonority (in the form of min 9th intervals) as well as min 6th intervals:

![Fig. 3.10b: Introduction, bars 1-3](image)

Perhaps the favouring of the above intervals suggests that Muthspiel had the sound of Fig.3.10a’s ‘cell’ in mind when he began improvising the introduction.

Fig.3.10c shows that the intervals of the ‘cell’ are in fact featured throughout the rest of the piece:

![Fig. 3.10c: Use of intervals in ‘cell’](image)
In the ‘Head,’ it is evident that the opening phrase uses basically the same interval ‘sounds’ as in the *cell*. It can also be inferred that the maj 7th is the prominent sound in the head (the last note being sustained in the high register) while the min 6th also figures prominently.

The B and D sections also notably feature these intervals, especially the climax in bars 76-8.

This raises two important points:

1) Fig. 3.10b and 3.10c show that much of the music exhibits similar intervallic qualities (and sounds) to the ‘*cell*’—hence their favouring by Muthspiel; and

2) All sections of the piece (except the short C section) share similar musical ‘colours’—a key factor in uniting the ‘contemporary jazz’-sounding ‘head’ with the other more modern ‘classical’ sections.

**‘Colours’**

In contrast to the ‘mathematical’ compositional approaches often associated with post-tonal music\(^3\), Muthspiel takes a very natural and ‘un-systematic’ approach to this type of composition:

\[\ldots\text{time alone to sit and play, to look for harmonies, look for colours and being able to extend the colour that one chord has, to make sequences of similar colours and tensions}\ldots\]

Usually I don’t have any systems at all. I just write and I observe the tensions and you know, I always write what I would like to hear.\(^3\)

As mentioned earlier, the sections of the piece share similar musical ‘colours,’ the more ‘jazz’ sections coexisting happily with the more ‘classical’ sections.\(^3\) Interestingly, Muthspiel cites influences from both idioms in regard how this language found its way into his vocabulary:

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\(^3\) For example, ‘Serial’ composition. Interestingly, Muthspiel has written one completely serial piece, *The Waterfalls of Slunj*, ‘but insists “I tried always to make harmony—so it doesn’t sound abstract.”’

\(^3\) Muthspiel, interview, 2005.

\(^3\) It is interesting to note that the ‘classical’ *Flexible Sky* version contains some elements influenced by jazz: numerous ‘jazz guitar’ voicings appear in the guitar part; the triplets in the head (see Appendix A) create a ‘6 against 4’ feel common to jazz; but most interestingly, the first time through the ‘head’ section is played only by guitar and cello, marked ‘pizzicato, con vibrato’ which suggests that Muthspiel may have wanted it to sound similar to a double bass in a jazz context. Most importantly, it can be inferred that the material, whether it be labelled *classical* or *jazz*, is coming from a single musical vocabulary.
Stravinsky, Lutoslawski, Messiaen, Pärt...in the same breath I think I have to mention somebody like Pat [Metheny], who also has a certain elegance with harmony, even though it’s much different harmony. Or if I look at Ralph [Towner]...he also has a certain harmonic language...\(^{34}\)

**A successful marriage of jazz and classical styles**

It might be said that much of the music which seeks to marry jazz and classical styles seems to lack unity between the ‘jazz’ and ‘classical’ sections.\(^{35}\)

*Laws of Perspective* is perhaps one of the more successful marriages of jazz and classical styles, one key factor being the similarity of harmonic ‘language’ across the sections. Muthspiel adds:

> When two things are combined, I love it when they are combined in the details – not in the programme, not in the liner notes, not in the concept – but in the *details*. In the way a bar is played, or a beat is played, *then* it comes together...\(^{36}\)

*Laws of Perspective* exemplifies Muthspiel’s adeptness at both jazz and modern classical styles. His open-mindedness in relating to other musicians is, however, also a crucial factor in creating unity and coherence in such a piece.

I don’t have to consider anything, going from one [idiom] to the other, because for me, I’m not crossing anything – it’s all the same for me. But if other people are not so familiar with some of the qualities of one or the other [idiom] then I try to relate to them so that the piece holds together. You don’t want to have this ‘classical thing’ and then ‘jazz’ where it’s two different things.\(^{37}\)

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\(^{34}\) Muthspiel, interview, 2005.  
\(^{35}\) Bob Blumenthal, in his article, “New World Symphonies: A Survey of Modern Third Stream,” *Jazz Times* (Jan-Feb 2001):52, complains “Does the music present a viable direction?...the simple answer is not too often.”  
\(^{36}\) Muthspiel, interview, 2005.  
\(^{37}\) Ibid.
Conclusion

Music theory and analysis can tell one many things about a piece of music. For such music as the atonal sections of *Laws of Perspective*, post-tonal theory is useful in pointing out important elements of the music in order to explain its structure and unity - for those not familiar with 20th century harmony, post-tonal theory is conceivably the 'easiest way into' such music.

Muthspiel – a musician fluent in many musical languages – has no need for such theory. The language is already there in his vocabulary. Regardless of our ability to ‘quantify’ its musical events, the fact is that the piece *works*. In the words of pianist Brad Mehldau, “theorising comes later.”

The most remarkable quality of *Laws of Perspective* is perhaps the natural and seemingly effortless unity of the two disparate idioms and their respective ‘languages,’ made possible by Muthspiel’s wide musical vocabulary. This was achieved not by mathematical procedures but by a simple love of music:

I think it comes from everything I’ve listened to, *with love*. When you listen with love, something comes in to your system, your vocabulary.

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39 Muthspiel, interview, 2005.
Chapter IV

Early Music

Introduction

2003 marked the twenty-year anniversary of the first duo performance given by Wolfgang Muthspiel and his brother Christian – the duo having formed a common denominator of the brothers’ artistic journeys over the years. Celebrating this partnership, they released Early Music, an album comprising contemporary compositions based on pieces from the Renaissance and Austrian folk songs, which their late father, Kurt Muthspiel, once conducted with his choir. The brothers describe this music as “a genetic code to our musical makeups,”1 which evokes a multitude of associations and memories.

Part 1 of this chapter will provide background information on the following subjects:
- Muthspiel & Muthspiel [duo]
- The fusion of jazz and early music
- Early Music: the album
- Reworking existing musical models into new music

Part 2 will discuss selected pieces from the album Early Music to explore the ways in which the Muthspiels have fused the Austrian folk and Renaissance pieces with contemporary jazz and improvisation.

Similar to Chapter III, Chapter IV is largely based on my transcriptions from the album Early Music. Of these, the two main scores used in the analysis have been included in Appendix E. The Renaissance models from which the compositions on Early Music were based, have been included for reference in Appendix D. Additionally, a dissertation by Peter J. Burkholder, “The Uses of Existing Music: Musical Borrowings as a Field,” Notes - Quarterly Journal of the Music Library Association (March 1994) was used as a model for analysing Muthspiel’s compositions.

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Part 1

Muthspiel & Muthspiel

Having shared a fascination for improvisation since they were children, Wolfgang Muthspiel and his older brother Christian formed Duo Due in 1982. Wolfgang Muthspiel describes the genesis of the duo:

At the age of 16 or 17 we seriously started working as “Duo Due” and discovered many different musical idioms. From the beginning, we composed pieces and improvised, not like in jazz, but as a spontaneous elaboration on a musical idea. That is how we developed a very strong musical bond. ²

Whilst Wolfgang Muthspiel pursued a performing career, Christian’s path took him into the field of contemporary composition, his career seeming similarly all-encompassing:

As trombonist, pianist, composer and conductor, Christian Muthspiel is internationally active in the areas both of jazz/improvised music and of new classical music. Numerous invitations to perform, produce and conduct in many important musical centers of the world and compositions commissioned by renowned orchestras, ensembles and soloists prove the innovative cross-over quality of his work. Christian Muthspiel’s main concern is the combination of improvised and composed music. ³

Such is the high regard of the Muthspiel Brothers’ in Austria, in 1993 a three-day-long ‘Muthspiel & Muthspiel Festival’ was held at the Wiener Konzerthaus, featuring different aspects of the musical work of the pair. Wolfgang Muthspiel has described the brothers’ music as “modern chamber music with many improvisational elements.” Over the last decade, the Muthspiels’ work has tended to be project-oriented, their recent albums including CY, an album inspired by the paintings of American artist Cy Twombly; Echoes of Techno, reflecting techno, ambient music, ‘drum&bass’ and incorporating a sound system and electronic devices in addition to their acoustic instruments; and Early Music.

Christian Muthspiel’s extensive list of compositions include works for chamber orchestra, choir, flute quartet, piano trio, string orchestra, wind ensembles, as well as a chamber opera, to name a few. He has composed works for the Mozarteum Orchester (Salzburg), including a piano concerto and violin concerto, and also the Vienna Radio Symphony Orchestra.
⁴ Hanta, Austria Kultur, 25.
Jazz and Early Music fusion

The 1990s have seen renewed interest in the fusion of Early Music and Jazz, mostly by European improvisers attempting to affirm their Old-World roots.⁵

Among the best known examples of this 'genre' are collaborations between early music vocal groups and jazz improvisers. The album Officium (1994), featuring Norwegian saxophonist Jan Garbarek improvising over medieval sacred and secular vocal compositions performed by the Hilliard Ensemble, enjoyed extraordinary commercial success. Similar projects have been undertaken by the London-based Orlando Consort and jazz quartet Perfect Houseplants, including Extempore II (2003) which consists of an early polyphonic mass (the L'Homme Armé Mass) accompanied by arrangements by the jazz group. Critical response to such recordings is largely polarized - either highly positive or highly negative.⁶

It seems that the fusing of contemporary and 'earlier' music has been a common practice throughout the history of Western art music:

The seemingly secular song L'homme armé is one of the most common sources for cantus-firmus-based mass cycles...Composers of all stripes, from the Renaissance on, have used chant melodies as the basis for subsequent works. Composers as different as Palestrina, Liszt, Rachmaninoff and Messiaen...have incorporated chant melodies successfully in works that cover an incredibly wide stylistic range.⁷

Considering the above, the concept behind recordings such as Extempore II is perhaps nothing new to western music, except for its inclusion of jazz elements brought by the jazz quartet.

⁶ A review in online music magazine 'Red Ludwig' describes Extempore II as "truly breathtaking," while Fanfare magazine complains "They [the styles] simply exist in incompatible layers...simply ludicrous." Muthspiel, commenting on Officium, states, "I am a fan of both Garbarek and Hilliard, but not necessarily together" (Muthspiel, interview by author, 2005). Interestingly, he has undertaken a similar project - the album Bearing Fruit (2003), which utilizes monophonic chants which monks in the Austrian monastery of Zwettl have been singing since the twelfth century. Written for two violins, acoustic bass, guitar, nine singers from the monastery as well as electronic 'loops', the work, commissioned by the Donaufestival, leaves the original chants untouched while a new musical world is created around them. Unlike Officium, which simply adds Garbarek's improvisation as another layer to the existing music, Bearing Fruit arguably contains a far greater compositional element, treating the chants as another 'voice' in the ensemble (and it not mass-produced by a major record label). Much has been written about crossover music (a term which arguably encompasses the aforementioned projects) and the issues surrounding it. This chapter will not be dealing with these issues.⁷
Donald Greig, of the Orlando Consort, explains, “Our aim here was to take a pre-existing form and to follow broader musical procedures.”

*Early Music: the album*

The album *Early Music* is vastly different from projects such as *Officium* and *Extempore*—the Muthspiels do not simply add additional layers to an existing piece of music.

Folk music and the choir music of the renaissance…elements of this music were often the nucleus for the compositions and improvisations of the Muthspiels.

Taking elements from the original tunes, the Muthspiels rework them into new pieces using a variety of approaches. Many of the Muthspiels’ compositions are preceded by short samples (which they refer to as “triggers”) of the original pieces as recorded by Kurt Muthspiel’s choir. Both brothers play a number of instruments on the album, allowing a wide palette of sounds with which to work: Wolfgang plays violin, bass guitar as well as electric and acoustic guitars; Christian plays trombone, recorder and piano (including prepared piano); and both use electronic loops, voice and percussion. The album includes a great variety of musical styles:

They lead listeners through a sonic and melodic bandwidth from medieval to folk music, blues and rock, with the emphasis naturally on jazz, their true domains.

Most of the pieces on which the new compositions are based are German polyphonic lieder from the 16th century. The German polyphonic lied flourished from around 1450 until the late 1500s. Originally comprising polyphonic settings of material derived from German folksong, this style of music later became more homophonic – the precursor to the Lutheran chorale settings for
congregational singing.\textsuperscript{11} This type of music flourished before the concept of using planned harmonic progressions: a simultaneous sounding of independent lines of melody, the music was essentially intervallic and composers “did not build their music on chordal assumptions...any ascribing of the ear to harmonic progression is simply a result of relationships between voices.”\textsuperscript{12}

Fig. 4.1 contains an excerpt from the score of ‘Tanzen und Springen’—the basis for Wolfgang Muthspiel’s composition ‘Dancing and Jumping.’

\textbf{Fig. 4.1: ‘Tanzen und Springen’ (excerpt) - Hans Leo Hassler (1554-1612)}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{tanzenundspringen_excerpt.png}
\end{figure}

\textbf{Reworking existing musical models into new music}

In his essay ‘The Uses of Existing Music: Musical Borrowings as a Field,’ Peter. J Burkholder discusses the use of existing music in the works of composer Charles Ives. Burkholder discovers that some of the techniques used by Ives were commonly used by composers of the Renaissance Period for the same purposes:

When I remembered the sly ways Renaissance composers reworked their sources, I began to see that Ives did the same, in a number of ways... in all cases, the relationship of Ives’s work to his source was more extensive and thorough-going than was implied by the word “quotation”.\textsuperscript{13}

\begin{itemize}
\end{itemize}
Some such techniques for reworking existing music which Burkholder identified in the music of Ives have also been identified in a number of pieces from *Early Music*. They have been summarised in Fig. 4.2 and will be referred to over the course of the chapter. They have not been included to infer that the Muthspiels specifically *intended* to use these techniques, but rather to show that these techniques have been used over a wide range of musical styles and historical periods in the reworking of existing music.

<table>
<thead>
<tr>
<th>'Old' Techniques: “...the sly ways Renaissance composers reworked their sources”</th>
</tr>
</thead>
<tbody>
<tr>
<td>▪ Using existing works as <em>structural models</em> with occasional melodic allusions</td>
</tr>
<tr>
<td>▪ Writing <em>variations</em> on a given tune</td>
</tr>
<tr>
<td>▪ Setting existing tunes against new, often elaborate accompaniments</td>
</tr>
<tr>
<td>▪ <em>Paraphrasing</em> a tune to create a new theme</td>
</tr>
<tr>
<td>▪ Arranging or transcribing a tune for a new medium</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>'Modern' Techniques: Procedures unusual in early music</th>
</tr>
</thead>
<tbody>
<tr>
<td>▪ 'Cumulative Setting:' A thematic form in which the theme only appears complete near the end</td>
</tr>
<tr>
<td>▪ 'Collage:' The juxtaposition of musical quotations, styles or textures so that each element maintains its individuality...these diverse elements do not fit smoothly together</td>
</tr>
</tbody>
</table>

Fig. 4.2: Techniques in reworking existing music\(^1\)

\(^1\)Information in Fig. 2 summarised from Burkholder, “The Uses of Existing Music,” 851.
Part 2

‘Dancing and Jumping’

Composed by Wolfgang Muthspiel, Dancing and Jumping is based on “Tanzen und Springen” by Hans Leo Hassler (1554-1612). Hassler’s short piece is written for five voices. It is in the key of C major, is in simple triple time, and has a form of AABCC\(^1\) (refer to Appendix D).

Muthspiel’s composition shares the key and time signatures of the original, and features guitar, bass, trombone, piano and loops.

Many sections of the new composition refers to sections (A,B, or C) of Hassler’s tune. Hassler’s five original vocal parts (Cantus, Quinto, Altus, Tenor, and Bassus) are often ‘divided up’ and played by the Muthspiels, with the guitar or piano sometimes covering two or three different ‘voices.’ This technique of arranging the original voices is used extensively throughout the album.

Fig. 4.3a contains an ‘A’ section of Hassler’s piece. Fig. 4.3b shows the Muthspiels’ arrangement of the five voices: the cantus part is played by guitar and doubled two octaves above by piano, while the other voices are (mainly) covered by the pianist’s left hand.

\(^1\) Sections have been named A,B and C by the author.
Fig. 4.4 summarises the piece.16

<table>
<thead>
<tr>
<th>Bar no</th>
<th>Refers to original section</th>
<th>Description &amp; Instrumental roles</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-8</td>
<td>1st line</td>
<td>Trigger</td>
</tr>
</tbody>
</table>
| 9-16   | A                           | **Playing of original melody 'A' - no variation**  
Guitar: cantus  
Trombone: bassus |
| 17-24  |                             | **Riff #1: Gtr/bass/trom riff (F7)** |
| 25-32  | A                           | **Variation of original melody - displaced by a quaver**  
Trombone: cantus part  
Gtr, bass: bassus part |
| 33-40  |                             | **Repetition of riff #1** |
| 41-50  | B                           | **Variation of original melody at B - displaced by a quaver**  
Gtr, bass (8mb): cantus part  
Trombone: bassus |
| 51-66  |                             | **Percussion loops + Riff #2: sparse 'G7 altered' riff with gtr, bass, trom.**  
Implied 4/4 feel from loops |
| 67-76  | B                           | **Variation of original melody at B - displaced by a quaver**  
As in bars 41-50, but instruments have swapped parts:  
Trombone: cantus; Gtr & bass: bassus part |
| 77-91  |                             | **Riff #2 (Same as b.51-66)** |
| 92-99  |                             | **TROMBONE SOLO with wah-wah effect (open repeat)**  
Riff #2 continued by gtr and bass |
| 100-108| B                           | **Variation of original melody at B - displaced by a quaver**  
Repeat of b. 67-76 (end trom solo) |
| 109-114| C                           | **Variation of original line at C. Rhythmic variation first half of phrase.**  
(each beat extended by quaver)  
Gtr: cantus part plus harmony notes; Trombone: bassus part |
| 115-122|                             | **C7#9 – F7#9 figure by bass and piano** |
| 123-130| A                           | **Original melody at A (no variation)**  
Gtr: cantus part  
Pno R.H: cantus (15va above gtr)  
Pno L.H: quinto and bassus parts |
| 131-138|                             | **Riff #1 (Piano replaces trombone)** |
| 139-146| A                           | **Original melody at A - displaced by a quaver**  
Pno R.H: cantus & quinto parts  
Pno L.H: Bassus part  
Gtr: alto part |
| 147-155|                             | **Riff #1 (guitar adds distortion)** |
| 156-164| GUITAR SOLO                 |                                   |

16 The second column indicates when the piece refers to a specific section of Hassler's original. 'Instrumental roles' refers to which instruments are playing which of the original 'voices.'
| 165-174  | B | **Original melody at B.**  
|          |   | **Rhythmic variation:**  
|          |   | - First 2 bars: original rhythm,  
|          |   | - Next 2 bars: displaced by quaver,  
|          |   | - 2 bars original rhythm, 2 bars displaced, last 3 bars: orig. rhythm  
|          |   | **Guitar:** cantus (plus a few harmony notes)  
|          |   | **Pno:** cantus in octaves (8va & 15va above gtr)  
|          |   | **Bass:** bassus part  
| 175-182  |   | **Riff #1** (pno L.H and bass only)  
| 184 to end | C | **Original melody at C, rhythmic variation as in b.109-114**  
|          |   | **Gtr:** cantus + other notes  
|          |   | **Pno, bass:** bassus  
|          |   | Piano holds down low F# for 6 bars – end Eb triad  

**Fig. 4.4: Dancing and Jumping: Summary**

As shown in Fig.4.4, *Dancing and Jumping* incorporates the form of the original with additional ‘riffs’ by Muthspiel. These riffs add variety to the form and are also used for solo sections.

In choosing pieces from the repertory of their father’s choir to be reworked for the album *Early Music*, the Muthspiels listened for what one might do with the musical material and selected those songs which seemed most apt for re-composition. As Muthspiel explains, *Tanzen und Springen* was chosen for its rhythmic flair:

In *Tanzen und Springen* there is an obvious rhythmic finesse in the original that cried out for being treated further.\(^\text{17}\)

*Rhythm* is therefore the principle element of *Dancing and Jumping* – the added ‘riffs’ are highly rhythmic, while the percussion loops, including a ‘bass drum’ imitation which implies a ‘4/4’ time signature, create a highly syncopated and ‘danceable’ effect (the piece is, naturally, about ‘dancing and jumping’). The challenge in composing this piece was perhaps in combining these lively rhythmic elements with the rather ‘straight’ renaissance piece.

\(^{17}\) Wolfgang Muthspiel, *Interview by author*, 2005.
The use of variation in reworking existing material has, according to Burkholder, been commonly used since the Renaissance. The following examples show how each of Hassler’s sections are subjected to rhythmic variation.

![Fig. 4.5a: ‘A’ Section](image)

Variation #1 simply places a small section a quaver in front, while Variation #2 achieves syncopation by displacing the majority of the line by a quaver.

![Fig. 4.5b: ‘B’ Section](image)

Variation #1 of Fig. 4.5b is also displaced by a quaver (as in Fig. 4.5a). Variation #2 adds further rhythmic interest by alternating, in two bar sections, the original rhythm with the displaced rhythm.

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18 Burkholder, 852.
19 Note that in these examples, excerpts from Hassler’s piece have been rewritten in ‘3/4’ time rather than ‘3/2’ for ease of comparison with Muthspiel’s composition.
In varying Hassler’s ‘C’ section (“fa la la”), Muthspiel divides the line in half, extending the first half by adding the duration of one quaver to each note/syllable (creating a ‘dotted crotchet’ pulse rather than crotchets), then playing the second half in the original rhythm. This has the effect of giving emphasis to the ascending “fa la la la” phrase - arguably the high point of Hassler’s work.

Hassler’s ‘C’ section marks the end of the piece. Likewise, Muthspiel uses his C Section variations to (a) mark the end of a section and change of instrumentation (as in Variation #1) and (b) to end the piece (Variation #2).

In Dancing and Jumping, Muthspiel’s use of rhythmic variation gives Hassler’s material a more contemporary feel, thus bridging the stylistic gap between the riffs and Hassler’s sections – allowing the contemporary and the antiquate to be the same ‘colour.’
"Bless You"

"Bless You," by Christian Muthspiel, is based on “Gott b’hüte dich,” a polyphonic lied for four voices composed by Leonhard Lechner (1533-1606). Both Lechner’s score and Muthspiel’s composition can be found in Appendices D and E respectively. Fig. 4.6 contains a summary of Muthspiel’s piece.

<table>
<thead>
<tr>
<th>Bar no</th>
<th>Refers orig.</th>
<th>Description &amp; Instrumental roles</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-7</td>
<td>1st line</td>
<td>Trigger: “Gott b’hüte dich” (choir); with sound effects</td>
</tr>
</tbody>
</table>
| 8-44   | Whole piece  | Performance of original piece- A minor  
2 male voices: one on soprano part (sung octave lower), other on bassus  
Accompaniment: Piano: plays both alto and tenor parts  
Bass: plays parts of bassus part |
| 45-74  | Whole piece  | Repeat of original piece, transposed to E minor  
Trombone: soprano part  
Piano: alto and tenor voices  
Bass: bassus part |
| 75-83  | First 5 notes of melody | 5/4 vamp in B minor; repeated figure by piano and guitar  
*top line of figure taken from first 5 notes of original  
| Bm – G – Em - F#m | G/F - G#m7(b5) - A7 - Bb7(b9) |
| 84-87  | Last phrase  | ‘Interlude’ between vamp  
Guitar- soprano part  
Pno- chordal accompaniment:  
Bm – G, G#m7(b5) – C#m#5, D, Dma#5, B/D# - Em F#7/E  
Guitar melody taken from last phrase of original  
(w/ rhythmic variation) |
| 88-95  | GUITAR SOLO over vamp | Guitar Solo continued  
Parodies last half of original piece  
Bass: bassus part (w/ some rhythmic variation)  
Pno: soprano, alto & tenor voices (no variation) |
| 96-115 | 17-end       | Guitar Solo continued, vamp returns |
| 116-123|              | Vamp played once (4 bars) |
| 124-127| Last phrase  | Interlude between vamp, as in b.84-87  
Guitar: soprano  
Pno & Bass: accompaniment |
| 128-131|              | Original piece -2nd half (no variation)  
Pno: soprano, alto and tenor parts  
Bass: bassus part |

As illustrated in Fig. 4.6, Bless You uses the original piece in larger portions than Dancing and Jumping. The initial “trigger” is set against a new accompaniment of atmospheric sound effects, and prior to the vamp, different textures are created through varied instrumentation and
transposition. Muthspiel also creatively paraphrases Lechner's tune to create new themes - the additional vamp and interludes cleverly derived from parts of the original melody.  

Fig. 4.7 shows Muthspiel's use of paraphrase.

Example 1 shows how the vamp is derived from the opening melodic phrase – it shares the same contour despite being transposed and varied rhythmically. The canonic nature of the vamp perhaps reflects the technique of imitation, the “single most important characteristic feature of Renaissance polyphony.”  

Example 2, the final phrase of the original tune, is used as an interlude to ‘break up’ the vamp. Here, the new theme is similarly derived from the contour of the old, then syncopated and harmonised in a contemporary fashion.

---

20 The aforementioned compositional ideas are included in Burkholder’s list of techniques used by Ives in reworking existing material (see Fig. 4.2).

The same concept is used in another track from the album, 'Rolling,' based on the Credo movement from Kurt Muthspiel's *Steirische Mess.* It can be seen, from Fig. 4.8a and 4.8b, how the main theme of *Rolling* is derived from the rhythmic and triadic features of *Credo,* then extended to give it a unique identity:

![Fig. 4.8a: Credo, Steirische Mess (excerpt)](image)

An interesting approach to the fusion of jazz and early music elements in *Bless You* appears during the guitar solo, reflecting the concept of *parody technique:*

According to the *Grove Dictionary of Music and Musicians,*

The essential feature of parody technique is that not merely a single part is appropriated to form a cantus firmus in the derived work, but the whole substance of the source- its themes, rhythms, chords and chord progressions – is absorbed into the new piece and subjected to free variation in such a way that a fusion of old and new elements is achieved.
Here, the piano plays the three upper voices of Lechner’s piece as written, whilst the bass plays the lower voice, yet varies it rhythmically to sound like a contemporary bassline. Meanwhile, the guitar solos over the top, the ‘sandwiching’ of the original version by contemporary elements creating a distinct fusion of the two styles.

‘First Snow,’ ‘Shining’ and other pieces

Additional selected pieces from Early Music will now be discussed briefly to illuminate further uses of the existing music by the Muthspiels.

First Snow is based on “Es ist ein Schnee gefallen” by Caspar Othmayr (1515-1553). The piece reflects two concepts identified by Burkholder in Fig. 4.2 (refer to p.4):

a) It uses Othmayr’s piece, which has the form ABB, as a structural model; and

b) It seems to reflect the idea of collage in its juxtaposition of diverse textures and styles which do not fit smoothly together, yet maintain their individuality.

These concepts are evident in Fig. 4.10:
The juxtaposition of dissimilar textures and styles, while adding great deal of variety, potentially denies the listener a sense of ‘continuity’. A sense of structure, however, is perhaps achieved by the repeated use of the ABB form and the reappearing ‘renaissance’ style melody (trombone and guitar) in the last B section of each form. With this approach, the Muthspiels allow the diverse array of musical events in First Snow to hang together.

Perhaps the most abstract piece from Early Music is Shining (by Christian Muthspiel), based on Johann Hermann Schein’s “Die Vöglein Singen.”

This piece reflects a compositional concept described by Burkholder as cumulative setting—a form in which the melody appears only towards the end. Shining features various ‘percussion-like’ patterns on prepared piano, trombone, loops, and “guitar-percussion.” Introduced one at a time, these create a complex rhythmic and textural ‘web’ into which the melody is gradually introduced, one ‘voice’ at a time.
Fig. 4.11a and 4.11b show Schein’s original melody and the elements of *Shining*.

**Fig. 4.11a: Die Vöglein Singen (excerpt)**

**Fig. 4.11b: Elements of Shining**

- **1. Main Ostinato: Prepared Piano**
  
- **2. Trombones**
  
- **3. Loop: ‘Bass drum’ sound**
  
- **4. Prepared piano**
  
- **5. “Guitar-percussion” (on strings)**

Schein’s Original Melody (in 6/8) played by trombone(s)

*Original melody appears 4 times towards the end of piece, adding another ‘voice’ each time. 1st x: Canto I only; 2nd x: Canto I and II; 3rd x: Canto I, II and Alto; 4th x: Canto I, II, Alto & Basso.*
In contrast to the aforementioned pieces, *My Dark Heart* (Wolfgang Muthspiel) involves a simple arrangement of *Sospirava il mio Core*, a madrigal by Italian Gesualdo di Venosa (1560-1613). Unlike the German ‘polyphonic’ lieder discussed so far (which are in fact *homophonic*), Gesualdo’s madrigal is indeed polyphonic, and therefore more complex than the other Renaissance pieces:

Fig. 4.12a: *Sospirava il mio Core*: (excerpt)

Fig. 4.12b summarises Muthspiel’s composition:

```
~ Guitar introduction – "Spanish" in style
~ Original piece (as written & in entirety) performed:
  Guitar & voice: tenor part (main melody)
  Piano: sparse accompaniment based around A minor.
~ Interlude #1
  Piano accompaniment based around Am – F – Dm etc.
  Guitar: repeated figure in harmonics, then sparse improvisation
~ Original piece repeated – with guitar improvisation
  Guitar & voice: tenor part
  Violin: soprano part
  Trombone: bass part
  Extra (overdubbed) guitar: sparse improvisation
~ Interlude #2 – TROMBONE SOLO
  Guitar: Chords Am, F, Dm etc. (derived from original piece)
~ Original piece repeated to end.
  Guitar & voice: tenor part
  Violin: soprano part
  Trombone: bass part
  Recorder: alto part
  2nd guitar: quinto part
~ Guitar Coda’ – same style is Intro
```

Fig. 4.12b: *My Dark Heart*: summary
Apart from the introduction, coda and interludes in between, the Muthspiels simply play Gesualdo’s piece three times, adding more ‘voices’ to the texture each time.

Perhaps then, it can be said that the more complex the existing music, the less the Muthspiels have ‘reworked’ it, and vice versa. With this piece, however, a complex arrangement is not needed - the most striking element of *My Dark Heart* is arguably its simplicity and beauty, giving Gesualdo’s contrapuntal textures a new contemporary context.

Not all pieces on *Early Music* are based on Renaissance pieces: *Calling You* (Christian Muthspiel) is a medley of two traditional ‘yodelers’ featuring solo and overdubbed trombone; while *Du Annamirl Du* (Wolfgang Muthspiel) is not based on any existing model – rather, it is an original piece in the style of traditional Austrian folk music, played on violin, recorder, trombone and featuring a ‘Schuhplattlen’ (traditional ‘slap’ body percussion) section in the middle. Although these pieces may not easily fit into the ‘jazz’ genre, both contain improvisation – the central element of the Muthspiels’ music.
Conclusion

Throughout history, various techniques have been employed by composers in reworking existing material for new music. Peter J. Burkholder has identified many such techniques in the work of Charles Ives - some as old as the Renaissance and some which are more modern. In turn, many have been identified in *Early Music*. In the hands of the Muthspiels, these techniques are used in ways which not only rework the existing pieces, but also bridge the gap between the old and new musical styles.

While it is unlikely that the Muthspiels used all these techniques specifically, their awareness and experience of different musical styles would provide them with a wide palette of compositional ideas:

> In the overall scheme of the recording, we try to cover a variety of moods, tempos, situations to solo in etc... So in that way we strive for variety, with whatever compositional approach comes to mind. 

Despite the diversity of musical genres and compositional approaches which the album encompasses, the common thread in all pieces is *improvisation* – the central element of the duo ‘Muthspiel & Muthspiel’ and indeed, the fascination which brought them together as a duo in the first place.

Unlike other projects which simply add a layer of improvisation to an existing musical work, *Early Music* brings elements of the old into new contexts, arguably showing respect for the existing music and the intentions of its composers, and ultimately creating a genuine fusion of early music and contemporary improvised music.

Considering this, *Early Music* is conceivably a unique and important album in the realm of jazz and early music fusion.

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23 When asked about collage, Wolfgang Muthspiel replied “We do not have any concepts like that.” (*Interview by author, 2005*).

24 Muthspiel, *Interview by author, 2005*. 

52
Chapter V

Muthspiel – Contemporary Jazz Guitarist

Introduction

“A player whose broad stylistic range sets him apart from other exceptionally able contemporary guitarists” – Mark Gilbert, Jazz Journal International, 1995

This chapter is divided into three parts; its main focus will be on Muthspiel as a contemporary jazz guitarist. Part I will give an introduction to the broad musical spectrum of his work; Part II will focus on his performance and improvisational style through transcription and analysis, while Part III will consider influences from classical music in his ‘jazz’ playing and discuss his contributions to the jazz genre.
Part 1
The Many Facets of Muthspiel

Having grown up in an environment rich in the tradition of European classical music and studying both violin and classical guitar before discovering jazz as a teenager, Wolfgang Muthspiel maintains his roots in classical music. As a composer in the classical sphere, he has written works for chamber orchestra, percussion ensemble, string quartet, classical guitar and solo violin in addition to numerous chamber ensembles.¹

As a performer, Muthspiel’s fluency in both classical and jazz styles often leads to collaborations which encompass both genres. The 2003 album with the Austrian string trio ‘Triology,’ entitled That’s all Daisy needs, “blurs the line between classical and improvised music…grooving strings, shining pizzicato, some funny imitations but also elegiac melodies.”²

A recent Australian tour presented Muthspiel alongside ECM recording artist and 12-string and classical guitarist Ralph Towner and classical guitarist Slava Grigoryan, featuring the three guitarists in solo, duo and trio settings.

Solo guitar work has become an increasingly important facet of Muthspiel’s music in recent years:

Recently some aspects of music making have become more important to me. Playing solo and improvising illuminates these...it is not important to me which scene of music this might belong to or whether the things I play are simple or complex.³

Muthspiel’s 2004 album Solo ranges from melodic, acoustic guitar ballads to texturally and rhythmically complex pieces utilizing loops. He cites two main influences for this type of playing: pianist Keith Jarrett, whose improvised solo concerts produced music “that will always stay with

me"; and Ralph Towner, whose solo record made a big impact on Muthspiel when he was still playing classical guitar, opening the door to jazz harmony and improvisation.⁴ Towner’s *Solo Concert*, released in 1980 on ECM was “conceptually elemental, a solo live guitar recital... yet, no one to date had ever synthesized classical contrapuntal composition with improvisation like this before.”⁵

Whilst *Solo* clearly has its roots in the harmonic language and ‘solo tradition’ contributed by Jarrett and Towner, Muthspiel’s incorporation of loops arguably distinguishes his solo work. According to Slava Grigoryan,

> Wolfgang has his own sound and language. He uses a lot of technology, a lot of loops and repetition, ten minutes into a piece there’s a guitar orchestra... It’s incredible what one guy can do on stage.⁶

Muthspiel’s numerous other musical ventures include running his own record label, *Material Records* and collaborating with the Norwegian singer/songwriter Rebekka Bakken, their songs inhabiting “a stylistically open space between singer/songwriter and interactive improvisations.”⁷

Apart from his projects and performances with Christian Muthspiel, Wolfgang Muthspiel’s main (and most ‘jazz’ oriented) format is the *trio*. While two recent trio albums featured Brian Blade and Marc Johnson, Muthspiel has now opted for a ‘working band’ whose members are committed and available. His new trio includes two young Austrians, the twins Matthias Pichler (bass) and Andreas Pichler (drums), chosen by Muthspiel for their “stylistic openness, dedication to ‘the moment’ and their understanding of rhythm.”⁸

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⁸ Ibid.
Part 2

Muthspiel’s Performance Style

In order to gain insight into Muthspiel’s performance and improvisational style, five solos from a variety of musical settings will serve as a basis for the investigation of his melodic, harmonic and rhythmic conception. The pieces from which they are taken include: ‘Giant Steps’ and ‘Solar,’ two ‘standards’ from the 2001 trio album, Real Book Stories; ‘In Absence Of,’ a contemporary jazz piece from the 1995 album Loaded, Like New; ‘Seventh of Nine,’ excerpts from the second movement of Ed Partyka’s Continental Call, featuring Muthspiel as soloist with the Concert Jazz Orchestra Vienna (2002); and ‘Django,’ a rhythmic vamp-based piece from Muthspiel’s solo album.

According to New Grove, the central analytical act is “the test for identity,” arising from the three fundamental processes, “recurrence, contrast and variation.”

In analyzing the selected solos, therefore, devices which were found to reoccur (thus arguably comprising part of Muthspiel’s musical ‘identity’) will be included in the following discussion.

The transcribed solos are included for reference in Appendix F.

Melodic Devices

A device found to recur throughout all the selected transcriptions is the use of intervals of a 4th or 5th – intervals which conceivably have an ‘open,’ modern sound and tend not to suggest ‘major’ or ‘minor’ tonalities – in the construction of lines is arguably a large element of Muthspiel’s melodic conception.

Fig. 5.1a contains excerpts from the transcriptions which demonstrate this concept.

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56
As can be inferred from the above examples (A) to (D), Muthspiel often uses successive 4ths or 5ths to add an ‘angular’ twist to the line. In (E), a sequence of 5ths is essentially transposed up a semitone in the following bar, creating dissonance and tension over the C Pedal. In example (G) from *Giant Steps*, a complex progression which arguably invites an ‘arpeggio and horizontal line’ approach to improvisation, Muthspiel uses 4ths and 5ths to great effect over the second half of the form: using hardly any ‘outside’ (non-diatonic) notes, he creates tension by playing short intervallic motifs over the entire section, the resulting ‘angularity’ perhaps demonstrating a fresh improvisational approach to this progression.

Fig. 5.1a: Use of 4th/5th intervals in construction of lines

Fig. 5.1b exemplifies Muthspiel’s usage of wider intervals.
The examples in (A) demonstrate a wide intervallic jump followed by a descending arpeggio. These fragments, based on 13(b9) or 13(#9) chord shapes, are frequently used by Muthspiel in the middle of a line, the intervallic jump helping to 'break up' the line.

A 'contrapuntal' texture is created in example (B) through the use of 'wide' intervals. This is particularly effective in the last two bars, the sequence of 10ths (and the resultant registral gap) giving the effect of two distinct 'voices.' Fig. 5.2 gives further examples of 'contrapuntal' ideas.

Here, the two 'voices' move in contrary (and in the last example, oblique) motion.

Such ideas are rarely heard in the improvisations of other jazz guitarists and are, therefore, important elements of Muthspiel's improvisational 'identity,' evidently derived from his classical background:

The fact that I played a lot of classical music...just gave me an awareness – in my mind and in my fingers – that you can play two or three lines at the same time and that it's not just a matter of chords and lines. Contrapuntal textures are important to me and I think it comes from having played a lot of Bach.\(^\text{10}\)

These 'contrapuntal' textures exemplify how Muthspiel translates the influence of classical music into a 'straight-ahead' jazz context.

\(^{10}\)Wolfgang Muthspiel, Interview by author, 7 October 2005, Perth, tape recording.
Many improvisers have ‘pet phrases’ which are recognizable and integral fragments of their musical vocabularies. Two such phrases of Muthspiel’s are included in the following examples.

“Muthspiel-ism no.1,” found mainly in the transcription of *Solar*, can arguably be heard extensively in Muthspiel’s improvisations in many recordings. Fig. 5.3a presents it in a ‘Nattiez’ style diagram to highlight the overlaps between the different examples.  

Highlighted in Fig. 5.3a, the main element of ‘Muthspiel-ism #1’ is a superimposed triad, generally on the 6th degree of the underlying chord (eg. E triad over a G pedal) which yields a 13(b9) sound. Further examples, such as the second (bar 10-11), show Muthspiel choosing additional notes diatonic to this triad (ie. ‘playing off the 6th degree’), creating a short moment of tension through ‘outside notes’ before resolving the line.

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11 According to Cook, *A Guide to Musical Analysis* (London: J.M Dent & Sons, 1987):152, the Montreal-based scholar Jean-Jacques Nattiez is “the leading figure in musical semiology.” Nattiez contributed the ‘tree-diagram’ (on which Fig.5.3a is based) which uses vertical alignment of melodic and rhythmic motifs to bring “hidden or implied aspects of musical structure out into the open.”
This 'triplet' idea, usually a descending arpeggio, is also used extensively by Muthspiel. The arpeggios often provide 'outside' tones: example (A) contains a tritone substitute; while (C) superimposes a Bm triad over Cm; similarly, (B) provides some additional 'colour' to the Cm vamp by adding a Cm(maj 7) sound. In any case, this "Muthspiel-ism" is a device used to create tension or at least, to make the harmony more interesting.

It could be said that the transcriptions for *Giant Steps* and *Solar* (Appendix F) show Muthspiel using mainly eighth-note lines and many typical elements of the 'bebop language' used by jazz musicians -- e.g. arpeggios, surrounding and targeting techniques and 'anticipating' chords. Fig. 5.4a shows examples of how the bebop language is used in *In Absence Of*:

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**Fig. 5.3b: “Muthspiel-ism no.2”**

This 'triplet' idea, usually a descending arpeggio, is also used extensively by Muthspiel. The arpeggios often provide 'outside' tones: example (A) contains a tritone substitute; while (C) superimposes a Bm triad over Cm; similarly, (B) provides some additional ‘colour’ to the Cm vamp by adding a Cm(maj 7) sound. In any case, this “Muthspiel-ism” is a device used to create tension or at least, to make the harmony more interesting.

It could be said that the transcriptions for *Giant Steps* and *Solar* (Appendix F) show Muthspiel using mainly eighth-note lines and many typical elements of the ‘bebop language’ used by jazz musicians -- e.g. arpeggios, surrounding and targeting techniques and ‘anticipating’ chords. Fig. 5.4a shows examples of how the bebop language is used in *In Absence Of*:

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**Fig. 5.4a: Bebop language**
Demonstrating Muthspiel’s background in bebop, examples (A) and (B) show typical bebop ideas ((A) using chromatic passing notes and (B) using a fast arpeggio-based run).

Example (C), however, shows a bebop phrase in between the aforementioned ‘contrapuntal texture’ (Fig. 5.1b) and a phrase using ‘rock’ guitar techniques – an example of Muthspiel’s drawing on different musical styles in his improvisations.

Muthspiel frequently incorporates stylistic influences from more contemporary sources, such as rock or blues.

Classically trained, Muthspiel tends toward the modern, abstract and esoteric, but very little time passes before he embraces earthier values.\(^\text{12}\)

The use of ‘rock’ guitar techniques and phrases can also be seen throughout \textit{Seventh of Nine}. Similarly, Fig. 5.4b shows the use of blues-influenced phrases in \textit{Django}.

![Fig. 5.4b: Blues-influenced phrases](image)

These examples are evidence of Muthspiel’s broad stylistic palette from which he draws while improvising.

\(^\text{12}\) Mark Gilbert, \textit{Jazz Journal International} (May 1999): 44
Harmonic Devices

By comparing instances, from all selected transcriptions, in which Muthspiel created tension through ‘outside’ (non-diatonic) ideas, it was found that such ‘outside’ playing was most commonly achieved through the technique of ‘sideslipping’ (playing temporarily in the key-centre one semitone above or below) and the superimposition of triads and pentatonics, with occasional ‘freer’ ideas. Some examples are shown in Fig. 5.5.

![Fig. 5.5: Examples of ‘outside’ playing](image)

In Example (A) (which could be treated by an improviser as one long Cmin7 chord), Muthspiel begins the line with intervals of a 2\(^{\text{nd}}\) and 3\(^{\text{rd}}\), ‘targeting’ notes from the C Dorian scale on the rhythmically ‘stable’ areas (ie. the first half of every beat). He then ‘sideslips’ between C minor and C# pentatonic ‘key-centres’ before chromatically descending into a diminished arpeggio to resolve to the Fm7.

In examples (B) and (C), harmonic movement is created over a single chord by superimposing arpeggios ‘in sequence’ (eg. D-Eb-E triad) – the movement of superimposed material giving the listener something to ‘latch onto.’ Example D uses a ‘freer’ idea: still over the Em vamp, Muthspiel begins with a phrase with a ‘Bmaj7(#9)’ sound before ‘colouring’ the vamp with superimposed pentatonic and triadic ideas.
Rhythmic Devices

The most common ‘rhythmic device’ occurring in the selected transcriptions is the use of rhythmic motifs in various ways. Fig. 5.6a looks at such devices in Giant Steps.

Example (A) is a recurring rhythmic ‘cell’ which appears fifteen times throughout the solo on Giant Steps, each time placed in a different area of the bar (ie. starting on different beats) from the beginning to the very end (rhythmic motifs are highlighted in the score in Appendix F). This ‘cell,’ although perhaps not an obvious motif, serves as a referential rhythm which helps provide ‘structure’ to the solo.

Examples (B) and (C) are more obvious rhythmic (and melodic) motifs, three beats in length. Their repetition creates a ‘three over four’ polyrhythm.

Example (D) shows rhythmic motif development over a section. Here, there are four ‘motifs:’ motifs #1 and #2 are ‘sequential motifs’ like those in (B) and (C), #2 beginning where #1 ends; while #3 and #4 function more like recurring rhythmic ‘cells.’
Muthspiel evidently favours three-beat rhythmic motifs. Example (A) of Fig. 5.6b shows a 3-note motif played in numerous three-beat rhythmic variations and highlights the underlying rhythmic 'pattern' which unifies the variations. Example (B) demonstrates a 'sequential' motif being 'broken up' by a two-crotchet 'cell,' thereby creating interest by displacing the rhythmic flow of the motif. Example (C) shows a simple yet effective variation of a rhythmic motif over a short span of three bars.

The above examples demonstrate Muthspiel's ability, through repetition, variation and development, to get a lot of mileage out of a small amount of thematic material. His main concern with rhythm is one of expression:

...you make it swing, make it dance. You try to be not in a strict 'roster' of subdivisions, but you make the time expressive. You can play the same eighth-not run in so many variations rhythmically – tiny variations – and every one has a different expression.13

Muthspiel's rhythmic awareness demonstrates intense listening and attention to detail. At the other end of the spectrum, however, he is not afraid to leave space during a solo. Some examples are shown in Fig. 5.7:

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13Muthspiel, Interview, 2005.
Muthspiel’s use of space not only helps to ‘pace’ the solo but encourages interaction.

That’s like the hardest thing. In a band context, you don’t have to play all the time. As soon as somebody comps for you, it sounds pretty good without you. So, then you add what you really hear. And the others will love that because they’ll feel all included – because you’re playing from the situation and not from your expectation of what you want to sound like.\(^{14}\)

**Sound and Influences**

As an improviser, Muthspiel has been described as having “an oblique, post Metheny/Scofield/Abercrombie approach to the electric guitar...with a warm, slightly overdriven sound that is timeless, yet completely contemporary.”\(^{15}\)

Muthspiel combines the “traditionally unobtrusive long-lined bop-derived style” with ‘classical’ precision.

Clarity of sound is part of what makes Muthspiel so compelling...Although the group can make plenty of noise, there are few wasted notes. Muthspiel plays electric guitar like a classical guitarist.\(^{16}\)

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\(^{14}\) Ibid.


From the generation of guitarists above him, Pat Metheny arguably stands out as the greatest influence on Muthspiel’s sound and style.

I think he’s my favourite guitar player... I sounded like him so much that when I came to the first lesson with Mick Goodrick, he said “You sound exactly like Pat – it’s a problem.” And then I really got out of that, but of course a lot of that love is still there and I can go to that ‘Pat place.’

Metheny’s influence can be seen in Fig. 5.8: examples (A) and (B) show some common ‘Metheny’ lines, the same combination of pitches and shape of the line appearing in Muthspiel’s playing; while example (C) shows a rhythmic sequence used for scalar ideas.

Interestingly, Muthspiel’s career seems to ‘mirror’ that of Metheny – Metheny started out in Gary Burton’s band twelve years prior to Muthspiel and the scope of Metheny’s musical projects reaches far beyond the jazz idiom. Metheny’s influence on Muthspiel nonetheless reaches beyond lines and phrasing.

...it also has a big emotional content, what he plays. It’s really sensual...I also love the fact that he has a big performance aspect. When he comes out and plays... he’s really giving everything to that moment and to make that concert work. And to communicate to those people – I love that. That it’s not this kind of ‘by the way, I’m so hip, you don’t understand what I’m doing anyway’ shit. But it’s really entertainment in the best sense. It’s something that I really try to do...it’s a sort of focus he has when he plays, that I really respect.

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17 Muthspiel, Interview, 2005.
18 Ibid.
Although clearly influenced by Metheny, Muthspiel "is one of the very few modern mainstream jazz guitarists of recent vintage who've managed to develop a personal sound."^{19}

Muthspiel explains:

If you sound like somebody else, it's absolutely no problem and you don't have to detach from anything. You just have to keep going, and listen to your intuition when you write and when you play. And play what you hear when you improvise.^{20}

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^{20} Muthspiel, Interview, 2005.
Part 3

The Influence of Classical Music in Muthspiel’s Jazz-related Work

Pat Metheny considers Jim Hall to be the main influence of his performance style and those of his contemporaries, namely John Scofield, John Abercrombie, Mick Goodrick and Bill Frisell:

All of us are very, very much descendants of things that he [Jim Hall] discovered, and all of us have real strong things that really are almost directly taken from this record, this cut.21

Similarly, Muthspiel is part of a ‘younger generation’ of guitarists, including Kurt Rosenwinkel and Ben Monder, whose styles are influenced by Metheny and his contemporaries.

It can be said that most guitarists - unlike pianists who often begin with classical training - have their backgrounds in contemporary styles, like rock and blues. According to Mark Gilbert, “Very few guitarists can play with their fingers – jazz guitarists at least.”22 Perhaps distinguishing Muthspiel from his contemporaries is his ability to use classical fingerstyle technique, which offers him a unique approach to the instrument - for example, Laws of Perspective (discussed in Chapter II) requires a competent classical technique. Muthspiel is able to draw from a wide palette of textures by switching between the fingerstyle and plectrum techniques. Speaking about this effect in his composition, Hands, Muthspiel explains:

...more voices are involved. Especially with that fast tempo, it’s almost impossible to not play it fingerstyle. But when it’s just lines, I love to play with a pick because rhythmically it’s a lot stronger and it’s easier for me to phrase.23

As mentioned in Part 2, Muthspiel’s favouring of contrapuntal textures in his improvisations stems from his classical background. Similarly, classical influences appear in his jazz compositions:

Muthspiel’s output as a jazz writer builds on melodious bass lines and insistent harmonies not directly derived from American jazz....In jazz composition, he [Muthspiel] explains, “you set yourself up so it’s easy to speak. My language comes from a background in classical, choir and Austrian folk music.”24

23 Muthspiel, Interview, 2005.
It seems that Muthspiel’s jazz compositions, even when in ‘head-solos-head’ format, are often quite complex. An excerpt from “Dance,” (Fig. 5.9) from Muthspiel’s 1990 album The Promise, shows a combination of vamp-based grooves (A and C sections), complex metrical shifts (B and D sections) and a harmonic progression arguably not directly derived from jazz.

Fig. 5.9: Dance: excerpt

Describing the lack of ‘bebop tradition’ in the playing of many European jazz musicians, trombonist/composer Ed Partyka explains:

A lot of European [jazz] musicians don’t worry about the basics: they say ‘I don’t want to play that,’ so they ignore them. And a lot of the time it’s not positive. Because you do have to be aware of the tradition, and the history. 25

Arguably distinguishing Muthspiel from his European contemporaries is his knowledge of bebop.

For me it [bebop] was very important. I wanted to really be a jazz player... I have a deep love for jazz and what a rhythm section does, and this is not something that is very common in Europe... I think that there is a lot of improvised music [in Europe] that is called 'jazz,' that is not coming from a bebop perspective.26

As discussed in Part 1, Muthspiel’s solo work is often stylistically synonymous with artists such as Ralph Towner, who combines classical technique with jazz harmony. Muthspiel’s level of classical guitar playing is arguably only matched in the jazz world by artists such as Towner and Earl Klugh, neither of which, in contrast to Muthspiel, actively play in straight-ahead jazz contexts. Speaking of Towner, Muthspiel explains:

...he doesn’t do that [straight-ahead jazz]. He kind of bypassed that. But he knows that stuff because he started with the piano.27

It can be said that Muthspiel is further developing the contributions of Towner by bringing classical elements into the realm of ‘straight-ahead’ jazz. While his ‘jazz’ improvisation style is perhaps not radically different from those of his contemporaries, his incorporation of classical elements is perhaps his most significant contribution to jazz guitar.

It’s [bringing classical elements into straight-ahead jazz] a great area of the guitar which is still not really explored...the fact that I have to think hard about who does that, says it. There’s a lot of stuff in there that is waiting to be done. Because there are no guitarists who really play with more than one line. Everybody plays one line, like a horn.28

Perhaps Wolfgang Muthspiel is the first guitarist to join the ranks of Wynton Marsalis and Brad Mehldau - musicians equally adept at jazz and classical styles. Hopefully, in years to come, he will receive deserved recognition for his contributions to jazz guitar. According to Ed Partyka,

You see his name cropping up, in things like Downbeat’s ‘25 guitarists you should have heard of’ or whatever. But he’s not in the category of a ‘John Abercrombie’ or a ‘Bill Frisell’ - of course not — he’s not of that age. In twenty years, he probably will be.29

26 Muthspiel, Interview, 2005.
27 Ibid.
28 Ibid.
29 Partyka, Conversation, 2005.
Outcomes of the Research

The influence of western classical music has enriched, and continues to enrich the jazz genre. Over the years, many seminal jazz performers and composers have cultivated this influence. Wolfgang Muthspiel continues this tradition.

In this dissertation, two case studies showed a variety of ways in which elements of classical music—namely, 20th Century classical harmony and music of the Renaissance—have been fused with jazz by Muthspiel. The first case study, Laws of Perspective, incorporated pitch-class set theory, an analysis methodology new to the jazz idiom. Although used exclusively as a tool for analysis in this dissertation, I am interested in more ‘practical’ uses such a theory might have for a jazz musician. As part of a recent recital featuring music composed and inspired by Wolfgang Muthspiel (many pieces based on concepts discussed in this dissertation) I included in the programme an original composition for 12-piece big band. Utilising principles of pitch-class set theory, this composition was made up of musical material—chords, melodic fragments—all of which is related, according to the theory, to a five-note phrase taken from Laws of Perspective. While numerous jazz composers utilise serial techniques in composition, the use of pitch-class set theory has now proven to be an effective way of generating new musical material. I am also interested in the theory’s implications for improvisation.

Interestingly, a recorded interview between Muthspiel and myself, and personal communication via email, revealed that the synthesising of classical and jazz elements in Muthspiel’s music stems not from mathematical or intellectual procedures, but rather, a stylistically wide musical vocabulary fed by a simple love of music.

A world-class contemporary jazz guitarist and one of the very few guitarists equally adept at jazz and classical styles, Muthspiel contributes to the jazz genre by bringing classical elements into the realm of ‘straight-ahead’ jazz. Perhaps the future will see greater recognition given to this unique and many-faceted musician.
References


Appendix A

Transcription:

*Laws of Perspective* (Wolfgang Muthspiel)

Transcribed by Johanne Druiett

From the album:

*Perspective*

Laws of Perspective

Wolfgang Muthspiel

Guitar

5

7

9

13

18

22

24
Open drum solo (approx. 30 secs)
Appendix B

Finding the Prime Form

In order to analyse a piece using set-class theory, the music must first be segmented into collections of pitches. These generally include chords and melodic fragments.

In order to discover possible relationships between the pitch collections, they are then reduced to their prime form.

Finding the Normal Form

Before reducing a pitch collection to its prime form, one must first find the normal form — the most compressed way of writing a pitch-class set.

The following is a step-by-step procedure for putting a set into normal form, taken from Joseph Straus' *Introduction to Post-Tonal Theory*, (1990): p.29.1

The pitch collection found in bar 17 of *Laws of Perspective* (see Fig. 1 below) will be used for this example.

**Step 1:** Excluding any doublings, write the pitch classes ascending within an octave. (There will be as many different ways of doing this as there are pitch classes in the set, since an ordering may begin on any of the pitch classes in the set).

![Fig. 1: Bar 17, Laws of Perspective](image-url)
Using integer notation, the pitch orderings in Fig. 1 can be represented as follows:

(E, G#, A) 4 8 9
(A, E, G#) 9 4 8
(G#, A, E) 8 9 4

**Step 2:** Choose the ordering that has the smallest interval from first to last (lowest to highest). This interval is calculated by subtracting the first from the last.

Note: Each pitch class ordering is written within a single octave. Going up or down an octave (adding or subtracting 12 semitones) will simply produce another member of the same pitch class.

Straus explains, “in the world of pitch classes, \(3 + 12 = 15 = 3\).”

That is, any integer larger than 11 or small than 0 is equivalent to some integer between 0 and 11, which can be found by simply adding or subtracting 12.

- First ordering: \(9 - 4 = 5\)
- Second ordering: \(8 - 9 = -1 + 12 = 11\)
- Third ordering: \(4 - 8 = -4 + 12 = 8\)

The first ordering has the smallest interval from the first note to the last, therefore the *normal form* is \([4, 8, 9]\).²

**Step 3:** Had there been a tie under **Step 2**, (which occurs more commonly when finding the normal form of larger sets — since there would be more possible orderings) the analyst would choose the ordering that is “packed most tightly to the left” — that is, the order where the smaller intervals are closer to the beginning of the set (left) and larger intervals are nearer to the end. To determine this, a similar comparison would be made between the first and second-last notes. If there is still a tie, the first and third-last notes would be compared, and so on.

²Although this can be seen fairly obviously by looking at Fig. 1, the procedure is useful, particularly when dealing with larger sets, when it is not so obvious as to which ordering has the smallest compass.
Reducing a set to its Prime Form

Once a set is in normal form – its simplest, most compressed representation – it can be reduced to its prime form, therefore identifying the set-class to which the pitch collection belongs.

Using the same sonority from Laws of Perspective, its prime form will be found using the following method- again, taken from Straus’ Introduction to Post-Tonal Theory, p. 42.

Step 1: Put the set into normal form. = [4, 8, 9]

Step 2: Transpose the set so that the first element is 0.

\[
\begin{align*}
[4, 8, 9] & \rightarrow 4 8 9 \\
4 & \rightarrow 4 4 4 \\
0 & \rightarrow 0 4 5
\end{align*}
\]

This yields \([0, 4, 5]\)

Step 3: Invert the set (subtract each number from 12) and repeat steps 1 and 2.

\([4, 8, 9]\) inverts to \([8, 4, 3]\). Its normal form is \([3, 4, 8]\). When transposed to 0, it becomes \([0, 1, 5]\).

Step 4: Compare the results of steps 2 and 3. Whichever is more ‘packed to the left’ is the prime form.

Comparing \([0, 1, 5]\) and \([0, 4, 5]\), \([0, 1, 5]\) contains the smallest interval at the beginning of the set and therefore is more ‘packed to the left’ than \([0, 4, 5]\).

Since \([0, 1, 5]\) is the prime form, the sonority in bar 17 of Laws of Perspective can be said to ‘belong to set-class \([015]\).’
Appendix C

Interview with Wolfgang Muthspiel
7th October, 2005
Novotel Hotel, Perth, WA

J.D: Johanne Druitt
W.M: Wolfgang Muthspiel

J.D I'm writing about elements of classical music in jazz, so I've been looking at your piece *Laws of Perspective*, the *Early Music* album and also your playing in general. Obviously most of the jazz version of *Laws of Perspective* comes from this [score of *Flexible Sky*], but where does the introduction come from?

W.M On which album?

J.D *Perspective*

W.M Okay. That is improvised. It's kind of a pretty 'out,' complex 'web,' yes? That is improvised.

J.D Really? That (shows transcription of intro) is really improvised?

W.M You transcribed that?

J.D Yes. So you just played it on the spot?

W.M Yeah, I mean, it has some elements of things that I've played before.

J.D Yes, it's interesting, because I found that [points to a group of chords in the transcription] in another movement of *Flexible Sky*.

W.M Oh yeah. But it [the intro] is made up and there are some things that I've been writing at that moment, but basically that's all improvised.

J.D Did you plan any of it?

W.M No, I don't even think there was a plan to have an intro at that point. But, if we could listen to this, I could tell you a lot of things about what is really improvised and what is coming from things that I have been working on. But this is definitely not a planned thing – I couldn't do it again, put it that way.

J.D That's very interesting. The intro is very well-structured compositionally and there's a main motif that goes through the whole thing.

W.M Basically, the plan was, in that situation it's more like, the piece starts like this, with a certain atmosphere, so what do I need? How do I want to set it up? Because it has a kind of strictness to it and it's very structured, so I want to make something flurry and a little nervous, and then it's more like an atmosphere that I want in that moment before the piece starts.
J.D So it wasn’t based around any harmonic or melodic idea?

W.M No. I must say that this kind of playing though, this kind of rather modern harmony, that’s something that I play a lot when I’m alone, so I like that language – where it’s not abstract. I don’t like this abstract new guitar music; I always want to have the harmonic warmth in there. I love that kind of thing and I sort of improvise like that a lot at home and it’s kind of a zone out of which I write a lot. When I play like that, it could easily lead into some kind of ‘cell’ which then becomes a piece.

J.D So what were the musical influences behind this piece and Flexible Sky in general? You’ve got a kind of Stravinsky reference in the first movement...

W.M Yes, those chords, yes. That was a piece that I originally wrote for my band – One More for Igor. Basically it’s coming from these first two chords and they always appear throughout the piece... One More for Igor started out as a piece for the guitar which I arranged for trio with Marc Johnson and Paul Motion. So these two chords here, this is from Stravinsky, from a string piece and I love these two chords. That was the ‘cell’ that I used – the beginning of the whole thing – and then I used that kind of voice leading... that was first, and then I added that whole rubato thing at the start much later because I wanted to have an atmospheric introduction before the pulse starts.

J.D Where did the idea for the Laws of Perspective movement come from?

W.M I think it came from the first chord [beginning of B section in transcribed score]. It’s kind of a strange chord I found on the guitar and that led to the whole piece.

J.D It seems like the string parts are just doubling the ‘voices’ in the guitar part..

W.M Yes. It was finished on the guitar before even thinking of strings. From this whole thing [Flexible Sky], Laws of Perspective and One More for Igor were finished guitar pieces before I included strings.

J.D So, were they intended as solo guitar pieces?

W.M Yes. Well, I mean, when I write something I don’t really intend it yet – it’s just something I do and we’ll see where it will be used. The other movements [of Flexible Sky] are written specifically for the string quartet, especially the second one. That’s kind of my favourite one... I love these chords. When the strings go into this sequence of chords (points out section in the score of Flexible Sky). I’m really happy with that. Here, I was really thinking of strings. The rest was more like, how should I arrange this piece that I already have, for strings? Since I play violin, I know the strings very well.

J.D So where is this kind of language coming from?

W.M Good question. I think it comes from everything I’ve listened to, with love. When you listen with love, something comes in to your system, your vocabulary. And of course I’ve played a lot of classical music and explored a lot of jazz, voicings, you know, learning with Mick Goodrick. And the combination of all these things and lots of influences... and a lot of time alone to sit and play, to look for harmonies, look for colours and being able to extend the colour that one chord has, to make sequences of similar
colours and tensions..

J.D So you didn’t have any specific compositional process?

W.M No

J.D Do you get into serial composition at all?

W.M I’ve written one piece that is strictly twelve tone. It’s called The Waterfalls of Slunj, and that was written for Klangforum Wien - a new-music ensemble, and a soloist who improvises. In the beginning it was Dave Liebman and I also did it a few times. And that’s totally twelve-tone, but, I tried always to make harmony - so it doesn’t sound abstract. But usually I don’t have any systems at all. I just write, and I observe the tensions and you know, I always write what I would like to hear.

J.D I think that’s what I like about this piece [Laws of Perspective]. It kind of reminds me of Stravinsky in the way that it’s really out there harmonically but it has a kind of tonal - maybe not tonal, but it seems tonal almost, with the phrasing.

W.M: Yeah. I think it is. It is not abstract.

J.D So you just sat down and found all this on the guitar?

W.M Yes, the intro is improvised and the rest comes from, you know, there’ll be a cell that I love and then I try to expand that cell, and if I don’t get anywhere, the next day I’ll try again. And then there might be a whole part finished that I like, and then the transition to the next part is difficult. For example, in Laws of Perspective it was that C major thing (sings melody). That was a whole different thing to the first section, and it took some time to get there. I don’t know how you get there, but you kind of play the thing again and again and imagine what emotion you want at that point. So I can’t really give you that much ‘systematic’ information because I don’t really use a lot of systems.

J.D Are there any particular contemporary composers that really interest you, who might have influenced this kind of language?

W.M Yes, the composers for twentieth-century harmony would be: Stravinsky, Lutoslawsky, Messiaen, Pärt – somebody I like very much. I also listen to a lot of Brahms..his piano pieces. But, I mean, also in the same breath I think I have to mention somebody like Pat [Metheny] – who also has a certain elegance with harmony, even though it’s much different harmony. Or if I look at Ralph [Towner] you know, he also has a certain harmonic language that he’s...he’s kind of expanding the guitar in a way. And Mick [Goodrick] was a big influence too. That ‘pianistic’ sort of voice leading – not just moving some chords around.

J.D In the jazz version of this, do you play it all with your fingers?

W.M Yes, all with the fingers until that improvised section.

J.D What about a piece like Hands, is that all fingerstyle?

W.M Yes.
J.D  Do you find that the different technique leads you to play things which you normally wouldn't?
W.M  Definitely - as more voices are involved. Especially with that fast tempo [in Hands], it's almost impossible to not play it fingerstyle. But when it's just lines, I love to play with a pick because rhythmically it's a lot stronger and it's easier for me to phrase.

J.D  On a DVD of the Vienna Art Orchestra, I noticed you were comping with your fingers. Do you always comp with your fingers?
W.M  Both. Sometimes fingers, sometimes pick. I have to put the pick in my mouth - I can't hold it somewhere here [in the hand] and play with the fingers - I feel too constricted.

J.D  Do you sometimes use both at the same time?
W.M  No, never at the same time. Either or. Some people do that. But once you have a pick in the hand, it's a limited fingerstyle that you can use. I like to be either playing lines or using the fingers - one or the other.

J.D  Would you play something like this [Laws of Perspective] at a jazz gig?
W.M  Absolutely. I play this on jazz gigs.

J.D  And people who go to those gigs like it?
W.M  They seem to, yes. Of course, now when we're talking about Laws of Perspective, there is another section (sings melody) [A section - 'Head']. That would be the improvising section - that Phrygian thing - so we improvise on that.

(Looks over Laws of Perspective transcription. Explains chord progression in solo section)

W.M  With the first two chords, the F# Phrygian would have more of a resting effect and the altered has a moving effect. So there's the resting chord and then the chord that has a tendency to go back again to this chord. This [G7alt] is like a substitute for C#7alt, so it's a one - five thing.

J.D  Is there anything that you consider when taking a 'classical' piece into the jazz idiom? With something like this, there are the more 'classical' sections and then 'jazz' sections, but they're all the same colour...
W.M  The consideration comes from playing it with people who work in one or the other style. So, when I work with a string quartet, I really stress what they are not so good at. I make sure that when there's something that has to be in time, that it's practiced with a metronome so it's not just 'kind of in time', you know? Or, when I play it with the jazz trio, I would stress that in these [middle] sections, there is a flow that is not pulse or metronomically oriented. I don't have to consider anything, going from one [idiom] to the other, because for me, I'm not crossing anything - it's all the same for me. But if other people are not so familiar with some of the qualities of one or the other [idiom] then I try to relate to them so that the piece holds together. You don't want to have this 'classical thing' and then.
‘jazz’ where it’s two different things.

J. D. Yes, it seems like a lot of ‘third stream’ stuff can be like that – where it jumps from the slow string section to a burning trumpet solo and then back again...

W. M. That is something I try to avoid. When two things are combined, I love it when they are combined in the details - not in the programme, not in the liner notes, not in the concept – but in the details. In the way a bar is played, or a beat is played, then it comes together and for me it’s beautiful.

J. D. Is there anything specific that you wanted for Laws of Perspective, to link up the sections and make them the same colour?

W. M. Hmm, it’s hard for me to answer. Of course I do, but I don’t say to myself ‘now I want this.’ I come to that point in the piece and I try different things. Sometimes the new section I find is good, but it shines a light on the previous section that is strange. So I have to find something that is good in itself, but when I play it, I can look back and the section before is still there ‘shining.’

I want to think of a piece that I wrote, and have a clear identity and feeling of that piece. For example, Laws of Perspective has something for me that is very specific, and One More for Igor also. Because there are so many clever things that you can do, that don’t necessarily make music that you want to remember. There’s so much clever stuff you can do with the guitar - you could sit down for half an hour and come up with something very complex and clever- but it’s not music you want to remember.

J. D. In a more general sense, could you talk about how your classical training and classical music in general has influenced your composition in the more ‘jazz’ vein?

W. M. I think basically the fact that I played a lot of classical music and a lot of Bach just gave me an awareness – in my mind and also in my fingers – that you can play two or three lines at the same time and that it’s not just a matter of chords and lines. Contrapuntal textures are important to me and I think it comes from having played a lot of Bach.

J. D. I found a couple of phrases in some of your solos that are very contrapuntal – just little two bar ideas, for example – and it’s stuff that I haven’t heard any other guitarist do.

W. M. Yes. Do you know the standards recording, Real Book Stories? I think there are some solos in there that are pretty contrapuntal, and I’m sure that comes from having played a lot of classical music. And also being able to play with the fingers – things that you really cannot play with a pick.

J. D. Also with some of your jazz pieces, they seem to be very well structured. Not just ‘head-solos-head.’ I mean even when it is just ‘head-solos-head,’ it’s not that in the usual sense. The pieces seem to have a lot more in them.

W. M. Yes. I think it’s this kind of longing for specific atmospheres. To make a piece
which is a specific room in which you improvise—it’s not just an excuse to blow, which I also love. I also love just playing with a hot rhythm section, but when I write, I want to make something specific. So when you’re on the concert, you can decide ‘do you want to go into this room tonight, or not?’ But it’s there always, which is different from playing All the Things [You Are] because All the Things is nice, but it’s not that different from a lot of other mid-tempo swing things. It’s a lovely form and everything but it tends to have a similar outcome—whether you play All the Things or whether you play Solar in the same tempo, usually the music that comes out is not that different. But if you play Laws of Perspective, you cannot go to a place that you’d go to with All the Things, because it’s not there. It would be funny to start with (sings eighth-note phrase). So it’s a reconciliation with the two worlds, the classical and the jazz, that are coming together in weird ways. I used to have some issues with ‘what is it that I’m doing?’ Is it classical or jazz? Now, I don’t think about it. I just do stuff and sometimes it comes from here, sometimes it comes from there. And it comes together a lot more than it used to, because I did have a little bit of a split personality, with practicing classical music in the morning and jazz in the afternoon. You know, Pat was there, and then Glenn Gould on the other side. It was confusing for a while.

J.D Your career seems to mirror Metheny’s in many ways. Starting in the Burton band and all of that. Obviously you can hear some of his lines in your playing, so you must have spent a lot of time with his music, but what about in a wider sense—in being essentially a jazz guitarist but going in other directions and doing different projects all the time? How big is his influence?

W.M Well I must say that of the jazz people, I think he’s my favourite guitar player. Actually there’s a new generation now which is also very interesting, and one that I love very much is Kurt Rosenwinkel. You know him? I think he’s great. Yes, I loved Pat’s music when I got to know it and it had a big influence, and for me it also has a big emotional content, what he plays. It’s really sensual. I’ve never transcribed one bit of Pat Metheny because I never had to.

J.D Really?

W.M Yeah, I sounded like him so much that when I came to the first lesson with Mick Goodrick, he said “You sound exactly like Pat—it’s a problem.” And then I really got out of that, but of course a lot of that love is still there and I can go to that ‘Pat place,’ and I love it, it’s great. I also love the fact that he has a big performance aspect. When he comes out and plays, whether it’s jazz or his band or whatever, you can see that he’s really giving everything to that moment and to make that concert work. And to communicate to those people—I love that. That it’s not this kind of ‘by the way, I’m so hip, you don’t understand what I’m doing anyway’ shit. But it’s really entertainment in the best sense. It’s something that I really try to do. For me it’s really important, when I go on stage and play, whatever happens then, it’s more important than anything else. It’s a sort of focus he has when he plays, that I really respect.

J.D What about Sco [John Scofield]?

W.M Sco I like too, but it was a much smaller influence. I think his phrasing is great and
it's a certain lazy swing thing that I love, but it hit me much less deeply. I think he's basically a blues guitarist, and I think Pat is not.

J.D With some of your earlier stuff, there's a piece where you sound a lot like Mike Stern and another where you sound like Metheny, but you're not really like that anymore. How did you find your own voice? — sorry, I know it's the most annoying question in the world!

W.M No, it's a good question. The thing is, if you sound like somebody else, it's absolutely no problem and you don't have to detach from anything. You just have to keep going, and listen to your intuition when you write and when you play. And play what you hear when you improvise.

J.D Do you hear everything before you play it?

W.M Sometimes I play things that I don't hear, but they don't sound good. So I try to hear everything before I play it, though it doesn't always work but most of the time it does. Also when you write, just listen to yourself. Trust your intuition and it will come naturally. It will become more and more your thing. There'll be other influences that are very strong, and that's good. You don't have to do anything, just keep going, keep listening to your intuition and what you hear.

J.D Sometimes when I start playing a Metheny-type thing, it's like slap! Don't do that!

W.M No don't! Never slap! Always love yourself. Really -it sounds pathetic but it's of total importance.

J.D Yeah, but if you hear someone playing (sings trademark Metheny phrase)

W.M Ok, well then as a listener, I'd say, you know, hmm. But maybe if that person in this moment would really take a breath and listen to what's going on and have the courage to not play. That's like the hardest thing. In a band context, you don't have to play all the time. As soon as somebody comps for you, it sounds pretty good without you. So, then you add what you really hear. And the others will love that because they'll feel all included – because you're playing from the situation and not from your expectation of what you want to sound like.

J.D Did you get into Jim Hall much?

W.M No, I like him, but in a way I think Mick [Goodrick] came from him. I think I got some of Jim Hall's stuff from Mick. I really like a lot of the things that he's not doing. All that 'guitar hero shit' doesn't apply, and I like that very much.

J.D How would you describe your rhythmic conception?

W.M (long pause) I don't know how to describe it, but that's the area that I studied most because it's not something that I was born with — with this incredible time thing. And growing up with classical music, with no idea about jazz until I was about 15 or 16. That's something I really practiced a lot: how you can place a note in a 'micro' time sense. What expression it makes depending on where it's placed.
J.D. How did you practise that?

W.M. You play with a metronome on 2 and 4, and you make it swing, make it dance. You try to be not in a strict ‘roster’ of subdivisions, but you make the time expressive. You can play the same eighth-note run in so many variations rhythmically — tiny variations — and every one has a different expression.

J.D. Do you do this with your students?

W.M. With my students, we try different expressions of time. How far ahead [of the beat] you can be, how on and how back you can be, and what are your tendencies when you play triplets, or eighth notes. Where do you start usually — which eighth note? Why don’t you start on the 4 and play a whole chorus only on the 4? That together with listening to your inner music and ear training, that’s a lot of stuff already. Those are the three ‘pillars.’

J.D. What do you think of Brad Mehldau?

W.M. I adore him. I feel a kind of relationship with him.

J.D. Have you met him?

W.M. No. But on my new trio record there is a piece called Mehldau. I love him.

J.D. That’s interesting. I didn’t hear your music until about a year ago, and my first impression was ‘it’s Brad Mehldau on guitar’ — in that, it’s someone who is a jazz player but who also has the classical background and can bring elements of both styles into one another. Do you know any guitar players like this?

W.M. (long pause) Maybe Egberto [Gismonti], in a way. He doesn’t play strictly classical, but when you hear his improvisations there’s a certain harmonic world. His main point of reference is his Brazilian stuff, but I don’t know. Ralph [Towner] is definitely one.

J.D. Has Ralph ever played any straight-ahead jazz? I’ve never heard him in a context which shows a history of bebop, for example.

W.M. No, he doesn’t do that. He kind of bypassed that [straight-ahead jazz]. But he knows that stuff because he started with the piano. He still has a real sense of swing…and understands what a ride cymbal does. He’s definitely combining these worlds.

J.D. It seems unusual for a guitarist to be at the top of the contemporary jazz field, but also with such a strong classical knowledge. So maybe you’re the first?

W.M. Well, I came from this strong classical thing, and then discovered and loved the jazz thing, then I went to the States to really explore that bebop stuff. I really wanted to be able to play on standards really well.

J.D. How important do you feel bebop is, or having a sense of history in your
W.M  Actually, the thing is, I cannot give advice to anyone else, but for me it was very important. I wanted to understand what goes on, you know, when Keith Jarrett plays – for me that’s magical. Bebop is sort of a discipline that depends very much on the quality of the player - whether it’s going to be musical or mathematical. Because bebop itself is not very harmonically complex, even compared to this (points to Laws of Perspective transcription), bebop is very simple. It’s just two-five-one’s all the time, but when you hear people like Brad Mehldau or Keith Jarrett play over those tunes, it becomes magical and very personal. So for me it was very important. I wanted to really be a jazz player, and make up for all the music that I didn’t hear when I was growing up.

J.D  Do you think that all this – what you are doing- is significant to the evolution of the guitar in jazz? Considering the fact that most guitarists come from the more rock/blues background and most don’t (or can’t) use their fingers. So you are bringing classical elements into a more straight-ahead context, which is kind of further developing what Ralph [Towner] does?

W.M  I think it’s a great area of the guitar which is still not really explored, and you know, the fact that I have to think hard about who does that, says it. There’s a lot of stuff in there that is waiting to be done. Because there are no guitarists who really play with more than one line. Everybody plays one line, like a horn.

J.D  I suppose there’s a lot of music which is like what Slava [Grigoryan] plays.

W.M  Yeah, but it’s not jazz. He’s playing classical music, and he’s a talented improviser, we discovered, but he’s basically a classical guitarist, and there you play with lots of lines. But in an improvised context, it’s not the same.

J.D  Where do you think you ‘fit in’ in the jazz scene in Europe? I haven’t really heard many European guitarists who have the ‘jazz thing’ happening.

W.M  Well, I don’t know where I fit in – I don’t really think like that. I just do my music and I’m lucky to meet people that I like to play with. I have a deep love for jazz and what a rhythm section does, and this is not something that is very common in Europe.

J.D  Do you think that that is a good thing?

W.M  That’s it’s not common?

J.D  That people don’t have that sense of history in their playing.

W.M  No, I think it’s not a good thing. I think when you play with a drum set and you hit that ride cymbal –once you go into that area of resembling a swing pattern, then you have to really do it, or play something else. I think that is an important aspect. I mean, you don’t have to go there. There are bands, like a lot of Scandinavian bands, for example, who find their own thing which is very Scandinavian, very European, beautiful - nothing is missing. But as soon as someone goes (mimics a drummer playing a swing pattern), you have to have
listened to all those jazz guys... I think that there is a lot of improvised music [in Europe] that is called 'jazz,' that is not coming from a bebop perspective- a lot of it. Also there's a lot of cross-fertilization with world music and different kinds of folk music. It's kind of a rich scene in that respect. People like Paulo Fresu, the Italian trumpet-player, or Django Bates, the English pianist and composer. You could say it's jazz but it is very informed in a classical compositional way. There's a lot of that happening in Europe, and that's fantastic. Still, the amount of players who... (pauses)

J.D Would you like to hear more 'tradition' in their playing?

W.M Well, I'm more like, trying to make the music that I hear, so it's not a demand I have on others.

J.D Thanks very much for your time, that's great.
Appendix D

Renaissance Models used for Early Music

1. *Tanzen und Springen* - Hans Leo Hassler (1554-1612)

2. *Gott b'hüte dich, desgleichen mich* – Leonhard Lechner (1533-1606)

   Source: *Steirische Mess* [score], p. 10. Courtesy of the Hochschule für Musik und Darstellende Kunst, Graz, Austria.

   Source: *Neue Ausgabe sämtliche Werke*, Diletti Pastorali, Vol. 8, p.32.

5. *Es ist ein Schnee Gefallen* – Caspar Othmayr (1515-1553)
   Source: Musica Viva online

6. *Sospirava il mio Core* – Gesualdo di Venosa (1560-1613)
20.

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VIII. Gott bhüte dich, desgleichen mich


3. Ich willt, du willt, wie schwer mir ist, dass ich von dir mich ein zeitlang muß kehen; kannes nit umgehn, die Not tuts so begehr.en, ist über d Maß: Ach Scheiden macht uns die Auglein naß.

4. Doch übers Jahr komm ich Fürwahr widrun zu dir, tu dich so hart nit grümen; will dennoch jetzt ein freundlich Uebergreifen. Ich muß auf d Straß: Ach Scheiden macht uns die Auglein naß.
4. Credo

Mir glaub!—Mir glaub an dich, du Vater Gott,
der Himmel, Erde und uns das schaff' ich fort.

Mir glaub!—Mir glaub an dich, Herr Jesu Christ,
Mir glaub!—Mir glaub an dich, Gott Heiliger Geist!

der du aus' Lab zu uns a Mensch wurde bist.
Ols, was auf' Er' dih' sich pl. guat er weist,
6. Die Vöglein singen

Canto I
Presio

Die Vöglein singen, die Tierlein springen,

Canto II

Die Vöglein singen, die Tierlein springen,

Alto

Die Vöglein singen, die Tierlein springen,

Tenore

Die Vöglein singen, die Tierlein springen,

Basso

Die Vöglein singen, die Tierlein springen,

Basso Continuo (Cembalo)

Presto

die Lüftlein sausen, die Bächlein brausen, die Blümenlein lachen,

die Lüftlein sausen, die Bächlein brausen, die Blümenlein lachen,

die Lüftlein sausen, die Bächlein brausen, die Blümenlein lachen,

die Lüftlein sausen, die Bächlein brausen, die Blümenlein lachen,

die Lüftlein sausen, die Bächlein brausen, die Blümenlein lachen,
Es ist ein Schnee gefallen

Caspar Othmayr

none

words:

Es ist ein Schnee gefallen, wenn es ist noch nicht

Zeit. Man wirft mich mit den Bällen der

weg ist mir verschont, Man wirft mich mit den
Es ist ein Schnee gefallen,  
wann es ist noch nicht Zeit.  
Man wirft mich mit den Ballen  
der weg ist mir verschneit.

Mein Haus hat keinen Giegel,  
es ist mir vor den alt,  
zerbrochen sind ide Riegel,  
mein Stüblein ist mir kalt.

Ach, Lieb, laß dichs erbarme,  
daß ich so elend bin,  
und schleuss mich in dein Armen,  
so fährt der Winter hin.
Dancing and Jumping

Träger: "Tänzer und Sprünge", by Hans Leo Haßler (1534-1612)
A-cappella Chor Zuffikon

Wolfgang Mathaisel

Trombone

Guitar

Bass guitar

Tuba/pno

Guitar

Bass

Tuba/pno

Guitar

Bass

Tuba/pno

Guitar

Bass

Tuba/pno

Guitar

Bass

Tuba/pno

Guitar

Bass

Tuba/pno

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Bass

Tuba/pno

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Bass

Tuba/pno

Guitar

Bass

Tuba/pno

Guitar

Bass

Tuba/pno

Guitar

Bass

Tuba/pno

Guitar

Bass
Bless You

Trinity: "Gott bitte dich" by Leopold Lechner (1533-1605)
A-cappella Chor Zentral

Voice/Trombone
Voice/Guitar
Piano
Bass guitar

Bless You
Christian Muthspiel

Voice/Tbn
Voice/Guit
Pno
Bass

Gott bitte dich, desgleichen mich, ich bitt, willst dich von mir mit nichts lenken,

will auch ich, so will auch ich, so will auch ich an dich gewisslich denken

ohne Unterlass, ohne Unterlass

Ach Scheiden macht uns die Auglein
Appendix F

Selected Muthspiel Solos

1. *Giant Steps* (Coltrane)

2. *Solar* (Davis)

3. *In Absence Of* (Muthspiel)
   Originally from *Perspective* (1996).

4. *Seventh of Nine* (Partyka)
   Source: *Continental Call*, 2002, Quinton.

5. *Django* (Muthspiel)

Transcribed by Johanne Druitt
Giant Steps

Bm7 D7 Gm7 Bb7 Ebma7 Am7 D7 Gm7 Bb7 Ebma7 F#7

rhythm. motif

7 Bm7 Fmi7 Bb7 Ebma7 Am7 D7 Gm7

12 C#mi7 F#7 Bm7 Fmi7 Bb7 Ebma7 C#mi7 F#7

17 Bm7 D7 Gm7 Bb7 Ebma7 Am7 Bb7

21 Gm7 C#mi7 F#7 Bm7 Fmi7 Bb7 Ebma7 Am7 D7

27 Gm7 C#mi7 F#7 Bm7 Fmi7 Bb7 Ebma7

33 Bm7 D7 Gm7 Bb7 Ebma7 Am7 D7 Bb7

37 Gm7 Bb7 Ebma7 F#7 Bm7 anticipated Fmi7 Fmi7 Bb7

41 Ebma7 Ami7 D7 Gm7 Bm7 C#mi7 F#7

45 Bm7 Fmi7 Bb7 Ebma7 C#mi7 F#7

Rhythmic sequence

49 Bm7 D7 Gm7 Bb7 Ebma7 Am7 D7

53 Gm7 Bb7 Ebma7 F#7 Bm7 Fmi7 Bb7
Seventh of Nine

(C\textsuperscript{\#}sus w/dist.)

(duo with drums)
Django

Guitar vamp [loop] (E min)

Wolfgang Muthspiel