THE INFLUENCE OF JAZZ AND POPULAR MUSIC ON THE AMERICAN TROMBONE CONCERTO, A SELECTED STUDY OF THE SOLO TROMBONE AND LARGE ENSEMBLE WORKS OF RICHARD PESLEE, JAMES PUGH, HOWARD BUSS, AND DEXTER MERRILL

DMA DOCUMENT

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ABSTRACT

This document is a study of four works for trombone with large ensemble accompaniment. Each of the works was composed in the last twenty years of the twentieth century by composers who were born, educated, and reside in the United States. The composers and works are: *Concerto For Trombone* by Howard Buss, *Arrows of Time* by Richard Peaslee, *Concerto for Trombone* by Jim Pugh, and *Trombone Concerto*, by Dexter Morrill.

The goals of this study are to define the jazz and popular music influences in each of the works, and to discern what if any impact the popular culture of the last 40 years in America had on the works of these composers.

The jazz and popular influences in each of the works are varied and extensive. Characteristics of Dixieland, Be-bop, Ragtime, and Rock are in evidence in the concertos. Many of the influences are mixed into what is presently called “fusion.” Traits of
Bernstein, Copland, and others are also readily apparent. Each of the compositions shows traits of music indigenous to the United States, and labeled as "American" music. When questioned, the composers replied with interesting and often conflicting views on what is or is not American music. The composers are also in disagreement as to what impact jazz and rock music had on their individual styles, and to what degree they felt these genres would be influencing music in the next century. The composers also mention what they believed the influences on their composing styles are. These answers are compared to the influences which I found in the concertos studied.
This document is gratefully dedicated to my parents, Eugene and Virginia Zugger, for their love and support.
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Their passion for teaching, love of music, and devotion to students, is the example I will continue to attempt to live up to.

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CHAPTER 1

INTRODUCTION

Today, popular music and popular culture permeate every aspect of American society.

"The idea that popular music deserves serious attention is recent but already widespread. There is a growing bulk of writing devoted to popular music, some aimed at scholars and specialists, some at general readers-along with the flood of promotional press-agentry and instant biographies of stars which make up a whole genre of popular culture in themselves."¹

In this increasing serious analysis of popular music, the boundaries that define classical, rock, jazz, and pop have become less and less distinct. Eventually they may disappear entirely.

"Fusion" is one of the terms that is often used in analysis today to imply a unifying of one or more distinct musical genres. This fusing of styles is apparent in not only symphonic music, but also in

the solo trombone literature. In the latter half of the 20th century, a new term was coined to describe this merging of elements from classical and jazz music, “Third Stream.” Third Stream is:

“...a type of composition in which the elements of jazz are organized within a classical matrix, so that popular music becomes ennobled and respectable without losing its innate vitality, and classical music acquires an indigenous vivacity of rhythmic progress.”

What influence has this phenomenon had on the composers of the last twenty years, and their works for trombone and large ensemble? What characteristics of jazz and popular music are apparent in these works?

What is American music? Whether it be jazz, rock, rhythm and blues, country, ragtime, swing, or the Broadway works of Bernstein, Kern, or Rogers/Hammerstein, popular culture and music in America are integrated into the seamless weave of our everyday world. Even the more “classical” works of Bernstein and Copland or the film scores of John Williams, Elmer Bernstein, Danny Elfman and others have crossed over into popular culture material. What

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influence has American popular culture had on American composers of the twentieth century? Could a young composer reared and educated immersed in this culture not be influenced by the sounds he/she had to have heard at some point in everyday life?

Many components make up what we consider to be American popular culture. What impact, either consciously or unconsciously, did these influences have on the trombone concerti of these American composers? Did the music they listened to and studied fall into the category of popular culture or did they consciously try to remove themselves from the impact and influence of these outside sources? Is it, or was it possible, to be isolated from a culture to the extent that a composer would not be influenced even sub-consciously by this music?

The four composers in this survey were born, reared, and educated among all these influences. The following study will investigate the trombone concerti, harmonically, rhythmically and melodically, providing examples and comparisons as to how popular culture is infused in the works. The composers will then be questioned as to what they believe the influences are. Were the
influences of popular culture conscious, unconscious, or nonexistent in their works? Questions will also be asked regarding the fusing of musical styles, and the description of what is American music. The analyzed music and the answers to these questions will provide insight into the American composers thought process and style.
CHAPTER 2

JAZZ INFLUENCES

What is jazz? This question has been the topic of many books and articles. To define the term succinctly is difficult at best, and controversial no matter what the conclusion. “Jazz is a term which has been applied very loosely throughout this century.”\(^1\) Often jazz and pop music are confused by both musicologists and the public alike. Yet jazz is neither pop nor classical. It is not “folk or African music either.”\(^2\) “No other aspect of the study of jazz causes more debate than its origin, precisely because no one really knows exactly when jazz started.”\(^3\) Jazz is the result of a mixing of black and white musical traditions. It is a uniquely American music. “A musical form that originated in the United States around the

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\(^2\) Ibid.
turn of the century among various ethnic groups, primarily black
musicians in the South." The blues, both as a style and a
structure, is the most pervasive and important element of jazz.

"...the term "blues" is used in two ways, the first of which
refers to "blue" notes of a melodic and harmonic nature.
These are created by "bearing down" or flattening the
third and seventh degrees of the major scale. Secondly,
the blues can imply a formal structure, one that is poetic in
nature as well as musical and that evolved from the
application of Negro commentary, both religious and
secular, into the twelve measure form of today."\(^5\)

The form of the blues is not however confined to only a
twelve bar form. Blues can be 8, 12, 16, or 24 bars as well as
many derivation in-between.

"The blues is a highly flexible form with exceedingly simple
harmonic structure. The blues' simplicity allows extreme
latitude for musical expression. The form that the blues may
take can be rendered as simple as or as complex as each
performer/composer desires."\(^6\)

The use of the lowered third and seventh scale degrees from the
major scale, are not used solely in the jazz idiom, but are the most
prevalent in that idiom.

\(^5\) Michael Samball, The Influence of Jazz on the French Solo Trombone Repertory, (DMA Document,
The University of North Texas, May 1987), 20.
At its most basic, jazz is similar to all other types of music; it is essentially tension and release. In jazz however, the feeling of relaxation does not follow the feeling of tension but rather occurs simultaneously with it. The elements of jazz that help create tension and release have been difficult for scholars to quantify, copyist to notate, and performers to recreate. The most basic of these is known as the "groove."

To define it would be to define what makes jazz. To define the "feel." It is to most performers a subjective evaluation of the beat. In order, however, to properly analyze the trombone works in regard to the influence of jazz, the groove must be clearly and succinctly defined. Certainly it is not merely "swing." Swing and jazz are not necessarily synonymous. Swing is a subset of jazz, a branch or offshoot. Therefore, in order to define swing, one must first define jazz. "Jazz is a flow of motion in music guided by the most conscious skill, taste, artistry and intelligence."\(^7\)

The noted jazz scholar and critic Andre Hodeir defines jazz through comparison to all music.

"It took me years to realize that what I thought was "swing" was really only the "hot" aspect of a performance and that

swing was intimately connected with getting the notes perfectly in place rhythmically. Since then, I have met hundreds of fans who have yet to grasp this essential point; nearly always, I have found it impossible to get it across to them.”

To Hodeir then, the “groove” as it is described by jazz musicians, is really just perfectly placed notes in a given style. That style could be rock, funk, or even classical, but most often, it is swing. Following this definition, the groove is not necessarily solely a component of jazz, but is an essential component to all music. The musical elements of jazz are really the standard elements found in all music. It is the unique combinations of these variants which comprise the traditional jazz sound.

So then, what is jazz? Any definition must be flexible enough to encompass all the different styles which have developed in the past century. Included in this list are: swing, bop, post bop, cool jazz, dixieland, west coast, east coast, third stream, fusion, and countless others. The various mutation and combinations of these styles are too numerous to mention. Ted Hale, in his dissertation,
divides the history of styles in jazz into decades and lists them as follows:

1890-1900: Spirituals; Folk-Blues; Ragtime
1900-1920: Ragtime; New Orleans; Dixieland
1920-1930: Classic Blues; Boogie-woogie; Swing
1930-1940: Boogie-woogie; Swing; R and B
1940-1950: Swing; Rhythm and Blues; Bebop
1950-1960: Bebop; Cool School; Latin jazz
1960-1970: Hard Bop; Free jazz; Soul
1970-1980: Funk; Electric Jazz; World Music
1980-1996: Free funk; World music; Bebop⁹

The only addition I would make to Mr. Hale’s descriptions would be to include “fusion” into the 1980-1996 time period.

Much of what we call rock, rhythm and blues, blues, funk and others are really combinations of one or more of those styles.

The following are three definitions which will lay the groundwork for the analization to follow. The first is from Paul Eduard Miller in *Esquire’s 1946 Jazz Book.*

“Primarily and above everything else, jazz is music. Now, if jazz deserves the term music, then inevitable, jazz must be approached as music, and not as a type of music distinct from all others and completely out of the sphere of the aesthetic criteria of the classical realm...Jazz differs from classical in the following characteristics: 1) Rhythm. A rigid duple pulse, combined with polyrhythms, or cross rhythm

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⁹ Ted Hale, The Influence of Selected Stylistic Elements of Jazz on Seven 20th Century Solo Trombone Pieces, Figure 1 The progression of Jazz Styles in the 20th Century, (Indiana University DMA document, 1996), 2.
more commonly known as syncopation, and the use of free rubato. 2) Harmony. The blues triad which has been intermixed with harmonies from the European tradition. 3) Figurations. Refers chiefly to suspensions, afterbeats, passing tones, and melodic intervals.”

Barry Ulanov, some twenty-five years later, followed with another definition.

This then is how one might define jazz: it is music of a certain distinct rhythmic and melodic character, one that constantly involves improvisation- of a minor sort in adjusting accents and phrases of a tune at hand, of a major sort in creating music extemporaneously, on the spot. In the course of creating jazz, a melody or its underlying chords may be altered. The rhythmic valuations of the notes may be lengthened or shortened according to a regular scheme, syncopated or not, or there may be no consistent pattern of rhythmic variation so long as a steady beat remains implicit or explicit.”

Lastly, Mark Gridley attempts to define jazz by listing seventeen features which are characteristic of jazz writing and performance. They are:

“improvisation, syncopation, harmony, the collective approach to performance, call and response format, choice of instruments, relative absence of dynamic alteration, counterpoint, prominent role of percussion, rigid maintenance of tempo, altering of traditional sounds through ringing, buzzes and roughness, short term repetition, polyrhythmic construction, methods by which tones are

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decorated, blue notes, tendency of jazz pieces and improvisations in a major key to sound minor, and the attitude of informality.”\textsuperscript{12}

Some of these influences are from European traditions, some from African traditions, and some are a characteristic of both. Stated as an absolute of jazz in all three definitions, is the use of the off-beat accent, or syncopation. Whether it be harmonic or melodic use of syncopation, the result is nearly the same for the listener. Walter Piston in \textit{Harmony} states,

\begin{quote}
"Syncopation implies a well-established rhythmic pulse, the effect being based on a dislocation of that pulse by giving a strong accent where one is not expected, and suppressing the normal accent of the pulse."\textsuperscript{13}
\end{quote}

Piston further explains syncopation by listing the four methods by which syncopation can be employed. They are: 1) Melodic line against a harmonic pulse, 2) melodic line against a previously played and implied harmonic pulse, 3) both melody and harmony against a pulse previously established but not presently heard, 4) a harmonic rhythm which is syncopated against the pulse and melody.\textsuperscript{14} The use of syncopation in jazz coincides with the

\textsuperscript{14} Ibid 134-135.
prevalence of polyrhythms and the group collective approach to
performance cited by Gridley.

While Miller's definition seems a bit simplistic, it does
provide a good starting point. The swing beat and syncopation are
best notated by using the triplet. Jazz is primarily a players
medium, therefore the written interpretation has caused many
problems. Even this rhythm, performed correctly but without
inflection can sound "square" or lacking "swing." The written
example does not explain the difference in interpretation between
music that does and does not swing. The difference is in the
inflection of the performance.

The notation, however, has become more standard. Though
the dotted eighth/sixteenth rhythm is still used, the triplet is more
commonly chosen to signify the swing rhythm. When the dotted
eighth/sixteenth rhythm is used, the articulation added would be
tenuto on the dotted eighth, and staccato on the sixteenth. Even
with this marking, a true swing realization would require rhythmic
alteration by the performer.

For the purposes of this study, both the dotted
eighth/sixteenth and triplet rhythms will be examined. The intent
of the composer will also be determined by the use of verbal cues, “swing eighths,” “swung,” and “in a jazz style,” are all used to specify the swing or tied-triplet rhythm. Often the composer will provide a style marking at the beginning of the work such as those mentioned previously, and later supersede that marking with “straight eighths,” or just “straight” during a specific passage. Figure 2.1 shows examples of three different methods of notating the swing rhythm in either classical or jazz music.

Figure 2.1: Three methods of notating the swing rhythm.
In addition to the homogeneous swing and blues stylings, jazz in the past thirty years has accumulated an international influence, especially from Latin America. The Samba and Bossa Nova styles, as well as influences from Caribbean music, Creole from New Orleans, funk, and soul are all elements of what today we label as Jazz. The mixing and combining of these styles and others in the past twenty years has been labeled as “jazz-rock,” or lately simply as “fusion.”

When defining the harmonic structure of jazz, one must first find the roots of the genre, the blues. “Pervasive in American music in the twentieth century, the blues was pivotal in the beginning of jazz and has been influential throughout its history as well. ...(the blues) is the a priori of all contemporary music, and has generated a series of derivative musical forms in American music, of which jazz is one.”\textsuperscript{15} The blues has also had an impressive impact on the development of country, rock, and pop music as well. The blues can be defined in a variety of ways. The blues as defined by Andrew Jaffe in \textit{Jazz theory} is:

\textsuperscript{15} Andrew Jaffe, \textit{Jazz Theory}, (Dubuque, Iowa: Brown and Benchmark, 1983), 125.
"a category of harmonic progression and its associated musical style, usually twelve bars in length, featuring two phrases in the first eight bars and a final four bar consequent phrase which includes a cadence."

"Basically, blues is a form derived from the concept of antecedent (or dependent) and consequent (or independent) melodic ideas, call and response."\(^{16}\)

Though it is most commonly a twelve bar form, it is not limited to that length. Blues forms can be 16 bars, 24 bars, or many other lengths. The basic harmonies used in the blues are relatively standardized as well. They can be expanded into a myriad of variations, but the common base is the same. Jaffe further defines blues harmony as:

"harmony characteristics of the blues form, created by the superposition of blue notes on diatonic harmony. Common examples are the I7 chord, the IV7 chord, the I7 #9 chord, and the IV7 #9 chord."\(^{17}\)

None of these chords can be formed without alteration of the diatonic harmony, the addition of "blue notes." As an example, the I7 #9 chord in the key of C major would include a Bb (dominant 7th) and a D# (sharp 9th) both outside of the key of C major.

From these basic chords, the composer can deviate and construct

\(^{16}\) Ibid.

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what are termed as “Altered chords.” Jaffe defines these chords very succinctly as:

“altered seventh chords are...chords with one or more altered tensions either replacing the root and/or the fifth of the chord, or voiced as extensions of the basic seventh chord.”"\(^{18}\)

As an example, a standard V7 chord in the key of C major would be G dominant seventh, consisting of G, B natural, D and F. An altered G7 chord could included an Eb instead of d, an Ab instead of G or add these tones higher up in the chord voicing in addition to the basic triad and seventh. Another common alteration is to substitute the dominant seventh chord a tri-tone removed from the normal V7 chord. In the key of C major, using Db7 instead of G7 as the dominant, and altering the chord as above. This is known as a “tri-tone substitution.” The more substitution chords employed, the more complex the harmonic progression becomes.

The same level of complexity or simplicity is characteristic in the harmonic language of the turnaround and ii-V-I progressions. The more substitute chords employed the more complex the progression. Complex progressions are used most

\(^{17}\) Andrew Jaffe, *Jazz Theory*, (Dubuque, Iowa: Brown and Benchmark, 1983), 129.
\(^{18}\) Ibid.
often in jazz, while the simpler progressions are employed in rock and popular music. While the cadences, ii-V patterns, and blues, are harmonic progressions, jazz uses the chord/scale relationships to determine melodic lines, whether improvised or written. To expand the harmonic-melodic relationship is one of the hallmarks of jazz improvisation.

"The passing chord is actually just one way of enriching the harmonic foundation; another way is by adding notes-ninths, elevenths, or thirteenthsto the basic chord, and still another is by grafting to the principal chord a secondary one borrowed from a different key...to say nothing of successions, a six note chord offers more melodic possibilities to a soloist than a three note chord."\(^{19}\)

Gridley lists many other characteristics of jazz that are not strictly harmonic in nature. Such traits as: the collective approach to performance, call and response format, choice of instruments, relative absence of dynamic alteration, altering of traditional sounds through ringing, buzzes and roughness, short term repetition, polyrhythmic construction, and methods by which tones are decorated are rhythmic and melodic traits of jazz performance.

Since jazz began as primarily an aural tradition, it is not surprising that many of the alterations in timbre and texture

\(^{19}\) Andre Hodier, *Jazz: its evolution and essence.* (New York: Grove Press, 1956), 150.
evolved "primarily from the desire to imitate the human voice with the instrument."²⁹

"This accounts for the vast array of rising, falling, twisting, turning, and shaking sounds coming from jazz Instrumentalists. The trombonist, in particular, invented techniques such as slides, scoops, smears, shakes, grunts, bends and cries. With the many varieties of timbres of muting, tonguing, and moving the slide these communicative effects could be managed."²¹

The call and response technique is one of the more important elements of jazz.

"Slaves in the New World Colonies adapted these response-cries in their work routines and social and religious gatherings. White Americans called them field hollers and shouts. Jazz musicians applied the term call and response to these plantation songs and later to the blues."²²

Another of Gridley's jazz characteristics is that of short term repetition. Both repetition and "call and response" have their genus in the aural tradition of jazz, having been carried down through the generations by sound, not in written word. Great jazz players have always copied then expanded upon what has come before.


²¹ Ibid.

"The sequence is an example of the intertwining of classical and jazz music... In jazz, virtually every parameter of composition (harmony, melody, rhythm) has depended heavily on the sequence. Examples range from the "riff" tunes of the Count Basie orchestra to the "sheets of sound" sequences of John Coltrane."\textsuperscript{23}

Notes in jazz can be decorated in a variety of ways. The bend, doit (doy-eet), scoop, smear, gliss, drop off, styles of vibrato, flutter tongue and growl are just some of the many variations that the sounds of a given notes can be manipulated.

Dixieland music was the cradle of collective improvisation. The standard Dixieland instrumentation would include at least three instruments: trumpet, clarinet, and trombone that would be improvising simultaneously over the same harmonic structure. This concept is borrowed and placed in the "classical" idiom in Dexter Morrill's \textit{Trombone Concerto}.

Each of the aforementioned influences will be identified in the following trombone solos with large ensemble accompaniment. Each of the works is placed squarely in the classical genre of music, yet all have been influenced by both jazz and popular music.

\footnotesize{\textsuperscript{23} Ted Hale, The Influence of Selected Stylistic Elements of Jazz on Seven 20th Century Solo Trombone Pieces, (Indiana University DMA document, 1996), 34.}
Though none of the works would be labeled a "jazz piece," the influence of jazz and the characteristic sounds of jazz are prevalent in each.
CHAPTER 3

POP INFLUENCES

Perhaps the only music more difficult to define than jazz is popular music. "So riddled with complexities has this question proved to be, that one is tempted to follow the example of the legendary definition of folk song- 'all songs are folk songs; I never heard horses sing em'- and suggest that all music is popular music: popular with someone."¹

In the past decade what is labeled as pop music has broadened significantly to include rap, hip-hop, rhythm and blues, in addition to the elements of rock, country, Broadway, and funk that had previously defined it. One of the negative connotations of popular music or culture is that by its very definition something popular cannot be something of quality. "It is already obvious

that my use of the term culture rejects the argument that anything popular cannot, by its definition be cultural.”

Popular, defined as something which has appeal to many, does not define quality either positively or negatively. Popular culture has in many respects artificially defined popular as being simplistic or uncomplicated. The obvious inference is that anything complex could not possibly be understood by the masses and thus could never be popular. Popular music to some extent mirrors popular culture. Much of what is deemed popular is immediately cast aside as being trite or simplistic. This is not always the case.

Many of the rhythmic and harmonic traits of jazz music are the same for popular music. The call and response format, choice of instruments, relative absence of dynamic alteration, prominent role of percussion, rigid maintenance of tempo, altering of traditional sounds through ringing, buzzes and roughness, short term repetition, methods by which tones are decorated, and the attitude of informality are all elements of both popular and jazz music.

Popular music is based more on song form than jazz music. Most popular songs are either ABA, AABA, or most commonly, verse/chorus form. A subset of the verse chorus form is what is called “chorus form” “where a given structural unit is repeated an indefinite amount of time.”³ Within each of these larger structures the use of short repetitions or, “riffls,” are very prevalent.

Harmonically, popular music tends to contain a simpler pattern, often utilizing the chord progression I-IV-I as heard in much early gospel music. The use of dissonance in popular music is also decidedly less as well. “In popular music, such functions (i.e. tension release structures by using dissonance) are either lacking or much weaker.”⁴ The simplicity of harmony is usually manifested not only in the triadic nature of each chord, but also in the relative speed of the harmonic rhythm.

Popular music has on average a slower harmonic rhythm or pulse than jazz or classical forms. It also tends to have less of the rhythmic complexity and polyrhythms of jazz and a more straightforward pulse. Since it was almost always an aural tradition, the

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simpler the melody, rhythm, and harmony, the easier it is to transfer from person to person. "Even in early notated popular music-Tin Pan Alley ballad, music hall, vaudeville and minstrel songs, ragtime and 19th century dances- the published sheet music, almost always for piano or voice and piano, sometimes simplified, acted to some extent as a prognostic device or a beside the fact spin off."\(^5\) To the early listeners as today, the performance was primary. The copying came from a sound source not a written source.

One of the largest influences in popular music, as with jazz, is the blues. The same characteristics that appear in jazz as blues influences appear in popular music as well. One of the differences is that in popular music the structure, both harmonic and rhythmic, is less complex and contain fewer variations than in true jazz. The use of the "blue" notes, the lowered third and seventh degrees of the major scale, will be as prevalent if not more so.

As with any perceived influence or characteristic, some will not be found in all examples nor in the same form. Styles by their very nature change, overlap, undergo a metamorphosis and then

\(^5\)Ibid., 106.
return. The goal of this study is to identify the pop and jazz influences as seen through an outside source and then subsequently reaffirm or rebuke those concepts by questioning the composers involved. Though the influence may seem obvious, it may not be possible to accurately ascertain the composers' intent.
CHAPTER 4

CONCERTO FOR TROMBONE BY JIM PUGH

The first piece in this survey is *Concerto for Trombone and Orchestra* by composer and trombonist Jim Pugh. Mr. Pugh also has a tie to another work in this survey. He was a consultant to Richard Peaslee during the compositional process of his work *Arrows of Time*. Pugh also assisted Joe Alessi, principal trombonist of the New York Philharmonic, in his preparation of the Christopher Rouse *Concerto for Trombone and Orchestra*. Pugh creating a midi practice tape of the orchestral accompaniment for Alessi.¹

Pugh (b1950) was born and reared in Camden, New Jersey and began studying the trombone at age ten. He attended Duquesne University in Pittsburgh, PA where he studied trombone with Matty

Shiner. Pugh continued his education at The Eastman School, earning a Performers Certificate in 1972. While at Eastman, Pugh studied with pillars of the trombone community including Emory Remington and Donald Knaub, as well as jazz performers and composers Chuck Mangione and Rayburn Wright. Upon graduation from Eastman he joined the Woody Herman Band as lead trombonist and over the next four years, recorded extensively and was a featured soloist with the band. He can be heard on two of Woody’s Grammy award winning albums, *Giant Steps*, and *Thundering Herd*.²

Since then Pugh has toured and recorded with Chick Corea and has been awarded the National Academy of Recording Arts and Sciences Most Valuable Player Award five times. He has been the principal trombone player for film soundtracks such as *Primary Colors*, *A League of Their Own*, and *When Harry Met Sally*. He has appeared as a soloist on recordings or in concert with: St. Luke’s Chamber Orchestra and Kathleen Battle, André Previn, Jay Leonhart, Don Sebesky, John Pizzarelli, Harry Conick Jr., Helen

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Merrill and others. When not on the road, Pugh is one of the leading session players for films, records, and jingles in New York City. As a composer he has written music for jingles, National Public Radio, films, records, and the concert stage. Currently, Pugh is a faculty member of SUNY at Purchase and is an artist/clinician with United Musical Instrument Company. He is presently (July-August 2000) on tour with the rock group Steely Dan.

The *Concerto for Trombone and Orchestra* was composed between 1990 and April 1992. The Trombone Concerto was commissioned by the Williamsport (PA) Symphony Orchestra. When Pugh decided to compose a concerto for trombone, he wanted to make sure it represented his own complex musical world: one that includes classical, jazz, and commercial music. "There are elements of each," he says, "spattered throughout." The piece is cast in three movements. For the second movement, the composer "wanted the trombone to have a truly beautiful melody to play," he said. "My instrument is too often passed over for

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melodic presentation." The third movement features a short
cadenza and a spectacular finale.⁵ The concerto is scored for a
conventional orchestra with a large variety of percussion
instruments. Pugh himself was soloist in the world premiere of
work in May 1992, with the Williamsport (PA) Symphony.⁶

When interviewed about the Concerto, Joe Alessi, principal
trombonist on the New York Philharmonic who performed the
work in March 2000, was quoted as saying:

"It's very accessible to the audience and pleasing to the ears.
The first movement is based on rhythmical vamps from the
orchestra, and the trombone has interesting contrary
rhythms on top of this vamp. It explores the entire register
of the instrument. The second movement has the most
gorgeous melody that you would ever want to play, a bit
commercial in nature. Set against Pugh's fabulous
orchestration, it just glorifies the instrument, which is
what you want when you play a concerto. You want the
orchestra to enhance what you do. The last movement has
pyrotechnical passages that were really designed for Jim
Pugh to play. I am very challenged by this. It finishes with
a cadenza that ends on a high f-sharp concert, a good note on
my horn but not one that I play often. It ends in a very
spectacular way."⁷

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⁴ Ibid.
⁵ Ibid.
⁶ Biographical information from “An Educational Guide to the March 9, 2000 New York Philharmonic
⁷ Ibid.
When asked about the process of writing his first concerto

Jim Pugh had these comments.

"It seems to be different with every piece. This was my first concerto, first piece of this size for trombone. The tricky thing for me on this one was that I wanted to write a piece that was "portable," that would not require an extremely virtuosic orchestra to play it. It's easy to find one good soloist, but not so easy to find an orchestra at the level of the New York Philharmonic, for example. The piece was actually commissioned by the Williamsport Symphony, a local symphony in Pennsylvania. Students and local people play in it. That was sort of the goal of it, to make it interesting, but not terribly difficult for the orchestra to play. A lot of small orchestras' rehearsal time is really at a premium. A piece that is easier might get a little bit better performance. The idea was not to take it to extremes, to keep it realistic."\(^8\)

In the program notes of the concerto Pugh writes:

"Although we (Conductor Robin Fountain of the Butler Penn. Symphony and Mr. Pugh) originally discussed this being a jazz influenced work, I personally felt that straight eighth note rhythms (as opposed to swing eighths) would work better in an orchestral context. This aligns the "groove" sections of the piece more with rock music than with jazz. However, this is by no means, trombone meets orchestra-meets rock band."\(^9\)

The range is most definitely derived from Pugh's many years as a lead player with the Woody Herman Band. Pugh uses a

\(^{8}\) Ibid.
\(^{9}\) Ibid.
standard "jazz" horn, without an f attachment. This horn, known as a "straight" or "jazz" horn, has a smaller (.505in) bore size as opposed to the standard orchestral bore size (.547in). This smaller bore facilitates high range and endurance. "A hallmark of an accomplished jazz performer's playing is technical facility in the high range combined with lyricism."\(^{10}\) Tommy Dorsey, Lawrence Brown, Bill Harris, Carl Fontana, Bill Watrous, and Curtis Fuller, are just some of the trombonists who have made their name in jazz by using virtuosic technique in the high range of the instrument.

Another interesting feature of this work is the relatively spare use of tenor clef, even on very high passages. This may also be in deference to Pugh's years of reading ledger lines in jazz music.

As stated in the program notes the work has many sections where a driving eighth note pulse is evident. The opening bars of the first movement are the first example. This driving repeated eighth note rhythm was the basis for the early 1950's rock of Chuck Berry, Bill Haley and many others. It was the first defining

\(^{10}\) Ted Hale, The Influence of Selected Stylistic Elements of Jazz on Seven 20th Century Solo Trombone Pieces, (Indiana University DMA document, 1996), 70.
rhythmic characteristic of that genre of music. The following example, figure 4.1, is a standard bass line from 1950’s rock music.

Figure 4.1: Standard 1950’s rock bass line.

Instead of repeated notes, Pugh uses an arpeggiated chord to provide the same repeated driving force. Although this could be analyzed as an example of quartal harmony, I believe it is more aptly described as an arpeggiated major 9th chord with an added 13th and 11th. These chords are actually “voiced” in fourths. Many jazz and fusion keyboardists are known by their type of voicing. “In recent jazz (1985) for example, in the work of pianists
McCoy Tyner and Chick Corea, voicing in fourths is quite common. Major 9th or 6th chords, also known in rock jargon as “happy” chords are common in pop music of the latter 20th century. Mr. Pugh uses this harmony repeatedly in the opening movement. Figures 4.2 and 4.3, measures 1-6 & 10-14 are below.

Figure 4.2: Measure 1-6 of *Concerto for Trombone* by Jim Pugh. Copyright © 1994 Williams Music Publishing. All examples used by permission.

Figure 4.3: Measures 10-14 of *Concerto for Trombone* by Jim Pugh.

Integrated with this rock rhythm and harmonic construction, he uses another jazz/rock standard, syncopation, and specifically the hemiola in the trombone part. This melodic/rhythmic motive
is used throughout the first and third movements of the work. It is first presented in measures 7-9 of the trombone part. This is also an example of the repeated short motives that are characteristic of jazz.\textsuperscript{12} The example below is figure 4.4.

Figure 4.4: Measures 7-9 of \textit{Concerto for Trombone} by Jim Pugh.

The motive is very reminiscent of many rock guitar solos, including Eric Clapton's \textit{Layla}, and \textit{Hotel California} from the rock group \textit{Eagles}. The following example is a sample guitar solo similar to those listed above employing the repeated short motive. The example is figure 4.5.

\textsuperscript{12} ibid., 29.
Figure 4.5: Sample guitar solo using repeated "riff."

After a brief interlude, measures 22-27, the 6/4 allegro introduces another rock motive. Using parallel Major 9th chords, the straight eighth rhythms are again employed to drive the pulse. The feel is 4+ 2 rather than two groups of three. This is shown in figure 4.6.
Figure 4.6: Measures 22-27 of *Concerto for Trombone* by Jim Pugh.

Over this the melody line contains staccato eighths on the up-beats to further enforce the rock feel. For the remainder of the movement, previously introduced motives are layered and combined to create a driving rock-like texture. Even the more lyric section from measures 77-100 employs variations of these motives. The hemiola of measures 92, and 99-100 in the solo part,
as well as the syncopated bass line, and the newly introduced triplets create a collective sound. This sound is a layering of rhythmic and melodic motives similar to early jazz group improvisation. "Aaron Copland stated in 1928: ‘Its polyrhythm is the real contribution of jazz.’ Combining the steady, incessant rhythm with the improvisatory aspects of the ‘front line,’ musicians created a diversity of accents often difficult to notate."

This example is figure 4.7 and 4.8.

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Figure 4.7: Measures 92-93 of *Concerto for Trombone* by Jim Pugh.

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Figure 4.8: measures 94-100 *Concerto for Trombone* by Jim Pugh.

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Notice that although the above bass line is divided into 3+3 instead of the previous 4+2, the driving pulse is still of a rock origin. Over this are the triplets of various arppegiated chords including Maj7ths, and in measure 77, fmin/major7(9b13). This is shown in figure 4.9.

![Musical notation](image)

Figure 4.9: Measure 77 of *Concerto for Trombone* by Jim Pugh.

The movement closes with a return of the opening arppegiated straight eighth motive, use of more hemiolas, and finally in measure 161, open 4ths and 5ths, and a descending half step, both of which foreshadow the melodic content of the second movement. The example is figure 4.10.
Figure 4.10: Measures 161 of *Concerto for Trombone* by Jim Pugh.

The second movement has a sound hinting of Aaron Copland. The use of the open fourths and fifths, especially in a melodic line conjures up the sound of Copland's *Appalachain Spring* or *Rodeo*. This is especially noticeable in the opening melody with the descending perfect intervals interspersed with the half step as in measures 14-17. This is shown in example 4.11.
Figure 4.11: Measures 14-17 movement II of *Concerto for Trombone* by Jim Pugh.

Under this opening melody is a I-IV-I harmonic progression, again reminiscent of Copland’s use of this progression. The I-IV-I is also considered a "pop" or gospel progression, rather than a jazz harmonic structure. The Bernstein influence can be heard not only in the interjections of measures 27 and 28, but also in the descending 6ths eighth note motive first heard in measure 33. This is example 4.12.
Figure 4.12: Measures 27-33, Movement II of *Concerto for Trombone* by Jim Pugh.

Under that motive Pugh employs open 4ths and 5ths. This style was also heard in Eric Ewazen’s (b1954) *Sonata for Trombone and Piano*, both in the first and third movements. Ewazen’s teachers include a who’s who of recent American composers including:
Samuel Adler, Milton Babbitt, Warren Benson, Gunther Schuller, and Joseph Schwanter.¹⁴

At the return of the opening melody Pugh uses a variation on the repeated driving eighths of the opening movement, this time using syncopation to provide the repetitive motion. More Bernstein influences are heard in the third movement, including in measures 35-38 where a rhythmic “break” is used, very similar to Bernstein’s “mambo” from “West Side Story.” Latin rhythms, again borrowed from Bernstein “Cool” from “West Side Story” are employed to create a similar yet slightly different straight eighth note drive to the final movement. Beginning in measure 60 at the Allegro vivace, a series of syncopations is used to create a “salsa” dance rhythm. This one grouped in 3+3+3+3+2+2 eighth notes. The length of the motive covering two measures, is shown in figure 4.13.

Figure 4.13: Measures 60-66, Movement III of *Concerto for Trombone* by Jim Pugh.

The work concludes with a cadenza using material from all three movements, followed by the return of the two sixteenth eighth note rhythmic motive from earlier in the movement. In-between statements Pugh brings back the opening motive of the first movement, initially in the piano, and then in the trombone in measures 169-172.
The conclusion is a forceful yet clean F# major chord with only an added 9th (G#) for color, again a rock or pop related chord voicing. The trombonist has a written F# top line of the treble clef staff. As mentioned earlier, Joe Alessi describes that as “a good note on my horn.”\textsuperscript{15} He is one of the few in the world who can say that.

This work is Mr. Pugh’s first large scale piece and his first concerto. The piece is 17 minutes, and includes a high degree of difficulty of range, endurance, and large leaps in the melodic line. The jazz and popular music influences are very prevalent and give the piece a decidedly new sound. The piano reduction is very playable, as is the orchestral accompaniment. The range will be the largest deterrent for many undergraduate trombonists. This piece should be a part of every graduate student and professional trombonist's repertoire.

CHAPTER 5

ARROWS OF TIME BY RICHARD PEASLEE

Richard Peaslee (b1930) composed Arrows of Time in 1993-94, for trombone and piano. He later arranged it for full orchestra in 1996. The premiere of the work was given by Joe Alessi, principal of the New York Philharmonic. Alessi also premiered the full orchestra version with the Seattle Symphony Orchestra in 1998. The following review appeared in the Seattle Times May 19, 1998 written by Seattle Times music critic Melinda Bargreen.

"Music review The Seattle Symphony Orchestra, with Adam Stern and Gerard Schwarz, conductors; David Ritt, trombone soloist. Opera House, last night and 7:30 tonight (206-215-4747). Seattle Symphony fans weren't seeing double last night, though it may have seemed that way at first. There were two conductors on the podium for the Masterpiece Series program of Strauss, Sibelius and Richard Peaslee - music director Gerard Schwarz, and associate conductor Adam Stern, who took over two-thirds of the concert in order to free Schwarz to conduct a last-minute opera tour in Japan. Though Schwarz, (who got back to Seattle shortly
before Sunday's "Musically Speaking" concert) was originally scheduled to conduct last night's entire program, there certainly was nothing haphazard about his replacement's performance. Indeed, Stern gave a great deal of loving care to the world premiere of Peaslee's "Arrows of Time," a virtuoso piece for the orchestra's principal trombonist David Ritt, and to the yearning melancholy of Sibelius' Symphony No. 6. Schwarz then took over for Richard Strauss' "Ein Heldenleben" ("A Hero's Life"), leading a high-energy performance that may have had a few murky details, but still packed a lot of intensity.

The Peaslee piece was a lot of fun, jazzy and syncopated and full of tremendous challenges for the trombone soloist - challenges that Ritt dispatched with ease. From notes above the staff (the treble staff) to the deepest pedal tones, through leaps and arpeggios and trills, Ritt's handsome sound sailed right through the three movements with ease. "Arrows of Time," with its driving rhythms, also has a visceral punch that connected solidly with last night's audience. The composer was in the house to receive a real ovation, a relative rarity; most premieres are not greeted this warmly."

It was also been arranged for trombone and band by Joshua Hauser in 1999. The original work and arrangements are published by Margun Music, a division G. Schirmer, and has been recorded by both Joe Alessi and David Vining in the version with trombone and piano. Mr. Peaslee describes the work as follows in the program notes of the work.
“Arrows of Time is a three movement work for trombone and piano (also for full orchestra) written in 1993 and 1994. Having once played trombone in high school and college bands, it has always been a favorite instrument of mine. In writing this piece however, which is often virtuosic in its demands on the player, I needed far more than my own amateurish knowledge of the instrument. For advice I therefore contacted two of the greatest players in the field, Joe Alessi and Jim Pugh. Both were most helpful, especially Joe who has really brought the piece into being by giving its first performances. Alessi, I found, was the ideal player for this work in that he can seamlessly combine classical and jazz technique in his playing. One of my main influences has been Bill Russo's trombone writing for the Stan Kenton Orchestra spearheaded by Frank Rosilino's spectacular solos. For me, Joe brings that same excitement to his performances of the work. As for the title, Arrows of Time, the term appears in Stephen Hawking's a 'Brief History of Time' which I had been reading while writing the piece. Little more can be said in explanation except that I liked the title.”

Mr. Peaslee was born and reared in New York City, and received his Bachelor’s degree from Yale University in Music Composition. He has received both a diploma and a Master of Science degree from the Julliard School and has studied with Nadia Boulanger in Paris and William Russo (Bill Russo from the Stan Kenton Orchestra) in New York and London. His concert works

have been performed both in the United States and also around the world. In the USA, orchestras such as Philadelphia, Detroit, Milwaukee, Indianapolis, Buffalo, and the Seattle Symphony have performed his works. His jazz works have been performed by Bill Russo’s London Jazz Orchestra, the Chicago Jazz Ensemble, and Stan Kentons’ and Ted Heath’s Orchestras. His *Chicago Concerto* was written for and premiered by jazz saxophonist Gerry Mulligan. Mr. Peaslee has also written for Broadway and off-Broadway shows, the New York Shakespeare Festival, Lincoln Center Festival, and the New York City Ballet. “His scores for film and Television include the Bill Moyer series *The Power of Myth*, Claudia Shear’s *Blown Sideways through Life, (American Playhouse)* and Time-Life’s *Wide World of Animals.*³ He has received awards from The National Academy of Arts and Letters, NEA and NYFA Fellowships, a Marc Blitzstein Award, Obie and Villager Awards, and has taught at the Lincoln Center Institute and New York University. His collaboration with William Russo has been an integral part of Peaslee’s work. The pair has released two

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³ Ibid.
co-titled CD’s, including the 1994 release *Virtuosity: A Contemporary Look*, which is described on GM recordings home page as: “Dick Peaslee and Bill Russo celebrate the evolving role of the soloist in contemporary, jazz-inflected concerto and chamber settings.”

*Arrows of Time* is a three movement work approximately 12 minutes in length. Peaslee’s jazz influence is apparent right from the opening syncopated piano opening. Each movement is almost a different jazz scene, the first and third being more of a big band full sound and the middle movement being of a softer more smooth and easy, flowing style. Paul Laird of the University of Kansas describes the work in the program notes for the David Vining CD as follows:

“Peaslee’s reliance on melodic, harmonic, and rhythmic ideas from jazz is clear from the opening of the first movement, where a syncopated piano accompaniment backs one riff after another in the trombone part, many with wide leaps that rapidly traverse the instrument’s range. The declamatory style of the second movement is a delightful but melancholy tune much like a jazz ballad with an accompaniment inspired by jazz “comping”. One almost expects to hear the clinking of glasses and soft conversation in a bar, but the music is far too beautiful to interrupt. The final movement is lively and restless, with

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perhaps less jazz influence, but marked by an unceasing energy like that often heard in the works of Copland or Shostakovich.”

Peaslee’s oeuvre is filled with works that are influenced by jazz, pop, rock, fusion, Bernstein, Copland, and most of the American “popular” music of the later half of the 20th century. *Arrows of Time* is no different, incorporating styles and influences from a variety of mainstream musical genres.

As with the Jim Pugh *Concerto*, the most striking element to the work at first glance is the extensive use of the high range of the trombone. One can postulate that this comes from Peaslee’s study with Bill Russo and his interest in Stan Kenton’s works. As with the Pugh, a smaller bore instrument would make producing these notes much easier, and more importantly provide the appropriate sound characteristics for a “jazz” influenced work. Also similar to the Pugh *Concerto* is the use of a 6/4 section. Peaslee uses a 3+3 jazz waltz sub-division however, while Pugh uses both a 3+3 and 4+2 division.

Peaslee opens the work with a syncopated piano motive under the heading of “Jazz feeling.” He obtains the jazz feel both
with the rhythmic variety and with use of mixed meter. The flow of the opening of the first movement hints of a South American or Caribbean jazz flavor. The trombone takes over the melody by employing similar rhythms with a varied, more leap-oriented melodic line. Figure 5.1 below shows the use of the melodic leaps, the syncopation developed from rhythmic diversity and mixed meter, and the use of accents furthering the jazz feel.

Figure 5.1: Measures 19-30 Arrows of Time by Richard Peaslee

The “break” strain begins in measure 64, styled very similar to Jim Pugh’s use of the same. Example 5.2 shows this.

Figure 5.2: Measures 64-73 Richard Peaslee Arrows of Time.
The first 6/4 section follows, a floating jazz waltz pulsed by the syncopation in the piano part. Even as the syncopation continues in the accompaniment, the trombone plays a straight eighth motive over the top. It is a flowing melody, given its rhythmic drive by the underlying syncopation. Example 5.3 is below.

Figure 5.3: Measures 92-99 Richard Peaslee Arrows of Time.
Peaslee alternates these three sections for the remainder of the movement. The 6/4 section is especially reminiscent of the mixed meter works in Kenton’s library. Influences of Caribbean, Bossa Nova, and salsa music are evident in the accompaniment. Kenton was one of the pioneers in fusing world music and classical forms into what had been considered a “jazz” ensemble. He added horns and tuba to his brass section, and also increased the amount of doubling that his saxophonists were required to do, on clarinet, flute, alto flute, and bass clarinet.

Peaslee’s orchestration shows hints of this style as well. The brass are prominently displayed, as a “section” in the typical jazz band style, and the woodwinds play a more supportive role than in a typical symphony.

In measures 77-86 as well as measures 143-151, Peaslee uses the “super locrian” scale. This scale has many names including “Altered Dominant, Pomeroy, and Diminished Whole Tone Scale.” The Super Locrian scale is used with the dominant family of chords when both the 5th and 9th are altered. Below is a super locrian scale, figure 5.4, and the example from Peaslee, figure 5.5.
Scale.” The Super Locrian scale is used with the dominant family of chords when both the 5th and 9th are altered. Below is a super locrian scale, figure 5.4, and the example from Peaslee, figure 5.5.

![Super Locrian Scale](image)

Figure 5.4: The super locrian scale.

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Figure 5.5: Measures 143-148 of *Arrows of Time* by Richard Peaslee.

While the second movement opens with a more declamatory statement of the initial motive in the trombone, the accompaniment enters on yet another variation of syncopation. This harmonic rhythm was used in both the Pugh *Concerto*, and the Buss *Concerto*. This is also an example of extensive use of short
term repetition as described in Gridley. "In contrast, formal European concert music usually opposes this practice and emphasizes change instead of repetition." Figure 5.6 below shows this harmonic/rhythmic motive.

Figure 5.6: Measures 20-25, Mvmt. II, of Richard Peaslee's *Arrows of Time*.

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The melodic motive of the second movement is articulated in a swing style, long-short, with the staccato on the up beat. This motive is repeated many times during the movement. Figure 5.7 shows the first rendition of the motive.

![Musical notation]

Figure 5.7: Measures 15-19, Mvmt. II, of Richard Peaslee's Arrows of Time.

Measures 37-45 is an example of the “call and response” format that Gridley lists as a feature of jazz. “Jazz historians are fond of citing the Afro-American church as a source for this feature of jazz because the preacher there often sings from the
pulpit with the congregation answering.” The figure below, 5.8, is from the piano score. The full orchestra version alternates the melody line between the viola, solo trombone, and section trombones 1 and 2.

Figure 5.8: Measures 37-45, Mvmt. II of Richard Peaslee’s Arrows of Time.

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Another example of this begins in measure 85 with the opening melody in the horns and trumpets while the harp introduces a new triplet motive which is a variation on the open intervals in the declamatory first statement. Following the two measure harp introduction, the solo trombone enters with the triplet motive while the main theme of the movement is continued in horns and trumpets. In the piano score measures 87 and 88 are played by the solo trombone, in the full score clarinet, vibe and harp play the triplets and the solo enters in measure 89. Through all this the main theme continues underneath. Figure 5.9 below shows the opening declamatory statement, measures 1-3, and then measures 85-92.
Figure 5.9: Measures 1-3 and 85-92, Mvt. II, of Richard Peaslee’s *Arrows of Time*
An important trait in jazz is the use of extensions to the chord structure. These color tones, 7ths, 9ths, 11ths, and 13ths, are used to create different colors and to expand the improvisational possibilities. The ending of movement two is such an example. Though the harmonic movement is IV-I, the color tones create many possibilities. The penultimate chord can be heard as an Ebm9(b13). The ninth and then the b13 in the solo line create a signature sound. Example 5.10 is the finale of movement two.

Figure 5.10: Measures 112-116, Mvmt. II, of Richard Peaslee's *Arrows of Time.*
One of the most common traits of jazz harmony is that it obscures the difference between major and minor key centers. No where is this more obvious than the opening of the third movement of the Peaslee. Through the use of “blue notes,” the lowered 3rd and 7th degrees of the tonicized major key, a harmonic ambiguity is created. Peaslee further strengthens this by first not adding harmony to the lower voices, and then in measure seven placing a major chord on the downbeat. Though the key signature is of F minor, the tonicized key is undoubtedly F major. The first example shows the opening of the third movement. The bassoons carry the melody with tuba and low strings providing the accompaniment until the solo enters in measure seven. The melody uses the dorian mode, example below figure 5.11, until the fourth measure of the motive when accidentals are used to create a secondary dominant and tonicize a new key center.
Figure 5.11: Measures 1-11, Mvmt. III, of Richard Peaslee's

*Arrows of Time.*
The driving syncopated pulse hints of Latin and Caribbean rhythms. The mix of duple and triple also sounds like a derivative of Bernstein’s *West Side Story*. Peaslee uses accents and changes in meter to accentuate the off-beat hemiola pulse. Measures 31-44 is the finest example yet of call and response writing. The solo and accompaniment are in constant conversation, at once creating new variations on old motives, and repeating motives verbatim. Figure 5.12 below shows this section. In the full orchestration the piano part is divided into groupings of brass, and winds and strings. The brass “kicks” here are similar in style to jazz ensemble writing. Notice also the predominant use of the tri-tone, both directly and indirectly.
Figure 5.12: Measures 31-44, Mvmt. III, of Richard Peaslee’s *Arrows of Time.*

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Peaslee uses what Gridley describes as “the collective approach to sound creation” during measures 74-90. Here the opening motive, with the lowered third “blue note” is established in the low strings and bassoons and in fugal fashion is repeated two measures later by the soloist. Example 5.13 below is of measures 74-80. The accompaniment foreshadows the soloist entrances by two measures. The dorian mode is continually used during this section.

Figure 5.13: Measures 74-79, Mvmt. III, of Richard Peaslee’s *Arrows of Time.*
The closing of the work demonstrates use of color tones in chords associated with jazz, voicings of those chords, and what is known as a tri-tone substitution. A tri-tone substitution, is an alteration of a chord, usually the dominant, with the new root being a tri-tone away from the original. As an example, instead of using a G7 dominant chord, one could substitute a Db altered dominant which creates the whole step root pattern of D, Db, C for the progression ii-V-I. In a variation of this, Peaslee uses a Db chord over D natural as the secondary dominant to the C altered dominant. The arpeggiation of that penultimate chord is an example of open voicing as described in chapter three.
Figure 5.14: Measures 120-125, Mvmt. III, of Richard Peaslee's

*Arrows of Time.*
The Peaslee is a very new work that has already taken its place in the standard repertoire of solo tenor trombone pieces. Its difficulty lies in the complex meter changes and the abundant use of the high tessitura of the instrument. The infusion of jazz elements is a large part of the attraction of the work. Because of the rhythmic difficulty of the orchestral version, the trombone/piano reduction has been and probably will be more accessible. This piece should be part of the standard repertoire of every serious trombone student.
CHAPTER 6

TROMBONE CONCERTO BY HOWARD BUSS

Howard Buss (b1951), is an internationally recognized composer of contemporary American music.”¹ Mr. Buss received a Bachelor of Arts degree in Trombone Performance from West Chester University in Pennsylvania, a Master of Music in Trombone Performance and a Master of Music in Composition from Michigan State University, and his DMA degree in composition from the University of Illinois. He currently resides in Florida, and is the founder and editor of Brixton Publications and Buss Publications.

“Mr. Buss has received numerous awards and his commissioned works include original compositions as well as arrangements. He is a sought after guest composer, clinician, and contest adjudicator. His works are frequently selected to be

¹ Howard J. Buss, Sigma Alpha Iota Philanthropies, Inc. Web Site, 1998, 2.
included and analyzed in doctoral dissertations, lectures, professional music journals, music literature bibliographies, and a number of his compositions have been commercially recorded."²

Concerto for Trombone was completed in 1984 and premiered by the composer in the full band version on December 13, 1984.³

Buss also premiered the trombone and piano version in February of that year with pianist Paula Parsche in Buss’s hometown of Lakeland, Florida.⁴ Concerto for Trombone was reviewed by Paul Hunt, former professor of trombone at Bowling Green University, and currently assistant dean at the University of Kansas, for the International Trombone Association Journal. Hunt described it as, "an alternative to the Rimsky-Korsakov, the Jacob ‘Concertino’, or the Larsson-substantial, listenable, I recommend it highly."⁵

Trombone Concerto is published by Brixton Publications, Lakeland Florida.

In the program notes for the Concerto, Mr. Buss describes the work as follows:

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³ ibid.
³ Howard J. Buss, Literature Reviews (International Trombone Association Journal, XIII no. 1 Jan 1985), 70.
⁴ Howard J. Buss, Literature Reviews (International Trombone Association Journal, XII no. 3 July 1984), 69.
“Trombone Concerto is a large scale work in three movements which explores a great variety of colors and technical capabilities of the trombone. The first movement is entitled Proclamation and is divided into three main segments. The first and last of these parts are in a dramatic, declamatory style and surround the mysterious and more lyrical central section. The second movement, Soliloquy, features the muted trombone against a shimmering piano background. At first the music of Soliloquy has a veiled quality, but gradually it builds in intensity and reaches a climax during which the mute is removed and the full sonorous tone of the trombone is exposed in a short cadenza. The dazzling final movement, Capriccio, is similar in a formal scheme to the first movement and as the title implies it is in a whimsical style. During the movement the trombone is pushed to its technical limits. This is not virtuosity for its own sake, rather, the musical content is the driving force behind the technical display.”

Being an accomplished trombonist, Mr. Buss uses his knowledge of the instrument to create specific motives that only a trombone is capable of. The opening of the third movement contains one of these. Here Mr. Buss uses the natural slur as well as the slide to create gliss-like effect. This can be analyzed as a “decorated tone.” Gridley describes these as “tones that are inflected, embellished or manipulated. This can be done through changes in duration, intensity, pitch, quality, attack, and decay.”

Buss uses the “drop or “fall-off” and the “doit” (pronounced doy-

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5 Paul Hunt, Quoted in Brixton Publication Catalog, (cited from International Trombone Association Journal, XI no. 2), 59.
eet) to create the opening of the movement. These “glisses between octaves actually sound like fast 32nd notes because of the use of alternate positions. Below is figure 6.1, the opening of the movement.

Figure 6.1: Measures 1-8, Mvmt. III, of Trombone Concerto by Howard Buss. Copyright © 1985 by Howard J. Buss all rights reserved. All examples used by permission.

The third movement also contains the most obvious use of jazz or pop influenced music. During the 12/8 section Mr. Buss takes the standard quarter/eighth rhythm and "swings" it. Swing is written above the trombone line, instructing the performer to alter the rhythm slightly to create the big band style of the 1940's, which is labeled as swing. Below is the section measures 24-28 as written, and then how it sounds when the performer "swings."

Figure 6.2: Measures 24-28, Mvmt. III, of Trombone Concerto by Howard Buss.
While the above is the most obvious example of jazz influence, the third movement also contains other sections where popular culture has influenced the composers work. During the section from measures 127-143, Mr. Buss employs the articulations and rhythms that are jazz influenced. Buss uses accents on off-beats, the long-short articulation pattern, syncopation, and the call and response pattern to create a jazz influenced sound. The example below, figure 6.3, is from measures 132-136 which shows examples of all four of the above.

Figure 6.3: Measures 132-136, Mvmt. III, of Trombone Concerto by Howard Buss.
As previously mentioned, the opening of the third movement is an example of Mr. Buss’s knowledge of the trombone, but it is also an example of the driving eighth note rhythm so common in rock music from the 1950’s. In this example, the trombone is providing the intense drive, and then the accompaniment adds the chordal interjections similar to a cymbal crash or guitar riff in rock. Figure 6.4 is shown next.
Figure 6.4: Measures 47-56, Mvmt. III, of Trombone Concerto by Howard Buss.

The second movement Soliloquy is marked by transparency, both in the trombone and piano parts. The simple yet passionate
accompaniment, heavily laced with open intervals reminds not only of Copland, but also another American composer, Warren Benson, specifically his ensemble work *Leaves are Falling*. The descending half step motive so common in Copland's *Appalachian Spring* is evident here both in the piano part, measure 23, but also in the trombone Measure 28, 44 and the cadenza in measure 49. In keeping with a style of Benson, no note or rhythm is exaggerated nor superfluous. Each is intimately important to the whole. The next figure is of measures 23-28 and 44-49.
Figure 6.5: Measures 23-28 and 44-49, Mvmt. II, of *Trombone Concerto* by Howard Buss.

The first movement, "Proclamation," employs the open fourths and fifths in the melody line, reminiscent of Copland. In addition, Mr. Buss uses chromatic movement both harmonically and melodically very similar to Bernstein. The example below, figure 6.6, is first of the open interval melodic lines, and then showing the chromatic shifts between phrases.
Figure 6.6: Measures 19-28, Mvmt. I, of *Trombone Concerto* by Howard Buss.

Mr. Buss has created an excellent concerto, both from a performance and a listening perspective. His knowledge of the
instrument has allowed him to compose a work that is very idiomatic yet challenging. Even the most difficult passages are written in a manner that creates an ease of performance as well as introducing many alternate positions to the young undergraduate trombonist. The piano accompaniment and the band version are both very playable as well. The colors created in the full ensemble version are quite lush. Mr. Buss also uses jazz and pop influences often and quite extensively. His style of incorporating many traits of jazz and popular music creates a work that is intriguing and exciting to both the performer and the listener. This work should be part of each undergraduate students’ repertoire.
CHAPTER 7

TROMBONE CONCERTO BY DEXTER MORRILL

_Trombone Concerto_ by Dexter Morrill is the most recent work included in this survey. It was completed in late 1999 and premiered February 6, 2000 by the Syracuse NY Symphony with Bill Harris, the orchestra’s principal trombonist, as soloist. “The concerto, composed specifically for Harris, is a jazzy and primarily lyrical collection of musical segments in six movements, T.D., March, Lament, Tailgate, Fragments, and Games.”{1}

The composer, Dexter Morrill is currently the Director of the Computer Music Studio at Colgate University where he is the Charles A. Dana Professor of Music. He has held this position since 1971.

Professor Morrill was born in North Adams Massachusetts in 1938. He began his musical studies with trumpet lessons at age

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{1} Karl Hinterichler editor, Announcements, Premieres & Programs-Literature, _The International Trombone Association Journal_ vol. 28, No. 2) 42.
eight and continued to study trumpet at Williams College. Morrill entered Colgate University in 1956 where he studied composition with William Skelton. Next he attended the first Lenox School of Jazz in 1957, studying trumpet with Dizzy Gillespie and composition with William Russo. Russo also has ties with two other composers in the survey, Jim Pugh and Richard Peaslee. Morrill graduated from Colgate in 1960 and subsequently began graduate studies at Stanford University where he studied composition with Leonard Ratner and orchestration with Leland Smith. He graduated from Stanford in 1962 and became a Ford Foundation Young Composer Fellow and taught at St. John's University. He finished his DMA at Cornell in 1970. His dissertation was on Darius Milhaud's early polytonal music.\(^2\)

Morrill lists his teaching specialties as composition, jazz history and performance, and computer music. He has composed over sixty works for a variety of genres including: chamber music, instrument and computer generated sounds, solo and orchestral works, and music for loudspeakers. His works are published by

\(^2\) Biographical Information on Dexter Morrill obtained from: Chenango Valley Music Press catalog, Colgate Faculty Teaching & Research Directory, and Program Notes from Trombone Concerto by Dexter Morrill.
Chenango Valley Music. He founded one of the first main frame
computer studios in the world at Colgate University in the early
1970's. He is also a published author with many articles in
band recordings 1936-1987 was published by Greenwood Press in
1990.

Morrill's later innovations included the development of the
MIDI Trumpet Instrument with engineer Perry Cook and his
subsequent performances on that instrument with cellist Chris
Chafe, saxophonist David Demsey, and soprano Pamela Jordan.
Morrill's music has been recorded by both Demsey and Jordan on
the Centaur label.³

Morrill describes the compositional process of Trombone
Concerto in the program notes.

"In recent years a reflective 'pre-composition' stage has been
very important for me partly because I have come back to
composing for orchestra after working for many years with
computer generated sounds and pieces with solo performers
and loudspeakers. In the last few years I focused on nostalgia

³ Biographical Information on Dexter Morrill obtained from: Chenango Valley Music Press catalog,
Colgate Faculty Teaching & Research Directory, and Program Notes from Trombone Concerto
by Dexter Morrill
pieces, which look back to musical traditions and to American life in general.”

Morrill mentions that his first overwhelming musical experience came “when I was about nine or ten in North Adams and I got to hear Tommy Dorsey play.” That experience and Morrill’s concept of having the instrument “sing” as it is played are both evident in the opening movement of the Concerto, T.D. the initials of Tommy Dorsey. This movement features, “the beautiful high singing tone of the trombone.” The singing idea is the basis for the Concerto.

“The idea is carried further by using “songs” rather than motives or pitch structures, and for the most part dropping the musical development one finds in the symphony/concerto model. I decided to compose six song movements which cast the soloist in a different role.”

The lyrical high opening trombone motive is an homage to Dorsey.

Morrill also employs the cup mute which is used primarily in jazz.

The performance practice involved with this movement is also to use a fast, shallow, vibrato similar to that of Carl Fontana, Urbie Green, and as mentioned earlier, Tommy Dorsey. The figure, 7.1 below, is the opening of the first movement.

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4 Dexter Morrill, Program notes from Trombone Concerto, (Chenango Valley Music: Ithaca NY 2000), 2.
5 ibid.
6 ibid.
Figure 7.1: Mvmt. I, measures 1-6 and 9-14 of Trombone Concerto
by Dexter Morrill. Copyright © 2000 by Chenango Valley Music
Press, All Rights Reserved. All examples used by permission.
Morrill also uses poly rhythms quite liberally in this movement. Though written in 12/8 meter, he juxtaposes a duple rhythm in the solo trombone part over the triple meter in the accompaniment. Figure 7.2 shows this in measures 24-30.

Figure 7.2: Mvmt. I, measures 24-30 of Trombone Concerto by Dexter Morrill.
Movement two, "March," reminds the listener of another American icon, the town band at the gazebo in a summer outdoor concert. Morrill's concert band sound is created through prominent use of percussion and woodwinds. The sparse orchestration gives the movement a hollow, transparent sound. Morrill also deftly uses duets with the flute and cello to create new colors. Though not an influence that is being studied in this paper, it is nonetheless interesting to note that Morrill avoids scoring for trombones other than the soloist, further thinning the orchestration. Figure 7.3 is of the trombone solo with percussion and woodwind accompaniment, measures 99-105.
Figure 7.3: Movmt. II, measures 99-105 of Trombone Concerto by Dexter Morrill.

Movement three is an interesting Lament, to which the composer adds the instruction “in a simple, serious style with little vibrato.” In the premiere of the work featuring Bill Harris, this movement is performed in a decidedly jazzy style. Harris employs many scoops and glisses, and a wide slow vibrato hinting at blues styling.

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8 ibid.
The harmonic structure of the movement seems at first glance to be D minor, but is ambiguous enough that even the final chord is an open fifth d and a. When playing the melody of either the I chord or the V chord, Morrill incorporates both the major and minor thirds, further confusing the tonality. He also incorporates the whole tone scale and the lydian scale in the melody line over a Vsus M7 chord. Figure 7.4 below shows first the melody over the V-I chords and then the use of the whole tone scale and lydian scale, measures 12-16 and measures 22-25.
Figure 7.4: Mvmt. III, measures 12-16 and 22-25 of Trombone Concerto by Dexter Morrill.
During the "B" or bridge section of the movement, the strings provide a harmonic and rhythmic accompaniment with a two bar break that is very similar to the jazz standard "Night Train." The sixteenths on the downbeats provide both the rhythmic and harmonic pulse for the harmonically static melody line in the solo part. Figure 7.5 below shows measures 17 and 18.

Figure 7.5: Mvmt. III, measures 17-18 of *Trombone Concerto* by Dexter Morrill.
“Like the New Orleans ‘Function’- where simple funeral music is followed by a more spiritual stroll-here the rollicking ‘tailgate’ movement follows”\textsuperscript{9} the lament. The fourth movement of the work, “Tailgate” contains the most obvious references to jazz. It is a Dixieland style romp employing the instrumentation of a standard Dixieland band; trumpet, clarinet, trombone, tuba, and percussion in prominent roles. In true Dixieland the clarinet would be made of metal due to the volume needed and the outdoor conditions of performance.

“The function of the clarinet is to play a high obligatto, which often doubles the speed at which the cornet or trumpet is playing; the clarinet also tries to fill in the holes left by the trumpet. The trombone plays a low countermelody that is essentially a duet with the trumpet, although the trombone fills in the spaces left by the other two players.”\textsuperscript{10}

The term tailgate comes from the early days of New Orleans Dixieland performance. Groups would often perform on the backs of carts. Since the trombonist with a moving slide demanded more space, the player would be relegated to the end of the cart with the horn pointing out the back, hence the term tailgate.

\textsuperscript{9} Dexter Morrill, Program notes from Trombone Concerto 1999, (Chenango Valley Music: Ithaca NY 2000), 2.

Without the typical chord instruments such as banjo, Morrill substitutes the strings for the harmonic underpinning. The movement opens with the soloist reprising the “lament” melody from movement three followed by a short percussion interlude leading to the new tempo and melody. The figure 7.6 is an example of the “Dixieland quartet” writing that Morrill employs. With the strings providing the harmonic structure, the other traditional Dixieland instruments play their usual roles, percussion on rhythm, tuba as bass line, trumpet as melody, clarinet as high obligatto and the trombone as the low countermelody, as evidenced in measures 10-18.
Figure 7.6: Mvmt. IV, measures 10-18 of *Trombone Concerto* by Dexter Morrill.

Morrill also groups the instruments into various duets including trombone and clarinet, trumpet and clarinet, and trios of all three. Figure 7.7 is an example of the “break” strain, employing a very common Dixieland trombone sound, the gliss.
Figure 7.7: Mvmt. IV, measures 133-136 of *Trombone Concerto* by Dexter Morrill.

Another unique aspect of Dixieland was the innovation of collective improvisation, also known as “bucking” or “cutting.” “In a bucking contest, two or more wind players or bands would compete
musically. This attracted a crowd, and the winner gained recognition. Figure 7.8 is an example of these cutting contests, only this one is written out.

Figure 7.8: Mvmt. IV, measures 84-88 of Trombone Concerto by Dexter Morrill.

The soloist also uses the "plunger" or "wah-wah" mute in measures 96-113. The plunger is held near the bell of the instrument and is moved to cover or open the bell as directed in the music by a + for closed and an o for open. The goal of all of these traits is to create an authentic Dixieland sounds, which Morrill has done remarkably well.

Of the fifth movement "Fragments," Morrill writes, "(it) is kind of recitative with song fragments rather than longer song periods. It may resemble a cadenza (which would otherwise be lost without the classic first movement of a concerto)." After the opening recitative Morrill once again provides a polyrhythmic structure this time with the style marking of, "in a light dancing style" While the accompaniment 5/4 is divided into 3+3+2+2 eighth notes, the melody stays strictly in duple. Figure 7.9 shows this opening of the first song fragment.
Figure 7.9: Mvmt. V, measures 10-17 of *Trombone Concerto* by Dexter Morrill.

The use of articulations in the woodwinds, specific percussion sounds, and accents in the solo part combine to create a “Tin Pan Alley” sound to the final movement, “Games.” Morrill describes this
as a "motoric and may resemble Prokofiev's spirited style, giving the trombonist a fast finale."\textsuperscript{13}

This example, figure 7.10, is from measures 14-17 of the finale. The sound reminds of a busy street or carnival.

Figure 7.10: Mvmt. VI, measures 14-17 of Trombone Concerto by Dexter Morrill.

\textsuperscript{13} Dexter Morrill, Program notes from Trombone Concerto, (Chenango Valley Music: Ithaca NY 2000), 2.
Later in the movement the soloists adds more glisses, both to specific notes and to high notes that are left undesignated. At one point Morrill asks the soloist to be “wild” in his glisses.

This work is a fascinating and enchanting addition to the trombone repertoire. The trombonist is asked to perform a variety of styles which are both challenging to the player and rewarding to the listener. The orchestration provides a wide variety of colors and timbres. Mr. Morrill is currently writing a piano and percussion reduction of the work. One can hope that the reduction will be able to maintain the charm of the original.
CHAPTER 8

QUESTIONS AND ANSWERS FROM THE COMPOSERS

Having analyzed the four works in this survey, the following questions were asked of each of the composers in an attempt to answer the questions posed in the introduction. The question are:

1. Whom do you consider your greatest influences as a composer?

2. Did you listen to popular or jazz music or consciously avoid it growing up?

3. How much if any influence did pop, jazz, or rock music have on your compositions?

4. What do you perceive as “American” music and because you were born and educated in the United States, do you consider your music American music?
5. The term fusion is used often to describe various combinations of musical styles. Is your compositional style a fusion of different elements, and if so, what are they?

6. What do you believe the future of American music is?

The following is a compilation of the answers, unedited.

TZ Whom do you consider your greatest influences as a composer?

DM Bartok and Ellington.....also Stravinsky and Ralph Burns.

HB Many composers have had strong influences on my work. J. S. Bach, Beethoven, Stravinsky, Copland, and Bernstein are perhaps the most influential. However, I also take great inspiration from my daily experiences in modern day America as well as from my travels to foreign countries.

RP I've been influenced by Stravinsky, Shostakovitch, Stan Kenton (a la Bill Russo, Pete Rugolo etc.), and Pete Townsend among others.

TZ Did you listen to popular or jazz music or consciously avoid it growing up?

DM I was mostly interested in Jazz (I played trumpet and began composing in my teens.

HB Until the age of 19 I listened to and performed a great deal of jazz and pop music. I played the trombone in numerous professional jazz bands in southeastern Pennsylvania and western New Jersey. For 3 years I served as trombonist/percussionist/arranger with the Tijuana Brats, an
RCA recording group comprised of teenagers. It was originally patterned after Herb Alpert's Tijuana Brass, however, we soon developed our own unique style. We had great success with our recordings and appeared numerous times on national television on programs such as the Tonight Show, Mike Douglas Show (7 times), Jerry Lewis Telethon (twice), etc.

RP I listened to a great deal of pop and jazz while growing up—especially big bands.

TZ How much if any influence did pop, jazz, or rock music have on your compositions?

DM I loved the great singers, Crosby and Stafford and really disliked the rest of pop. Rock music was for me a kind of cultural poverty - music for all of those who got left behind.

HB At first there was no apparent pop, jazz, or rock influence on my compositions. Part of this was because by the time I began composing “art” music I had lost much of my enthusiasm for the pop music scene. Another factor was that as a college music major from late 60's through the mid-70's there was great pressure from the academic musical establishment to dispense with references to pop and rock in “serious” music. Also, at that time jazz was not viewed by most as an important part of the college curriculum. However, over the past 25 years I have frequently drawn upon the rhythmic vitality of rock music, the harmonic richness and soul of jazz, as well as the spirit of Klezmer, African, and Native American music when composing.

RP This music (pop and jazz, especially big bands) had a great deal of influence on my writing.
TZ What do you perceive as “American” music and because you were born and educated in the United States, do you consider your music American music?

DM The American music question is not very interesting for me. I am just a composer who lives in America but I do recognize regional differences.

HB “American” music is simply that music produced in the United States regardless of its style. In the realm of modern classical music I see two broad categories, academic music and nonacademic music. As with any generalization, notable exceptions can be found. Nevertheless, a generalization can often serve as a useful starting point. Academic music (often referred to as “serious” music) is that either produced in the university setting, or that which is strongly influenced by the culture of academia. Although a great deal of this music is interesting to analyze (it looks good on paper) much of it has little broad audience appeal. Nonacademic music, for the most part, is written outside the direct influence of the university music scene. It tends to be more accessible to audiences and there is less emphasis on “breaking new ground.”

RP “American music” to me suggests music that distinguishes itself from European music by incorporating elements such as jazz, pop, gospel, folk, and other staples of American culture; even more music with secondary influences such as that of Copland or Steve Reich.

TZ The term fusion is used often to describe various combinations of musical styles. Is your compositional style a fusion of different elements, and if so, what are they?
DM My music draws on a lot of musical traditions and is somewhat eclectic (like Bolcom, my age and also a Stanford graduate)

HB Every composition I write has its own distinct sound world. "Traditions", "Awakening", and "The World Within" have synthesized elements of Klezmer music with those in the tradition of Western concert music. "Mysterious Exit" combines rhythmic and melodic aspects of Hopi social dance songs with a lyrical dodecaphonic style. "Trek! A Fantasy for Trombone and Piano", "Postcards from Vienna", "Capriccio", Third Movement from "Trombone Concerto" and many other works have fused elements jazz and rock with traditional elements of Western art music.

RP I think my music definitely incorporates a "fusion" of influences sometimes dependent on what is called for in the commission or job, e.g. a dance score called for Cajon flavored music, another score for a piece about Comedia del Arte times required a Renaissance madrigal feeling. Although the styles may be eclectic, I always try to keep a personal element of my own music.

TZ What do you believe the future of American music is?

DM American music has a great future because of our diverse population and such a wealth of sources and talent.

HB Our country is a melting pot of people from a myriad of different cultures and our music reflects this. As long as we remain a free society, American music will remain as diverse and vital as it is at present.

RP Bright! Judging by the variety, energy, and formidable technique of much of the music I have heard.
CHAPTER 9

CONCLUSION

Theorist, composer, historian Gunther Schuller:

“It is a way of making music which holds that all music’s are created equal, a global concept which allows the worlds music’s-written, improvised, handed down, traditional, experimental-to come together, to learn from one another, to reflect human diversity and pluralism. It is the music of rapprochement, of entente—not of competition and confrontation. And it is the logical outcome of the American Melting pot: e pluribus unum.”¹

There is no doubt that jazz and popular music have had an enormous impact on the works and composers in this study. The influences are varied and extensive. Whether these traits were intentional or unconscious, the result is a group of works whose characteristic sounds stem from many genres. This fusion of styles may be a foreshadowing of the future of classical music. Perhaps other outside influences such as world music, reggae, and others

will be infused in a variety of combinations to further create a melting pot of musical categories. The result in these works is a jazz/rock/pop/classical synthesis. Evidence of each can be gleaned from the whole but the result is an entirely new sound.

It is obvious as well that although all four composers were born, educated and live in the United States, they have very diverse opinions regarding the influence that jazz and popular music had on their own compositions, and what the term American music implies. Being the composer implies an astute knowledge of the micro of the composition, its structure harmonically, rhythmically and melodically. It does not necessarily guarantee an unbiased view of the influences on the work or the place of the work in posterity. This is apparent in the composers answers to questions regarding influences of pop and jazz music on their works. Though pop music is predominantly viewed as a slight or nonexistent influence by the composers, characteristics of the genre are readily apparent in the compositions.

Though it is impossible to predict the future course of composition, one element seems assured. Given the increasing
technology available, the prediction of a global village seems a certainty. As the world moves closer to that end, music will move closer to the oneness that Schuller describes. As barriers fall between cultures and countries, influences that have yet to be envisioned will mold the future sound. World music thus seems certain to continue to be an influence on composition. What those sounds are and where they will originate from is impossible to surmise.

Popular music has always been an influence on the classical genre, and it no doubt will continue to be in the future. The division of style between the two has merely widened in the last half of the twentieth century. Much of that gap can be attributed to the increasing importance and use of lyrics in the popular genre. This increase has coincided with the relegation of melody, harmony, and rhythm to subservient roles in the compositional process. The importance of the lyrics has continued to force the simplification of the accompaniment. Whether this trend will continue is open to debate.
The works in this survey will no doubt take their place among the standard trombone repertoire. The popular and jazz characteristics infused in each are numerous and vital to the new sound that is created. Whether this new sound is the a vision of the future remains to be seen.
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