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A Performer's Guide to and Analysis of David Heath's *Out of the Cool, Rumania,* and *Coltrane*

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A PERFORMER'S GUIDE TO AND ANALYSIS OF DAVID HEATH'S *OUT OF THE COOL*, *RUMANIA,* AND *COLTRANE*

by

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A PERFORMER'S GUIDE TO AND ANALYSIS OF DAVID HEATH'S *OUT OF THE COOL*, *RUMANIA,* AND *COLTRANE*

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University of Nebraska, 2020

Advisor: John R. Bailey

The purpose of this document is to provide an introduction to and analysis of the three jazz-inspired early works of British composer David C. Heath (b. 1956), all arranged for saxophone by the composer—*Out of the Cool* (1978), *Rumania* (1979), and *Coltrane* (1981). By examining Heath's relatively unexplored repertoire for saxophone, this research aims to encourage further research and performance of his music.

Heath is a freelance composer and flutist currently residing in Edinburgh, Scotland in the United Kingdom. He has written major works for notable performing artists such as *The Ascension* (1994) for flutist James Galway, *African Sunrise/Manhattan Rave* (1995) for percussionist Evelyn Glennie, *Alone at the Frontier* (1993) for violinist Nigel Kennedy, and *Gentle Dreams* (1983) for cellist Julian Lloyd Webber. However, Heath's repertoire for saxophone remains relatively unknown. To date, he has written three compositions originally for saxophone, and he has also arranged eight of his own works for saxophone. Collectively, these works employ compositional techniques from his many stylistic influences including avant-garde (such as *musique concrète*, in which Heath uses recorded sounds from nature), blues, funk, jazz, minimalism, reggae, rock, Celtic, and North Indian.

Divided into five chapters, this study introduces the contemporary saxophonist to these three early works (with one chapter devoted to each work), establishes their

compositional merit, and examines aspects of formal structure, harmonic and melodic language, unifying features, and influences from jazz performers/composers and North Indian music. This study also provides brief pedagogical suggestions for both teaching and performance of his works. Scores and interviews with the composer provide the primary source material for this document.

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Finally, I would like to dedicate this document in memory of Keokiana Wood, one of my private music students of five years and a bright shining star, who passed away suddenly and tragically during her senior year of high school as I was finishing this project. Though you were not able to fulfill your dreams of completing your own D.M.A., I know you are continuing to make beautiful music in heaven. We miss you.

INTRODUCTION

British composer David C. Heath (b. 1956) is a freelance composer and flutist currently residing in Edinburgh, Scotland in the United Kingdom. Although he has written numerous successful works, including many for saxophone, very little has been written about Heath or his music. Aside from a few performance and recording reviews, plus a couple of concert press releases, only a handful of scholarly materials exist on Heath or his works, for saxophone or otherwise.[1]

Heath has written major works for notable performing artists such as *The Ascension* (1994) for flutist James Galway, *African Sunrise/Manhattan Rave* (1995) for percussionist Evelyn Glennie, *Alone at the Frontier* (1993) for violinist Nigel Kennedy, and *Gentle Dreams* (1983) for cellist Julian Lloyd Webber. However, his repertoire for saxophone remains relatively unknown. To date, Heath has written three compositions originally for saxophone, and he has also arranged eight of his own works for saxophone. Collectively, these works employ compositional techniques from his many stylistic influences including avant-garde (such as *musique concrète*, in which Heath uses recorded sounds from nature), blues, funk, jazz, minimalism, reggae, rock, Celtic, and North Indian.

The purpose of this document, divided into five chapters, is to provide the contemporary saxophonist an introduction to and analysis of three of Heath's jazz-inspired early works all arranged for saxophone by the composer—*Out of the Cool* (1978), *Rumania* (1979), and *Coltrane* (1981)—and to establish its compositional merit; to include pedagogical suggestions for both teaching and performance; and to encourage

[1] David Heath, phone interview by author, January 16, 2020. See Bibliography for a comprehensive list of scholarly literature regarding David Heath.

further research on and performance of his music. There are available recordings of each of these works (see Bibliography), some of which have been reviewed in major publications. Scores and interviews with the composer provide the primary source material for this document.

Chapter One contains biographical information and a general discussion of Heath's compositional style. Chapters Two through Four provide structural analysis and highlight key features of Heath's early compositional style as seen in *Out of the Cool*, *Rumania*, and *Coltrane*, including non-improvised jazz style, passages influenced by Northern Indian music, use of clear structures, and unifying motivic and rhythmic structures. Chapter Five draws connections among all three jazz-inspired early works, makes brief performance practice suggestions, and outlines the need for further research to be done. It also suggests how an understanding of these aspects of each piece will ultimately aid in a more informed performance, with specific listening suggestions for the performer in order to successfully inhabit Heath's sound world.

CHAPTER 1: BIOGRAPHICAL INFORMATION

David C. Heath was born in Manchester, England in 1956 and is currently a freelance composer and flutist in Scotland. He attended the Guildhall School of Music & Drama in London where he studied flute with William Bennett and Edward Beckett. It was through Heath's experiences as a student here that he became inspired to compose music for his peers.[2] Beginning at 17 years old, he performed with modern jazz groups outside of school where he and his friends were attempting to imitate the sounds of notable American jazz artists such as John Coltrane (saxophone) and Miles Davis (trumpet).

His first three works, *Out of the Cool*, *Rumania*, and *Coltrane*, were influenced by his love of these performers and his experiences performing their music. Says Heath, "You begin by playing other people's music. As you progress, you get a clearer idea of how you want to play; you want to control more things. It seems perfectly logical that you should end up wanting to write music. For me, a composer has to go out there and play to get a feel of what's going on."[3]

Heath's first piece, *Out of the Cool*, was created at the urging of a friend. While he never set out specifically to pursue a career in composition, Heath continued to write after college and subsequently began to receive more requests for pieces by his British colleagues. Heath has since taken on several writing projects at the encouragement of others who have commissioned and championed his works. For example, he has written concertos for artists such as James Galway (flute), Evelyn Glennie (percussion), Nigel

[2] https://www.allmusic.com/artist/david-c-heath-mn0001830173/biography. Accessed March 17, 2020.
[3] https://www.independent.co.uk/arts-entertainment/music/classical-music-elements-of-the-kitchen-sink-drama-when-composer-dave-heath-joined-the-scottish-1392169.html. Accessed March 17, 2020.

Kennedy (violin), and Julian Lloyd Webber (cello). Heath has even collaborated with saxophonists such as Simon Haram and John Harle. Most recently, though he has arranged for saxophone some of his previous concertos for other instruments, Heath has composed his first substantial saxophone concerto[4], *Ray of Light* for soprano saxophone and orchestra, that saw its world premiere by Irish saxophonist Gerard McCrystal on May 30, 2019 with the RTÉ (Irish Radio) Concert Orchestra in Dublin. This piece "has a contemporary feel with Celtic roots" because of its use of harmonies and rhythms inspired by more popular genres, and, perhaps fittingly because of Heath's admiration of Miles Davis, its premiere shared the program alongside trumpeter Guy Barker's orchestral arrangement of Miles Davis's *Kind of Blue* album.[5]

Heath was appointed Composer in Residence with the Scottish Ensemble from 1993 to 1996 (then known as the British Telecom Scottish Ensemble, or BT Scottish Ensemble).[6] BBC 2 featured him as part of their *Mad About Music* series in an episode titled "Inspiration" in 1994. Some of Heath's compositions have been choreographed by the Sadler's Wells Theatre in London.[7] He has also worked with Ballet Rambert, a touring contemporary dance company, also in London.[8] Heath has even written an opera,

[4] In 1999, Heath combined two of his compositions for flute and piano, *Shiraz* (1983) and *Gentle Dreams* (1983), to create *Moroccan Fantasy* for soprano saxophone and orchestra at the request of saxophonist Simon Haram. Essentially, this was not a new piece, but rather just a reimagined orchestrated version of his earlier works.
[5] https://www.jazzireland.ie/blog/jazz-news/314-miles-davis-masterpiece-gets-the-full-orchestral-treatment.html?utm_source=newsletter_62&utm_medium=email&utm_campaign=jazz-ireland-newsletter-020-kind-of-blue-orchestrated&acm=_62. Accessed March 17, 2020.
[6] https://scottishensemble.co.uk/magazine/history/. Accessed March 17, 2020.
[7] https://www.allmusic.com/artist/david-c-heath-mn0001830173/biography. Accessed March 17, 2020.
[8] Parkinson, M. "A spotter's guide to jazz flute players in Britain." *Pan: The Flute Magazine*, 25(4), 2006, pp. 31.

Everyday Occurrence (2004), that was commissioned by Mr McFall's Chamber, a group formed in the UK with members of the Scottish Chamber Orchestra and Scottish Ballet.[9]

Heath has also started composing for film scores. When Wall Street journalist Daniel Pearl was murdered in Pakistan by Jihadi extremists in 2002, Pearl's father reached out to Heath after hearing his music and asked him to write a piece in Pearl's honor. Heath obliged and composed *Elegy for Daniel Pearl* (2004) for violin and piano since Pearl himself had been a classical and bluegrass violinist. This work was later transcribed by Heath for soprano saxophone and organ. When director Ahmed Jamal approached Heath about performing this piece as part of his HBO documentary on Pearl titled *The Journalist and the Jihadi* (2006), Jamal was so inspired that he invited Heath to compose the entire score to the film. The film was nominated for two Emmy Awards in journalism and writing.[10] Heath also later wrote the film score to Jamal's *Rahm* (2016), an adaption of Shakespeare's *Measure for Measure*.[11]

As a performer, Heath has recorded in a wide range of styles including a solo feature on Sting's USA-released single, "Mad About You," and various solo recordings with artists such as Jerry Dammers, Michael Kamen, Robert Lockhart, Dominic Miller, and Barrington Pheloung.[12] In 2006, Mark Parkinson, a contributor for *Pan: The Flute Magazine*, recognized Heath as one of Britain's "many great jazz flute players."[13]

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[9] http://www.mcfalls.co.uk/News/Celebrating-20-years-of-Mr-McFalls-Chamber. Accessed March 17, 2020.
[10] https://quartzmusic.com/recording/a-song-for-daniel-pearl/. Accessed March 17, 2020.
[11] David Heath, email interview by author, January 14, 2020.
[12] https://www.wisemusicclassical.com/composer/655/Dave-Heath/. Accessed March 17, 2020.
[13] Parkinson, M. "A spotter's guide to jazz flute players in Britain." *Pan: The Flute Magazine*, 25(4), 2006, p. 31.

In 1995, Heath released the album *Out of the Cool* on Cala Records that featured some of his compositions for flute including *Out of the Cool*, *Rumania*, and *Coltrane*. Regarding Heath's playing, critic Richard Stagg writes:

> Dave Heath's flute-playing is more than adequate to meet the demands of what he has written, and we are treated to some dazzling pyrotechnics. Listening to his vibrato I am sometimes reminded of Hoffnung's tenor (the one with on/off and amplitude buttons on the front of his tuxedo). But I like the sound he makes and the way he specifically varies the tone-colour in places. Rhythm and intonation are always top-notch.[14]

In April 2020, Heath released a film/documentary titled *The Wisdom of Sophia* on YouTube about his life and his experiences with a psychic (a project created by his son and which Heath scored). Heath also plans to do a world tour performing with tribal musicians in the near future.[15]

Compositional Style

Throughout his life, Heath's music has witnessed several style shifts. His earliest music was influenced by jazz, his music in the 1980s was influenced by rock, and his music in the 1990s was influenced by Celtic music and natural sound (particularly using pre-recorded sounds like birds combined with instruments, such as in his concerto *The Rainforest* [1995] for bass flute and orchestra)[16] after Heath moved to Scotland. Currently Heath feels that his music displays a much more religious and spiritual approach.[17] Writes Stagg in 1999 regarding his overall impressions of Heath's entire body of work, "His style, while suffused with the elements of modern jazz, is tonally retrospective and

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[14] Stagg, R. "CDs: 'Out of the Cool: Compositions for Flute.'" *Pan: The Flute Magazine*, 18, June 1999, p. 45.
[15] David Heath, email interview by author, July 25, 2019.
[16] https://www.youtube.com/watch?v=zyE3KlGM2tg. Accessed March 17, 2020.
[17] David Heath, phone interview by author, January 16, 2020.

seems to look back with affection to the worlds of Ravel, Martinu, and Gershwin."[18] It is the author's supposition that these "elements of modern jazz" combined with the "worlds of Ravel, Martinu, and Gershwin" include jazz without improvisation, clearly defined structure, and a strong influence of world music as will be examined throughout this dissertation.

Following his jazz-inspired early works, Heath's style shift in the 1980s began with *Rise from the Dark* (1984) for full orchestra. This piece exhibited "rock-based rhythms and extreme harmony - more aggressive and more romantic, sometimes using avant-garde sound against beautiful chord sequences. Subsequent pieces in this style…incorporate funk rhythms, avant-garde and minimalist techniques."[19] One such piece, *On Fire* (1986) for cello and piano, was later recorded by Haram for alto saxophone and piano on his 1997 album titled *On Fire*.[20]

One of Heath's most controversial pieces written to date was his violin concerto for Nigel Kennedy. The entire solo violin part must be improvised, while the orchestra parts are fully notated. Heath also included parts for a rap choir. "Critics complained; the audiences, however, gave it a standing ovation."[21] Much of the music Heath has composed more recently showcases a variety of additional influences including late-Romanticism and Impressionism, Japanese shakuhachi (flute) and koto (stringed musical instrument), Hindustani (North Indian) classical music, funk, and inspiration from artists like Chick Corea (piano), Herbie Hancock (piano), and Ian Anderson (flute) from the

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[18] Stagg, R. "CDs: 'Out of the Cool: Compositions for Flute.'" *Pan: The Flute Magazine*, 18, June 1999, p. 44.
[19] https://www.wisemusicclassical.com/composer/655/Dave-Heath/. Accessed March 17, 2020.
[20] https://music.apple.com/am/album/on-fire/1452170487. Accessed March 17, 2020.
[21] https://www.allmusic.com/artist/david-c-heath-mn0001830173/biography. Accessed March 17, 2020.

rock band Jethro Tull.[22] Regarding composing for others, Heath said, "It always helps when you know the musicians. They come to know the way I write and can say, 'Oh, that means this' - it gets a lot quicker. But they are not improvisers. I regard myself as the improviser, notating stuff for them."[23]

To date, Heath has eleven compositions either composed or arranged for saxophone: four pieces of his own he later arranged for saxophone and piano; one unaccompanied piece for flute, later arranged for saxophone; one piece for soprano saxophone, percussion, and piano; and five pieces for saxophone with orchestra (three arranged for saxophone, and two originally for saxophone). While *Out of the Cool*, *Rumania*, and *Coltrane* originate from his jazz-inspired compositional beginnings, the majority of Heath's works before the 1990s and either originally or transcribed for saxophone are a synthesis of elements from both classical and jazz music, and collectively they employ compositional techniques from many stylistic influences.

[22] https://www.allmusic.com/artist/david-c-heath-mn0001830173/biography. Accessed March 17, 2020.
[23] https://www.independent.co.uk/arts-entertainment/music/classical-music-elements-of-the-kitchen-sink-drama-when-composer-dave-heath-joined-the-scottish-1392169.html. Accessed March 17, 2020.

TABLE 1.1. Heath's Original and Transcribed Works for Saxophone

1978	*Out of the Cool**	flute and piano [or orchestra]
1979	*Rumania**	violin and piano
1981	*Coltrane**	solo flute
1983	*Gentle Dreams**	flute and piano
1983	*Shiraz**	flute and piano
1985	*On Fire***	cello and piano
1995	*The Celtic**	violin and orchestra [or piano]
1999	*Dawn of a New Age*	soprano saxophone, percussion, and piano
2000	*Moroccan Fantasy***	soprano saxophone and orchestra [or piano]
2004	*Elegy for Daniel Pearl**	violin and piano [or orchestra, or organ]
2019	*Ray of Light*	soprano saxophone and orchestra

**denotes transcription available for soprano saxophone*
***denotes transcription available for alto saxophone*

CHAPTER 2: *OUT OF THE COOL*

GENESIS AND PREMIERE OF COMPOSITION

Heath's first compositional work was commissioned by fellow Guildhall School of Music & Drama student and flutist Richard Blake. Essentially, *Out of the Cool* came about as a dare. Heath complained to some of his friends about how uninspiring a particular composition was and how easy it was to create something much better, and his peers challenged him to prove his words. Blake also encouraged Heath to write a piece for flute that Blake could play that would make him sound and feel as if he were playing jazz. Heath decided to dedicate this piece to his now-former girlfriend Bronwen Stanway to express how he felt about her.[24]

Blake premiered *Out of the Cool* soon thereafter at Guildhall in 1978. Upon the encouragement of saxophonist John Harle and violinist Nigel Kennedy, Heath eventually transcribed versions of this work for soprano saxophone and piano in 1986, violin and piano in 2000, and cello and piano (publication date unavailable).[25] Heath's earliest works were published by Chester Music, including *Out of the Cool* for soprano saxophone and *Rumania* for soprano saxophone, while his latest compositions are now published by Camden Music, including *Coltrane* for soprano saxophone.[26] English saxophonist John Harle has performed this piece (and others of Heath's) quite frequently, and it was Irish saxophonist Gerard McCrystal who commissioned Heath to eventually

[24] David Heath, phone interview by author, January 16, 2020.
[25] Program notes from *Out of the Cool* score.
[26] It is notable that there have been some non-significant changes made by Heath from flute to saxophone, such as rhythms and shifts in octave to better fit the tessitura of the saxophone. While these do not alter the piece in nature, it should be known when rehearsing with a pianist that the piano score provided in the Chester Music publication is still the score for flute and piano and not saxophone.

create a version for soprano saxophone and orchestra.[27] Heath hesitantly agreed, "having been given a crash course in orchestration by wild man composer Robert Lockhart."[28]

Remembering his collaboration with Heath, McChrystal writes,

> I first met Dave Heath in 1988. I was playing *Out of the Cool* and he lived near my pianist in Clapham, London. He sat on her sofa and read my newspaper. I can still remember it was called *Today* and was the UK's first colour newspaper. Dave sat reclined on the sofa and read the newspaper throughout my performance. Afterwards he said cool, that was alright…I knew we would get along. Later that day I got a call from the Philharmonia asking me to do a concerto as I had just won an award from The Martin Music Fund. They asked would I play Milhaud *Scaramouche*. I said ok as long as I could do something as well by Dave Heath. I called Dave and asked him would he orchestrate *Out of the Cool* for me to premiere with the Philharmonia in London's St. John's Smith Square. I asked Dave had he ever orchestrated before. After a short pause he said yes, it would be no problem. We next met at Henry Wood Hall, London. By now I was living in Chicago as I was doing my masters with Fred Hemke at Northwestern. Just before the first rehearsal with the Philharmonia, Dave said, 'I hope this goes ok, it's my first ever orchestration!' It was beautiful. At the premiere the next day at St. John Smith's Square, violinist Nigel Kennedy came along. He was a classical superstar who's recording of Vivaldi's *Four Seasons* was about to change the classical world forever. He commissioned Dave to write him a violin concerto. James Galway heard about it and commissioned Dave to write a flute concerto closely followed by percussionist Evelyn Glennie and Dave was off and running.[29]

Regarding his ease with transcribing many of his works from one instrument to another, Heath said, "All my music can be played by any instrument—if it sounds good. I write for musicians to express THEMSELVES—so what I think doesn't really matter. A good musician will make my music sound great, an average one won't—BUT if the average one loves playing it, that's what I care about."[30]

However, in both *Out of the Cool* and *Rumania*, the saxophonist must make some pedagogical considerations. Says McChrystal,

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[27] David Heath, email interview by author, January 10, 2020.
[28] McChrystal, Gerard. Interview with author, email correspondence. May 29, 2020.
[29] McChrystal, Gerard. Interview with author, email correspondence. May 29, 2020.
[30] David Heath, email interview by author, January 10, 2020.

> *Out of the Cool* and *Rumania* have a lot of individual involvement. Dave is very free about interpretation. Actually, when he came to publish my arrangement of *Gentle Dreams/Shiraz* he completely changed the sax part, articulation and octaves. Don't forget neither *Out of the Cool* or *Rumania* were originally for sax. So those double-tongued notes later in *Out of the Cool* and some of the other passages can be adjusted to suit the sax better. Octaves can also be changed. *Out of the Cool* was first done on flute which explains some of the articulation passages on sax. I sometimes used double densities on passages instead of tonguing the extra notes. In *Rumania*, a lot of the tongued passages work better slurred on the sax. With Dave it is not always about being true to the score, but more about being true to the music. Listen to lots of Coltrane and Bartok before attempting to get into the right mindset.[31]

FORM

Out of the Cool is approximately seven minutes in duration and is a comprised of three sections, characterized as slow/fast/slow by Heath himself, or A, B, and A′, as shown in Figure 2.1. Fundamentally, this piece very clearly starts and ends with a DMaj7#11 chord (presented in second inversion in the first measure of this piece, and then in root position in the final measure) to imply D as the tonal center of the A and A′ sections. The B section emphasizes the relationship of E-B through repetition of these pitches in the bass line of the piano to imply E as the tonal center of this section. In speaking with Heath at length about his compositional style, he states that he will sit down at a piano and improvise until he finds a sound that he likes. For him, this element of improvisation is essential to the heart of his pieces.[32] This practice manifests itself in Heath's music through ways such as loose structures of the form and flowing transitions.

FIGURE 2.1. *Out of the Cool*: Form

A	B	A′
slow	fast	slow
beginning – m. 25	mm. 26 – 144	mm. 145 -- end
25 measures	119 measures	29 measures

[31] McChrystal, Gerard. Interview with author, email correspondence. May 29, 2020.
[32] David Heath, phone interview by author, January 16, 2020.

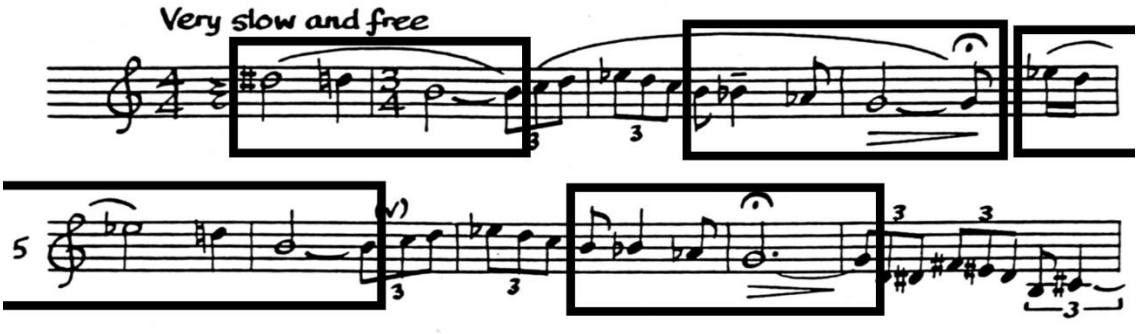
Because Heath was a flutist without any formal compositional training when he first set out to write, he found his inspiration in imitating more mainstream genres. Within all three of his earliest pieces, there are some unifying markers that create a sense of structure and direction in his music. Says Heath: "I set out a framework for what I'm going to do, then I fiddle around to find out which bits are going to go where. I find it's like improvisation. I think, 'That sounds great, that could go there.' There is intellect involved, but that's not my starting point. Perhaps it's because I started as a flute-player."[33] As a result, Heath has created a unifying opening motive and rhythmic patterns, or grooves, that he has pieced together throughout *Out of the Cool* to bring a cohesiveness to his piece. Heath's use of unifying melodic motives and recurring rhythmic patterns will be illustrated throughout this dissertation. Because of Heath's background as a performer and through his personal experiences in improvising, Heath emphasizes the importance of melodic development and pulse throughout all of his pieces.

Unifying Opening Motive

In the saxophone line, Heath utilizes an opening motive of a descending half step followed by a descending minor third, as seen in Example 2.2. As he develops this idea, he fills in the minor third with a passing tone during the second and fourth iterations of the motive (seen in m. 3 and m. 7), then embellishes the third iteration with a lower neighboring note (seen in mm. 4-5).

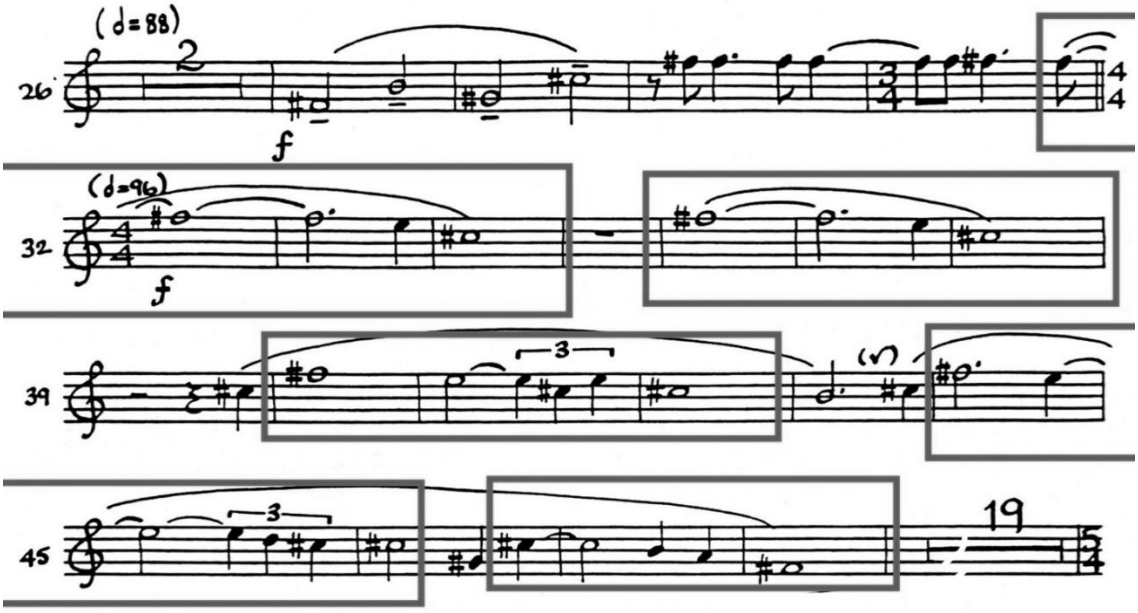
[33] https://www.independent.co.uk/arts-entertainment/music/classical-music-elements-of-the-kitchen-sink-drama-when-composer-dave-heath-joined-the-scottish-1392169.html. Accessed March 17, 2020.

EXAMPLE 2.2. Unifying Opening Motive in A Section



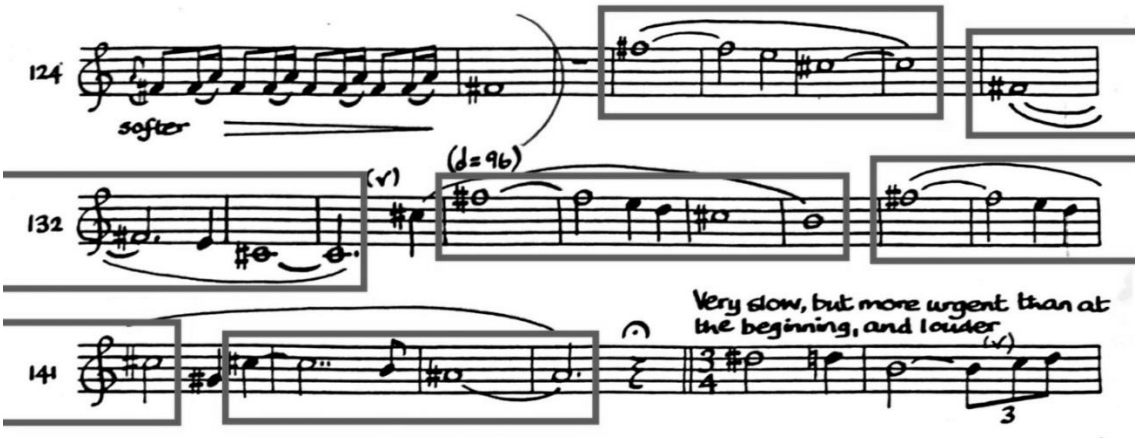
Example 2.3 shows that a version of the opening motive can also be found in the beginning of the B section, but here Heath has stretched the intervals to become a descending whole step and then descending minor third. In m. 39, an eighth note pickup to m. 40 leaps up a P4. Heath also makes use of some rhythmic variations (such as quarter note triplets in m. 41 and m. 45) and melodic variations (such as an escape tone with the pitch A in m. 47) while still maintaining the basic intervallic shape.

EXAMPLE 2.3. Opening Motive from the A Section Used in B Section



This opening motive returns again at m. 127 (as seen in Example 2.4) as the piece transitions to A′, however here the motive is now rhythmically augmented. Heath has also changed the intervals of the motive from a descending half step and descending minor third to a descending whole step and descending minor third.

EXAMPLE 2.4. Opening Motive from the A Section Used in Transition to A′ Section



MAJOR7#11 CHORDS

Heath's harmonic language in this piece makes prominent use of the chord quality Major 7 with a sharp 11th added. For example, in *Out of the Cool*'s A and A′ sections, Heath begins and ends with a DMaj7#11 chord, implying D as a tonal center. In the opening, Heath's use of the DMaj7#11 chord (D, F-sharp, A, C-sharp, G-sharp; no ninth is present) is derived from the D Lydian scale: D, E, F-sharp, G-sharp, A, B, C-sharp.

As a result, Heath's frequent use of Maj7#11 chords suggest a sense of Lydian throughout his piece, which helps enhance the overall blurred character that Heath sought to portray in this piece by not having a clear sense of chord progressions to set up obvious cadential relationships. This idea of utilizing a particular mode, or scale, is a common practice in jazz composition:

> Chord/scale theory…found its first application as a method to model modal approaches such as used by Miles Davis in *Kind of Blue*. In present-day jazz pedagogy, chord/scale theory is generally applicable to all jazz styles, and simply allows students to start improvising with extended harmonies early on in their study, prior to learning harmonic theory in detail.[34]

Given that *Out of the Cool* is Heath's first composition and was written while he was a student experimenting with both performing and composing jazz, it is not surprising that Heath latched on to the idea of improvising/creating with extended harmonies as a starting point for his first piece. Furthermore, given that Heath's stated intention was to attempt to imitate Miles Davis, one of his main jazz influences at the time, it is natural that Heath would want to replicate the concept of modal jazz as heard in Davis's *Kind of Blue* in Heath's own *Out of the Cool*. However, it is really the piano

[34] McGowan, James. "Riemann's Functional Framework for Extended Jazz Harmony." *Intégral*, vol. 24, 2010, pp. 115–133. JSTOR, www.jstor.org/stable/41495296. Accessed March 31, 2020.

voicings of Bill Evans on *Kind of Blue* that essentially created the sound that Heath was seeking.

> In 1986, keyboardist and journalist Ben Sidran asked Davis about *Kind of Blue*: 'Does the success of that record surprise you, Miles? It seems to have been such a simple record in a lot of ways.' 'Not back then,' Davis replied. 'Because Bill Evans, his approach to the piano brought that...out. He used to bring me pieces by Ravel...and Bill used to tell me about different modes...' …Davis never denied Evans' contribution to, or the collaborative heart of, *Kind of Blue*. Nowhere is their teamwork more evident than in the ramp-up to the final take of 'Blue in Green.' Evans took an active role for the first time during the session as the two speak and work out the structure of the tune.[35]

The use of the Maj7#11 chord can also be heard as a harmonization of the whole-tone scale, a practice common during the swing era with dance bands that eventually led to the use of the #11 (or the flatted fifth in bebop). Using fragments of whole-tone scales when soloing helped create chromatic dissonance against the underlying chord progressions of the rhythm section in bebop.

> Whole-tone scales entered jazz through the music of Debussy and Ravel…they were eagerly adopted by American composers, songwriters, and arrangers. Dance band arrangements from the 1920s abound in whole-tone interludes and modulations, and adventurous jazz musicians exploited whole-tone scales either to induce a kind of chromatic reverie…or aggressively for their harsh dissonance.[36]

As seen in Example 2.5, Heath employs Maj7#11 chords throughout the opening section in an odd, seemingly non-functional progression (Maj7#11 chords with the roots D, B-flat, G-flat, D-flat, B-flat, and then G-flat). This elusive sequence, and this coupled with a very slow and free saxophone line makes the character of this piece feel dreamlike. To further add to the instability, Heath presents the first chord in third inversion. It is not until m. 13 where Heath briefly sets up the importance of a relationship between B and E

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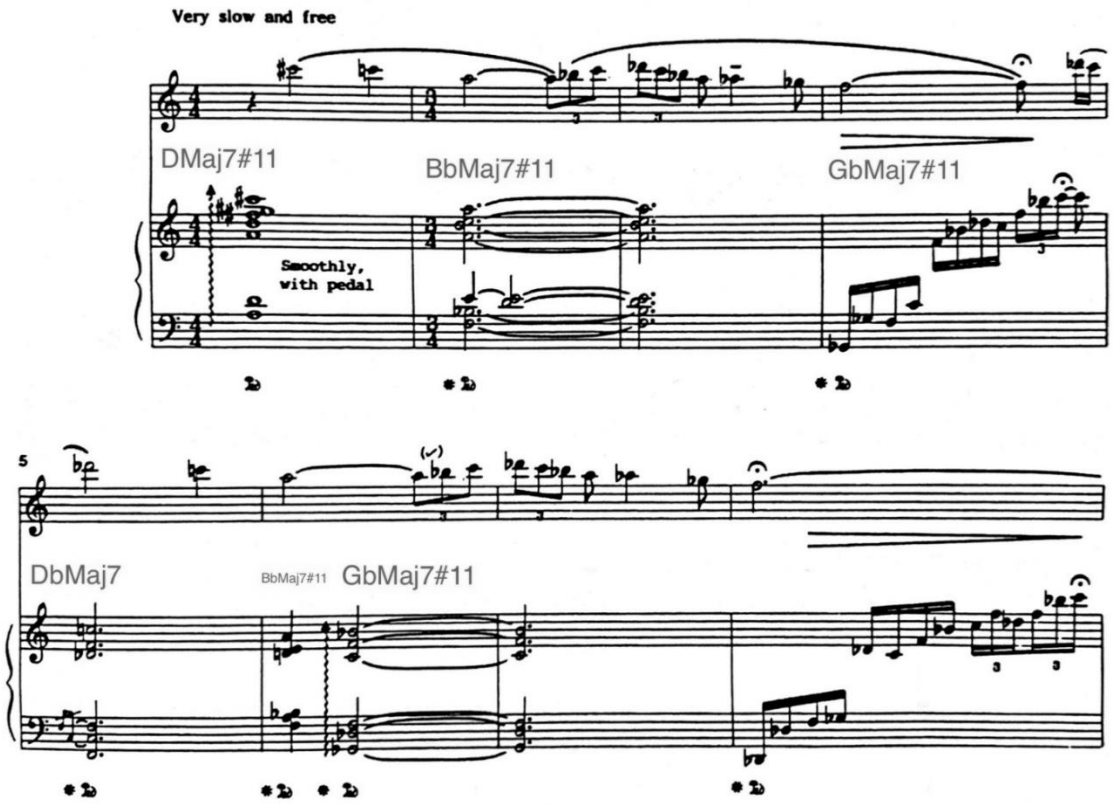
[35] Kahn, Ashley. "Between Takes: The '*Kind of Blue*' Sessions." *NPR*, https://www.npr.org/templates/story/story.php?storyId=99805408. Accessed July 10, 2020.
[36] DeVeaux, Scott. *The Birth of Bebop*. Berkeley, University of California Press, 1997, p. 107.

through the first clear dominant to tonic relationship, which is later reiterated in the opening of the middle section. However, a more obscured dominant to tonic relationship can be heard in the transition from the saxophone's opening C-sharp in m. 1 (serving as the seventh of DMaj7#11) to the piano's G-flat in m. 4 (serving as the root of the GbMaj7#11); then again in the saxophone's D-flat in m.5 (serving as the root of the DbMaj7) to the piano's G-flat in m. 6 (again serving as the root of the GbMaj7#11).

EXAMPLE 2.5. Use of Maj7#11 Chords



GROOVE PATTERNS

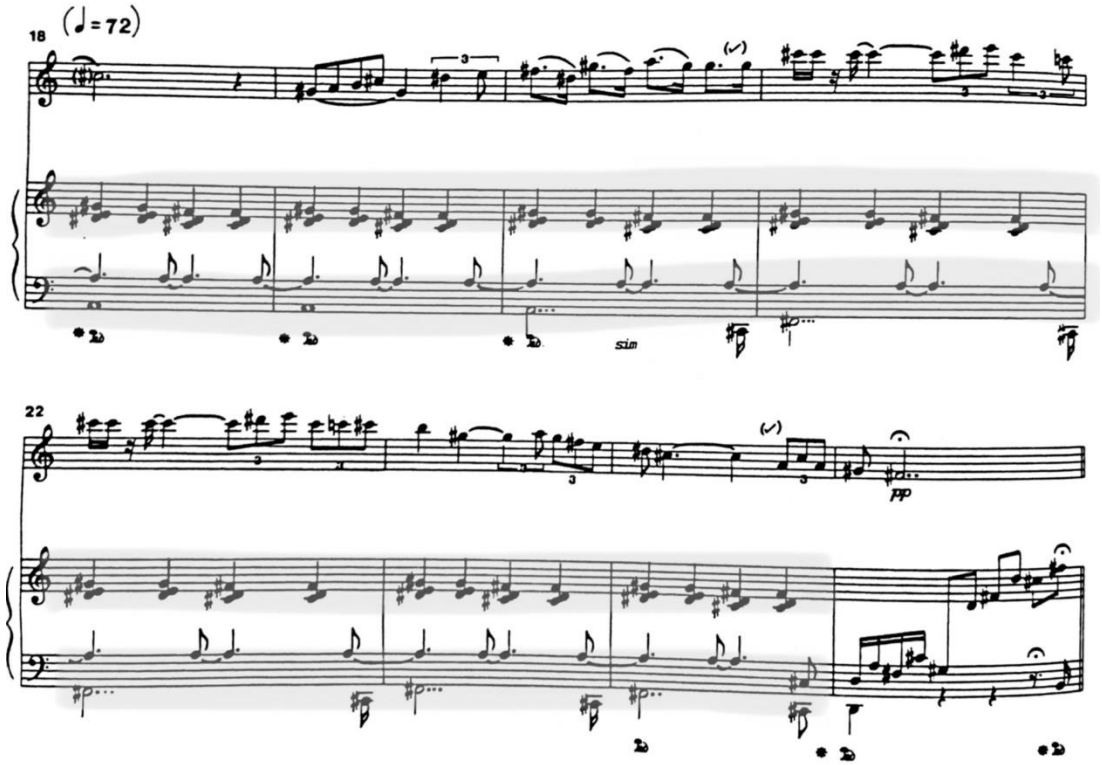
In *Out of the Cool*, the beginning of the A section is marked "very slow and free" for the first 17 measures. It is not until m. 18, when the quarter note is to equal

approximately 72 beats per minute, that Heath gives the listener a strong sense of pulse to propel us to the end of the A section. Before that pattern, the piano accompaniment is quite sparse, offering rolled chords and very specific pedaling marks to "help blur some of the tonality."[37] While Heath remarks that the dynamics and tempos in his music are marked as a suggestion, he insists that pedaling marks are very specific, and while they may seem strange at first, this pedaling is essential to the style of the piece.[38] Interestingly, he consulted with British pianist John Lenehan for help with the pedal markings in *Out of the Cool*, as well as in *Rumania*, and this collaboration eventually led Heath to write his first work for solo piano for Lenehan titled *Fight the Lion* in 1982, dedicated to boxer Muhammad Ali.[39]

In m. 18, the rhythmic feel is set up with a steady bass line in the piano, basically a repeating groove pattern (or rhythmic motive several measures in length), seen in Example 2.6. The left hand of the piano emphasizes A (the fifth of the overarching DMaj7#11 chord) in octaves from m. 18 through m. 20. In the pickup to m. 21, the lowest voice of the piano's left hand jumps lower to emphasize C-sharp to F-sharp, and then in m. 25 the C-sharp resolves as a leading tone to DMaj7#11. In the right hand of the piano, the pitches alter from D-sharp, E, and G-sharp heard on beats one and two of each measure, and then C-sharp, D-sharp, and F-sharp on beats three and four of each measure. These pitches collectively are all derived from the DMaj7#11

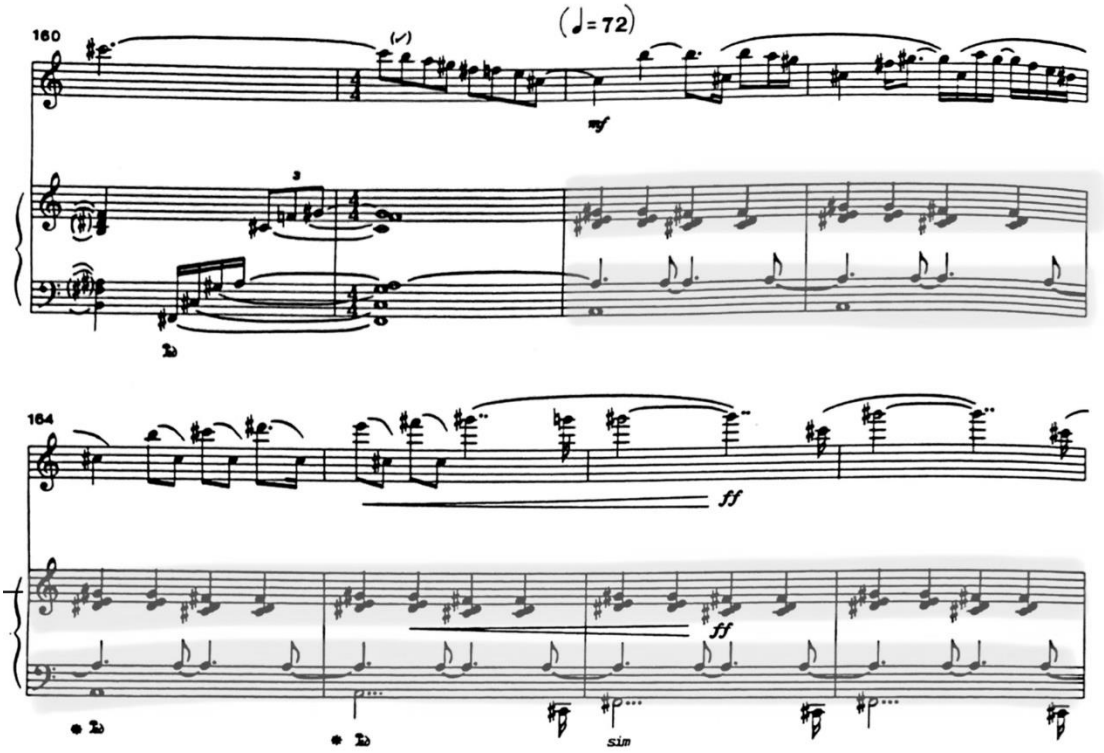
[37] David Heath, phone interview by author, January 16, 2020.
[38] Program notes from *Out of the Cool* score.
[39] https://www.allmusic.com/artist/david-c-heath-mn0001830173/biography. Accessed March 17, 2020.

EXAMPLE 2.6. Groove Pattern No. 1a



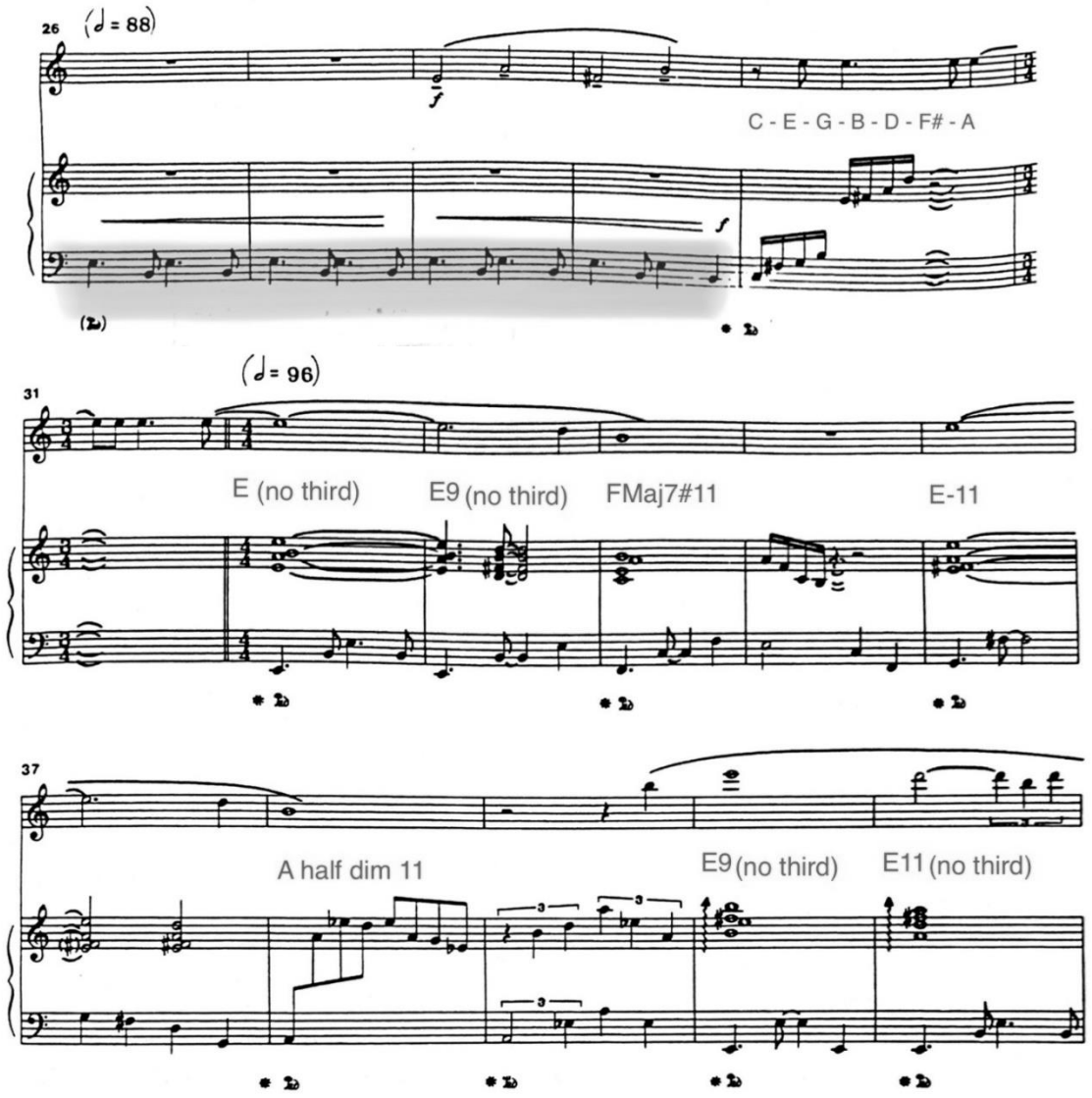
The final groove pattern in *Out of the Cool*, seen in Example 2.7, begins the A′ section starting in m. 162 and continues until the penultimate measure of the piece. This pattern is a copy of the original groove pattern seen in A at m. 18. However, here the groove pattern accompanies a different saxophone melody that is pushing in intensity both dynamically and through faster rhythmic patterns towards the climax in m. 168 through the stretching of melodic intervals, the build towards louder dynamics, and the extremity of the saxophone's high range.

EXAMPLE 2.7. Groove Pattern No. 1b



Another one of Heath's groove patterns can be found beginning in the pickup to m. 26, the start of the B section, as seen in Example 2.8. Here he repeats the pitches E and B in the bass line, in an eight note-dotted quarter note rhythmic pattern, that sets the listener up for some sort of E tonality. This particular groove pattern serves as the piano's transitional material into m. 32 where Heath again uses the opening motive in the saxophone line.

EXAMPLE 2.8. Groove Pattern No. 2



Heath avoids thirds, instead frequently using open fourths and fifths, making the qualities of chords undiscernible. The groove pattern beginning in m. 26 created by the intentionally ambiguous chords of stacked fourths and fifths are the supportive structure heard underneath the saxophone's development of the opening material in the B section**.**

Throughout the rest of the B section, Heath alters the tempo, gradually accelerating from half note equals 88 in m. 26 to half note equals 112 in m. 96, then

gradually begins relaxing to half note equals 96 in m. 135. These tempo shifts are prevalent in his earliest works and will be more dramatically utilized in subsequent works including *Rumania*.

Pseudo-Improvisation

Out of the Cool's A′ section is almost identical to the original A section with one very important distinction: Heath writes a pseudo-improvisatory section in the saxophone line at the end of the entire piece. However, it is not an opportunity for the performer to improvise, but rather to give the illusion to the listener that this is what is occurring.

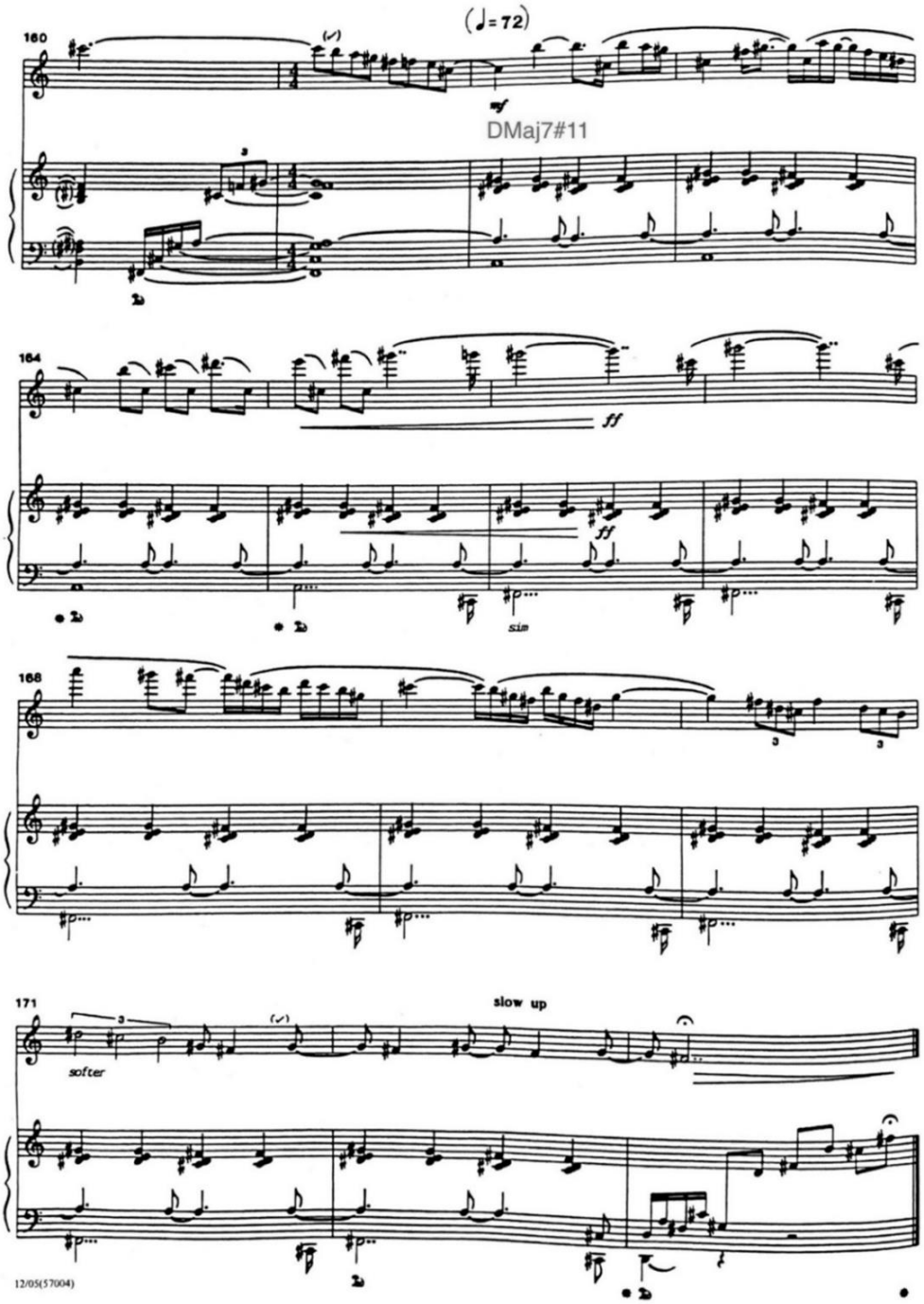
Just like the beginning of the A section, the A′ section opens with a DMaj7#11 chord occurring in mm. 143-144 that is sustained via pedal for a blurred effect. However, the reprise of the melody of the A′ section is preceded by two new notes of the melody, with the first note decorated, before the accompaniment begins in m. 145. Apart from the absence of these two notes, the first 17 measures of material of the A′ are the same as A. The only difference here is that Heath has notated in the score that this should be "very slow, but more urgent than at the beginning, and louder."[40]

Beginning in m. 162, the melodic material then starts to vary slightly, though utilizing the same observation of stricter tempo as Heath did in m. 18. However, the piano continues to relentlessly emphasize a DMaj7#11 chord throughout the last twelve measures with a steady quarter note pulse, the same chord that Heath ended with in the A section, but here extended over a greater period of time. This repetitive bass line, coupled with a saxophone line that develops through dynamics, range and rhythm, helps create

[40] Program notes from *Out of the Cool* score.

the sense of a modal melodic improvisation in C-sharp Aeolian occurring over the DMaj7#11.

EXAMPLE 2.9. Improvisation Over DMaj7#11



CHAPTER 3: *RUMANIA*

GENESIS AND PREMIERE OF COMPOSITION

In 1979, a year after *Out of the Cool*, Heath wrote his second composition, *Rumania*, for violin and piano. This piece was also inspired by Heath's continuing fascination with American jazz, and through continued listening and experimentation, Heath again set out to provide a jazz-influenced work for non-improvisational players. At the time Heath was writing *Rumania*, he was also arranging some of Bartók's *Rumanian Folk Dances*, a project that remains unpublished to date, but Heath credits this experience with giving him a better perspective on structure in music and the construction of a stronger, more developed, and more impactful work.[41] Regarding *Rumania*, Heath writes,

> *Rumania* develops many of the ideas contained in *Out of the Cool*, taking inspiration from music as disparate as that of Miles Davis and McCoy Tyner, the Ysaÿe *Violin Sonata* and Bartók's *Rumanian Dances*—hence the title. It is one movement which consists of a number of episodes. The slow sections in particular should be very free rhythmically, and each performer should feel free to interpret the piece in his own way. The pedaling marks, however, are more specific, as I have used them to show how notes and chords are to be sustained. Some of the blurred effects may seem strange at first, but this pedaling is essential to the style of the piece.[42]

Eugène Ysaÿe wrote six solo violin sonatas. When asked, Heath is not specific about which one particularly influenced him. However, it is the author's speculation that he is likely referencing Ysaÿe's Sonata No. 3 in D minor, which was dedicated to Romanian violinist George Enescu. "It opens in the manner of a recitative, leading to a passage in 5/4 and then a 3/8 *Allegro giusto* with dotted rhythms, as the tale unfolds, followed by rapid triplet figuration and a brief relaxation, before the dotted rhythms

[41] David Heath, phone interview by author, January 16, 2020.
[42] Program notes from *Rumania* score.

return, leading to the excitement of the ending."[43] As will be outlined in this chapter, Heath's *Rumania* is also a single-movement work that opens with a piano recitative, exploits dotted rhythms and triplets, and builds to an exciting ending.

Rumania was dedicated to violinist Nigel Kennedy. Though written in 1979, *Rumania* did not see its official premiere until December 10, 1982 by Nigel Kennedy with pianist John Lenehan at Wigmore Hall in London. In 1987, Chester Music published Heath's transcription for soprano saxophone, as well as versions for violin/piano and flute/piano.[44] As with *Out of the Cool*, saxophonist John Harle has been a prominent champion of Heath's music and recorded *Rumania* on his album *John Harle's Saxophone* (Hyperion A66246).[45]

Like *Out of the Cool*, Heath's approach to composition in *Rumania* just one year later is very similar. In *Rumania*, Heath explores, in more depth, the use of melodic and rhythmic motives in a more developed way through their inclusion in related sections to make this piece more cohesive. He also continues his use of open fourths and fifths in the piano as stacked chords, avoiding the use of thirds, which serves to obscure tonality, though Heath does emphasize F and F-sharp throughout *Rumania* by emphasizing Maj7#11 chords just as he did in *Out of the Cool*.

However, unlike his first piece, Heath employs a piano introduction and more extensive piano interludes in *Rumania*. Additionally, he attempts to make the saxophone and piano lines seem more conversational by passing more melodic material between the

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[43] https://www.naxos.com/catalogue/item.asp?item_code=8.572995. Accessed March 17, 2020.
[44] Program notes from *Rumania* score. It is notable that there have been some non-significant changes made by Heath from violin to saxophone, particularly shifts in octave to better fit the tessitura of the saxophone to avoid use of altissimo, as well as the abandonment of double stops. While these do not alter the piece in nature, it should be known when rehearsing with a pianist that the piano score provided in the Chester Music publication is still the score for violin and piano and not saxophone.
[45] David Heath, email interview by author, January 10, 2020.

players than was shared between instruments in *Out of the Cool*. Heath also takes inspiration from Indian ragas and writes a brief section in this style featuring the saxophone, accompanied by piano rumbles (or tremolos) that he uses two additional times during this piece.

The following topics will be addressed, in order, to best understand Heath's construction of *Rumania*: form, harmonic language, unifying melodic and rhythmic motives, use of scales, the piano opening and interludes, and raga and piano rumbles.

FORM

Rumania is approximately 11 minutes in duration. This piece can be heard in six large episodes, or sections (Figure 3.1). Sections I, III, and V can be viewed as related through shared melodic and rhythmic motives; likewise, Sections II, IV, and VI are also linked to each other because of similar material. These two groups also share similar characteristics and style: Section I, III, and V are all very contemplative and reflective in nature with compositional practices like slower tempos and longer rhythmic values; and Section II, IV, and VI serve to drive *Rumania* forward with intensity.

Section I introduces several important building blocks that Heath will utilize later including a piano introduction, the "Very free Indian raga" accompanied by the first piano rumble, the first piano interlude, and the transitional material into Rehearsal Letter C. Section III returns to another piano interlude, followed by a saxophone line that reflects on the melodic material presented first in the piano's right hand. Section V is another free section similar to the earlier piano interludes, but this time is set up as more of a direct conversation between saxophone and piano. Section V also includes a "dreamy

and legato" melody where the saxophone outlines a lilting swing feel with eighth note triplets as the subdivision.

Section II contains the quarter note, quarter note, half note rhythm that will be utilized in later sections, plus a four-note motive that serves to bring together the saxophone and piano lines. Section IV exploits an eighth note—dotted quarter note motive first introduced in Section II, again being used as a foundation to build rhythmic energy. Section VI returns once again to the quarter note, quarter note, half note rhythm of Section II and Heath pushes the intensity through the end of the piece. All of these elements will be examined in greater detail throughout this chapter.

FIGURE 3.1. *Rumania* Analyzed by Sections

Section I	**Section II**	**Section III**	**Section IV**	**Section V**	**Section VI**
beg. to C	C to G	G to I	I to N	N to 8 before R	8 before R to end.
mm. 1-52	mm. 53-120	mm. 121-155	mm. 156-264	mm. 265-317	mm. 318-393
Rumble I			Rumble II	Rumble III	
Piano Interlude I		Piano Interlude II		Sax/Piano Interlude	
F	F-sharp tonality		F tonality		F-sharp tonality

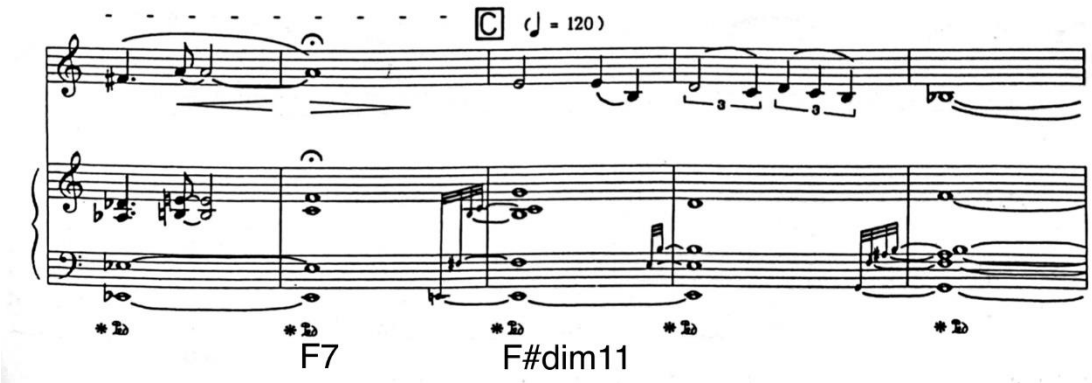
HARMONIC LANGUAGE

Heath begins *Rumania* in F and ends the piece in F-sharp. A strong sense of conflict between F and F-sharp can be seen in tracing Heath's harmonic language throughout this piece.

In Section 1, the piano opens with F naturals an octave apart, then builds to a *fermata* in measure 14 over a *fortissimo* FMaj11 in root position (missing the fifth and ninth). The first piano interlude builds tension through chromaticism until the piano slows into Rehearsal Letter B, ending on a slowly arpeggiated F#11 chord (without the third and ninth). At the end of Rehearsal Letter C, the saxophone and piano arrive to an F7 chord in third inversion held underneath a *fermata* in m. 52 (the measure before

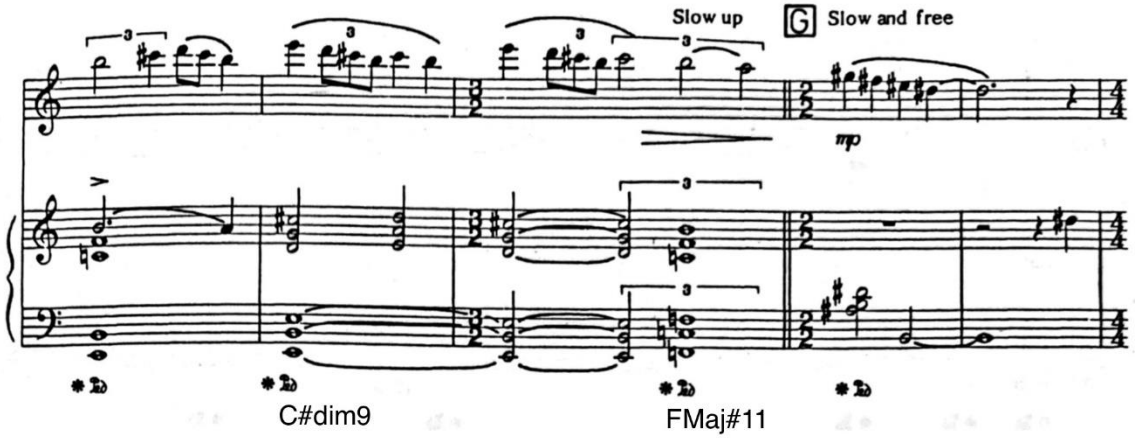
Rehearsal Letter C). This use of third inversion chords helps to render a less stable sense of tonality. Heath immediately switches the piano to what can be heard as a “rolled” F#dim11 (without the third) in third inversion at the beginning of Section II (Example 3.2). This chord raises the tonal center by a half step at Rehearsal Letter C.

EXAMPLE 3.2. Transition to Rehearsal Letter C/Beginning of Section II (mm. 51-55)



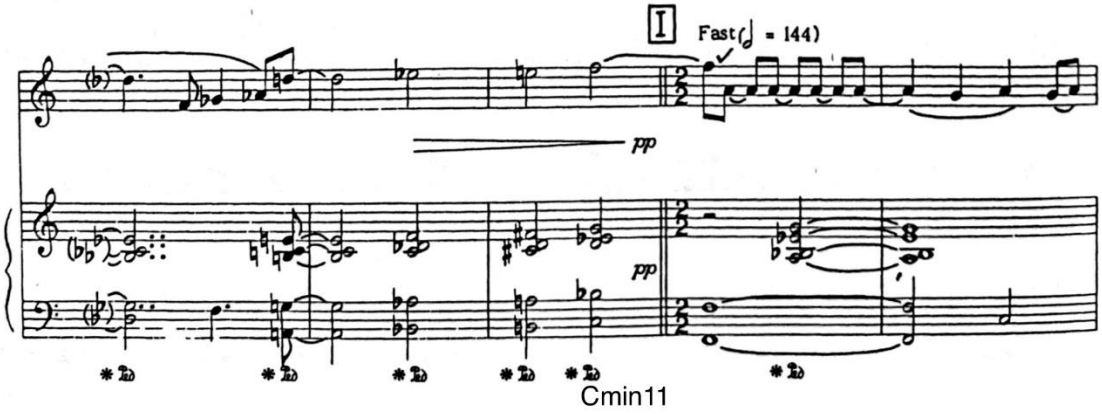
Section II pulls back tempo into Rehearsal Letter G, the start of Section III, resting on a cadence from C#dim9 in first inversion to FMaj#11 in root position to once again highlight F, Heath’s original tonal center (Example 3.3).

EXAMPLE 3.3. Transition to F Tonal Center Before Rehearsal Letter G/Beginning of Section III (mm. 118-122)



Rehearsal Letter H begins with an Fdim11 chord in second inversion, reemphasizing F as the overall tonality for this piece. Heath ends this section with a Cmin11 chord in root position that moves by a fifth to octave F's in the piano in m. 156 (the beginning of Section IV), with a sustained F in the saxophone line from m. 155 (Example 3.4).

EXAMPLE 3.4. Transition to F Tonal Center at Rehearsal Letter I/Beginning of Section IV (mm. 153-157)

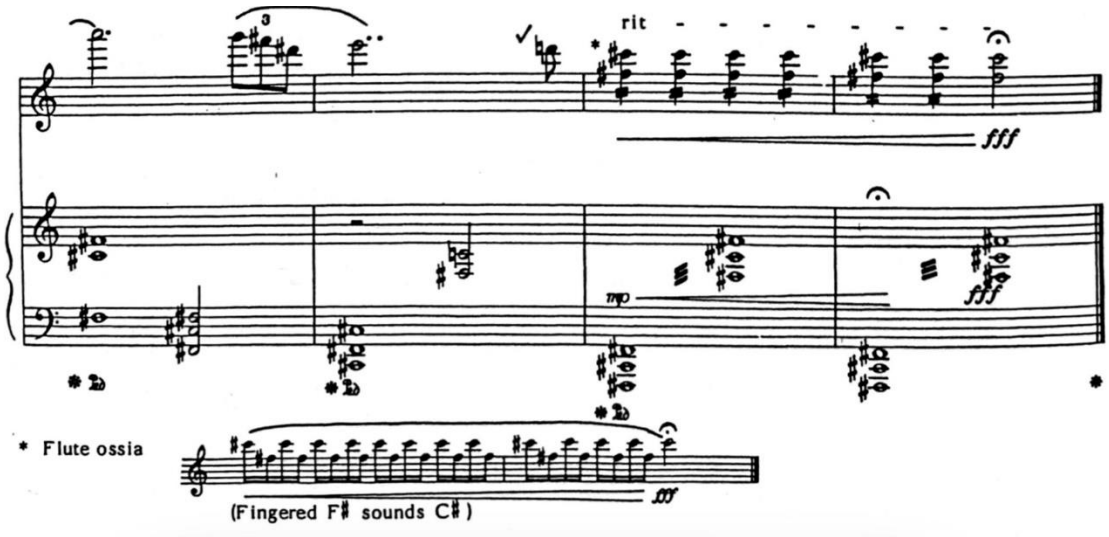


Also at Rehearsal L, Heath has returned once again to imply a sense of F as the tonal focus, introducing F-C-F in the piano's bass line as drones beginning in m. 218.

Heath later emphasizes F-sharp in three octaves in the piano (also stacked with B and C-sharp) and in the saxophone at the beginning of Rehearsal Letter Q. However, Heath then strongly emphasizes E-B-E in the piano beginning in m. 322 to give the listener a brief sense of E as the tonal center until he shifts up to F-C-F in m. 333.

Heath's final section sees the shift from F-C-F to G-D-G in the piano's bass line, then down to F#-C#-F# immediately in m. 373. Heath utilizes a sequence of ascending fourths to build through mm. 380-385. This sequence leads the listener to one last push of the tempo for two measures before Heath slows into the final six measures of the piece. At mm. 386-388, both the piano and the saxophone outlines B-F-C, fourths/fifths once again, this time descending within each measure. Both the saxophone and piano arrive to F-sharp as our sense of tonality, with the piano strongly emphasizing this tonality throughout the last five measures and the saxophone pushing F-sharp and C-sharp back and forth in sixteenth notes in the final two measures to c*rescendo* to a very strong ending (Example 3.5).

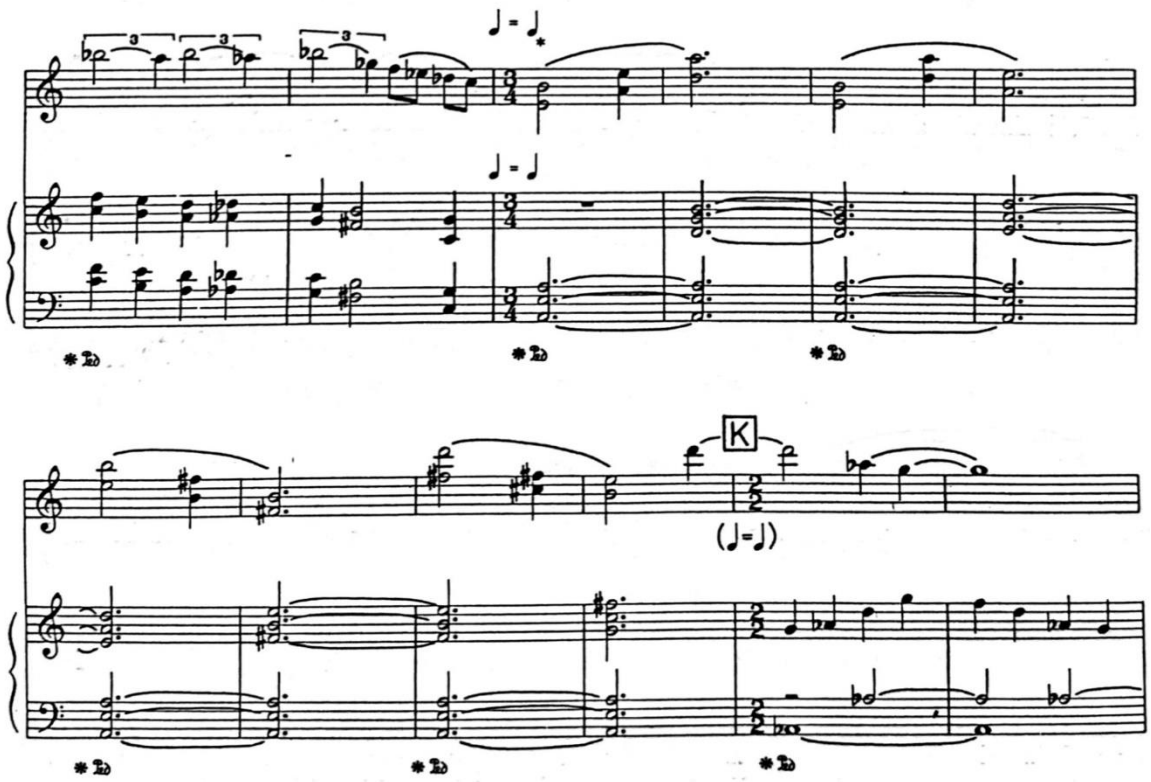
EXAMPLE 3.5. Driving Saxophone Sixteenths to End (mm. 390-393)



Another key aspect of Heath's harmonic language in *Rumania* is his use of open fourths and fifths. Just as he enjoys using third inversion chords, Heath's fondness for open sonorities instead of tertian has a destabilizing effect on the listener's sense of tonality. This use of open fourths and fifths is first set up during the Indian raga at Rehearsal Letter A, and then in the following piano interlude Heath exploits A-E-A. During Section I, the first piano rumble occurs, utilizing the notes A-E-A (with A as the bass) to give a sense of openness through the chord spacing underneath the saxophone. The saxophone also opens the raga with octave A's, and then ends the raga with ascending A-E-A to mirror the piano's outline. This continues until m. 34 when he suddenly enters a *fff* chord with C-sharp, G-sharp, F-sharp.

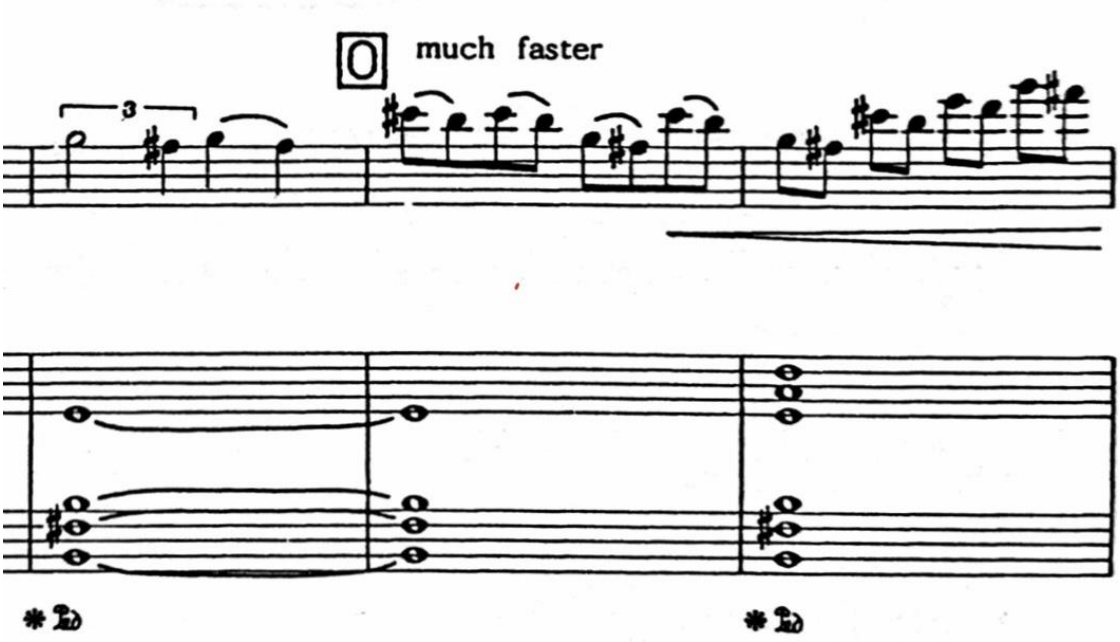
Another example of open fourths and fifths occurs in m. 186 where the Adim11 chord transitions to open fifths on C-G in the piano to open fifths on A-E-B in the saxophone at the beginning of the next section. Later, in m. 194, the stacked fourths and fifths in this section set up by the left hand of the piano droning A-E-A, combined with the saxophone outlining the upper notes in the score (concert B-E-A, then B-F#-B), creates a sense of openness (Example 3.6).

EXAMPLE 3.6. Fourths/Fifths Create Openness Beginning in 3/4 (mm. 192-203)



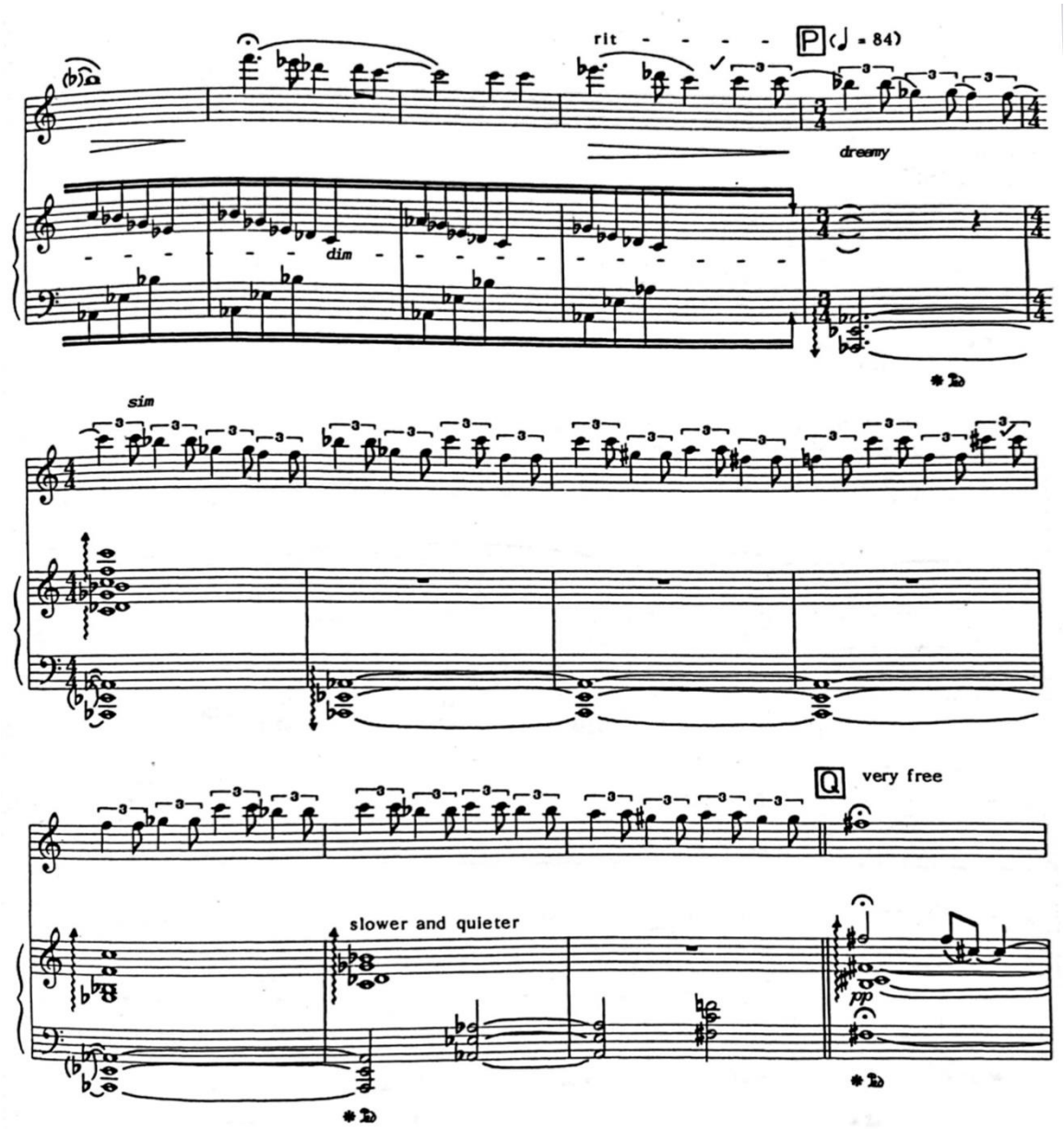
At Rehearsal Letter K, the open fifths continue, starting with A-flat octaves in the left hand of the piano, accompanied by G and D in the right hand piano and saxophone lines. Later, the saxophone emphatically reiterates the pitches B-flat and F for six measures over B and F-sharp in the piano beginning in m. 244. Heath then raises these pitches at Rehearsal Letter M, where the saxophone outlines G-sharp, C-sharp, and F-sharp (fourths) while the piano shifts to A-sharp, D-sharp, G-sharp, C-sharp, and F-sharp (stacked fourths). Heath then relaxes into a slower tempo, set up with another piano rumble of G-sharp, D-sharp, and G-sharp underneath the saxophone line that continues until the next section. At Rehearsal Letter O, Heath uses the ascending eighth note line of the saxophone, here also accompanied by open fourths/fifths in the piano, to push the piece forward (Example 3.7).

EXAMPLE 3.7. Open Fourths/Fifths in Piano (mm. 277-279)



Heath indicates a “dreamy” feel at the beginning of Rehearsal Letter P (Example 3.8). Here the saxophone now lazily outlines a lilting swing feel with eighth note triplets as the subdivision. The piano rolls A-flat, E-flat, and A-flat underneath in the left hand, sustaining for almost the entire duration of this section until Heath transitions F-sharp, C, and F at the end.

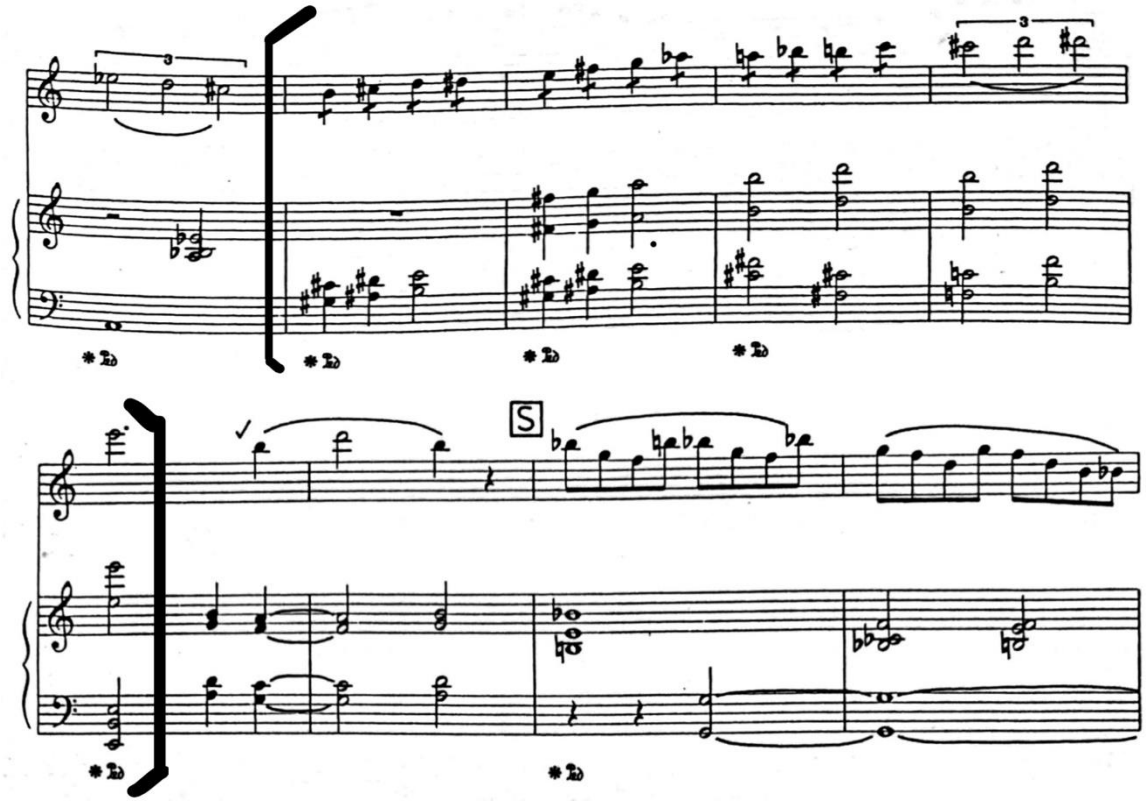
EXAMPLE 3.8. “Dreamy” at Rehearsal Letter P (mm. 285-297)



In m. 334, Heath again shifts to B, F-sharp, C-sharp in the piano, bringing back the same melodic material introduced six measures before Rehearsal M, only here shifted up a half step in the saxophone line. Four measures later, in m. 338, the piano outlines ascending fourths in the left hand to support the saxophone line’s ascending eighth notes (W-H-H-H), then W-H-H-H again in m. 339. The support of fourths and then fifths from

the piano continues underneath the chromatic half steps of the saxophone in mm. 340-342 (Example 3.9).

EXAMPLE 3.9. Ascending Fourths in Piano (mm. 337-345)

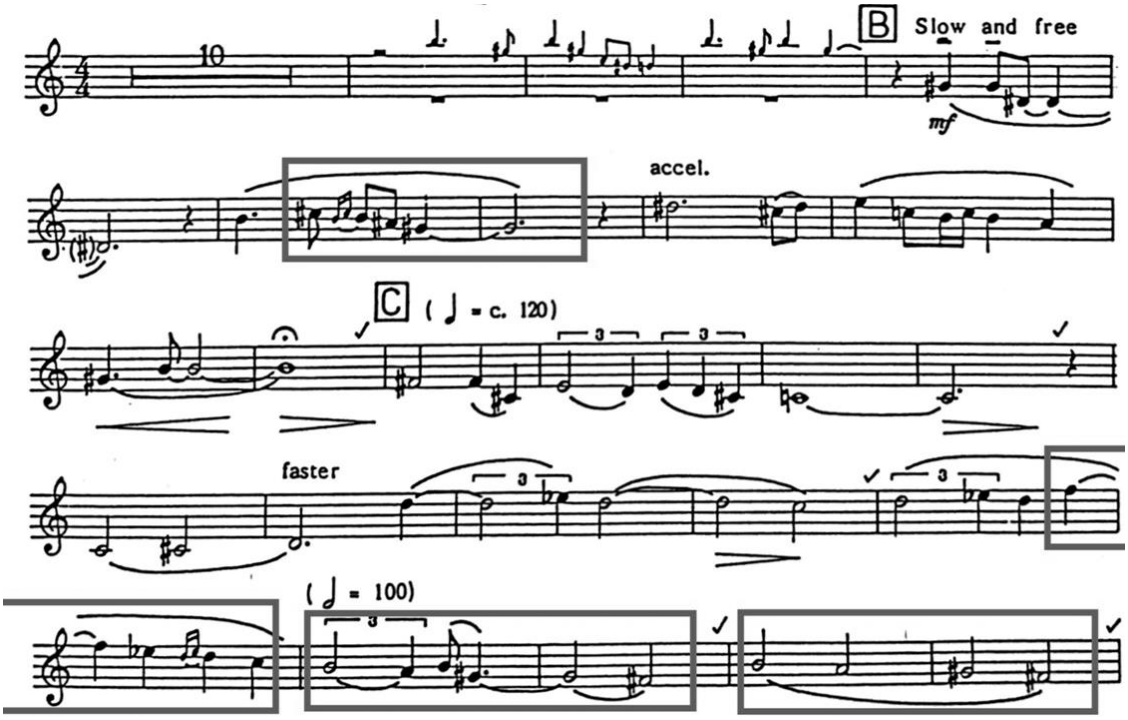


UNIFYING MELODIC AND RHYTHMIC MOTIVES

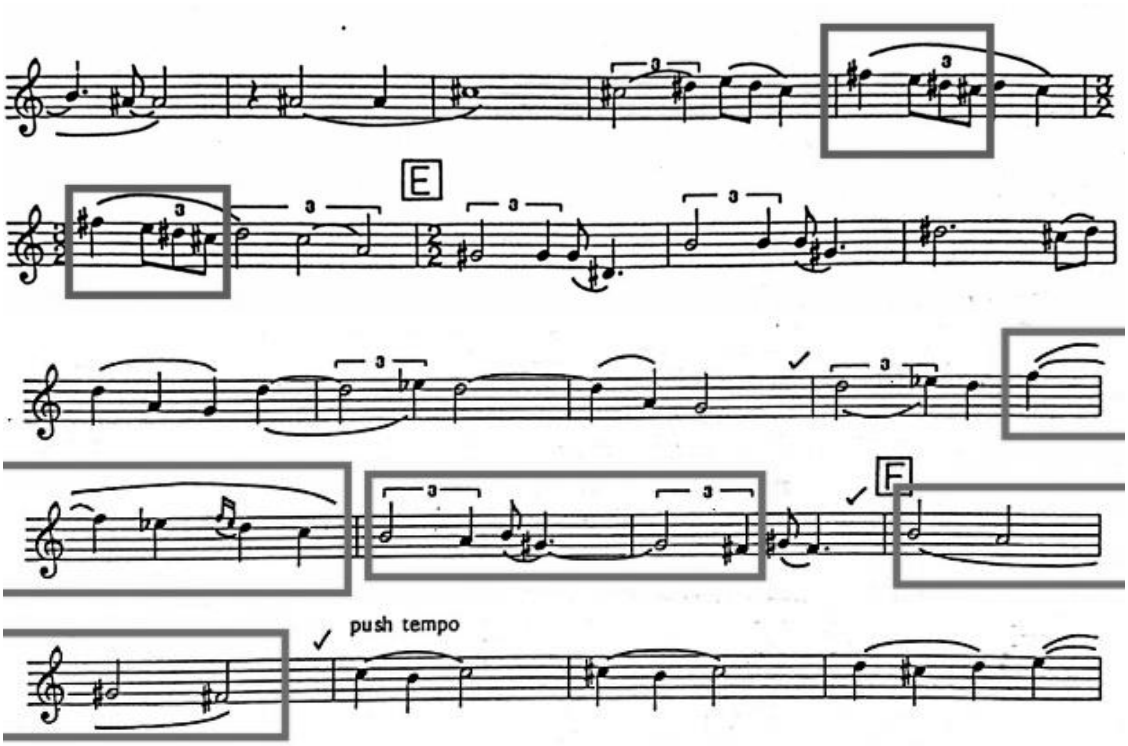
Another important aspect to examine in *Rumania* is Heath's use of unifying melodic and rhythmic motives. Rehearsal Letter B introduces a strong four-note motive. Beginning in the third measure of this section (Example 3.10), Heath employs a four-note descending pattern in the saxophone line of a whole step, half step, and then whole step. This four-note motive can be seen again in the saxophone three times beginning in the ninth measure of Rehearsal Letter C, twice beginning two measures before Rehearsal

Letter E (Example 3.11), again three times beginning four measures before Rehearsal Letter F, and again beginning two measures before Rehearsal Letter G.

EXAMPLE 3.10. Four-Note Motive in Rehearsal Letter B Through Rehearsal Letter D (mm. 32-66). (SAXOPHONE PART)

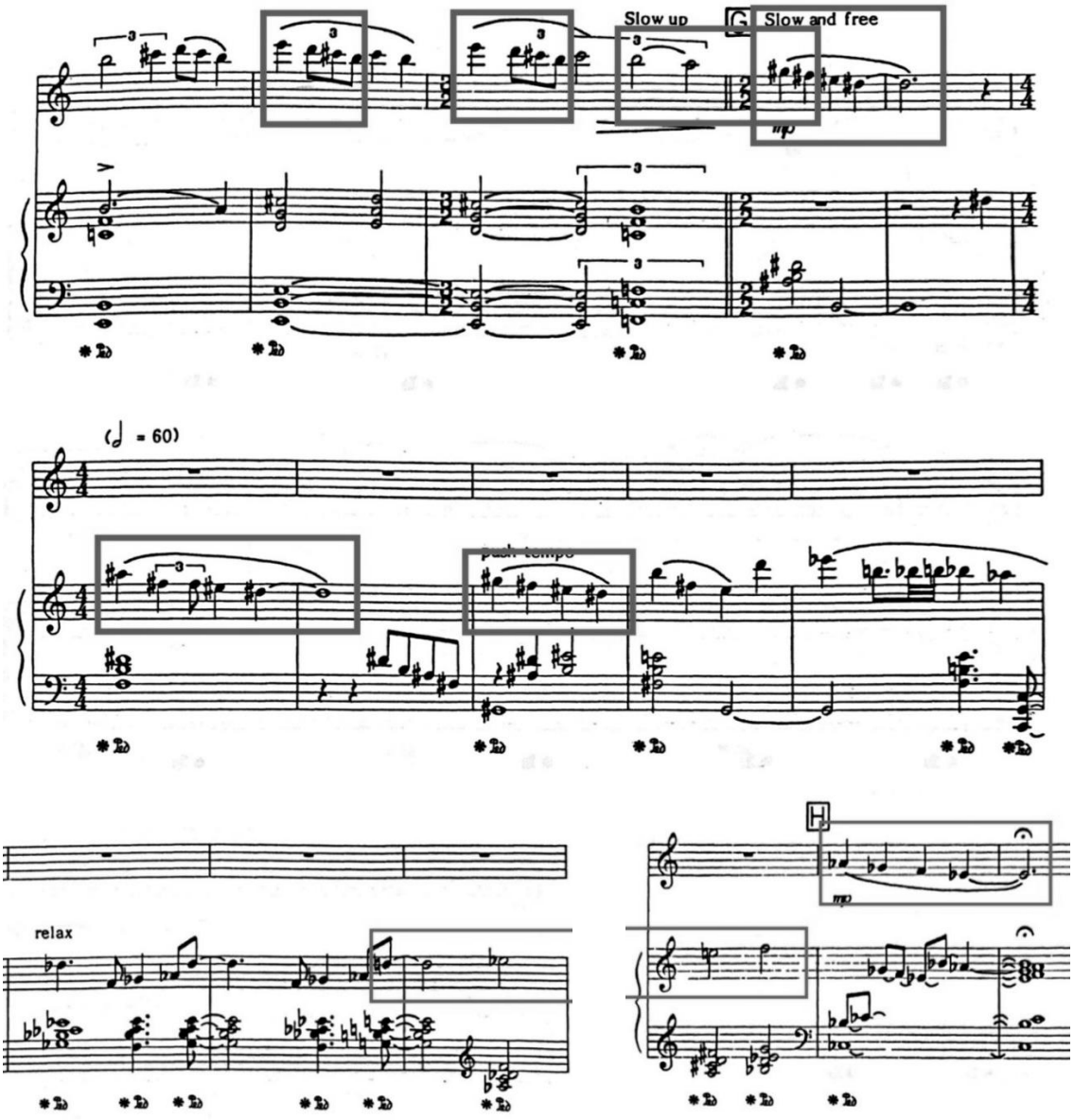


EXAMPLE 3.11. Four-Note Motive Before Rehearsal Letter E Through After Rehearsal Letter F (mm. 77-107). (SAXOPHONE PART)



Rehearsal Letter G begins again with a slow and free section. The tempo here is established by the saxophone for two measures, concluding the phrase leading into Rehearsal Letter G and reiterating that same four-note pattern (G#-F#-E#-D#), in which the first two notes could also be heard as the last two notes of the same motive introduced the measure before Rehearsal Letter G (Example 3.12). The piano then takes over with another sixteen-measure piano interlude that is very rubato in nature, reiterating the same four-note motive. However, the first time the piano introduces this motive, the first interval of a whole step is stretched to a descending major third, which is then immediately restated with the original intervallic relationships in their entirety.

EXAMPLE 3.12. Four-Note Motive Before Rehearsal Letter G Through Rehearsal Letter H (mm. 118-127; mm. 135-140)

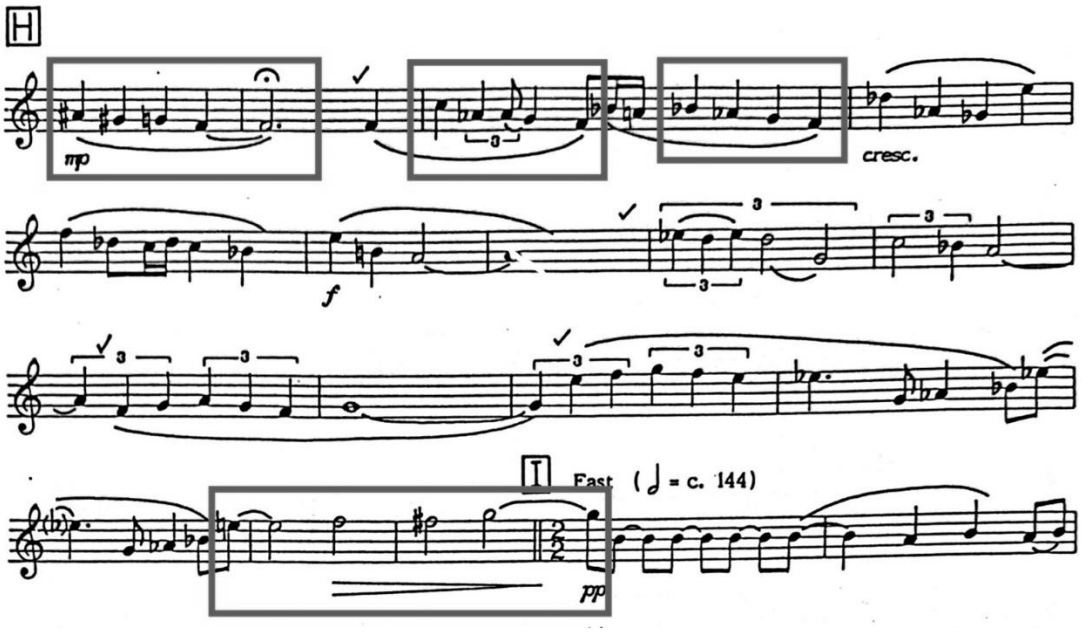


One mature approach to jazz improvisation is taking a motive that is introduced in someone else's solo and then developing upon that idea in one's own solo. Heath likely had this concept in mind when constructing these middle sections. Heath also extended the saxophone line from the previous section into Rehearsal Letter G, much like a jazz musician might conclude his solo within the first few beats of the next chorus. After the

piano solo, the saxophone enters again at Rehearsal Letter H with that exact same four-note motive.

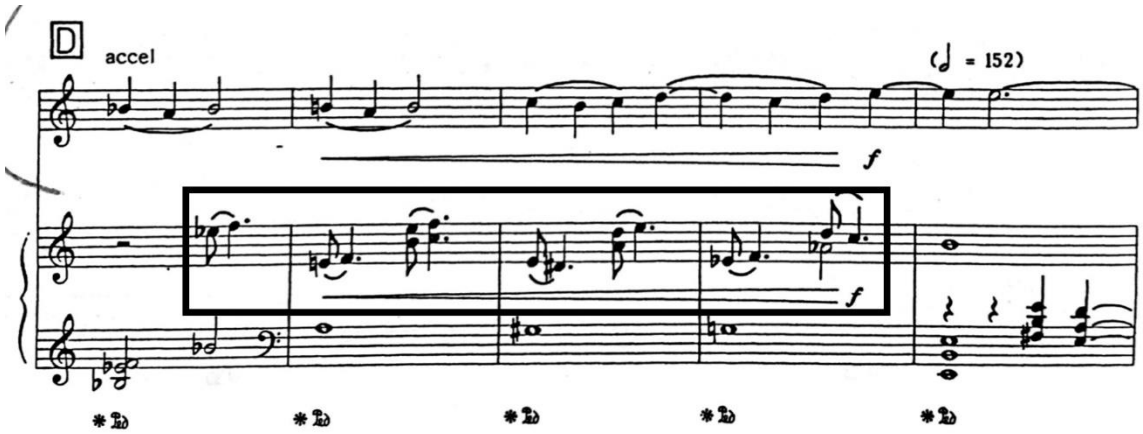
The inversion of this motive is also presented twice during Section III (Example 3.13). The first inversion is seen in the right hand of the piano before Rehearsal Letter H as ascending half steps, D-Eb-E-F, as the solo is traded back to the soprano saxophone. The next time it is mimicked in the saxophone line before Rehearsal Letter I, also as ascending half steps, this time E-F-F#-G.

EXAMPLE 3.13. Four-Note Motive Rehearsal Letter H Through Rehearsal Letter I (mm. 139-157). (SAXOPHONE PART)



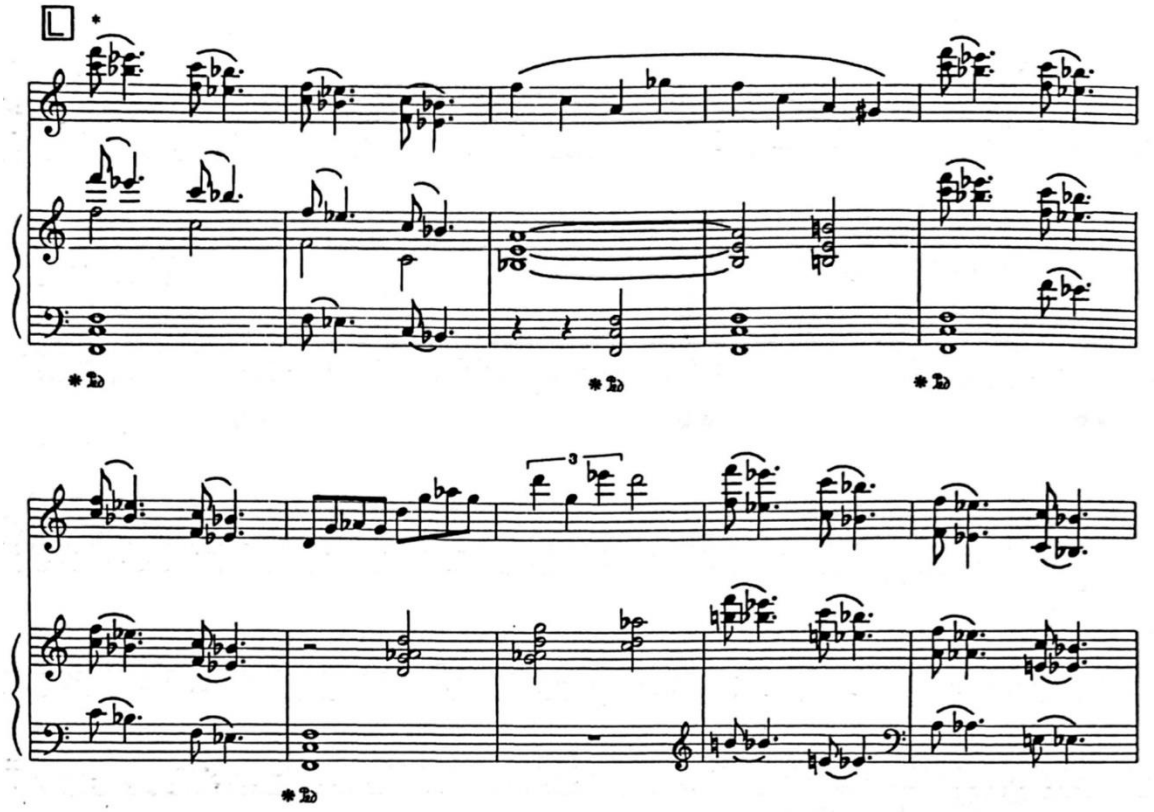
Another important idea utilized in *Rumania* is an eighth note-dotted quarter note rhythm, introduced in the piano in mm. 67-70 (Example 3.14) that Heath will again utilize in the saxophone line in mm. 83-84 and mm. 101-102. This particular rhythm will serve as the foundation of m. 224.

EXAMPLE 3.14. Eighth Note—Dotted Quarter Note Rhythm at Rehearsal Letter D (mm. 67-71)



With the arrival at Rehearsal Letter L (Example 3.15), Heath employs this rhythm once again, now doubled in both the piano and saxophone in m. 224, then also introduced two octaves lower in the piano in m. 225. This rhythm coupled with its use in the lower register gives the music a stormy feel, reminiscent of the opening piano line from Section 1 in its abrasiveness.

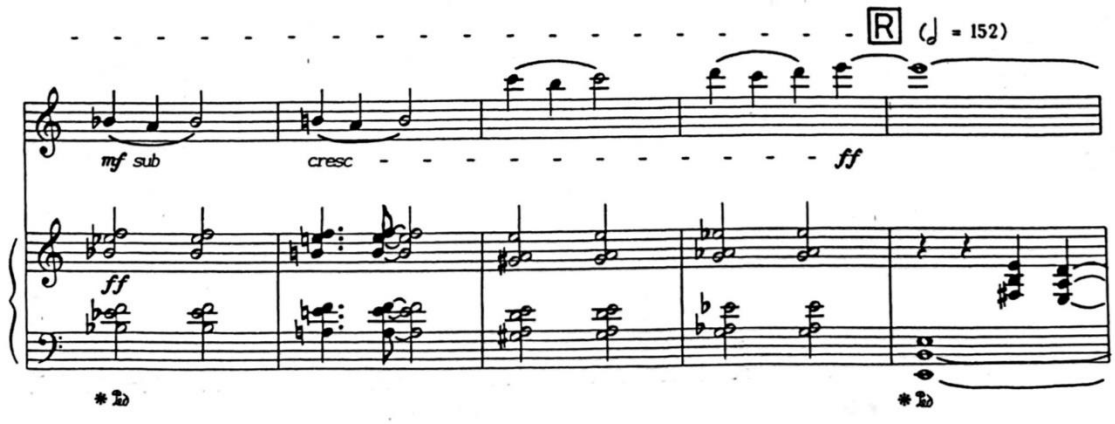
EXAMPLE 3.15. Return of Eighth Note—Dotted Quarter Note Rhythm at Rehearsal Letter L (mm. 224-233)



In Section II, the saxophone introduces another unifying rhythmic motive—a quarter note, quarter note, half note rhythm—ascending in half steps with each iteration. The first example of this rhythmic motive occurs in m. 67 and can be heard from the saxophone an octave higher in mm. 105-107 with a differing accompaniment as the piano now contradicts with quarter note triplets underneath.

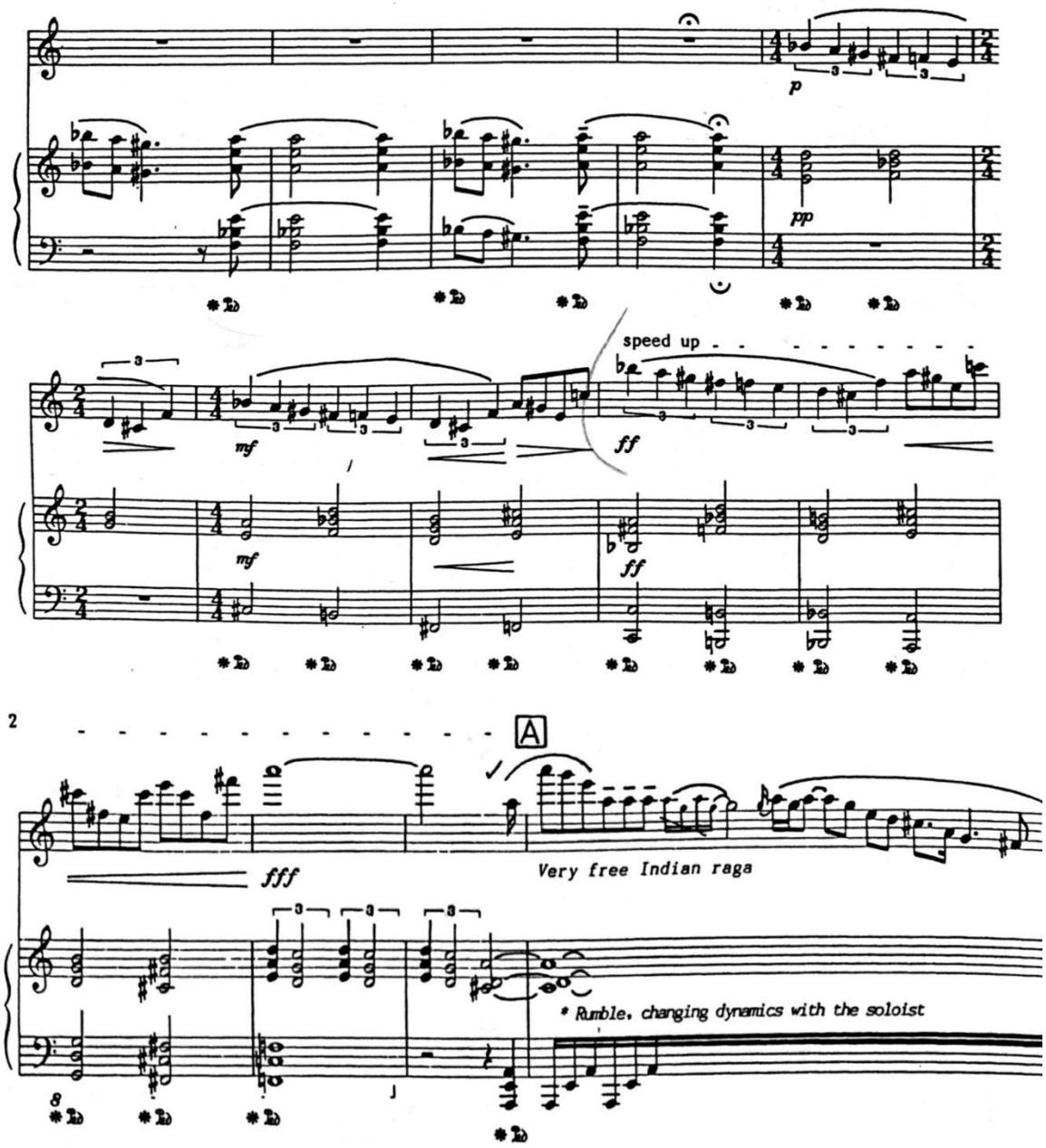
Section VI begins with the return of the original quarter note, quarter note, half note rhythm introduced in Section II, only now jumping octaves two measures before Rehearsal Letter R (Example 3.16).

EXAMPLE 3.16. Quarter Note, Quarter Note, Half Note Rhythm Before Rehearsal Letter R (mm. 318-322)



Another interesting element of Heath's melodic writing is his use of scales, particularly the way in which he incorporates them at transitional moments into the saxophone line immediately preceding arrival points. In Section I beginning m. 15, the saxophone reiterates the descending concert pitches B-flat, A, G-sharp, F-sharp, F, E, D, and C-sharp three times (or C-sharp Phrygian with a flatted seventh and added flatted fourth), each time louder to drive to the arrival of the sustained concert A in mm. 22-23. (Example 3.17).

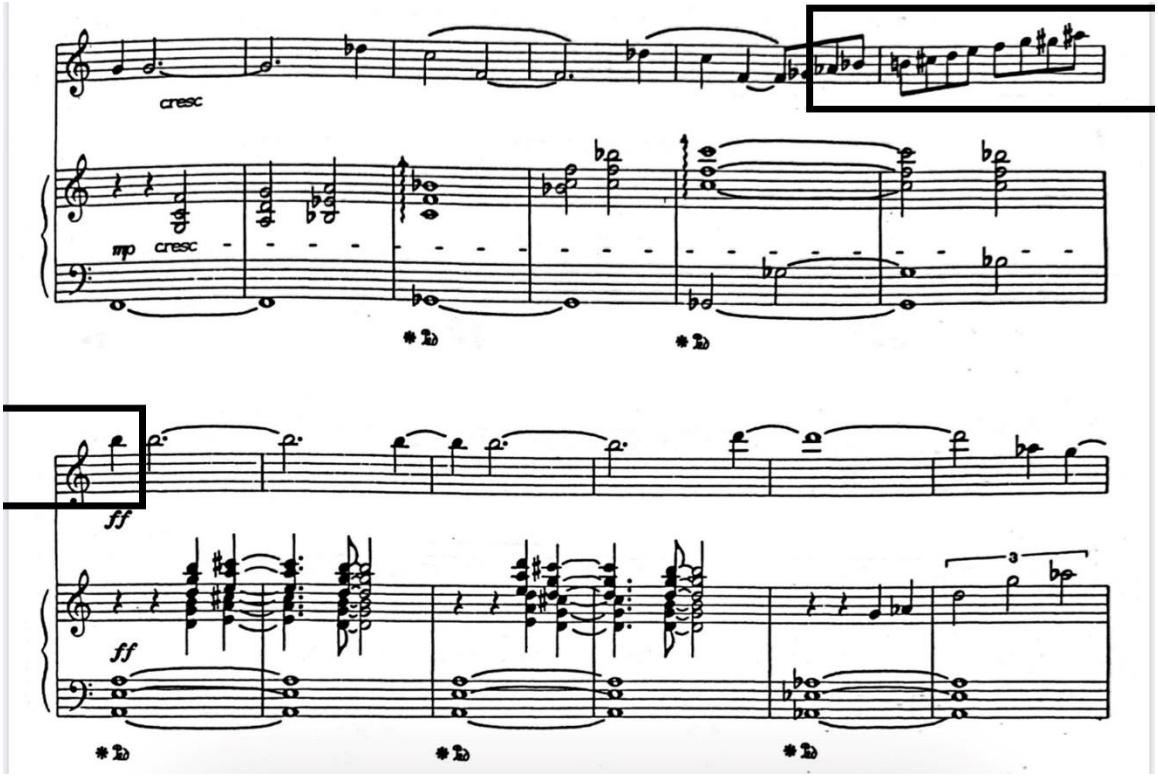
EXAMPLE 3.17. Descending C-sharp Phrygian with a Flatted Seventh and Added Flatted Fourth (mm. 11-24)



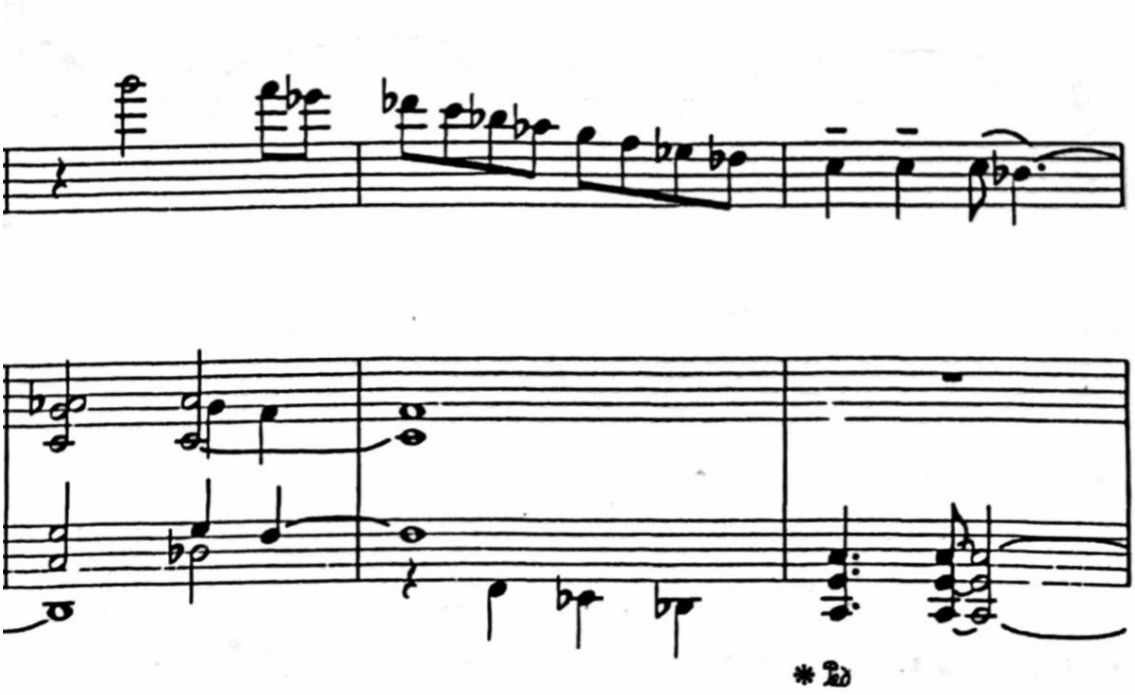
The eighth notes in the saxophone line in mm. 162-164 outline an ascending diminished scale (beginning with concert A-flat, B-flat, B, C-sharp, D, E, F, G, G-sharp, A-sharp, to B) of W-H-W-H-W-H-W-H-W-H (Example 3.18). At the end of this section,

beginning in m. 178, Heath uses a descending A-flat Major scale in the saxophone part starting on the seventh scale degree to arrive into m. 180 (Example 3.19).

EXAMPLE 3.18. Ascending Diminished Scale (mm. 158-169)

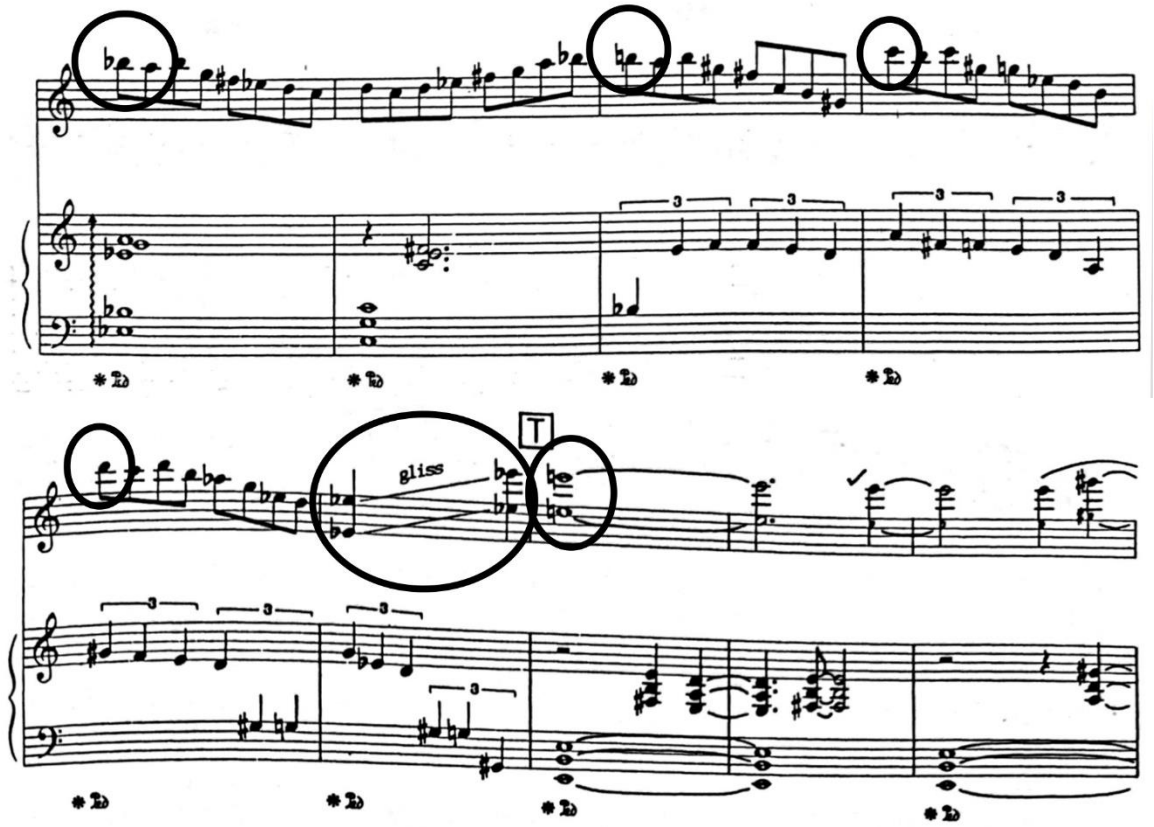


EXAMPLE 3.19. Descending A-flat Major Scale (mm. 178-180)



Starting on beat one of m. 352, Heath begins outlining an ascending chromatic line in the saxophone to Rehearsal Letter T (with the exception of one pitch) on the first beat of each successive measure, from B-flat in m. 354, B in m. 356, C in m. 357, D in m. 358, E-flat in m. 259, and E in m. 360 (Example 3.20).

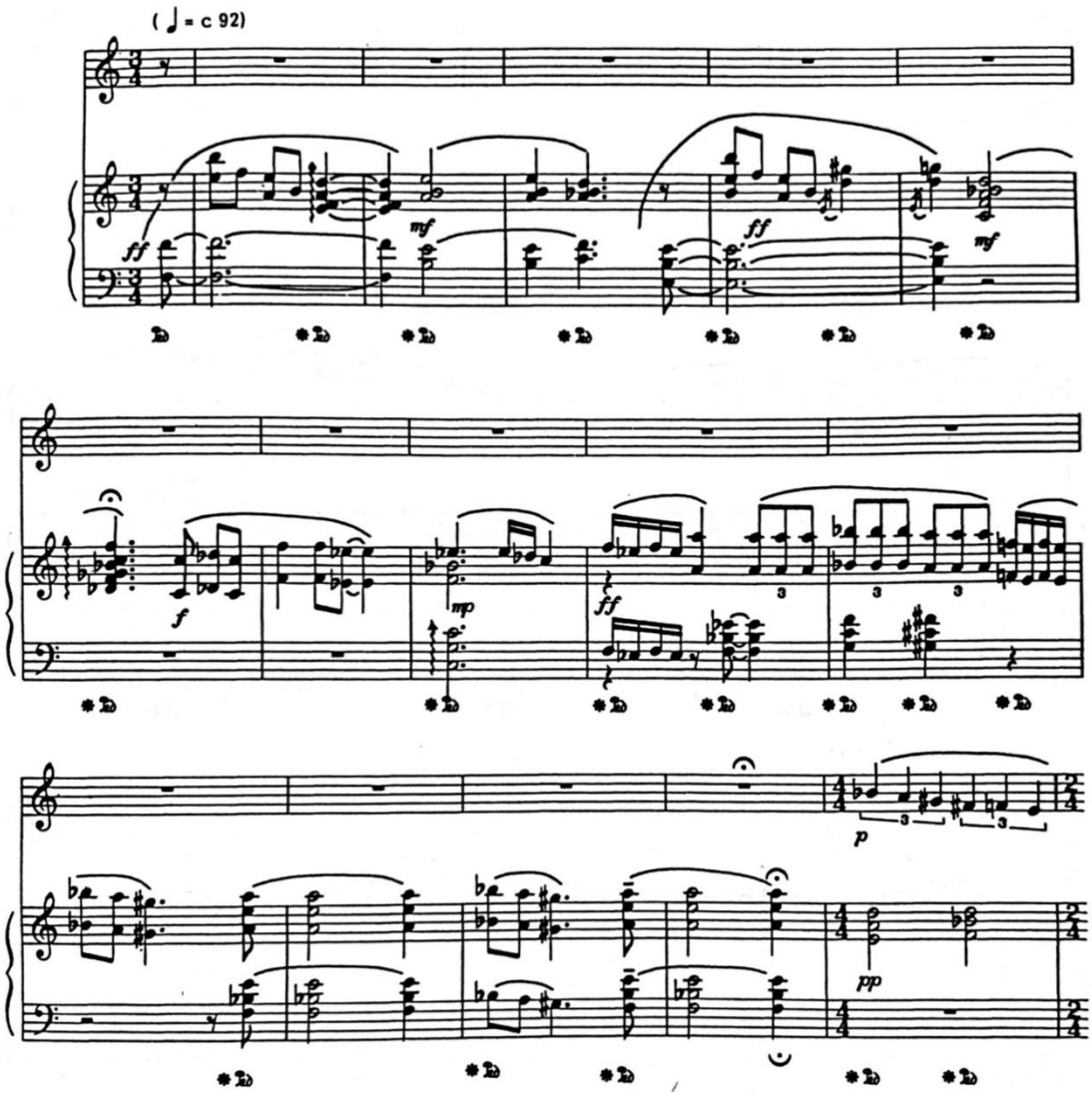
EXAMPLE 3.20. Ascending Chromaticism (mm. 354-362)



PIANO OPENING AND INTERLUDES

Rumania begins with an aggressive solo piano opening in Section 1 that feels almost fanfare-like in nature (Example 3.21). It alternates between *fortissimo* and *mezzo forte/mezzo piano* phrases. Though the tempo here is ♩ = c.92, each phrase should be played without a sense of urgency. The dynamic and speed of the rolled chords, coupled with the spacing thereafter, helps add a sense of pageantry for the listener.

EXAMPLE 3.21. Piano Opening (Beginning Through m. 14)



A piano interlude is also heard in Section I, beginning with a strong *forte* continuation of the E-A idea discussed earlier. This statement is followed by an immediate shift to a *piano* dynamic, and then Heath again plays back and forth with strong dynamic contrast between *piano* and *forte* throughout this entire interlude while also utilizing much of the upper range of the piano. The overall character of this interlude in comparison with the opening is much more melancholy. The material here can be heard as an answer to the piano opening, essentially framing the saxophone introduction

and raga, but the ideas in the piano opening and the first piano interlude are unique to this section alone.

A second piano interlude is heard in Section III at Rehearsal Letter G. This time the melodic material from the piano's right hand will be utilized by the saxophone at Rehearsal Letter H. Like the first piano interlude, the second piano interlude's tempo is also very much in flux, with many indications of rubato by Heath throughout this segment. However, the overall feel is once again relaxed and somber, especially in comparison to the previous aggressive sections leading into Rehearsal Letter G. As mentioned before, the four-note motive is very present in this section, making it seem almost a piano improvisation over the melodic idea set forth by the saxophone from Rehearsal Letter B, which also appears in the saxophone line both at the beginning and end of this section. Immediately following, Rehearsal Letter H can be heard as a saxophone reflection on the piano interlude, intended to be just as free as its preceding material.

The final piano interlude occurs in Section V at Rehearsal Letter Q, starting very free and quietly, then quickly building to ♩ = 104 by m. 314. The material for this interlude comes from the saxophone's melodic lines at Rehearsal Letter B, now heard here in the right hand of the piano. The last four bars of this section aid in the transition back into the original ♩ = 152 pace introduced in Section II, setting up the same melody to be again heard in the saxophone as originally seen at Rehearsal Letter D and further enforcing Heath's structure of alternating reflective and energetic sections throughout.

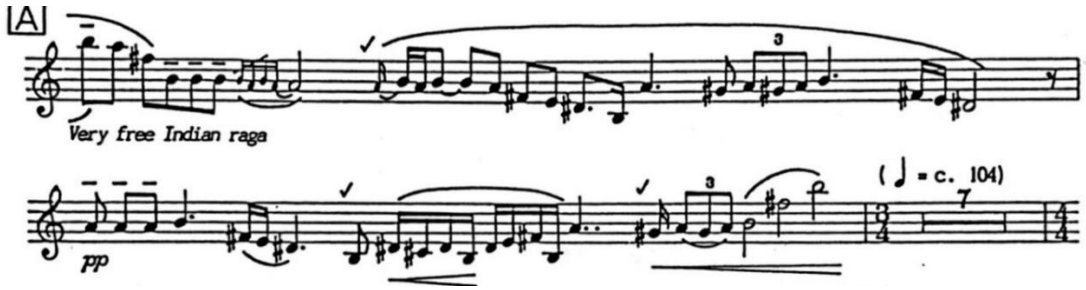
RAGA AND PIANO RUMBLES

One of the interesting sound colors Heath employs in the first section of *Rumania* is the use of a "Very free Indian raga" style. In order to achieve this, Heath incorporates the use of a raga scale. While Heath did not set out to use a particular raga scale,[46] he aimed to capture the sound by utilizing the pitches seen in Example 3.22. In Hindustani (North Indian) classical music,

> A raga is based on a scale with a given set of notes, a typical order in which they appear in melodies, and characteristic musical motifs...By using only these notes, by emphasizing certain degrees of the scale, and by going from note to note in ways characteristic to the raga, the performer sets out to create a mood or atmosphere (rasa) that is unique to the raga in question.[47]

The particular collection of notes that Heath did use to imitate a raga, would be considered, in its most basic form, similar to a B Mixolydian mode by most western theorists, encompassing the pitches B-C#-D#-E-F#-G#-A.

EXAMPLE 3.22. Indian Raga at Rehearsal Letter A (mm. 24-31). (SAXOPHONE PART)



One challenge for the performer in *Rumania* is the inability for a composer to capture the true spirit of an Indian raga through traditional western notation. Heath leaves this task up to the player by simply stating "Very free Indian raga" in this section,

[46] David Heath, phone interview by author, January 16, 2020.
[47] https://www.britannica.com/art/raga. Accessed March 17, 2020.

expecting that they have a basic understanding of this style. Arguably, without the performer bringing an understanding of the inherent colors that a true raga presents (such as articulations, pitch bends, and pacing), this section just feels like an improvisation over a B mixolydian scale. Though Heath does indicate articulations, dynamics, and even ornamentations throughout this section while also giving the performer permission to fluctuate tempo, the general essence of a raga can be lost if the performer is unaware of the particular inflections, or timbral shifts, all difficult to precisely notate within a Western music score, that traditional Indian instruments are capable of producing and exploring during a raga. However, grasping an entire genre of playing and all of its nuances is not quite so easy, particularly when it is traditionally passed down orally from teacher to student.

> The scale of a Rāga, its particular ascent and descent, the significant notes and phrases which high-light its distinctive form, the process of unfoldment or elaboration are handed down to a musician by his teacher. He also learns the basic patterns and the ways of attacking notes or phrases in a particular Rāga, the shades in which notes are effectively used and their characteristic movements.[48]

To best replicate this style, performers should supplement their preparation to perform *Rumania* with listening references. While Heath's compositional structure may not be specific enough for the unfamiliar player to successfully interpret in a true raga style, his rough replication of a raga and his intention of leaving the listener with the sense of an improvisatory feel remains.

Throughout *Rumania*, Heath uses an effect he calls "rumble" to create a new texture in the piano over which the saxophone is to play freely. With regards to

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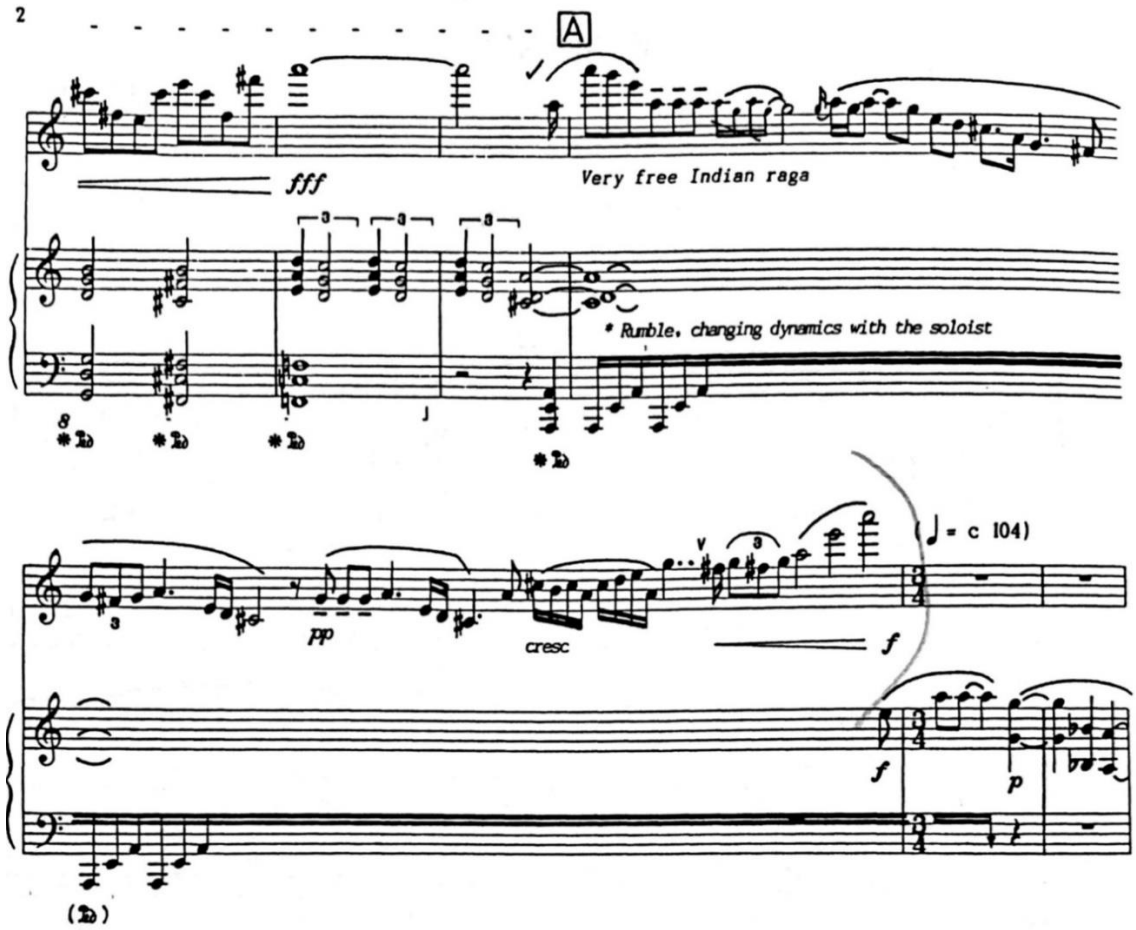
[48] Datta, Vivek, and Mukund Lath. "Improvisation in Indian Music / L'improvisation dans la musique Indienne / Improvisation in Indischer Musik." *The World of Music*, vol. 9, no. 1, 1967, pp. 27–28. *JSTOR*, www.jstor.org/stable/24318760. Accessed March 28, 2020.

performance technique, he notates in the piano score to "Rumble, continuous sound with no note prominent or rhythm implied, pedal on throughout."[49] This effect occurs in three important places: underneath the Indian raga at Rehearsal Letter A (Example 3.23), underneath the saxophone pulling back tempo into Rehearsal Letter N at the beginning of Section V (Example 3.24), and underneath the transition into the "dreamy" section at Rehearsal Letter P (Example 3.25). Given its first introduction underneath the saxophone line during the "Very free Indian raga" section, a parallel can be drawn between Heath's intention for the overall piano texture and an Indian sitar and tabla. The sound of a tabla is recreated here by Heath through the rumbling of three piano pitches with the pedal.

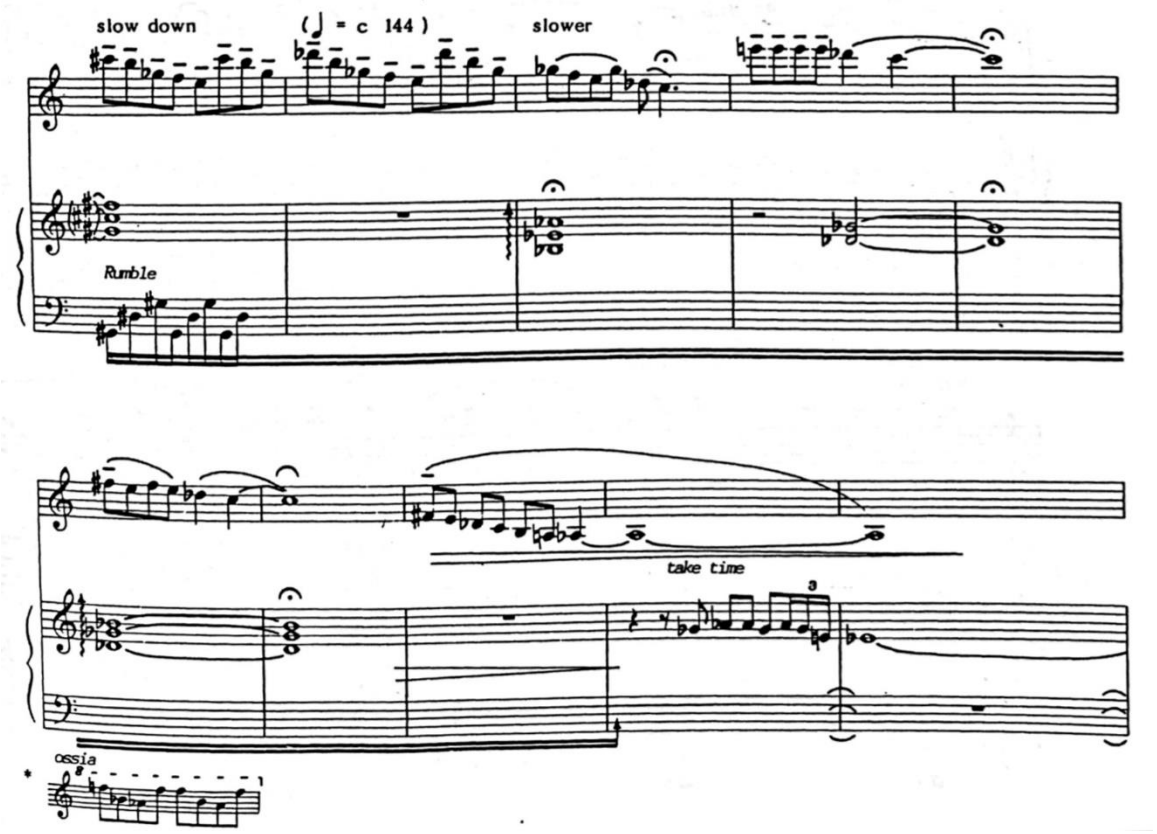
In *Rumania,* Heath's piano rumbles using open fourths/fifths are significant in his harmonic language. The first rumble utilizes the pitches A-E-A, the second rumble utilizes the pitches a half step away from the original (G-sharp, D-sharp, G-sharp), and the third rumble is over an Ab11 (utilizing the pitches A-flat, C, E-flat, G-flat, and D-flat).

[49] Program notes from *Rumania* score.

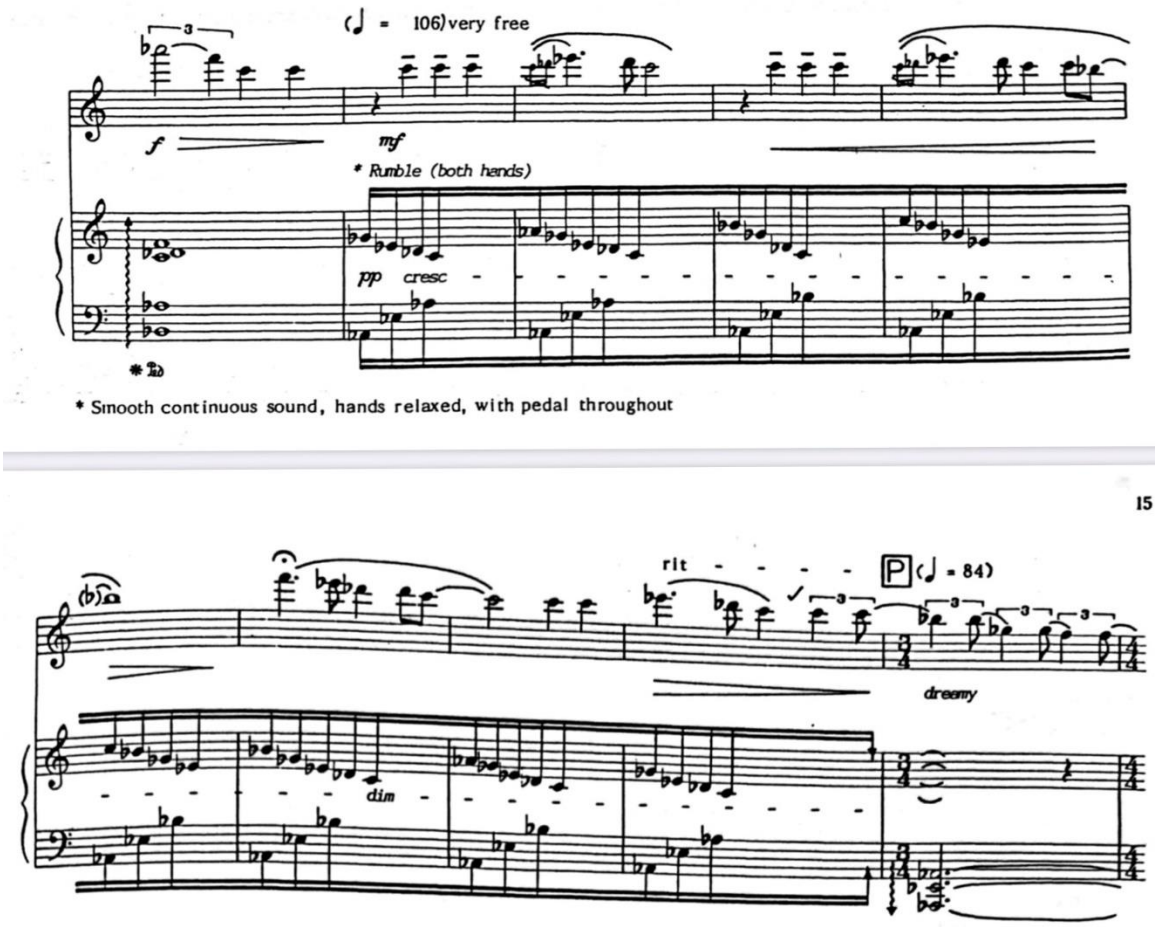
EXAMPLE 3.23. Piano Rumble at Rehearsal Letter A (mm. 21-26)



EXAMPLE 3.24. Piano Rumble Before Rehearsal Letter N (mm. 254-263)



EXAMPLE 3.25. Piano Rumble Before Rehearsal Letter P (mm. 280-289)



CHAPTER 4: *COLTRANE*

GENESIS AND PREMIERE OF COMPOSITION

In 1981, Heath wrote a final piece in his jazz-inspired style, *Coltrane*, before moving on compositionally to create rock-inspired works during the 1980s. While at the time *Coltrane* was not intended to be a sort of bookend to this phase of his life, he now states that the set of these three pieces (*Out of the Cool*, *Rumania*, and *Coltrane*) are a sort of trio in one way of writing. In speaking with him, Heath is humble in regard to the real value of these pieces, but he says that he is grateful that so many have since found appreciation for his music through discovering these first three pieces. Heath reflects that he feels *Coltrane* closed the chapter on this era of his life as he soon began to write rock-influenced compositions like *Fight the Lion* (1982) for solo piano.[50]

Coltrane, unlike *Out of the Cool* and *Rumania*, lacks piano accompaniment. Originally for solo flute and dedicated to flutist James Galway, it was published in 2008 by Camden Music for solo soprano saxophone at the urging of English saxophonist Simon Haram who gave the saxophone premiere.[51] Says reviews critic Carla Rees, "This is a virtuoso solo which is great fun for both players and listeners and is highly recommended for advanced players."[52]

With regards to the inspiration behind this piece, Heath wanted to pay tribute to jazz saxophonist John Coltrane, whom he considers to be a hugely influential figure in

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[50] David Heath, phone interview by author, January 16, 2020.
[51] It is notable that there have been some non-significant changes made by Heath from flute to saxophone, such as shifts in octave to better fit the tessitura of the saxophone. As well, problematic is the challenges in technical facility that is required of the saxophonist when transcribed, particularly in some of the lowest registers.
[52] Rees, C. (2010). "Solo flute; David Heath: Coltrane for solo flute. Camden." *Pan: The Flute Magazine*, 29(2), 60.

twentieth-century music. Concerning choosing titles for his works and why he simply went with *Coltrane*, Heath remarks humorously,

> On the whole I've found that shorter titles work best—*Sirocco, Shiraz, Coltrane*—but one thing you'll never get from me is Jazz Sonatina No 1—that would mean I'd lost the plot and needed to be put in a home; it would probably also mean that I would be playing golf in tartan trousers and a tight fitting red M&S jumper; the whole thing would be a very sad sight indeed. It goes without saying that I have left instructions with my lawyer to shoot me if that was ever to happen of course![53]

When British flutist Andy Findon recorded Heath's *Coltrane* on his album *Density 21.5*, Rees wrote,

> Coltrane is one of Dave Heath's best known flute works. This is the first time the piece has been recorded on alto flute, at the suggestion of the composer, and the result is extremely convincing. Findon has a natural sense of the required style, and the sound of the alto flute brings out the Eastern influences. This is without doubt one of the best renditions of this piece that I have heard.[54]

Heath believes that John Coltrane is the best representative of who he is as a composer because even to this day, Heath is still trying to channel Coltrane's voice through his own music. In all three of his earliest works, in interviews, and in conversations between the composer and this author, Heath consistently cites Coltrane as one of his biggest influences throughout his entire music career and even refers to him as "the reincarnation of Elijah, Christ, and Muhammad…that tried to lead Afro Americans (and everyone else) to the highest spiritual level" through his music.[55] Said Heath,

> John Coltrane revolutionized basic tonal harmony. If you don't know what Coltrane did, to my mind you don't really know about 20th-century music. Classical music is off at a tangent: Schoenberg is an interesting sideline that people had to go down, it's not the main thrust. I think what will emerge as the true line of 20th-century music will be people who take the harmony of, say,

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[53] Hinch, J. de C., Clarke, I. (b. 1964., Heath, D., Mower, M., & Taggart, H. (2005). "What's in a name?" Pan: The Flute Magazine, 24(2), 29–35.
[54] Rees, C. (2011). "Density 21.5." Pan: The Flute Magazine, 30(4), 52.
[55] David Heath, email interview by author, March 26, 2020.

> Chick Corea and Herbie Hancock and turn it into contemporary classical pieces. But I'm not trying to be a jazz musician. I love orchestral music, that's what I do.[56]

Further justifying his reasoning for paying homage to Coltrane in this piece, Heath strongly feels that when future generations look back at music development of the twentieth century, they will be studying in greater detail the contributions in harmony that jazz musicians like Coltrane made, rather than examining the ideas of atonality and the classical composers who embraced serialism, such as Schoenberg for his twelve-tone music. With regards to the culture of his current country of residence, Scotland, Heath suggests they are behind most western musical trends, particularly American jazz, but he does think that there will be an eventual embrace for the advancements artists like Coltrane made to music.[57]

Form and Tonal Centers

Heath's piece *Coltrane* is approximately eight minutes and, like *Out of the Cool* and *Rumania*, is constructed in one movement. Here, the structure is in two equal parts (Example 4.1): the first half is blues-based, and the second half is rhythmically and harmonically influenced by North Indian music[58] (similar to Heath's interest in raga as seen previously in *Rumania*, but here in *Coltrane* potentially less obvious to the casual listener depending on how the performer chooses to interpret the piece). These sections, each two pages in length, are separated by a fermata over a quarter rest at the end of the second page, which indicates a dramatic pause and shift in the style of music from Heath's blues first half to his North Indian second half. This pause could also serve as an

[56] https://www.independent.co.uk/arts-entertainment/music/classical-music-elements-of-the-kitchen-sink-drama-when-composer-dave-heath-joined-the-scottish-1392169.html. Accessed March 17, 2020.
[57] David Heath, phone interview by author, January 16, 2020.
[58] Program notes from *Coltrane* score.

editorial marking to facilitate a page turn, though it is the author's suggestion that this piece should be performed from the sheet music arranged in such a way that negates this need.

FIGURE 4.1. *Coltrane*: Form

Section 1	**Section 2**
mm. 1-137	mm. 138-279 (end)
Style: Blues	Style: influenced by North Indian music
G tonal center beginning m. 1 *Intense*	C tonal center beginning m. 138 *Expansive and free*
beginning m. 13 *Calmer* (continued G tonal center)	G# tonal center beginning m. 191 *Slower*
Bb tonal center beginning m. 51 ♩ = 110	D# tonal center beginning m. 223 fermata over D#
G# tonal center beginning m. 127 shift to 3/2 meter	G tonal center beginning m. 240 *Faster*

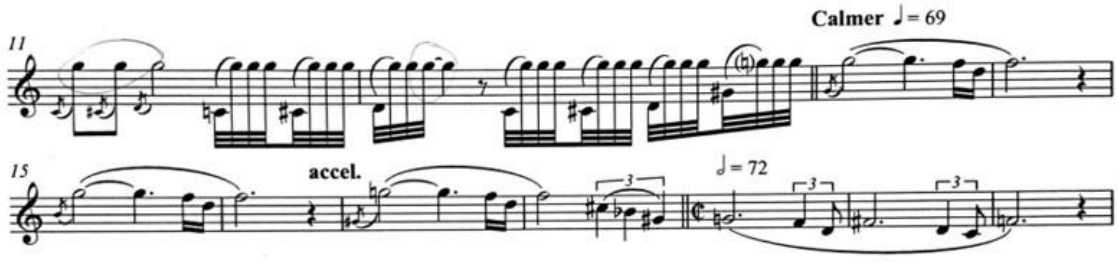
In this structure, the author sees a parallel that can be drawn to Coltrane's life. Coltrane began playing in bebop and hard bop styles at an early age, but later became an essential voice in free jazz. In the latter part of his life, Coltrane's spiritual journey was interwoven with his study of world music; likewise, Heath's life has also taken a similar path. Most recently, Heath has begun seeking spiritual guidance from a psychic and playing flute with tribal musicians throughout the world. He now believes that much of his writing has been an extension of his own psychic abilities. Says Heath about his recent film, *The Wisdom of Sophia*, "I have gone into my own past and showed how a lot of my music was actually psychic experiences; I just didn't understand them!"[59]

[59] David Heath, email interview by author, March 5, 2020.

OPENING AND CLOSING MATERIAL

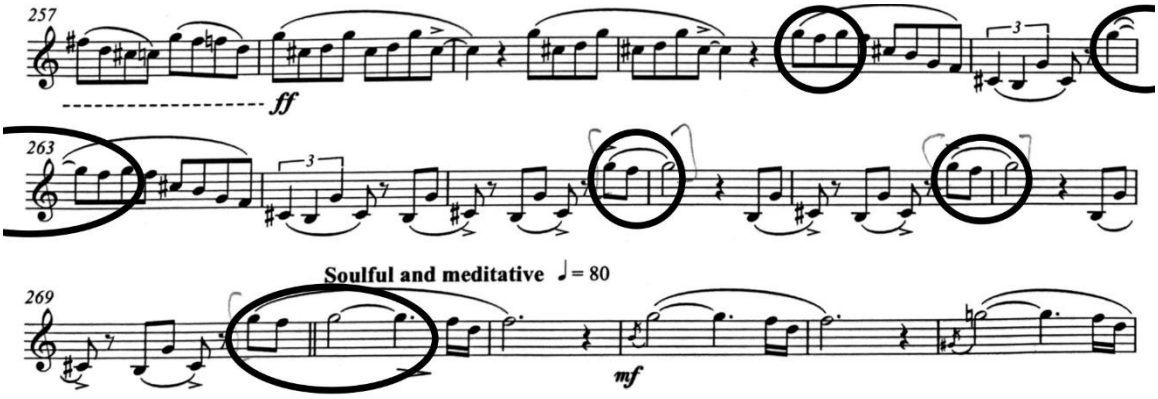
Like *Out of the Cool*, Heath uses a melody in the beginning of *Coltrane that* he returns to in the final measures of the piece. The first twelve measures of *Coltrane* serve as an introduction, and it is not until measure thirteen that the material used for the ending is heard (Example 4.2). This melody is based around a simple four-note motive (essentially a decorated descending whole step from G to F) that is repeated three times in succession, always G-F-D-F (using a half note tied to a dotted quarter note, two sixteenth notes, and then a dotted half note). Each of these phrases is separated from the other by a quarter note rest, and each of these phrases begin with a grace note into the G (either an ascending octave, an ascending minor sixth, or an ascending diminished octave). Also, this melody should contrast greatly with the feel of quick and aggressive rhythmic and pushing preceding it, giving both the listener and performer a sense of relaxation throughout this opening material. In the melody's first occurrence, Heath has notated "Calmer" to contrast with the "Intense" opening measures. However, both the "Calmer" and "Intense" sections are marked at ♩ = 69, so the performer must achieve these expressive markings through articulations, dynamics, and vibrato.

EXAMPLE 4.2. Calmer, Beginning m. 13



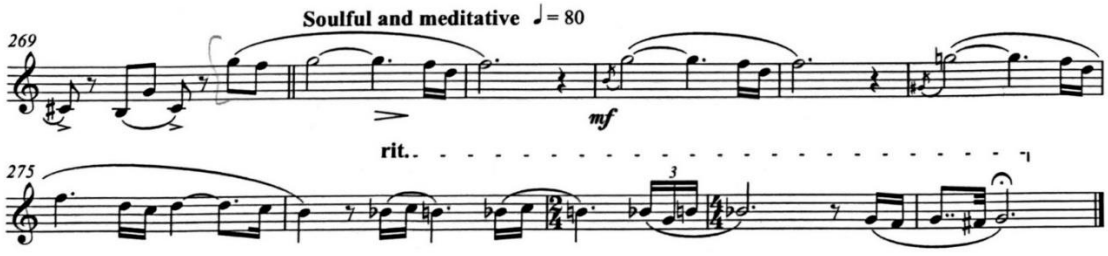
Utilizing the motive of a decorated G-F that first appeared in m. 13, Heath teases this idea before the final clear return to the closing material. Beginning in m. 265, Heath alternates between G and F four times before its use in the "Soulful and meditative" section (Example 4.3).

EXAMPLE 4.3. Use of G-F-G Motive First Heard at m. 13



In Example 4.4, Heath returns to the same decorated descending whole step motive, this time described as "Soulful and meditative" in the score. The original statement begins with a grace note G pickup an octave lower into the melody; in its return, this grace note is replaced with two eighth notes, G and F, played in the same octave as the melody. The tempo at the end is notated a bit faster, ♩ = 80, though Heath then indicates a *ritardando* during the last four measures of the piece, whereas the original statement presentation in m. 17 is marked to *accelerando* as it continues to develop.

EXAMPLE 4.4. Soulful and Meditative, Beginning Pickup to m. 270



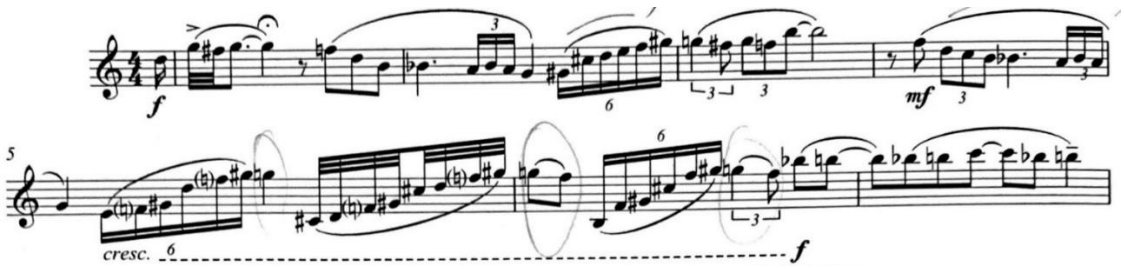
For both the opening and closing bars of the piece, little dynamic indication is given from Heath. The first statement is technically still at a *forte* from several measures earlier. The second statement arrives after a fortissimo section, but Heath indicates a dynamic shift to *mezzo forte* within the first two measures. For the performer, Heath remarks in the program notes that "dynamic markings are suggestions only, so feel free to make the piece your own."[60] To make the connection between the beginning and ending stronger, it is recommended by the author that the opening statement should be played stronger than its return at the end; this emphasis will help make the conclusion sound more reflective.

UNIFYING HALF-STEP MOTIVE

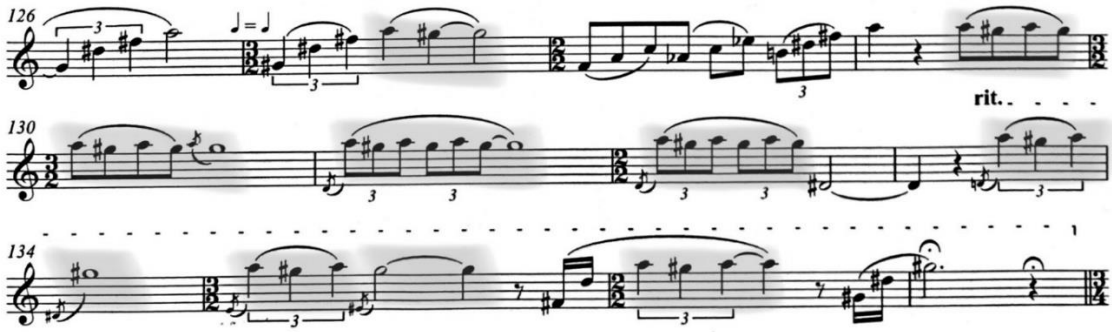
Example 4.5 shows the opening half step motive (G, F-sharp, G). This motive is exploited in the transition to the second half of this piece in mm. 127-137, where it appears a whole step higher (A, G-sharp, A), and is emphasized repeatedly as a *ritardando* to help stretch out and dramatize this sequenced motive. In this shift of the half-step motive upwards, Heath gives the listener a sense of suspension in melodic momentum by ending on a half cadence in m. 137 with the saxophone ending on the leading tone of A Major (Example 4.6).

[60] Program notes from *Coltrane* score.

EXAMPLE 4.5. Opening Half Step Motive in m. 1

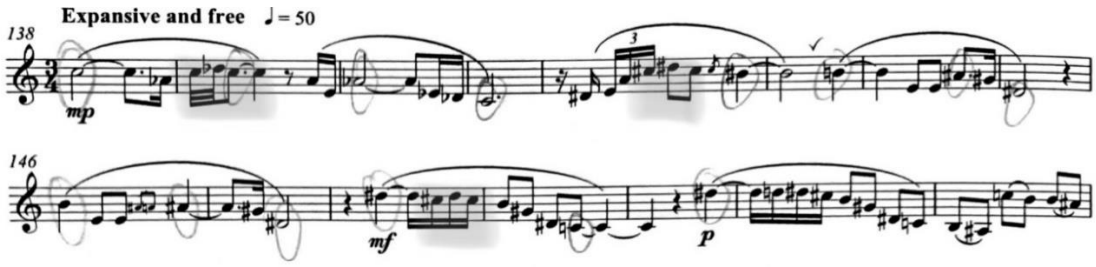


EXAMPLE 4.6. Half Step Motive in Transition to Second Half of *Coltrane*



To begin the second section of *Coltrane*, Heath inverts this half step motive, now using the pitches C, D-flat, and C (Example 4.7). This inverted motive creates a sense of direct opposition to the opening statement of the first section. This inverted motive is used again only twice more, but this time with whole steps in m. 142 (C-sharp, D-sharp, and C-sharp) and in m. 148 (also C-sharp, D-sharp, and C-sharp).

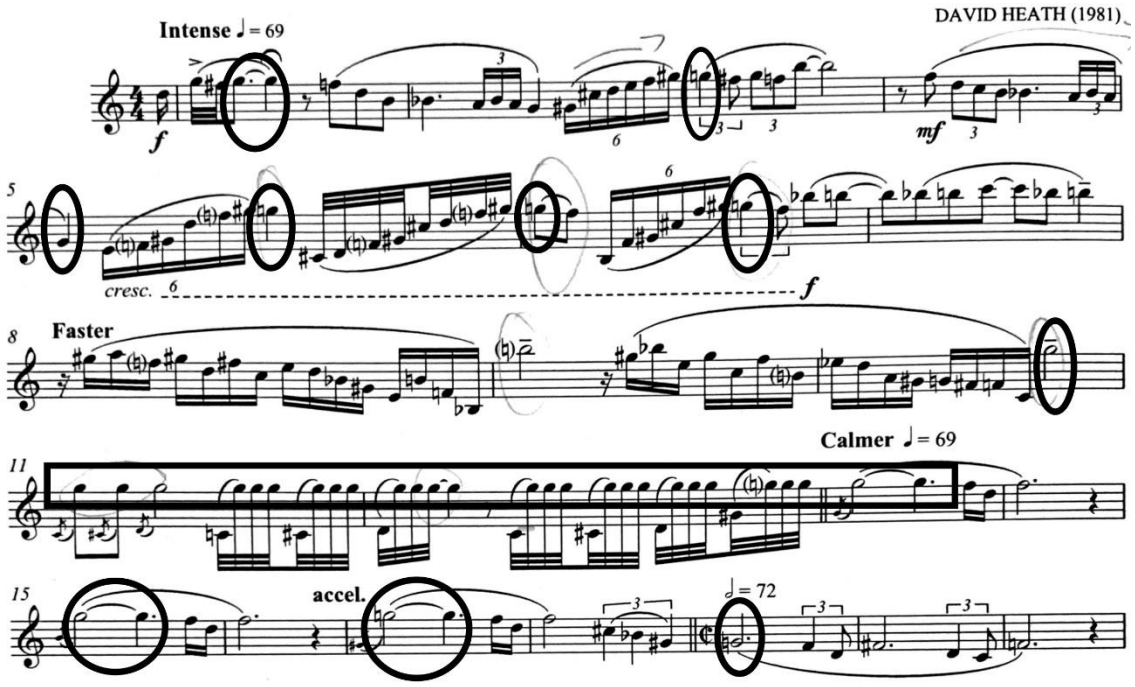
EXAMPLE 4.7. Half Step Motive Inverted in Beginning of Second Half of *Coltrane*



TONAL CENTERS IN SECTION 1

Coltrane very clearly begins and ends in G. In the opening, Heath utilizes the pitch G as a pedal tone for several strong beats as well as for longer sustained notes (Example 4.8). This clear sense of G lasts until approximately m. 19.

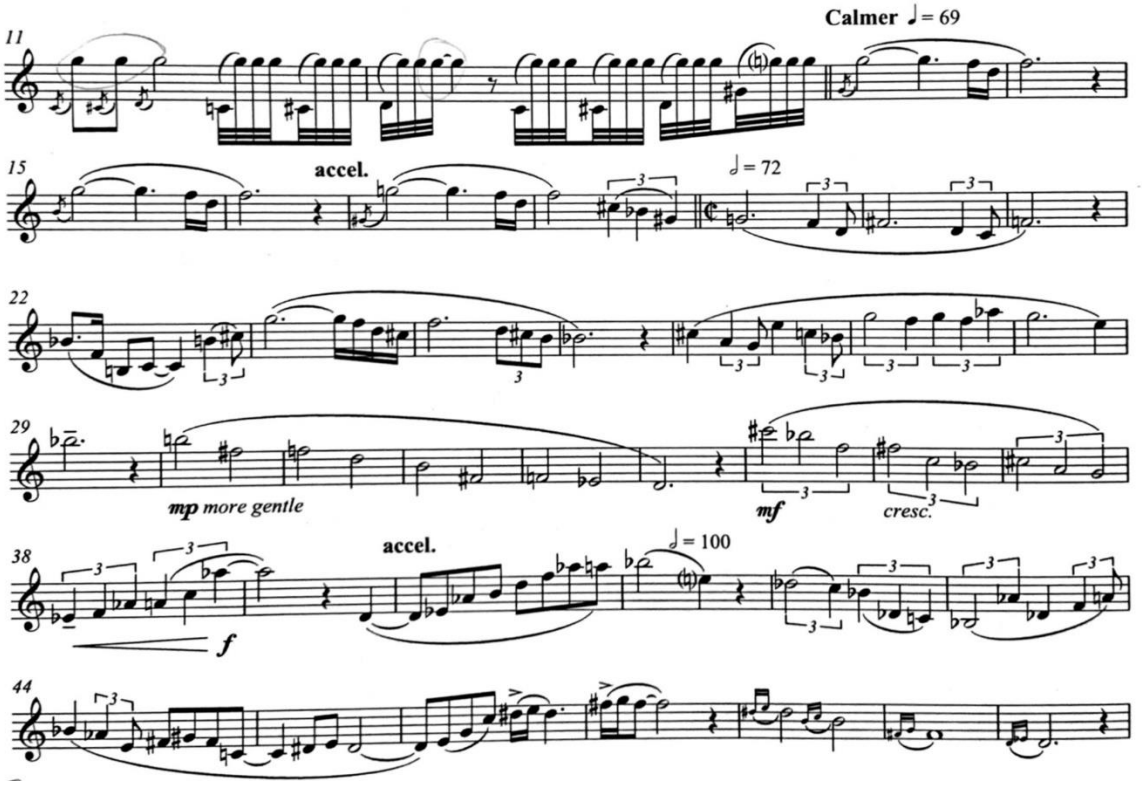
EXAMPLE 4.8. Establishing of G Tonal Center in Introduction



The second section (Example 4.9) begins with the cut time at m. 19 and continues mostly in G. Here Heath highlights pitches through their sustainment and placement within each phrase: this emphasis includes the pitches B (the original third of a major scale), B-flat (perhaps indicating the flat third of a blues scale), F (indicating the flat seven of a blues scale), and F-sharp (the original seventh of a major scale). Heath alternates between the major scale and blues scale pitches, playfully hinting at a bluesy sound by using the blues notes (B-flat and F), that he set out to achieve per his program

notes in the first section of *Coltrane*. However, Heath does not quite arrive to a definitive center until m. 51

EXAMPLE 4.9. “Calmer” Section Utilizing G Blues Notes (B-flat and F)

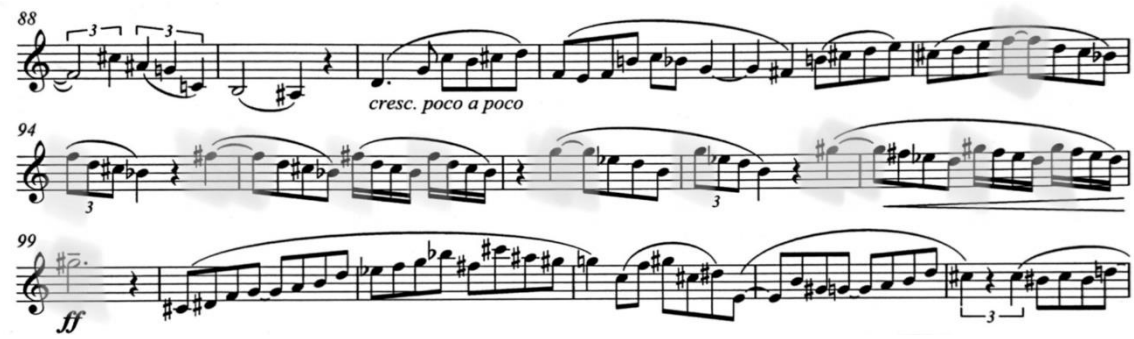


Starting at m. 51, Heath uses B-flat repetitively as the low and high points of each phrase, a minor third away from the establishment of the G tonal center at the beginning (Example 4.10). The way in which Heath outlines B-flat here amongst running eighth notes with ties over the bar lines will be developed later in the “Wild” section (though this time using the pitch E) at m. 206.

EXAMPLE 4.10. Emphasis of B-flat at mm. 51-55

Heath foreshadows the transition to G-sharp in mm. 93-99 by emphasizing an underlying ascending chromatic line, from F, F-sharp, G, and then arriving at G-sharp in m. 97. This chromatic motion also coincides with Heath's loudest section thus far in the piece, pushing towards a fortissimo resting point on a dotted half note G-sharp at m. 99 (Example 4.11). Of this ascending chromatic line, G-sharp is emphasized four times, the most of any of the pitches, in more rapid succession and accompanied by a *crescendo*.

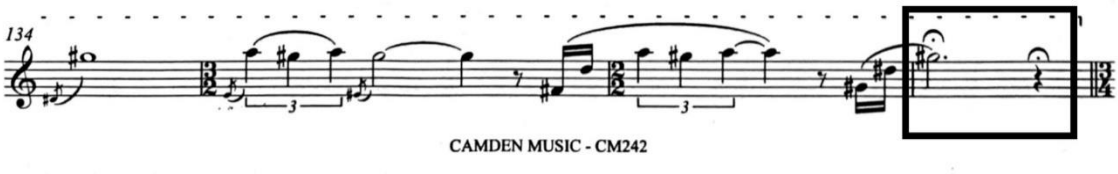
EXAMPLE 4.11. Chromatic Ascent to G-sharp



After stating the opening half step motive multiple times beginning at m. 129, the first section finally rests with a G-sharp held under a fermata (Example 4.12), and then a fermata over a quarter note rest, reemphasizing the fact that we have dramatically transitioned from G (*Coltrane*'s tonal center at the beginning of the piece) to something much more vague. The cadence at m. 137 is the clear ending to the first half of Coltrane, but because Heath is intentionally unclear in specifying dynamics, it is arguable whether

the first section should end as a climactic moment or a point of diminuendo to transition into the second half.

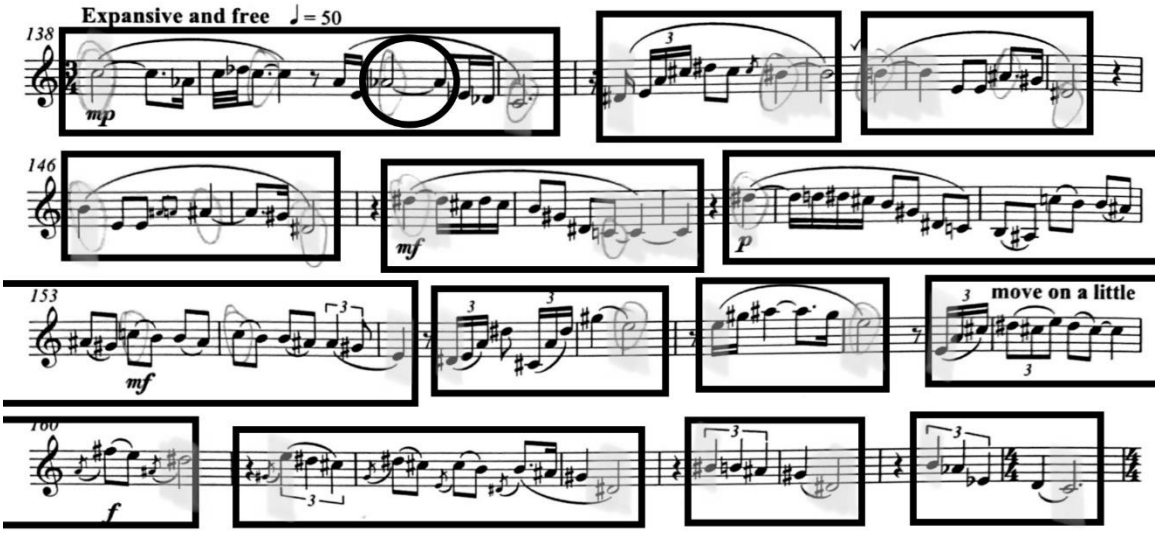
EXAMPLE 4.12. End of First Section



TONAL CENTERS IN SECTION 2

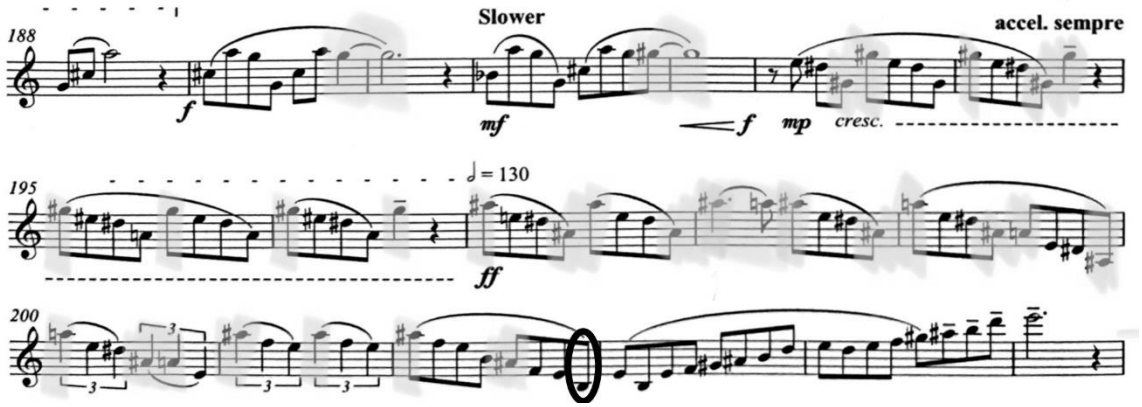
During the first segment of Heath's second section, "Expansive and free" beginning in m. 138, he starts phrases either a half step, whole step, or augmented second away from the previous phrase's end to help achieve a very unsettling feeling in the listener because of the change in character achieved by a looser sense of pulse and alteration in harmony. By emphasizing these shifts as the beginning and ending note of each phrase, and choosing to use notes with longer rhythmic values, coupled with a slower and more *rubato* tempo, Heath gives this passage a sense of harmonic vagueness. For example, he presents C as the starting, middle, and ending pitch of the phrase in mm. 138-141. He then uses D-sharp as the starting and ending pitch in mm. 142-145. Example 4.13 highlights these shifts. Heath also returns briefly to emphasize G-sharp (here written as A-flat) in m. 140 for two and a half beats.

EXAMPLE 4.13. Phrases Highlighting Chromatic Shifts in Melody



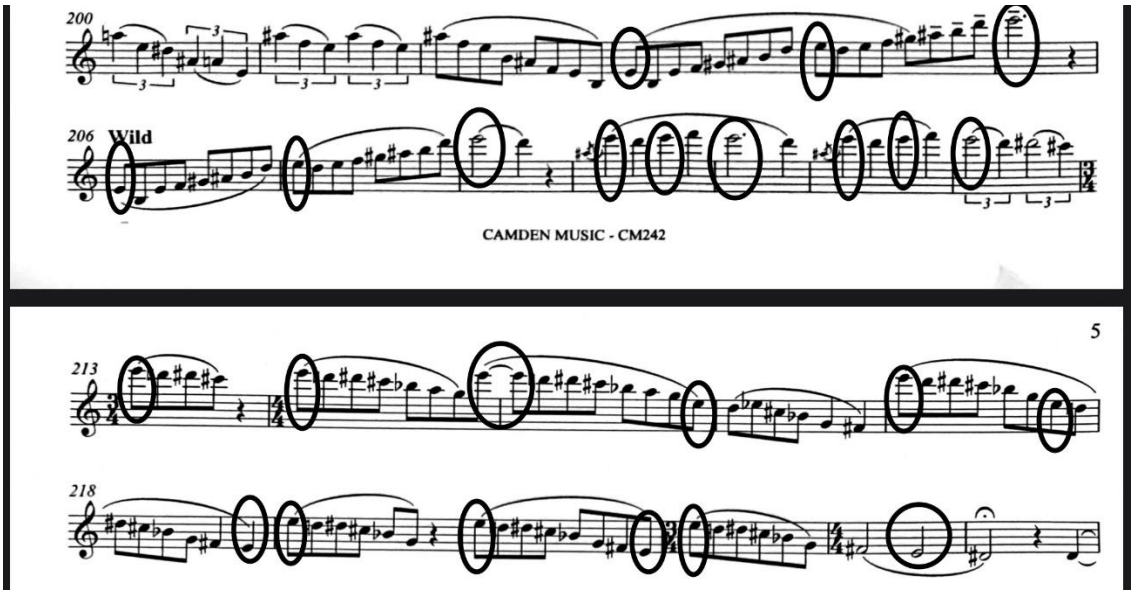
The return to G-sharp as tonal center occurs at m. 191, "Slower." In mm. 189-190, Heath ends the phrase with a sustained G for four counts (Example 4.14). However, the next phrase ends with a shift a half step up, and from there he continues to reiterate G-sharp for four measures. He then alternates between A and A-sharp at the peak of the phrases, until the B on the final eighth note of m. 202, which will serve as the dominant to set up the next section in E beginning at m. 206.

EXAMPLE 4.14. Reiteration of G-sharp, then Chromatic Transition to B Tonal Center



The next clear tonal center occurs in the middle of the second half of *Coltrane.* Leading into the "Wild" section that begins at m. 206, Heath sets up a tonal center of E by repetitively emphasizing the pitch, in three different octave variations, at the beginning of nearly every measure. This sequence starts in m. 203 with a pickup from B, a perfect fourth below. The repetition of E on beat one of every measure continues for 19 measures with one exception (Example 4.15). Though Heath places a D on the first beat of m. 216, this pitch does not feel like it has broken the pattern of successive E's because the D is proceeded by an E at the end of the previous measure and because an E has been tied between mm. 214-5 (where Heath has switched from 3/4 to 4/4, further blurring the sense of a strong beat one).

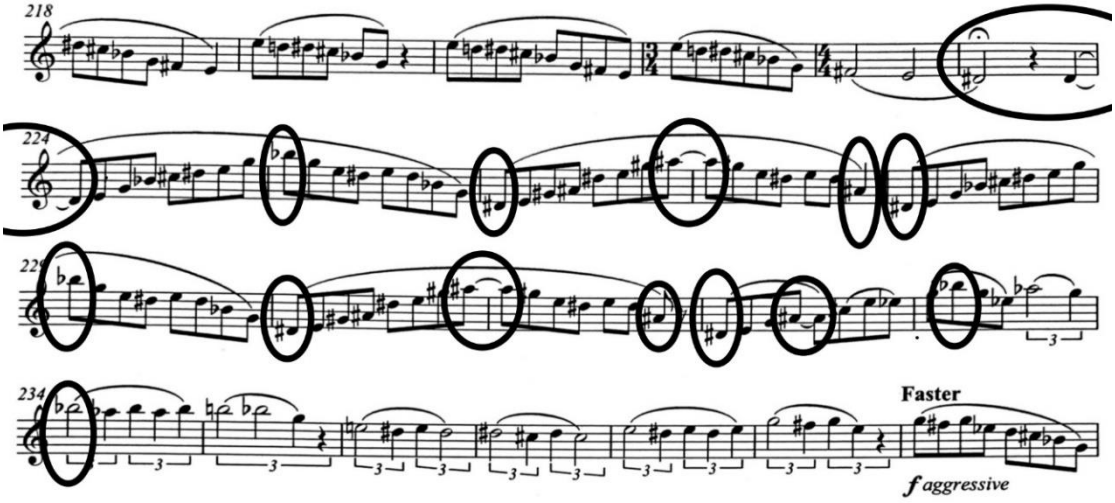
EXAMPLE 4.15. Repetition of E m. 203 through m. 222 of "Wild" Section



After the arrival to the D-sharp held by a fermata in m. 223, Heath briefly emphasizes the pitches D-sharp and B-flat until the final return to the tonal center of G (Example 4.16). This reiteration occurs between mm. 223-234 as he continuously cycles

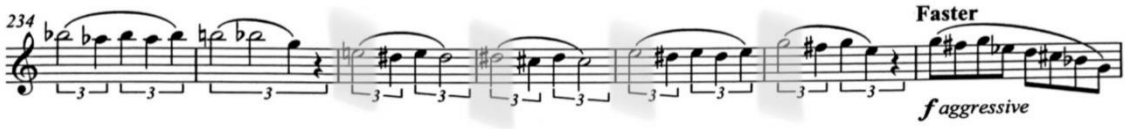
through the pitches D-sharp, E, G (alternating with G-sharp in mm. 226-227 and mm. 230-231), B-flat, C-sharp.

EXAMPLE 4.16. Emphasis of D-sharp and B-flat



Four measures before Heath establishes *Coltrane*'s final tonal center, he utilizes a repeating quarter note triplet pattern that highlights the pitches E, D-sharp, E, and ultimately G to reset for the penultimate stylized section, "aggressive." As seen in Example 4.17, this transition ties in the E tonal center during "Wild" and the later D-sharp material.

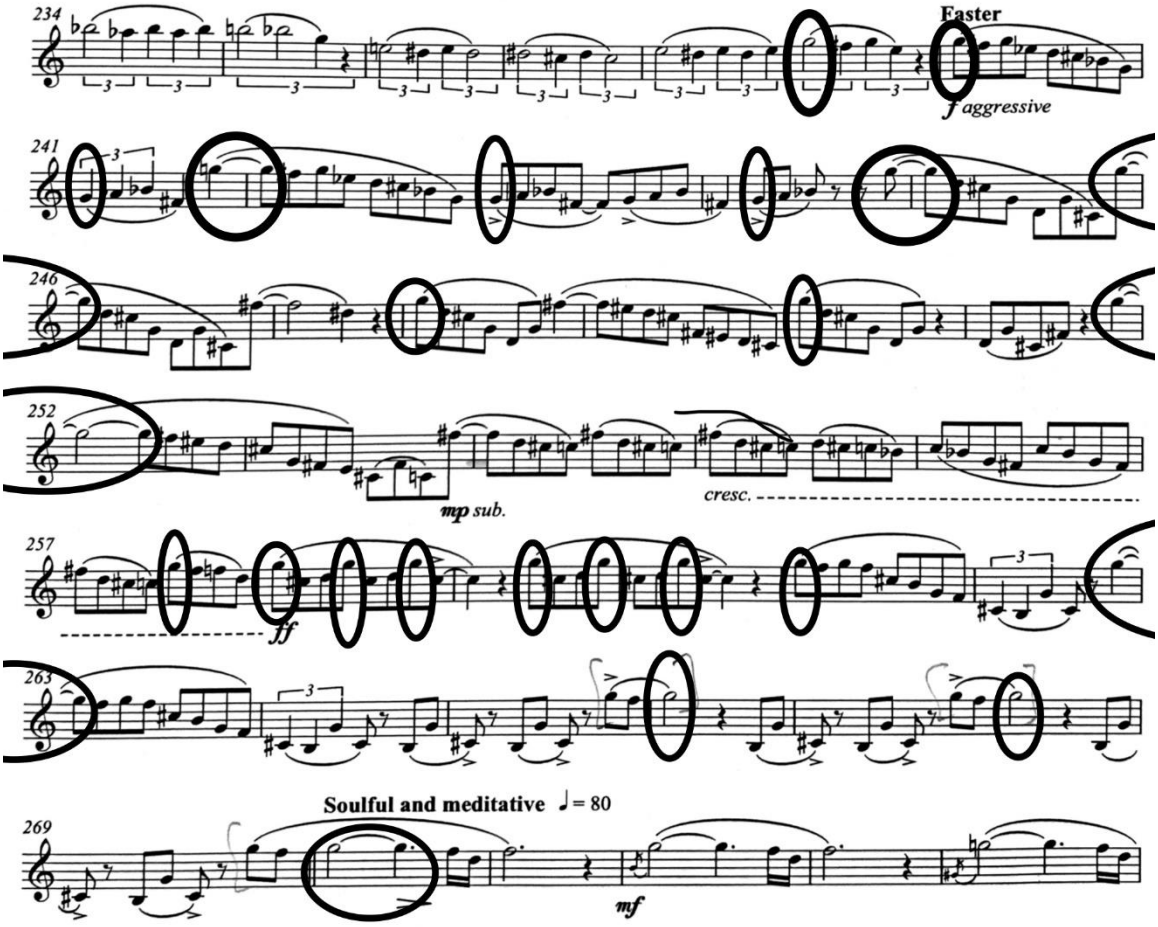
EXAMPLE 4.17. Transition to Final Tonal Center



The clear return to G as the tonal center in the second half of Heath's Coltrane occurs in the "Faster" section beginning at m. 240 (Example 4.18). Heath continuously

emphasizes the pitch of G throughout this section, on strong beats and on tied notes amongst the quick eighth note runs. The frequency of G increases as Heath pushes the dynamic to *fortissimo* in mm. 258-260, the final dynamic climax of the piece. Also here, Heath emphasizes the dominant and tonic relationship, or D to G, successively with G leaping to C-sharp, the leading tone to D.

EXAMPLE 4.18. Return to G Blues as Final Tonal Center



BLUES TO MODAL

In 1957, Miles Davis fired John Coltrane and other members of his quintet because of their frequent intoxication and because they often showed up late to rehearsals

and performances. Coltrane was completely disheartened, but it proved to be a pivotal moment in Coltrane's life that led to the landmark recording of *A Love Supreme* in December 1964,[61] and he stopped use of all drugs and alcohol and sat in his bedroom for three days in detox. During this time, he told his wife that "he heard the most beautiful faraway sound of drones he could imagine. For the rest of his life he tried to recapture the sound…John had experienced a spiritual awakening. He felt that God had touched him and had revealed to him that people could be uplifted by music."[62]

A year later, Coltrane was rehired by Davis. In 1959, Davis's *Kind of Blue* album was released and:

> changed the direction in which modern jazz had been moving since the 1940s. These pieces [such as "So What" and "All Blues"] were composed of a few chords which were related to a dominant mode in such a way that they permitted the soloist to continue his improvisation along a sort of blues scale without paying heed to the actual bar by bar modulation of the chords. Consequently, the musician was given more room and more harmonic space in which to improvise.[63]

This idea of extended soloing using a blues scale over such a large framework is at the core of Heath's *Coltrane*. Drawing inspiration from this type of structure, Heath composed much of the first half of *Coltrane* centered around a G blues scale. This enabled Heath to create the a more lamenting feeling that he had hoped to achieve when composing.

Through pieces like "So What" on *Kind of Blue*, Coltrane was able to take melodic ideas and develop them more extensively when improvising. With the exception of melodic material in Example 4.13, Heath abandons fast chord changes and instead

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[61] https://www.npr.org/2000/10/23/148148986/a-love-supreme. Accessed March 17, 2020.
[62] Turner, Richard. "John Coltrane: A Biographical Sketch." The Black Perspective in Music, vol. 3, no. 1, 1975, pp. 7. JSTOR, www.jstor.org/stable/1214374. Accessed April 8, 2020.
[63] Turner, Richard. "John Coltrane: A Biographical Sketch." The Black Perspective in Music, vol. 3, no. 1, 1975, pp. 8. JSTOR, www.jstor.org/stable/1214374. Accessed April 8, 2020.

emphasizes slower harmonic movement. However, unlike Coltrane who also used modal jazz to experiment more with rhythmic development and variety in his soloing, much of Heath's piece is a challenging technical flurry of constant eighth notes.[64]

North Indian Music

Beginning in 1961, John Coltrane started looking for inspiration from Eastern music, specifically with regards to the North Indian raga.[65] He desired to incorporate elements of Eastern music and philosophy into his own playing and life, and thus began corresponding with Ravi Shankar, an Indian sitar player, about how to achieve this. Though this experimentation brought about the creation of several recordings and even inspired other artists to follow suit, one result of this intellectual collaboration was Coltrane's "India," which author Frank Kofsky explains as,

> Like a raga, ["India"] is based…on one of Coltrane's favorites…the Dorian mode or scale…Underlying the scale is the tonic note or in raga parlance, the drone. The supporting instruments serve both to establish the scale and meter and to provide constant rhythmic counterpoint against the main [solo] instrument. So much the raga and Coltrane's music have much in common. What sets them apart, to my mind, is the greater diversity that can be obtained with the Western instruments (saxophone, piano, bass, drum kit) and especially the immense power that this instrumental combination is capable of generating. Liberated from the tyranny of one cycle of chords endlessly repeated, Coltrane used this new freedom to introduce into music some of the most incredibly moving and incredibly human sounds ever played on any instrument.[66]

Heath utilizes this concept of an underlying pedal tone to help establish a sense of center through reinforced pitch in the solo line. In his frequent repetition of a particular pitch within a phrase (such as the repetition of the pitch E in the "Wild" section that

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[64] Porter, Lewis. "John Coltrane." The Oxford Companion to Jazz. Oxford University Press, Oxford, 2000. pp. 438-9. https://www.amherst.edu/media/view/91771/original/Porter+-+John+Coltrane.pdf. Accessed May 1, 2020.
[65] Turner, Richard. "John Coltrane: A Biographical Sketch." The Black Perspective in Music, vol. 3, no. 1, 1975, pp. 9. JSTOR, www.jstor.org/stable/1214374. Accessed April 8, 2020.
[66] Turner, Richard. "John Coltrane: A Biographical Sketch." The Black Perspective in Music, vol. 3, no. 1, 1975, pp. 9–10. JSTOR, www.jstor.org/stable/1214374. Accessed April 8, 2020.

begins at m. 206), he is essentially setting up the framework with a pedal tone for what can be heard as the equivalent of a drone in raga to accompany the solo line—a much more difficult task to achieve with one instrument. However, Heath does replicate this compositional idea of a pedal tone in both sections of *Coltrane*, perhaps invalidating its use as a strictly North Indian technique and instead suggesting in its inclusion throughout the entire piece that Heath has identified it as an identifying characteristic of Coltrane's music and attempted to replicate.

> The Indian use of the drone was a significant influence on much of Coltrane's music after the late 1950s. He makes use of this concept as early as 1959 in his composition *Naima*, which Coltrane describes as being "built…on suspended chords over an Eb pedal tone on the outside. On the inside—the channel—the chords are suspended over a Bb pedal tone.[67]

In a greater sense, Heath has always been fascinated by North Indian music and Eastern philosophy[68], partly due to inspiration from John Coltrane at a younger age, a concept that has more recently become paramount in Heath's more spiritual approach to composition. Coltrane once remarked, on his fixation of North Indian and African cultures, "Music, being an expression of the human heart, doesn't express just what is happening. I feel it expresses…the whole of human experience."[69]

Sound and Style

Heath's intention to pay tribute to John Coltrane, as well as to highlight two distinctive sections (blues versus North Indian music), was not necessarily clearly outlined in the score for the performer aside from a brief mention in the program notes

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[67] Clements, Carl. "John Coltrane and the Integration of Indian concepts in jazz improvisation." Jazz Research Journal, 2.2, 2008, pp. 160-161. https://indiamusicweek.org/files/coltrane.pdf. Accessed May 2, 2020.
[68] "The Wisdom of Sophia." *YouTube*, https://www.youtube.com/watch?v=rcZqQR-7Y4Y. Accessed April 20, 2020.
[69] Turner, Richard. "John Coltrane: A Biographical Sketch." The Black Perspective in Music, vol. 3, no. 1, 1975, pp. 10. JSTOR, www.jstor.org/stable/1214374. Accessed April 8, 2020.

and an attributive title—or, at the very least, it is not obvious to the inexperienced performer. Players without a working knowledge of blues and North Indian styles will struggle to capture the true spirit Heath intended. Likewise, it is difficult for another composer to recreate the essence of a jazz artist in one piece, particularly their sound.

Thus, the performer should supplement their preparation to perform *Coltrane* with listening references (particularly Coltrane's recordings starting with *Kind of Blue* in 1959 and those released subsequently like *Giant Steps*, *My Favorite Things*, and *A Love Supreme*) in order to ascertain Coltrane's sound—his tone, his approach to articulations, his inflections, his vibrato, and his sense of time. These are all elements of performance that cannot be captured on paper, and in the styles of jazz, blues, and even North Indian music, performance practice has dictated a more aural tradition in learning.

Chapter Five: Conclusion

As seen in Heath's three earliest works, there are three unifying characteristics that describe his music: non-improvised jazz style, clearly defined structure, and a strong influence of world music. With an understanding of these three cohesive details, and through a thoughtful approach to performance practice considerations outlined later in this chapter, musicians can create and present a stronger performance to engage their audiences.

Non-Improvised Jazz Style

In *Out of the Cool*, *Rumania,* and *Coltrane,* Heath has created jazz-inspired works that are not improvisatory. All of Heath's early compositions were influenced by his love of jazz artists like John Coltrane, and they arose because Heath was personally beginning to experiment with performing jazz at the time. As a result, says Heath, "I created pieces for my colleagues that would give them the feeling of playing jazz without having to improvise."[70] This trio of pieces can help the less experienced saxophonist perform in a jazz style without having to improvise. Music educators should use these compositions as repertoire to challenge students, both through critical listening of related materials (referenced later in this chapter) and through making decisions of artistic interpretation through choices such as dynamics, phrasing, and tempo—a concept that Heath encouraged within his program notes for these pieces. Professional saxophonists can program these pieces to add variety to their programs and captivate audiences.

Though these pieces are not improvisatory in nature, Heath does introduce elements of notated improvisation. In *Out of the Cool*, he creates a saxophone line with

[70] David Heath, phone interview by author, January 16, 2020.

quasi-improvisatory feel that is accompanied by groove patterns in the piano line. Heath also introduces an improvised feel when, in his return to A′, he concludes by introducing another quasi- improvisation in the saxophone centered around a DMaj7#11 chord. The melodic material for this final solo line has not been heard before, and Heath builds energy by stretching the ascending intervals and accompanying this with a crescendo in the piano ostinato. After reaching the final climatic moment of the piece in m. 168, the rhythmic energy, dynamics, and finally tempi ease into a fermata, with the piano slowly arpeggiating the last chord much as a jazz musician might ad lib over the final chord in a ballad.

In *Rumania*, piano rumbles (or tremolos) are created underneath the saxophone line in a similar sense that the groove patterns were used in *Out of the Cool*. However, here the piano rumbles are meant to feel like a tabla-inspired drone while the saxophone plays a melody over it that feels rhythmically free in nature. In the middle of *Rumania*, Heath also has the saxophone trading solos, or interludes with the piano, by separately featuring passages of melodic development from each instrument that centers around the same four-note motive.

Heath imagined *Coltrane* "as a meditation being played on the top of a Tibetan mountain shrouded in mist."[71] In this piece, Heath utilizes inspiration from the blues and from North Indian music to construct a solo saxophone melody that feels like a jazz soloist developing a solo over differing tonal centers as opposed to a clear harmonic progression.

[71] Program notes from *Coltrane* score.

Clearly Defined Structure

In all three pieces, Heath has created a very clearly defined structure. Such clarity allows the performer to use the framework to create emotional effect by driving to important structural points or highlighting relationships with restatements of previous material. In each of Heath's pieces, this architecture is shaped through three differing approaches: ternary form, interlocking alternating sections (a quasi A B A′ B′ A″ B″ construction), and a two-part structure with two contrasting styles. While the approach to form is different in each piece, all three works do share a common thread of having a discernible roadmap that is audible to the listener.

In *Out of the Cool*, Heath utilizes ternary form, which gives the listener a sense of cohesiveness and closure by returning to the opening material. This also parallels the ubiquitous head-solo-head macro form that is often utilized in jazz. In *Rumania*, Heath has constructed a series of two interlocking sets of alternating sections. Sections I, III, and V are related in their use of repeated melodic motives, harmonic language, and contemplative style. In contrast, the second set of interrelated sections (Sections II, IV, and VI) are much more intense in nature because of their aggressive melodies, driving rhythms, and quicker tempi that all serve to push the piece forward to its most climatic moments. In *Coltrane*, Heath pairs two sections together, a blues-inspired half and a North Indian-inspired half.

Though the types of frameworks contrast greatly in all three pieces, Heath always utilizes melodic material presented somewhere within the opening lines, though not necessarily at the very beginning of each piece, to give the piece a sense of cohesiveness. In *Out of the Cool*, the saxophone's melody in m. 1 returns in m. 145. In *Rumania*, Heath

restates material originally presented beginning in m. 58 again at m. 310. And in *Coltrane*, Heath uses his "Calmer" melodic line originally stated at m. 13 again in the pickups to m. 270, the final ten measures of the piece.

Influence of World Music

In both *Rumania* and *Coltrane*, Heath demonstrates a strong pull towards world music. This fascination for and incorporation of ethnic music will become more important in Heath's later compositions. Even at the earliest stage of his composition career, Heath draws inspiration from North Indian music and creates ways in which to incorporate elements of this music in his pieces. Heath's interest in North Indian music can be traced back to his idolization of John Coltrane, who himself found enlightenment through North Indian music and philosophy in the later part of his life.

In *Rumania*, Heath incorporates a section of "Very free Indian raga" in the opening of the piece, vaguely described to encourage the performer to be more creative in one's interpretation and performance of the melody he provides. The raga of North India (Hindustani) differs slightly from that of South India (or Karnatak) in that

> Karnatak music, with its more homogeneous Indian tradition, has evolved far more orderly and uniform systems for the classification of ragas and talas. Although improvisation plays a major role in Karnatak music, the repertory also consists of a vast number of composed pieces.[72]

Heath's descriptor of a "Very free Indian raga" implies that the performer should play with a much more improvised feeling. Thus, musicians should find greater influence in the more open style of Northern Indian raga since the ragas of Southern India are typically much more heavily constructed.

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[72] "Karnatak music." *Encyclopædia Britannica*, https://www.britannica.com/art/Karnatak-music. Accessed July 26, 2020.

The raga serves as an improvisation for the saxophone on what is essentially B Mixolydian scale. Underneath, Heath uses the piano rumbles, imitating the drone of a North Indian tabla and creating a texture for the saxophone to play freely over. The piano rumbles are brought back again twice more to recreate this feeling.

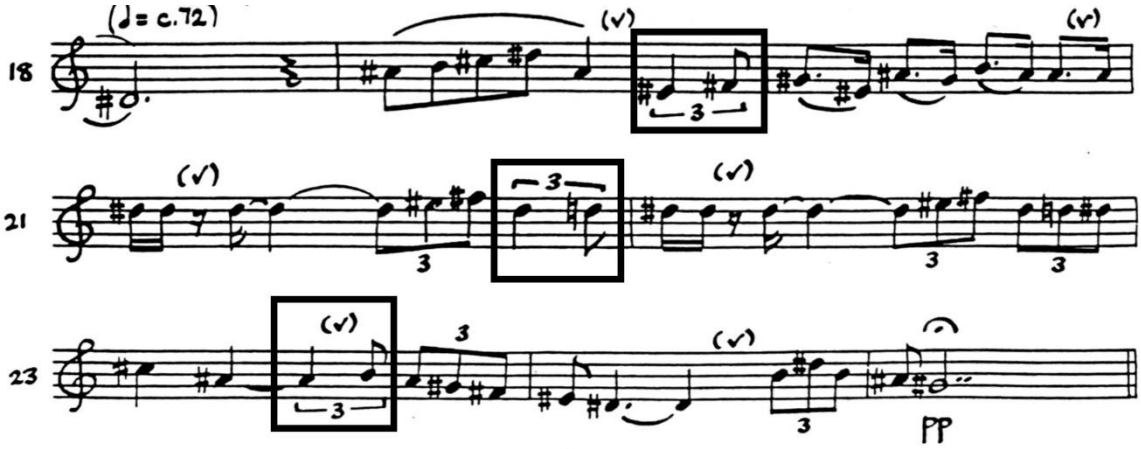
In *Coltrane*, Heath constructs its second half both rhythmically and harmonically to evoke North Indian raga because of John Coltrane's own personal pursuit in studying this culture's music. For example, Heath includes an "Expansive and free" section that contrasts starkly to the steady stream of eighth notes heard in the first half. Also in this piece, Heath captures the idea of an underlying drone to establish tonality through his frequent repetition of pitches within a phrase, serving as a way for the single instrument to accompany the surrounding melodic material.

Performance Practice

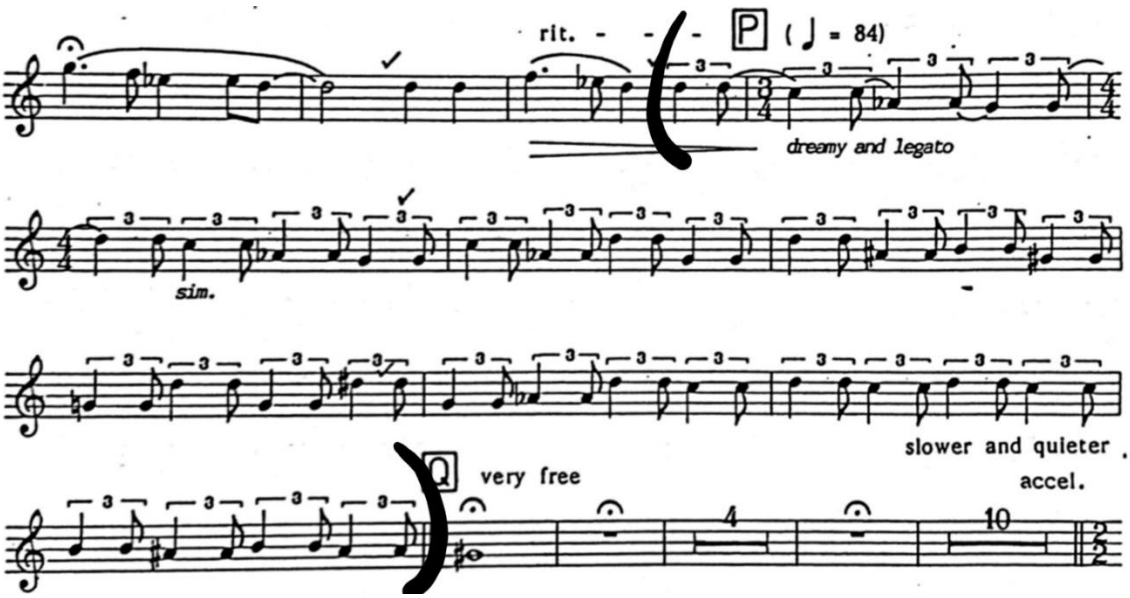
With each of these works, Heath never set out to write a composition that was so specifically notated that it would be interpreted and performed the same way every time. Instead, what he wanted to provide musicians with was a score that allowed performers, both students and professionals, to shape phrases as if they are improvising jazz—in essence, notated soloing with ties to modal jazz harmonies for the classically trained performer. None of these pieces make demands of the player to improvise themselves, and yet Heath has found ways to construct passages through compositional techniques like groove patterns and rumbles, a twelve-measure improvisation over a vamped Maj7#11 chord, and harmonic inspiration from the blues and North Indian music so that these passages feel as if they are being improvised.

Another distinct aspect about Heath's trio of early jazz-influenced works is that they do not specifically incorporate any element of swing. While some jazz novices may expect jazz to be swung, this is not always the case. Heath derived his main influences in jazz music from the post-swing era, and while it is true that not all music after this time period is devoid of swing, Heath does not utilize any swing rhythms nor notate any sections to be played swung in his scores. The closest that he gets to paralleling swing in his music is through his use of triplets. This can be seen in places like mm. 19-23 in *Out of the Cool* (Example 5.1), at Rehearsal Letter P in *Rumania* (Example 5.2), and mm. 19-27 in *Coltrane* (Example 5.3).

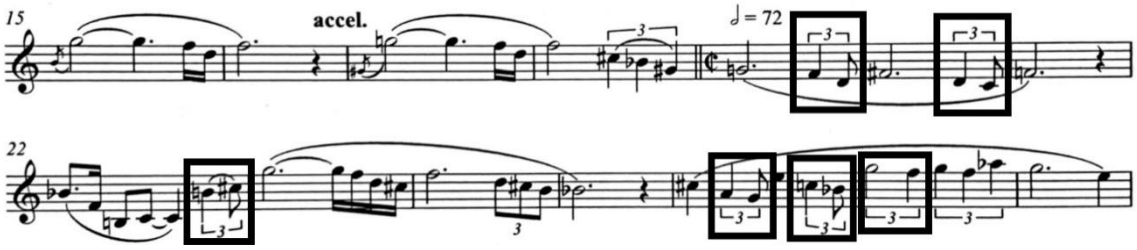
EXAMPLE 5.1. Inferred Swing Through Triplets, *Out of the Cool*



EXAMPLE 5.2. Inferred Swing Through Triplets, *Rumania*



EXAMPLE 5.3. Inferred Swing Through Triplets, *Coltrane*



In both program notes and discussions with Heath, he emphatically asserts that performers should make each piece their own with relation to dynamics, tempo, and even phrasing (breath marks). While he does include suggestions in the score with more attention to detail as his compositional voice evolves over time within these works and future works, he regards them as merely a starting point for the performer and encourages each player to make choices relative to his suggestions to help make the piece their own.

It is the author's suggestion that one should learn these pieces in order of their creation. From a technical standpoint, *Out of the Cool* is the easiest piece of the trio for both saxophonist and pianist. Though *Rumania* is the most sophisticated piece as far as its construction, *Coltrane* is the most demanding from a player's perspective because of its challenges in both technique and endurance. Thus, it is recommended that the prospective performer utilize *Out of the Cool* and *Rumania* as stepping stones before tackling *Coltrane*.

Heath cites specific sound influences for each piece, referenced in the previous chapters. Though the author believes it is imperative for performers to be familiar with these influences, it is not Heath's intention to make demands of the saxophonist to play with any specific tonal concept. However, where scores fall short and Heath has intentionally left style and interpretation up to the player, saxophonists must do due diligence in listening to the recordings of the players that inspired Heath so that they may most effectively bring these pieces to life.

The following is a list of suggested listening for saxophonists learning Heath's earliest music (Figure 5.4). This list is meant to serve as a starting point for musicians studying Heath's music and is not intended to be comprehensive. By utilizing recordings of Heath himself, saxophonists who have recorded these pieces, key albums featuring John Coltrane, and recordings highlighting prominent North Indian musicians (such as Ravi Shankar, a prominent guiding force for Coltrane's understanding about Indian music and culture), the performer of Heath's works will create a greater sense and command of contrast and colors in their own playing to create something special.

TABLE 5.4. Suggested Preliminary Listening in Studying Heath's Earliest Music

HEATH	**Heath (saxophone transcription)**	**John Coltrane**	**North Indian**
Out of the Cool as performed by David Heath, flute (Cala CACD77004)	*Out of the Cool* as performed by John Harle, soprano saxophone (Warner 2435721095)	Miles Davis's *Kind of Blue* (Columbia CL1355)	sitar - Ravi Shankar's *Three Ragas* (World Pacific WP1438)
Rumania as performed by David Heath, flute (Cala CACD77004)	*Rumania* as performed by John Harle, soprano saxophone (Clarinet Classics CC0048)	John Coltrane's *Coltrane Plays the Blues* (Atlantic SD1382)	tabla - Alla Rakha's *Drums Of India* • *Ecstasy* (RPG Music CDNF150067)
Coltrane as performed by David Heath, flute (Cala CACD77004)	*Coltrane* as performed by Simon Haram, soprano saxophone (Black Box BBM1001)	John Coltrane's *A Love Supreme* (Impulse GRD155)	tabla - Zakir Hussain's *Essence of Rhythm* (Music India 6337660)

In the classical saxophone repertoire, a body of lesser known works considered to be jazz-influenced exists. However, it is the author's experience that in academia, these pieces are often disregarded: avoided by classical performers who focus solely on traditional and contemporary works, and minimized by jazz performers who struggle with finding legitimacy in a pseudo-jazz piece that does not allow for improvisation. For example, the extensive lists of the Indiana State School Music Association Woodwind Solo and Ensemble Manual only includes the Woods' *Sonata* from Figure 5.5.[73] Likewise, the suggested repertoire lists from many classical saxophone university programs fail to include most of these pieces, and no known college jazz programs mention them in their syllabi or jury requirements. However, in the United States, there are jazz-influenced pieces (Figure 5.5) that have garnered more popularity in the

[73] "Woodwind Solo and Ensemble Manual." *Indiana State School Music Association*, https://www.issma.net/woodwindmanual.php. Accessed July 26, 2020.

saxophone world because of their inclusion of improvisation, and the collaboration between composers and notable saxophonists.

TABLE 5.5. Similar Works by Other Composers to Heath's Earliest Compositions

COMPOSER	**TITLE**	**PUBLISHER and DATE**	**SAXOPHONIST WRITTEN FOR**
Charles Ruggiero	*Interplay* for soprano saxophone and piano	Dorn, 1988	Joseph Lulloff
Richard Rodney Bennett	*Concerto for Stan Getz* for tenor saxophone and orchestra	Novello, 1990	Stan Getz
Bill Dobbins	*Sonata* for soprano saxophone and piano	Alfred, 1991	Ramon Ricker
Tommy Smith	*Sonata No. 1: Hall of Mirrors* for tenor saxophone and piano	Camden, 1993	Tommy Smith
Phil Woods	*Sonata* for alto saxophone and piano	Alfred, 1997	Victor Morosco
Roberto Sierra	*Concerto* for soprano/tenor saxophones and orchestra	Subito, 2002	James Carter

More research on Heath's later pieces, particularly those he wrote specifically for saxophone (*Dawn of A New Age*, *Moroccan Fantasy*, and *Ray of Light*) is needed. This dissertation is a starting point to understand Heath's early style and its organic development, but where this chapter of Heath's compositional output ends, a much greater body of work of his exists. A comprehensive study of Heath's current body of work, for saxophone or otherwise, does not currently exist. While there are different creatives phases in Heath's writing, there are also underlying melodic themes within

some of his works that he has repurposed for different pieces (such as reworking *Gentle Dreams* and *Shiraz* into *Moroccan Fantasy*).[74] An examination of his self-borrowing could reveal aspects of his compositional approach in greater detail. Future researchers should also take these findings and study other more widely known and performed jazz-influenced works for saxophone, such as those noted in Figure 5.2, to determine their similarities and differences to Heath's work.

[74] Program notes from *Moroccan Fantasy* score.

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APPENDIX A

LIST OF HEATH'S COMPOSED WORKS PROVIDED BY THE COMPOSER

1978 – *Out Of The Cool* (flute and piano).

1979 – *Rumania* (flute and piano), commissioned by Nigel Kennedy.

1981 – *Coltrane* (solo flute/oboe/soprano sax).

1982 – *Recall* (solo flute), commissioned by the London Contemporary Dance Theatre.

1982 – *Fight the Lion* (solo piano), commissioned by John Lenehan.

1983 – *Gentle Dreams/Shiraz* (flute and piano).

1984 – *Rise from the Dark* (full orchestra).

1985 – *On Fire* (cello and piano), commissioned by Caroline Dale.

1986 – *Forest* (flute/clarinet/harp string quartet), commissioned by the Prometheus Ensemble.

1990 – *Perestroika* (violin/clarinet/cello piano).

1993 – *Passion Unleashed* (piano and full orchestra), commissioned by Piers Lane.

1993 – *Alone At The Frontier* (concerto for electric violin and orchestra), commissioned by Nigel Kennedy/Minnesota Symphony Orchestra, USA.

1994 – *The Ascension* (flute and full orchestra), commissioned by James Galway/Leonard Slatkin and The Philharmonia Orchestra.

1994 – *The Connemara* (flute and strings), commissioned by the Scottish Ensemble.

1994 – *The Four Elements* (percussion and strings), commissioned by the Scottish Ensemble

1995 – *The Celtic* (violin and strings), commissioned by Clio Gould.

1995 – *The Frontier* (string orchestra), commissioned by the London Chamber Orchestra.

1996 – *African Sunrise/Manhattan Rave* (percussion concerto), commissioned by Evelyn Glennie.

1997 – *The Rage* (bass flute and strings), commissioned by the Scottish Ensemble.

1997 – *Lochalsh* (solo violin), commissioned by Clio Gould.

1998 – *Darkness to Light* (percussion and piano), commissioned by Evelyn Glennie.

1999 – *Dawn of a New Age* (sax percussion and piano), commissioned by Evelyn Glennie and Simon Harem.

2000 – *Heaven and Earth* (flute strings and percussion), commissioned by James Galway/St. Paul Chamber Orchestra, USA.

2000 – *Gottlieb* (solo organ), commissioned by Simon Nieminski.

2000 – *Moroccan Fantasy* (sax and orchestra), commissioned by Simon Harem.

2001 – *Rhapsody* (full orchestra), commissioned by the BBC Concert Orchestra.

2001 – *The Sapphire* (oboe/flute and chamber orchestra), commissioned by John Anderson.

2002 – *Sirocco* (oboe violin and chamber orchestra), commissioned by the Ittai Shapira and the English Chamber Orchestra.

2002 – *Requiem: The Beloved* (soprano, treble, oboe, choir, organ), commissioned by St Mary's Cathedral Choir, Edinburgh.

2003 – *Golden Sunset* (solo flute and flute choir), commissioned by William Bennett.

2004 – *Elegy for Daniel Pearl* (violin and piano/orchestra), commissioned by Judea Pearl.

2004 – *Everyday Occurrence* opera (soprano/contralto/baritone/chamber orchestra), commissioned by The McFall's Chamber.

2004 – *Song for Daniel Pearl* (violin and piano or orchestra), features on HBO documentary 'The Journalist and the Jihadi'.

2005 – *Sahara* (oboe and chamber orchestra), commissioned by the English Chamber Orchestra.

2006 – *Sprit of the Truth* (trumpet, percussion, organ, choir), commissioned by the Islington Schools Choir.

2006 – *Rhapsody of the Spheres* (solo organ).

2007 – *Colourful World* (full orchestra), commissioned by Marin Alsop for the Cabrillo Festival Orchestra.

2008 – *Song of Isis* (soprano/flute and organ).

2009 – *Up On The One* (trumpet, beatboxer, electric guitar, bass, full orchestra), commissioned by the Inter-schools Orchestra and the Barbican Centre.

2009 – *El Hedeiya – The Gift* (piano/percussion and orchestra), commissioned by the English Chamber Orchestra.

2012 – *Return to Avalon* (two flutes and piano), commissioned by Samuel Coles.

2013 – *Hope Springs Eternal* (choir-orchestra), commissioned by the Royal Philharmonic Orchestra.

2016 – *The Illumination* (flute/orchestra), commissioned by Maria Rud for the 'AniMotion' series.

Film Scores

2004 – *The Journalist and the Jihadi*: Ahmed Jamal's award-winning HBO documentary about the abduction and murder of US journalist Daniel Pearl.

2016 – *Rahm*: an adaptation of Shakespeare's 'Measure for Measure', directed by Ahmed Jamal for Rahm Films Ltd.