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DIALOGUE FOR JAZZ PIANO AND ORCHESTRA WITH PRELIMINARY RESEARCH AND ANALYSIS

The Ohio State University D.M.A. 1980

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DIALOGUE FOR JAZZ PIANO AND ORCHESTRA

WITH PRELIMINARY RESEARCH AND ANALYSIS

DISSERTATION

Presented in Partial Fulfillment of the Requirements for

the Degree Doctor of Musical Arts

in the Graduate School of The Ohio State University

By

John Theodore Emche Jr., B.A., M.M.

****

The Ohio State University

1980

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ACKNOWLEDGEMENT

I acknowledge the most sincere appreciation to

Dr. Marshall Barnes and

Dr. Jay Huff

for their invaluable guidance.

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I. RESEARCH AND ANALYSIS

Through the ages composers have been influenced by various musical styles. The degree of influence varies and some composers made deliberate efforts to take on foreign elements while others allowed them into their own established styles unconsciously. Twentieth century composers have been experimenting with various style combinations more than ever before. With the enormous growth in technological advancements in this century came the means for exposing the variety of music throughout the world. This exposure, immediate and comprehensive, could only result in a sudden growth in the musical vocabulary of many composers of this century. One of these attempts to fuse musical styles has been labeled "third stream."

The term "third stream" as defined in Webster's Dictionary, suggests it is

> "relating to, or being music that incorporates elements of classical music and jazz."[1]

The term "third stream" suggests in its most simplistic sense that through a proper synthesis of two pure streams, the Western European classical traditions and pure jazz, a third pure stream would result.

Widespread criticism of third stream suggests that this synthesis results in either "watered down" jazz or "jazzed

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1. "Third Stream," Websters New Collegiate Dictionary (Springfield, Massachusetts: G. & C. Meriam Company, 1977), 1213.

up" serious music. These critics bring to light the fact that it is difficult to deliberately combine foreign elements without destroying the intensity a pure and established musical style can generate. In a discussion of third stream music in the Larousse Encyclopedia of Music, Benny Green sums up a commonly accepted evaluation of the third stream movement as of 1971.

> "So far the wedding has been barren. Lewis,[2] in attempting to refine the coarsenesses of the jazz muse, has thrown out the baby with the bath water; Gillespie's rhythmic eccentricities are really the old modernism hiding behind a battery of percussive exotica; while Brubeck's thumping platitudes, when seen in the light of the grace of Tatum or Hines, are reduced to very minor proportions.
>
> Third stream experiments have shown so far that after all the soloist, happy or not with the old fashioned business of resolving his discords, sounds more effective inside the frame of a jazz unit than in the ranks of a classical orchestra. To what extent the instrumental mannerisms of jazz will eventually influence the classical composer remains to be seen, but there is no question that the modern orchestral writer will ignore the innovations of jazz at his own peril. From the jazz standpoint there are parallel dangers.
>
> Evidence so far suggests that, in his attempts to merge with the main stream of Western orchestral music, the jazzman is exposing himself to the possibility of losing the one property of his art which justifies its existence, its vigor. The jazz soloist is, after all, an impromptu composer, and the

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2. John Lewis is a jazz pianist - composer and was the musical director for the Modern Jazz Quartet.

> degree to which he can subordinate this talent to the notes on the printed sheet is problematical."[3]

In the early years of this century jazz and music from the main stream of Western Europe existed exclusively of each other. Jazz musicians for the most part were not formally trained musicians, and most formally trained musicians were not jazz composers or performers. As jazz evolved through the century it became more of a concert music. Benny Goodman's first jazz performance at Carnegie Hall in 1937 is an example of this shifting emphasis. This gradually evolving aspect lent a great deal of credibility to jazz and generated opportunities for formally trained composers and performers to examine and experiment with jazz. At the beginning of these experiments the only musicians involved were individuals with stylistically exclusive backgrounds. They were established composers of one stream borrowing elements from the other stream.

The commonly accepted criticism of this fusion is legitimate for all of the people involved were working with a relatively unfamiliar medium. To suddenly discover and employ a vast spectrum of musical elements is academically interesting, but using those elements without really knowing them through experience must result in an awkward compromise of the artists more natural medium. Early experiments with

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3. Benny Green, "The World of Jazz," The Larousse Encyclopedia of Music (Secaucus, New Jersey: Chartwell Books Inc., 1977), p. 522.

the fusion of jazz and purely Western European influenced music could not possibly succeed for musicians were not comprehensively and naturally aware of both streams.

The further we move away from the beginnings of this marriage of jazz and classical elements, the more natural and musically successful these fusion pieces become. It is not uncommon today to find musicians well schooled in aspects of our Western European musical heritage and well versed in the jazz language. Most importantly, these musicians have had first hand experiences with both idioms which greatly increases the chances for a musically convincing fusion. There is less deliberateness of fusion resulting in a more natural and stylistically satisfying piece of music.

The problem of a label carries over into the 1980's. Musicians know this particular fusion to be called third stream and it is commonly agreed that third stream was an interesting, unsuccessful and terminated experiment. Twentieth century composers have emphasized eclecticism which makes such labeling awkward. Don Ellis suggested:

> "It is time for jazz to enlarge it's vocabulary .....It is time that we all stop worrying about whether music is jazz or not and view each work on it's own terms."[4]

---

4. Don Ellis, Downbeat, Sept. 28, 1961, p.66.

Gunther Schuller coined the term "third stream" and is possibly the prime figure of the movement. He also addressed this problem of labeling.

> "Speaking for myself, I can only say that the possibilities seem to me both exciting and limitless and it seems irrelevant to worry whether this will be jazz or not."[5]

Having had experiences and training in both jazz and the mainstreams of music evolving from Western European tradition I am enthusiastic about the opportunities made available through fusion. As a preliminary to composing a fusion piece for piano and orchestra I examined earlier works to try and pinpoint specifically why many of these works are considered to be musically unsuccessful.

Existing fusion has come from three major sources:

1. essentially classical composers flirting with jazz,
2. jazz artists displaying their skills in a classical setting and
3. recent composers who are competent, skilled and experienced in both areas.

From the first category there are many examples. As early as the turn of the century many important, well respected composers became infatuated with syncopation as used by the ragtime composers. Later composers found interests in jazz as well and this interest usually gravitated around the rhythmic aspect so important in jazz.

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5. Nat Hentoff, "Jazz's Third Stream," Metronome, Jan., 1961, p.11.

Igor Stravinsky's Ebony Concerto has such a rhythmic emphasis. There is virtually no improvisation in the piece. The jazz style is imitated, mimicked and at times caricatured. The piece was composed for jazz clarinetist - band leader Woody Herman. The concerto was written for the established big band instrumentation of the time plus bass clarinet, french horns and harp. A more traditional percussion arrangement was employed instead of a trap set player. The jazz relationships depend entirely upon instrumentation and idiomatic rhythms. The opening four measures immediately suggest ragtime influences in its syncopation:

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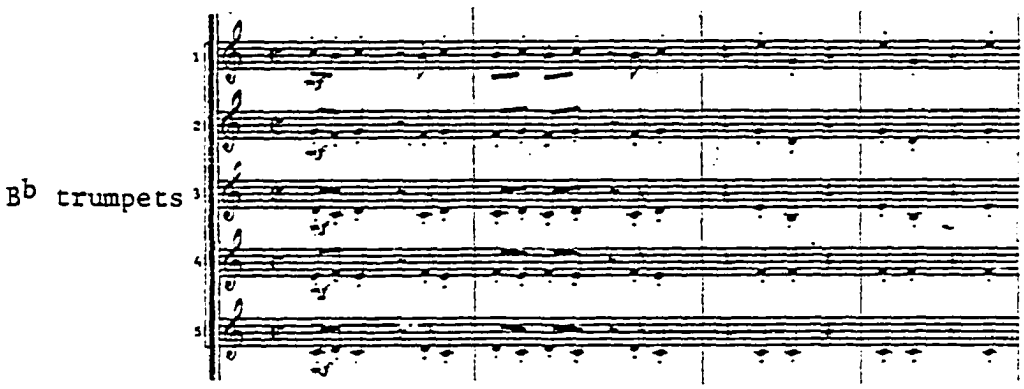
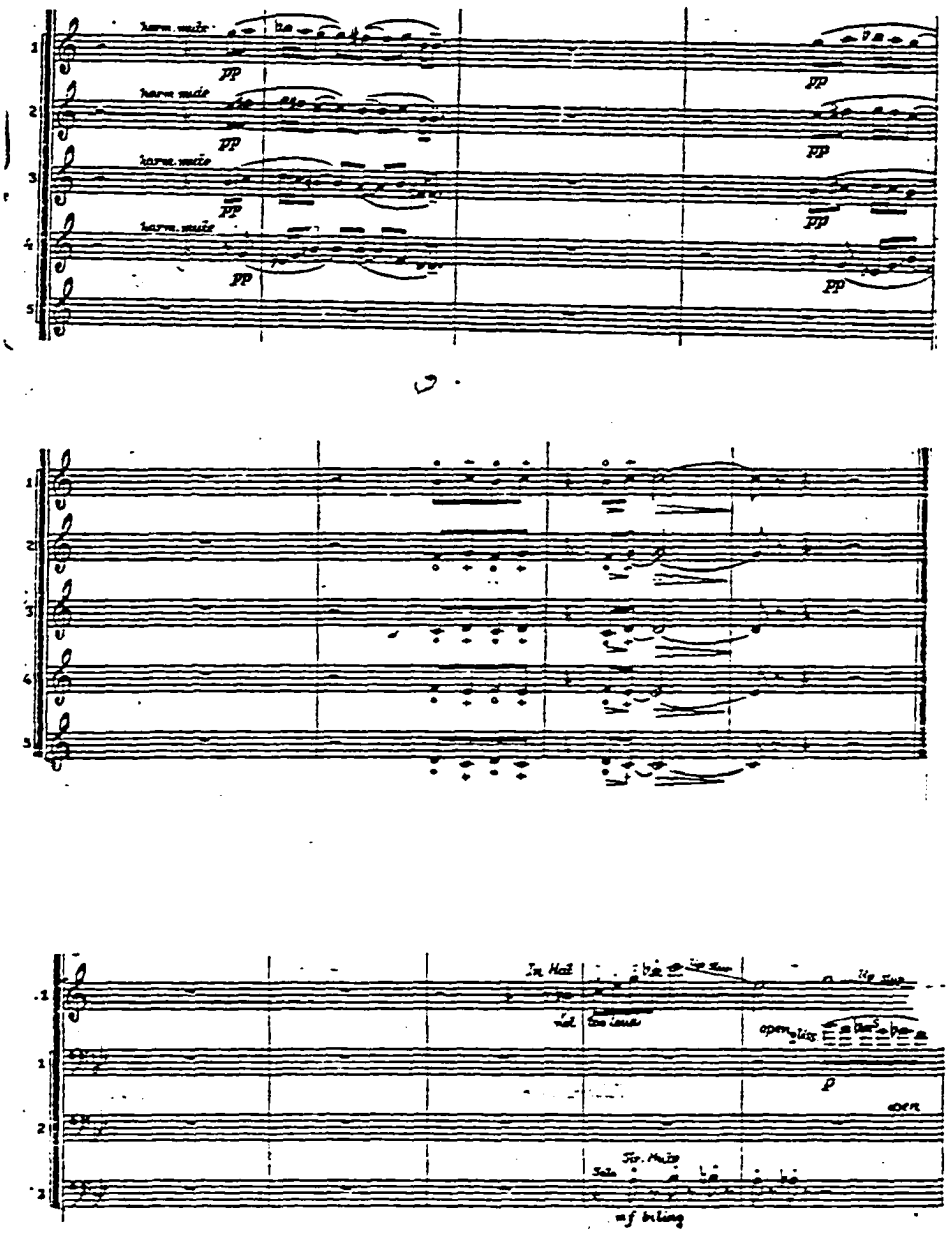


6. Igor Stravinsky, Ebony Concerto((N.Y., Charling Music Corp., 1946), p. 2.

Stravinsky uses harmon mutes and hat mutes in the brass section, du-wah effects with plungers and idiomatic slurs for more jazz effect:



7. Ibid., p. 17

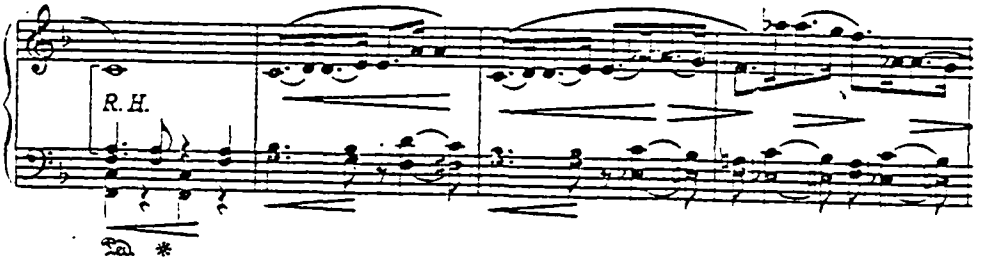
8. Ibid., p. 15

9. Ibid., p. 25

The Ebony Concerto is a musical portrait of jazz as seen through the eyes of a most prominent and influential figure. The jazz elements are treated so lightly however, that the fusion is very superficial.

George Gershwin composed some very powerful and successful music. He was a formally trained musician with a true feeling for jazz. Gershwin never lost a driving ambition to bring validity and professional recognition to jazz. An analysis of his Piano Concerto in F reveals a deep and substantial understanding of jazz. In the concerto, Gershwin uses basic jazz elements in a sophisticated setting resulting in a very dramatic style. The harmonic vocabulary is often generated around the "blues":

10



Gershwin had the ability to transpose traditional jazz flavor into a slightly expanded harmonic setting. On page 9 is an example of an obvious boogie-woogie left

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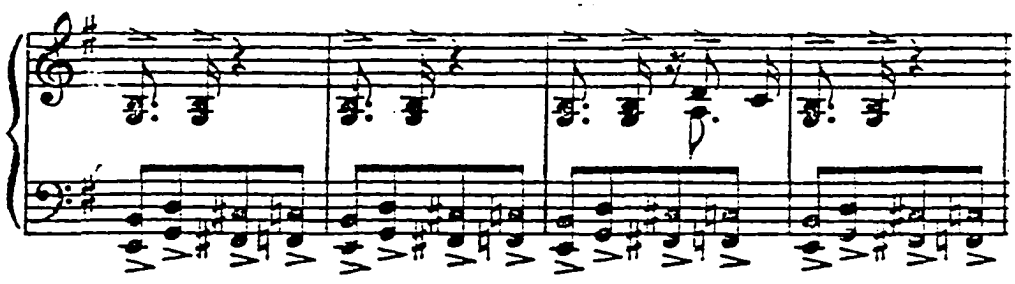
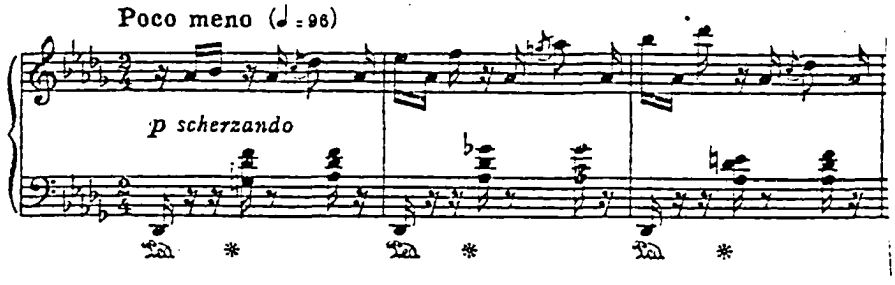
10. George Gershwin, Concerto in F (N.Y., New World Music, 1946), p. 11.

hand ostinato pattern with a chromatic emphasis not to be found in performances by authentic boogie-woogie performers:



Gershwin's sensitivity to syncopation helps to make his jazz images extremely vivid:



The Concerto in F is very dramatic and powerful at times, but the real heart of jazz is only suggested in

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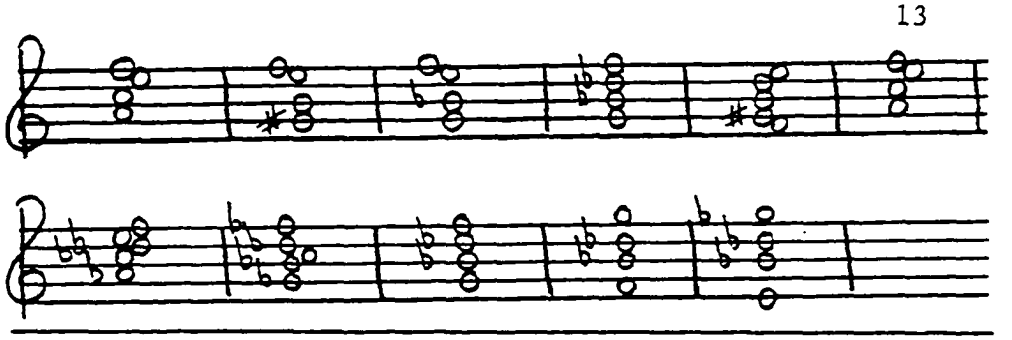
11. Ibid., p. 16

12. Ibid., p. 18

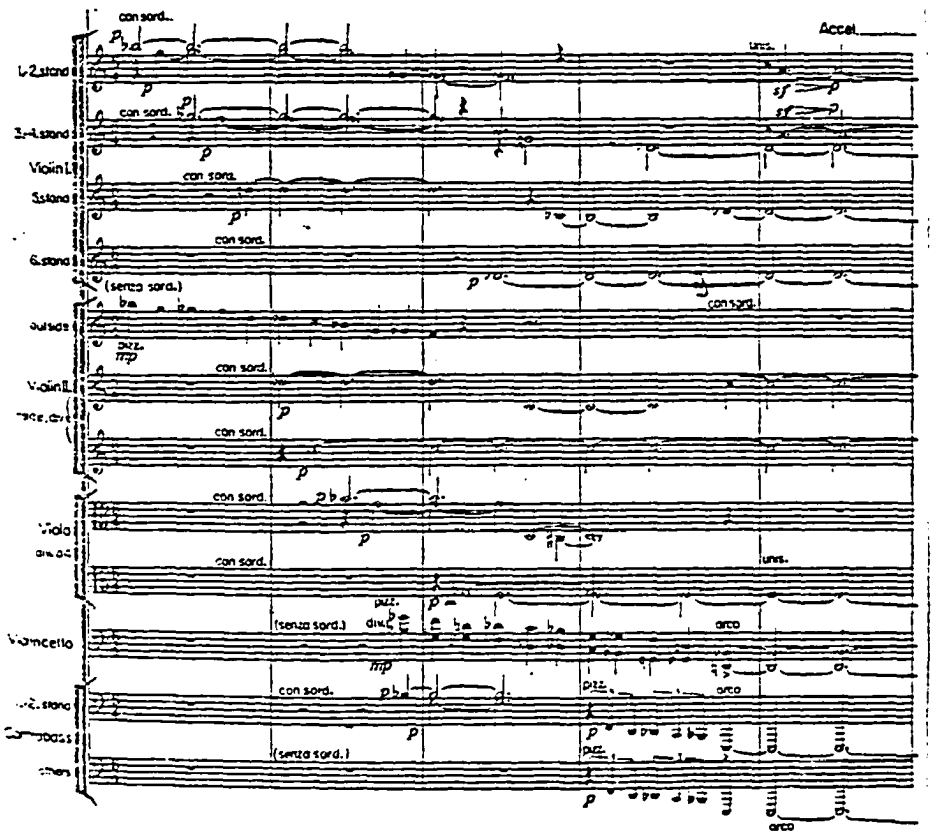
his work, not realized.

Gunther Schuller is one of the first composers to approach composition with an in depth understanding of both jazz and classical elements. Concertino for Jazz Quartet and Orchestra was composed by Schuller for the Modern Jazz Quartet in 1959 and is one of the more successful attempts at fusion. This piece contains every element found in the most complete definition of jazz. The jazz quartet functions in much the same way as it would without the orchestral accompaniment. The composer utilizes an extensive harmonic vocabulary ranging from 12 bar blues to atonality. This sensitive balance of extreme harmonic styles helps the integration process. The first five measures of the piece suggest this extended harmonic plan, (see p. 11).

The composer constructed unusual harmonic progressions but maintained a thread of unity to use as a point of departure for improvising soloists. The function of F in each chord in the following progression may be observed:[13]

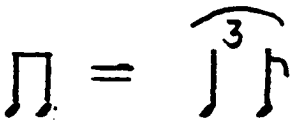


13. Gunther Schuller, Concertino for Jazz Quartet and Orchestra (N.Y., M.J.Q. Music Co., 1961), p. 5.

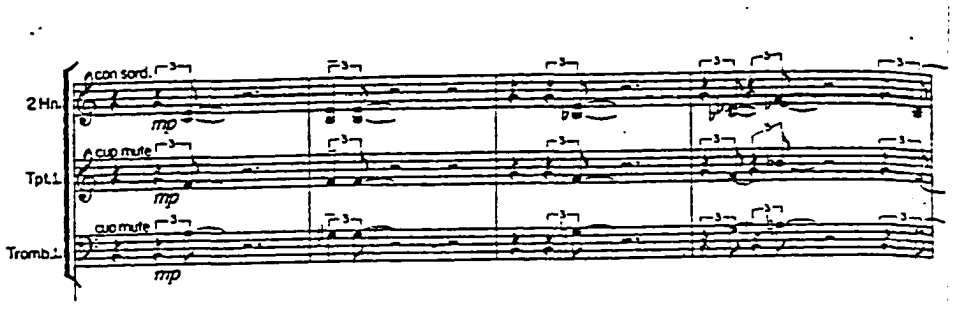

con sord.
Accel.
1+2 stand
Violin I
3 stand
con sord.
6 stand
(senza sord.)
con sord.
Violin II
Viola
con sord.
unis.
(senza sord.)
arco
Violoncello
con sord.
arco
(senza sord.)
arco

14. Ibid., p. 3.

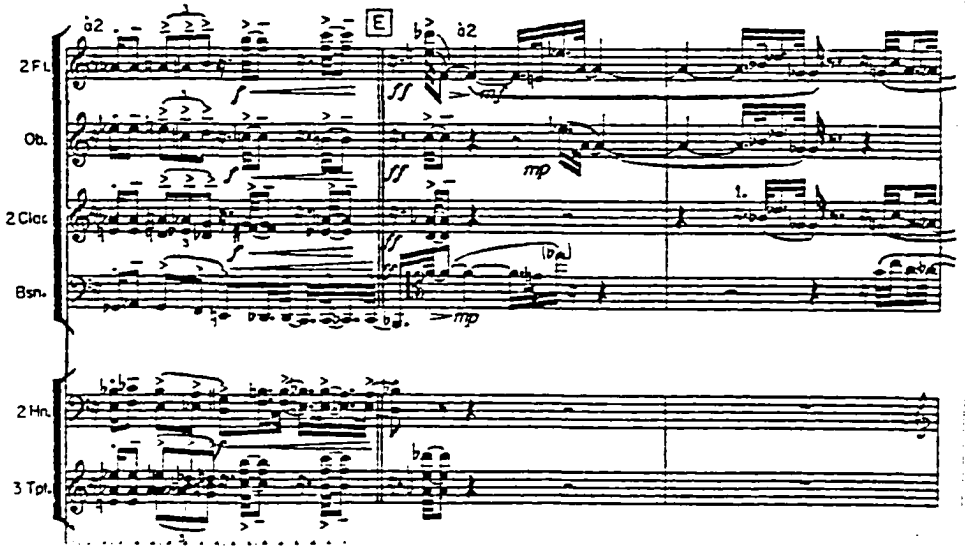
The consistent rhythmic drive runs throughout the piece with the bass usually playing a walking bass line. Orchestral figures are written with a $\frac{12}{8}$ feel through the use of triplets:



This is the closest notational interpretation of the jazz eighth note performance concept. Background figures vary rhythmically from idiomatic jazz figures:



to more complex, thick rhythmic textures:



15. Ibid., p. 6.
16. Ibid., p. 36.

The factor dictating success is the employment of the elements which create extremes in style, such as improvisation, harmonic vocabulary, form and rhythmic identity. I believe that this lack of extremes in style is responsible for the relatively unsatisfying effect generated by third stream music. This is the major danger when dealing with two mutually exclusive styles in the same piece, and a pitfall I strove to avoid in the composition of Dialogue for Jazz Piano and Orchestra.

II. ANALYSIS OF DIALOGUE FOR JAZZ PIANO AND ORCHESTRA

Section I is a modified sonata - allegro form. The following is a brief outline by measure number:

Exposition.....m. 1 - 38
theme one.....m. 1 - 23
theme two.....m. 24 - 38

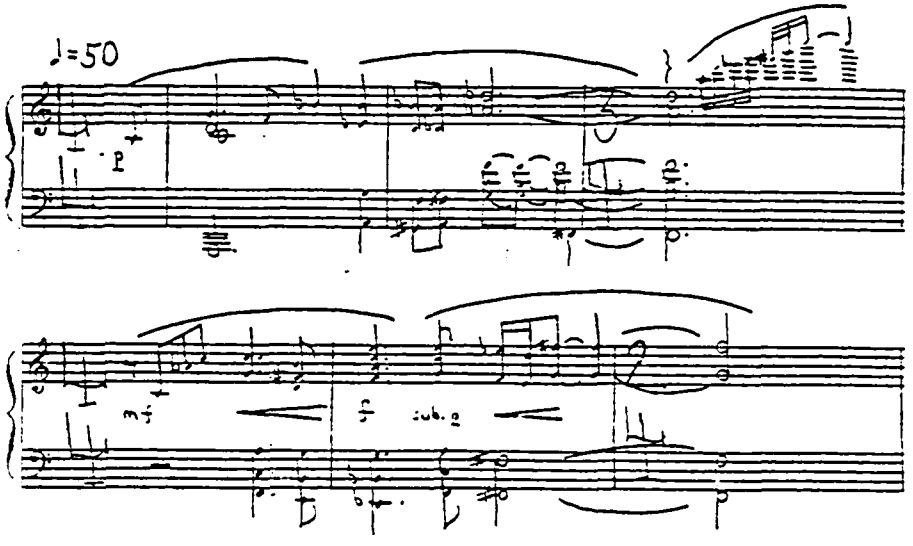
transition.....m. 39 - 43

Development.....m. 44 - 87

transition.....m. 88 - 92

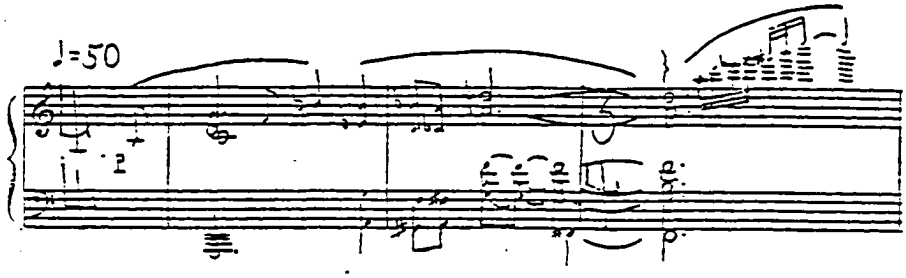
Recapitulation.....m. 93 - 101

The primary theme is presented at the opening of the piece by the piano:



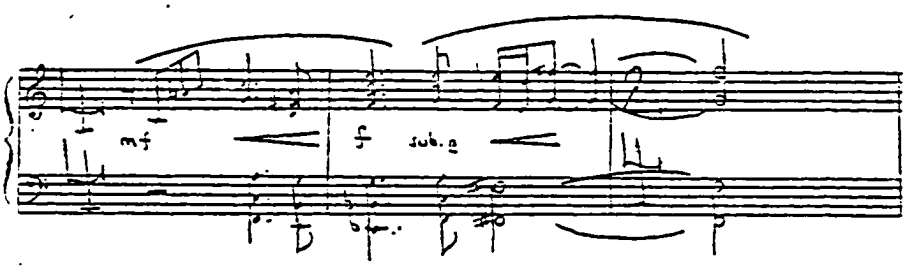
This theme contains two phrases. The second phrase has the same basic melodic contour as the first but is presented in a contrasting harmonic setting. As it was one of the objectives of this piece to use materials which would function successfully in more than one harmonic idiom, this theme is presented using a variety of vertical harmonic devices.

In the first phrase, vague quartal harmony resolves into a chord which is heard as a dominant seventh with altered tensions $^{b}5$ and $^{b}9$, essentially a jazz chord developed during the bebop era.[1] This jazz sonority dissolves with the introduction of the low F# :



1. "Extended" harmony, or the use of added harmonic tension was deliberately introduced to the jazz vocabulary in the early 1940's. These extended harmonies result from continuing the upward extension in thirds from the triad, 1-3-5-7-9-11-13. These extended harmonies play a vital role in defining the bebop jazz style of the 1940's and are commonly employed by jazz musicians today.

The second phrase begins with a blues flavor and suddenly moves away from traditional jazz harmony towards an unpredictable dissonance:



The left hand part uses a traditional jazz voicing - an outside interval of a tenth with the fifth in the middle. The four consecutive chords beginning on the third beat of the first measure should be labled:

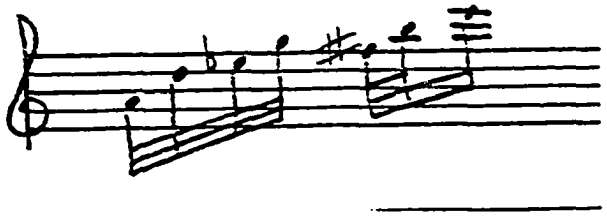
1. F major triad with added ninth
2. E minor seventh with added ninth
3. E♭ major triad with extended harmonic tension
4. F major seventh with added ninth

Individually, each chord suggests traditional jazz harmony through the use of seventh chords with additional tension. The harmonic progression however is highly chromatic and would not be considered traditionally compatible with the given vertical structures.

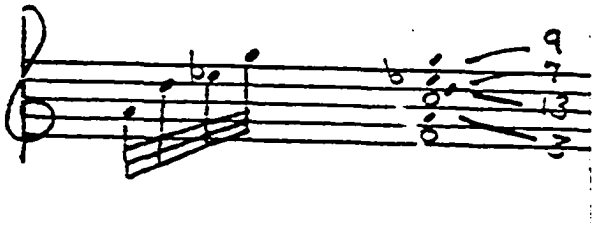
Even though there is a great variety of harmonic styles within just six measures, the slow tempo makes it possible for the ear to percieve these contrasting styles,

whether presented simultaneously or in alternation.

The theme appears in the strings immediately after the initial piano statement and the two phrases are split in half by this motif in the piano:



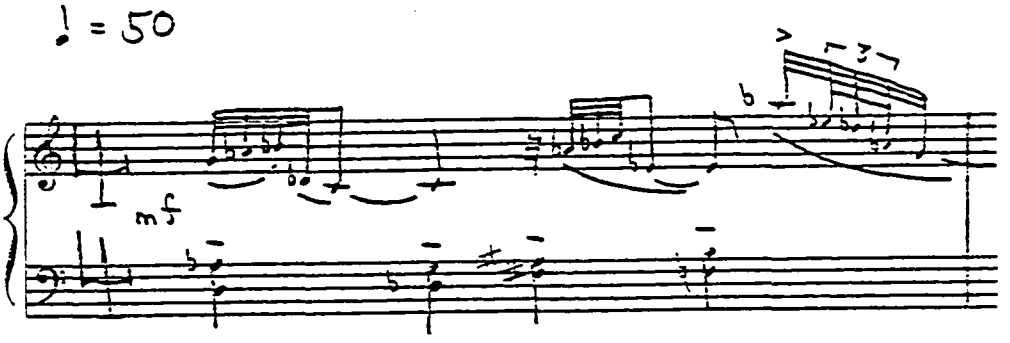
This short flurry of notes also lends itself to different levels of harmonic refinement. The first four pitches arpeggiate a standard jazz piano voicing for a dominant seventh chord built on F with added harmonic tensions 6 (or 13) and 9:



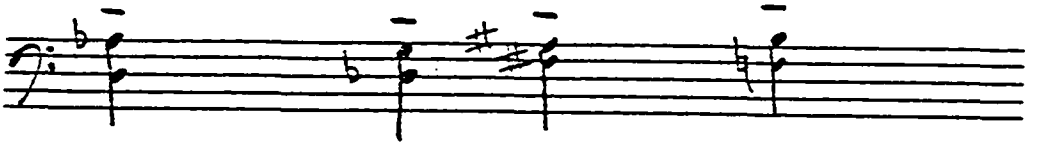
This is followed by an arpeggio of a chord constructed of perfect fourths on F#. The resulting pitches, F#, B and E are only distantly related to the F dominant seventh chord and work actively against it.

Theme I begins with the piano, is passed to the strings and then to the winds. Theme II follows the same

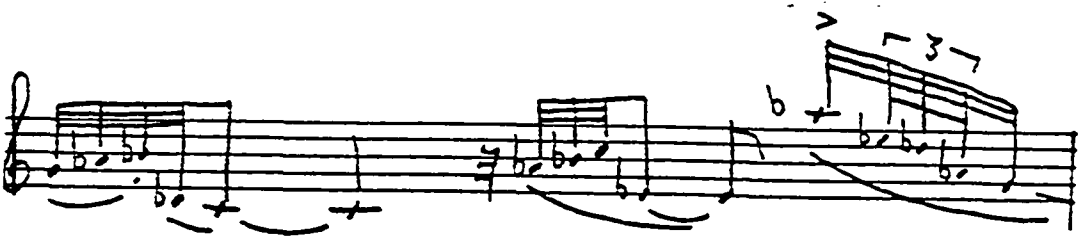
scheme in reverse order. Oboe, clarinet and flute present theme II in M. 24, 25 and 26. Violas, cellos, and double basses begin the theme in M. 29 and the exposition ends with a solo piano statement of the theme in m. 37:



Theme II is characterized by three tritones broken up by a major third in the left hand:



The melody is a combination of three short motifs:



The third motif suggests a definite blues flavor against the F - B tritone, implying G^7.

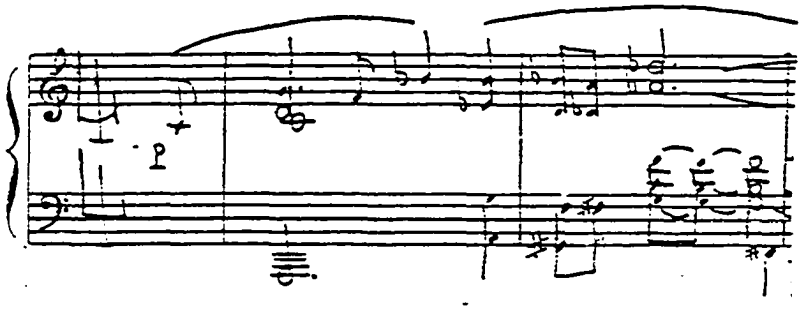
Measures 39 - 43 uses theme I to make a transition

to the development. The development can be viewed in three distinct sections.

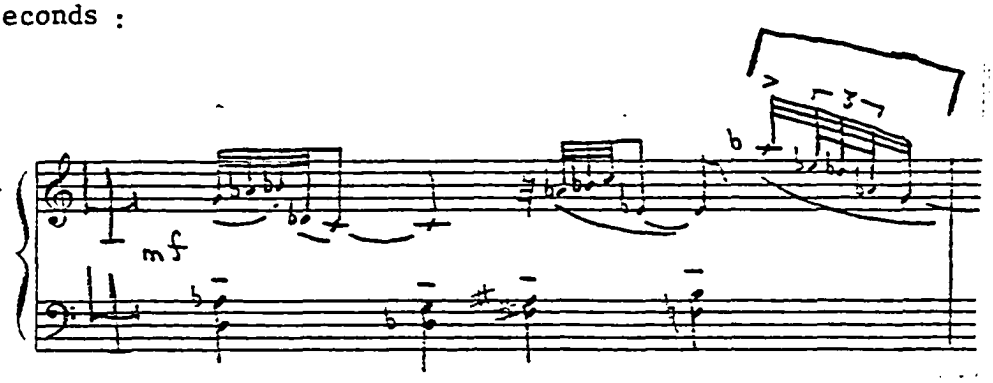
I. M. 44 - 69: Both themes I and II are developed simultaneously.

II. M. 70 - 83: The pianist improvises on harmony suggested by the string section vamp. The vamp is constructed from canonic treatment of motive #3 from theme II. The motive is in $\frac{5}{8}$ and each player keeps repeating it against a $\frac{6}{8}$ feel in the piano improvisation. Percussion, brass and woodwinds are added and the improvised development climaxes in its final measure, m. 83. Measure 84 uses the vamp material for a short transition to the improvised piano cadenza.

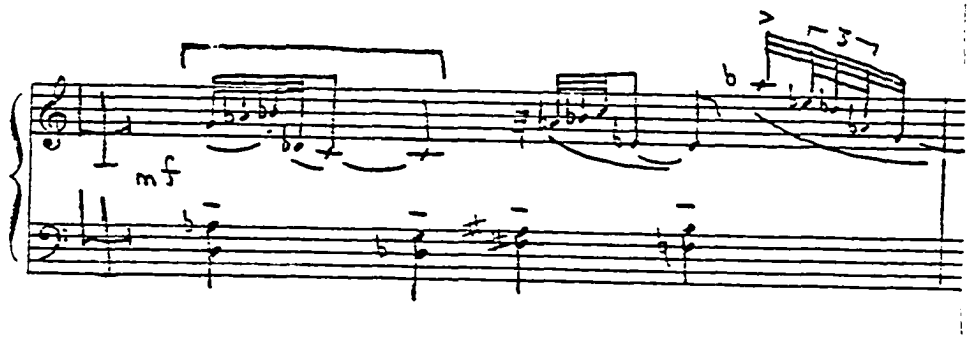
III. M. 85 - 89 (80 - 120 seconds): This solo developmental improvisation is limited only in style. Labeled "stylistic" improvisation the soloist uses part of theme I for the first 30 - 45 seconds:



The soloist is then instructed to "continue with the inclusion of motif #3 from the melody of theme II for the next 30 - 45 seconds :



Finally, the soloist includes motif #1 from theme II for the final 20 - 30 seconds:



The entrance of the orchestra marks the end of the development, m. 88 - 92. These five measures also serve as a transition to the recapitulation.

The recapitulation presents theme II first in the woodwinds and percussion, m. 93 - 94. Theme I follows in the strings exactly as presented in the exposition, m. 97 - 98. Muted brass and piano restate theme II in m. 99 - 100 to close the recapulation.

There is a 16 measure transition from part I to part II at measures 102 - 117. The last chord from the recapitulation of part I is extended over the entire 16 measure transition, gradually losing voices and fading out. The elements from part II contained in the transition are the new meter, new tempo and four-part percussion section accompaniment. The relatively thick chord at m. 102 gradually tapers off to one pitch played by the cellos and double basses.

Measures 118 - 149 functions as an introduction to part II. In order to appreciate the thematic derivation of the introductory material it is necessary to have a formal and thematic understanding of the musical material on which part II is based.

The basic musical material in part II is in a 32 bar form, with eight measure phrases producing an ABCB scheme. Thirty-two bar form has very strong roots in jazz and is most often found to be in an AABA construction.

Examining the form of part II on a larger scale reveals another jazz performance element built into the piece. The exposition is treated like the "head" in a jazz performance. The "head", or complete thirty-two bar form is stated at the beginning followed by a number of melodic variations, which is in turn followed by the "head" to conclude the piece. The resulting form is similar to a theme and variations construction. In this case the overall form is A A' A'' A''' A''''.

The piano improvisations in part II are structured by a ii - V - I dependent harmonic progression. This is a more traditionally oriented approach to improvisation than found in part I.

Certain harmonic progressions have been employed extensively by jazz composers. For example, the following harmonic progression:

I7	IV7	I7	I7
IV7	IV7	I7	I7
V7	IV7	I7	I7 ,

the "twelve bar blues", is immediately identifiable as a jazz progression. Even the non-musician is capable of hearing "the blues" and relating it to its jazz heritage. Another important element in the jazz harmonic vocabulary is the ii - V - I progression. Entire compositions employing this progression exclusively, through a variety of key centers are not uncommon.[2] The basic musical material for part II was designed using this traditional jazz harmonic approach. On the following page is an alalysis of the chosen progression for ii - V - I relationships.

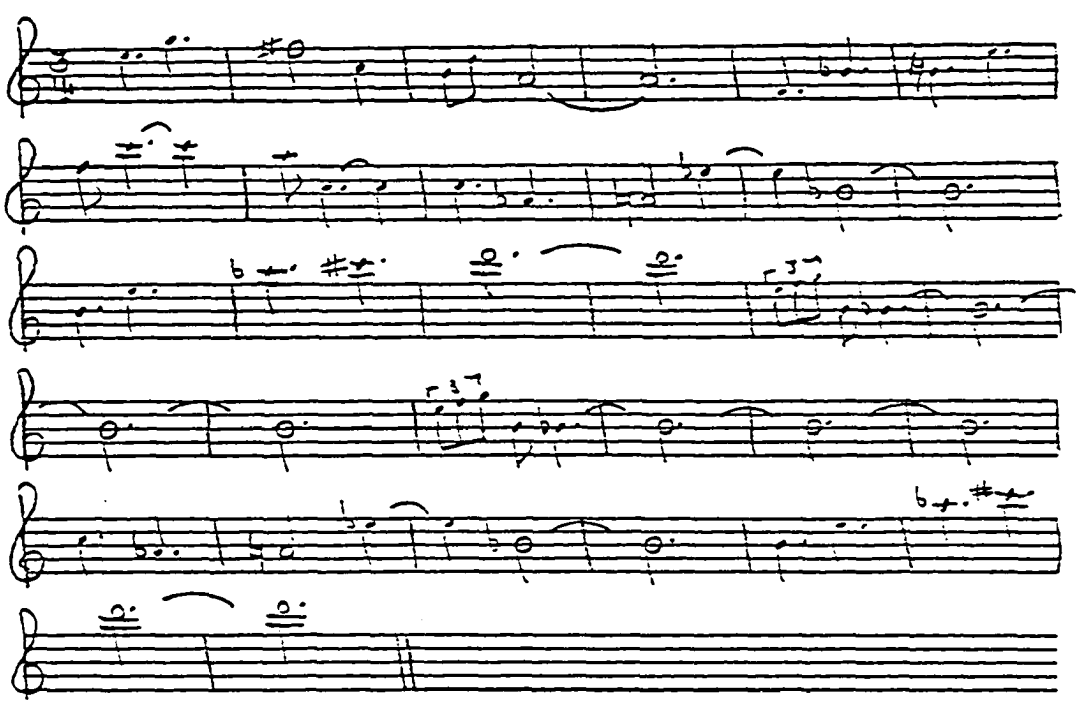
Extreme care was taken in the melody construction process to develop a melody with dual functions. When presented without harmonic support the melody does not suggest the harmony directly. When the harmony is introduced the melody becomes

---

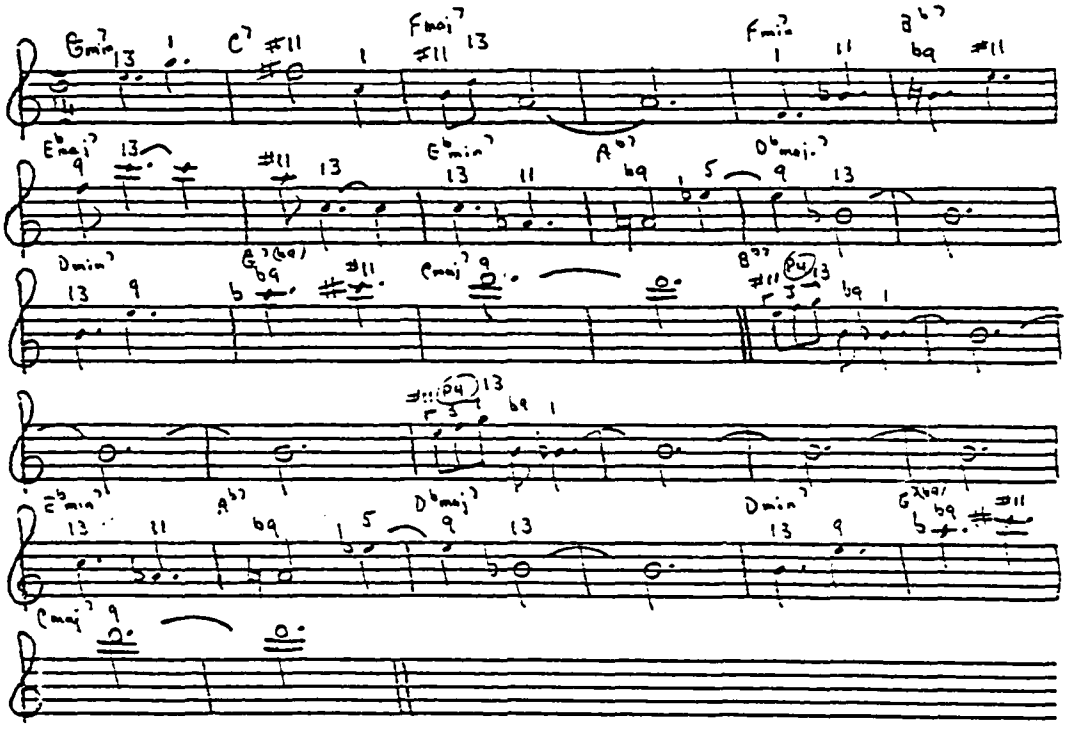
2. See Appendix A for examples.

functional. In this way the same melodic material is used in a variety of harmonic settings resulting in an immediately available variety of colors and a built-in tension/ release device.

This melody contains all 12 possible pitches strategically placed for emphasis. Without relation to its supporting harmony the suggestion of tonality is very vague:

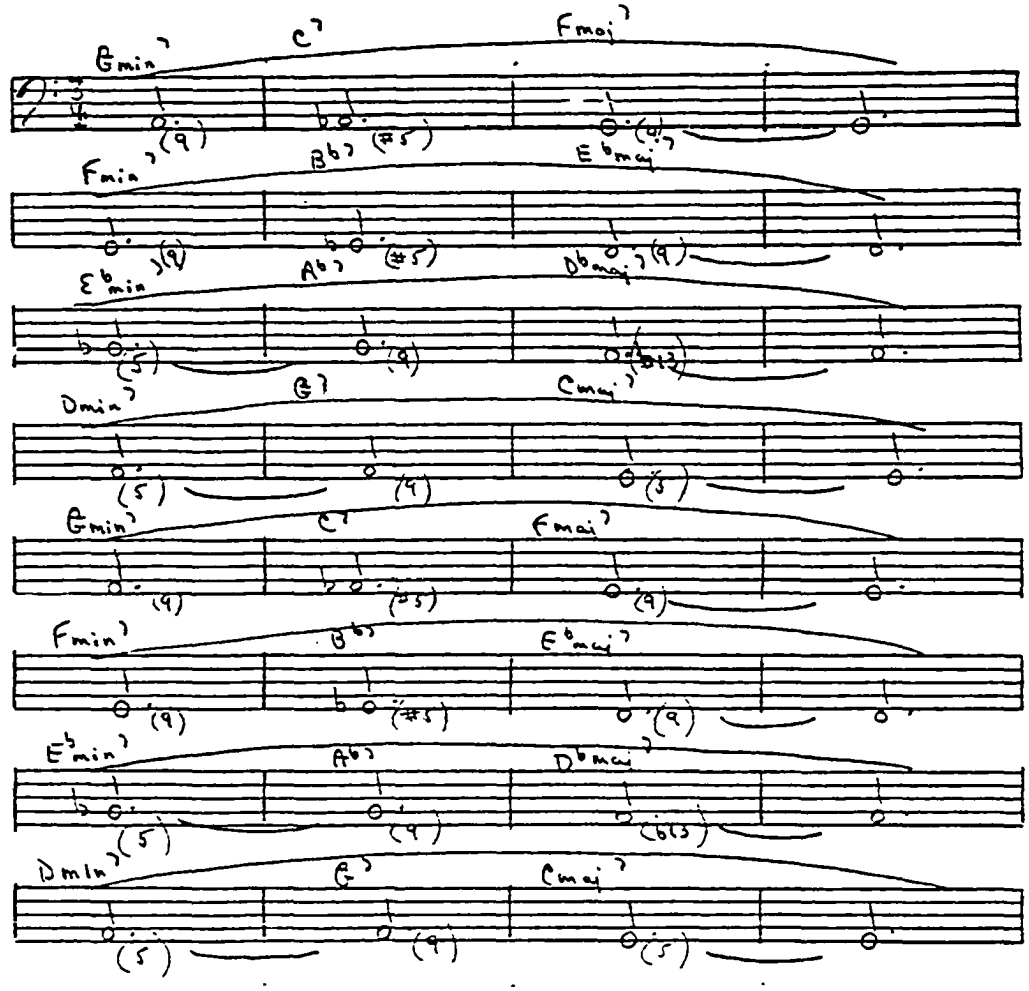


This same melody becomes an integral part of the ii - V - I formula because each melodic pitch functions as an upper value tension:[3]



3. A general guideline for available tensions may be found in Appendix B.

The introductory material to part II, m. 134 - 149, presents a bass line extracted from the basic 32 bar progression:



The percussion accompaniment continues throughout this introduction and a melodic fragment from the bridge of the 32 bar form is introduced :

This figure is presented by the woodwinds at the end of the introductory material.

The exposition of the 32 bar form is found from m. 150 - 183. The melody is passed back and forth between various sections and soloists:

m. 150 - 153: trumpet
m. 154 - 159: flute
m. 160 - 163: brass
m. 164 - 167: strings
m. 168 - 175: piano
m. 176 - 179: trumpet
m. 180 - 183: strings

Following the exposition there are three "choruses"[4] for piano improvization with various backgrounds. In the third developmental chorus the bridge is extended by eight measures. The first and second developmental choruses remain exactly true to the thirty-two bar form.

---

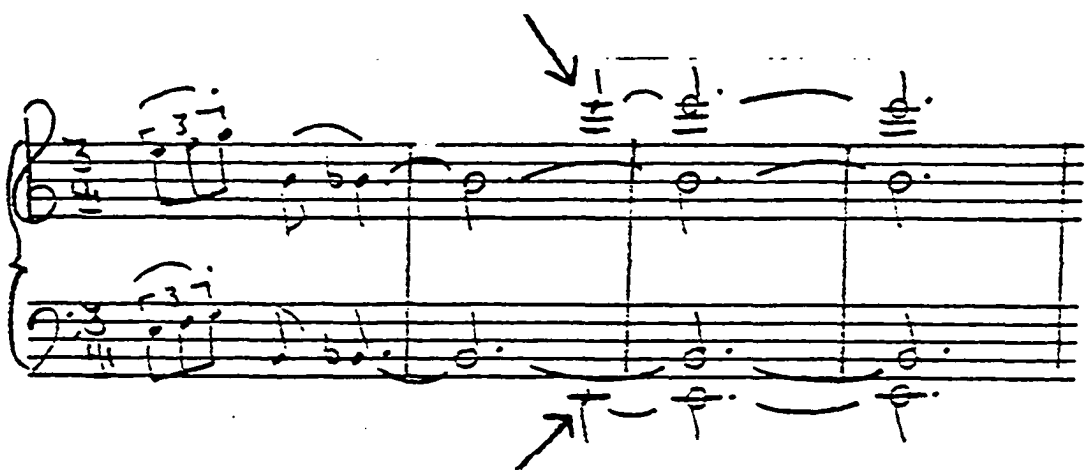
4. Jazz musicians use the word "chorus" to mean one complete statement of the given form.

developmental chorus #1: m. 184 - 215

The piano is free to improvise over the thirty-two bar chord progression. The four-part percussion section is the only accompaniment.

developmental chorus #2: m. 216 - 247

The piano continues its improvisation over the thirty-two bar progression with only percussion accompaniment for the first sixteen measures. Winds and strings are added to the accompaniment at the bridge, m. 232 - 239. The last eight measures of the chorus contain percussion and string accompaniment. The accompaniment in the winds emphasizes the upper values and available altered tensions on the harmony of the bridge, B^{b7}.[5] The string sections unison E comes from the original melody:



developmental chorus #3: m. 248 - 286

Accompaniment to the piano improvisation in this final developmental chorus begins with the brass and continued

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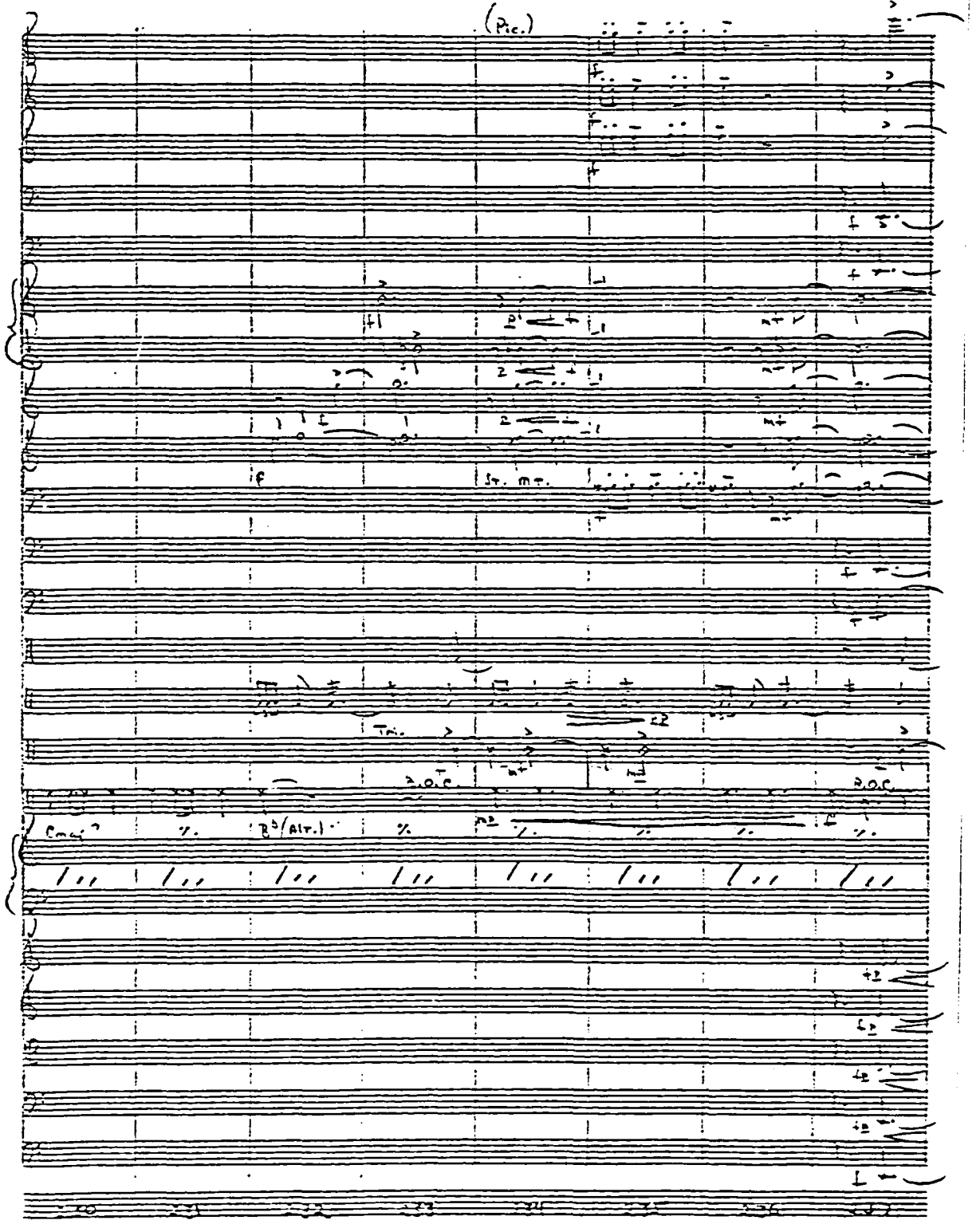
5. See p. 28 for excerpt from score.


(Pic.)
St. mt.
Tri.
B.O.C.
B.O.C.
Cmaj
%
B♭ (Alt.)
%
%
%
%
%

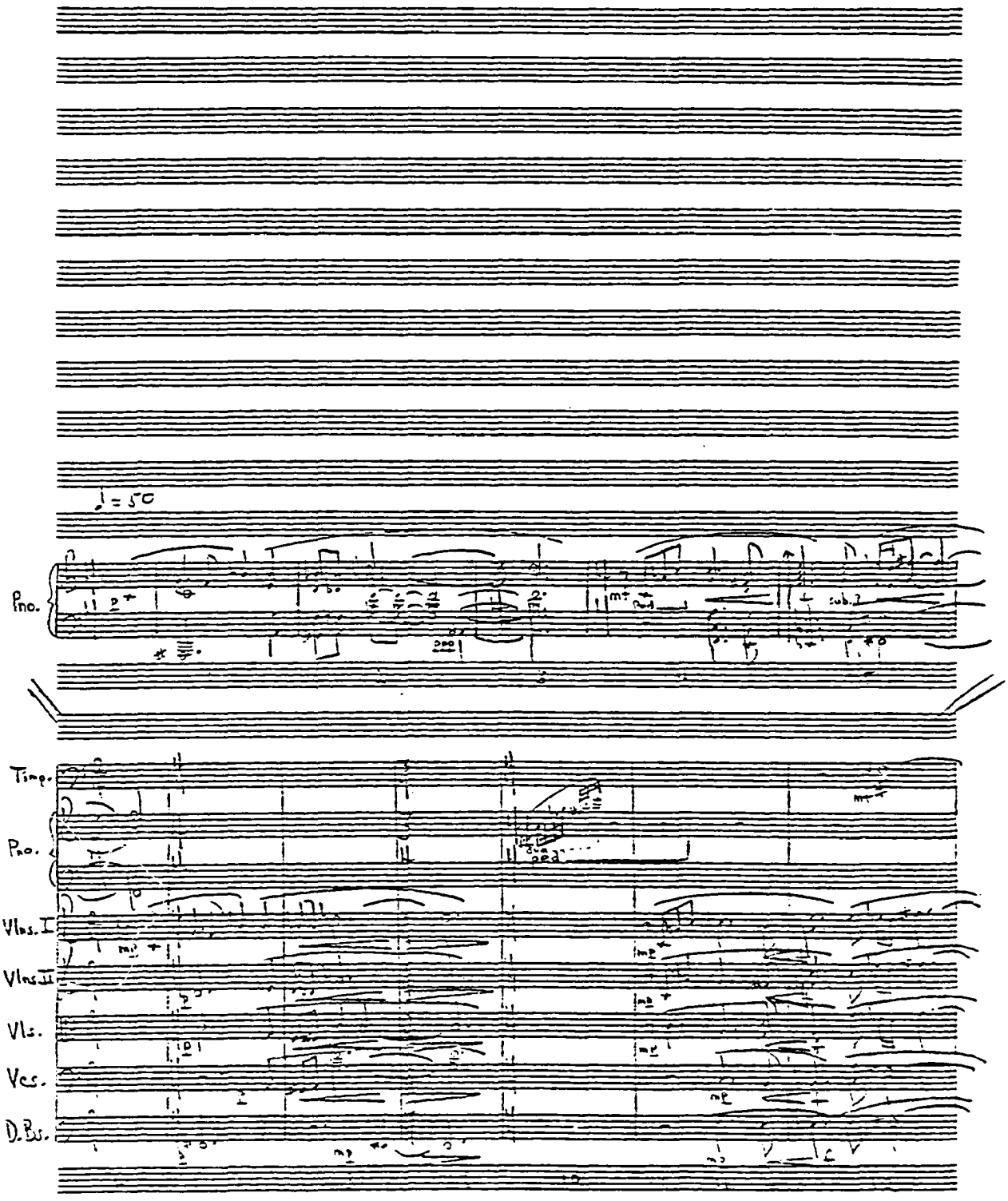
percussion. The brass (m. 248 - 255) lend tonal support as the basic chord progression with various upper value tensions is voiced to state the harmony completely. This function is passed to the woodwinds, m. 255 - 259 and strings, m. 260 - 263. The extended bridge, m. 264 - 279 utilizes the entire orchestra which gradually builds to the climax of the improvised development. For the last eight measures of this chorus, m. 280 - 287, the piano states the melody in a very rich harmonic setting.

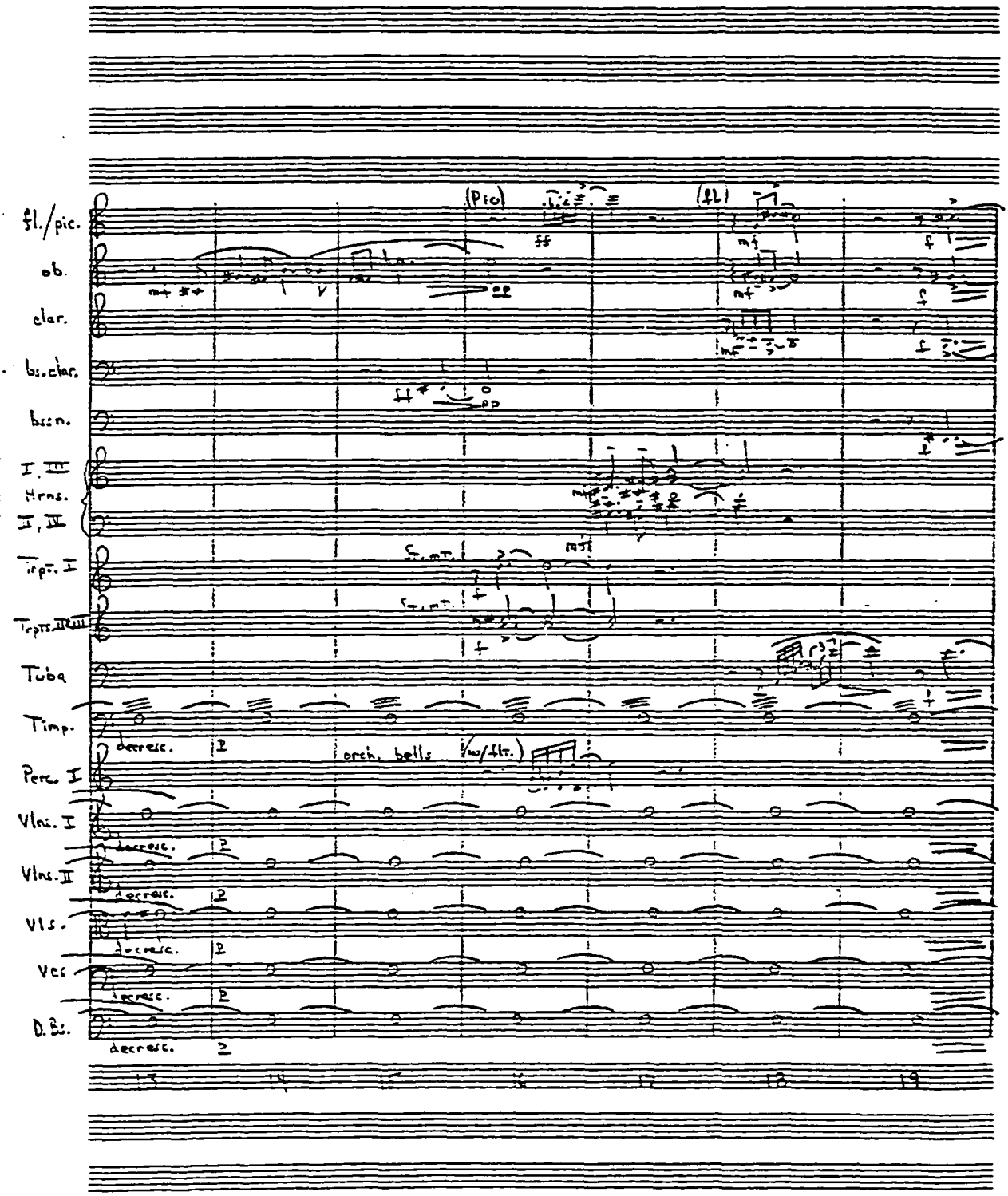
Measures 288 - 305 provide the recapitulation which comes in the form of the first sixteen measures of the thirty-two bar tune. The last four measure phrase in the strings, m. 302 - 305, is echoed in the piano part, m. 306 - 309 ending on a very consonant C major 6 chord. This final consonance fades with a forte-piano attack of a G minor 9 chord from a mixed group of instruments over the sustaining piano.

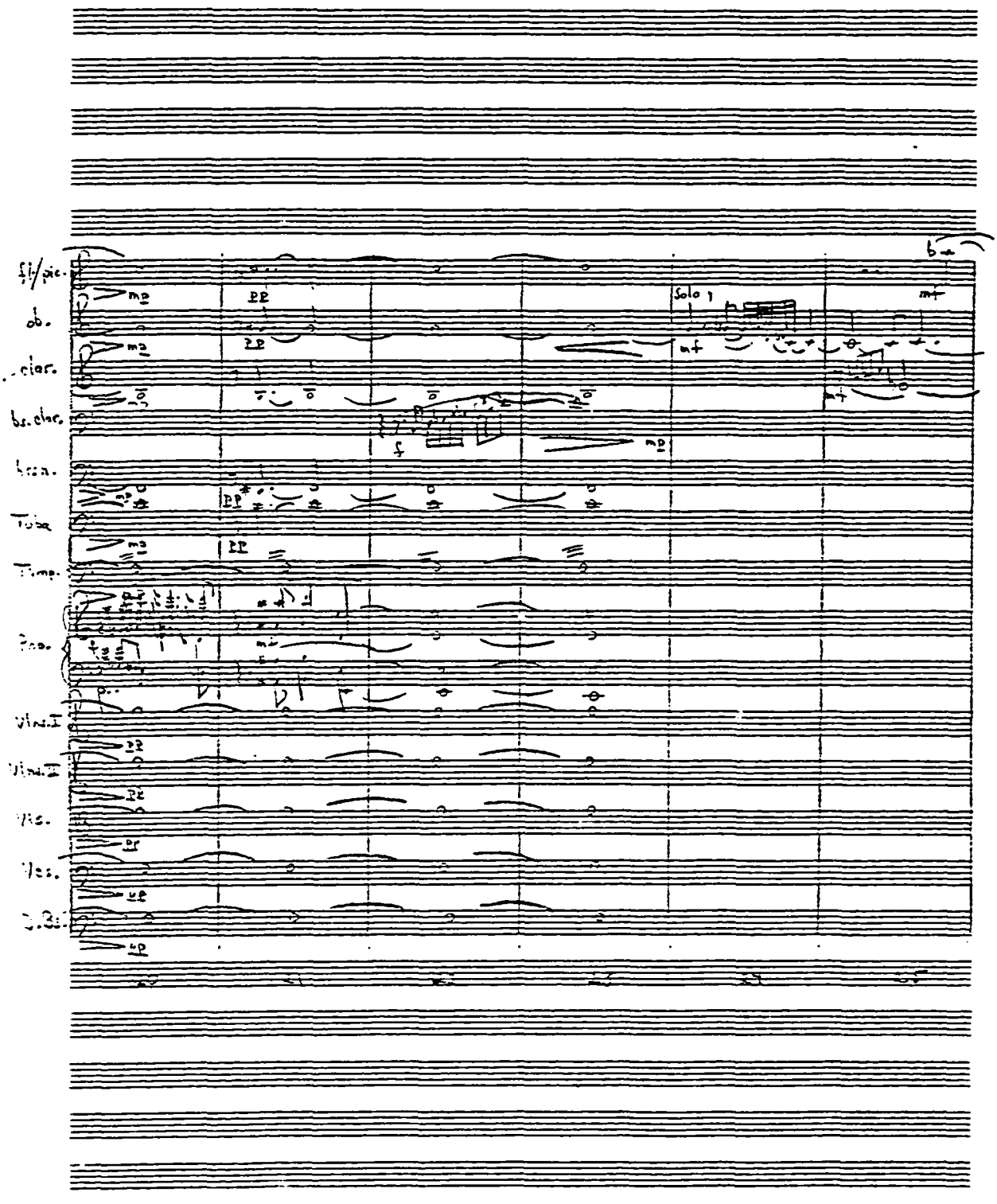
III. Dialogue for Jazz Piano and Orchestra

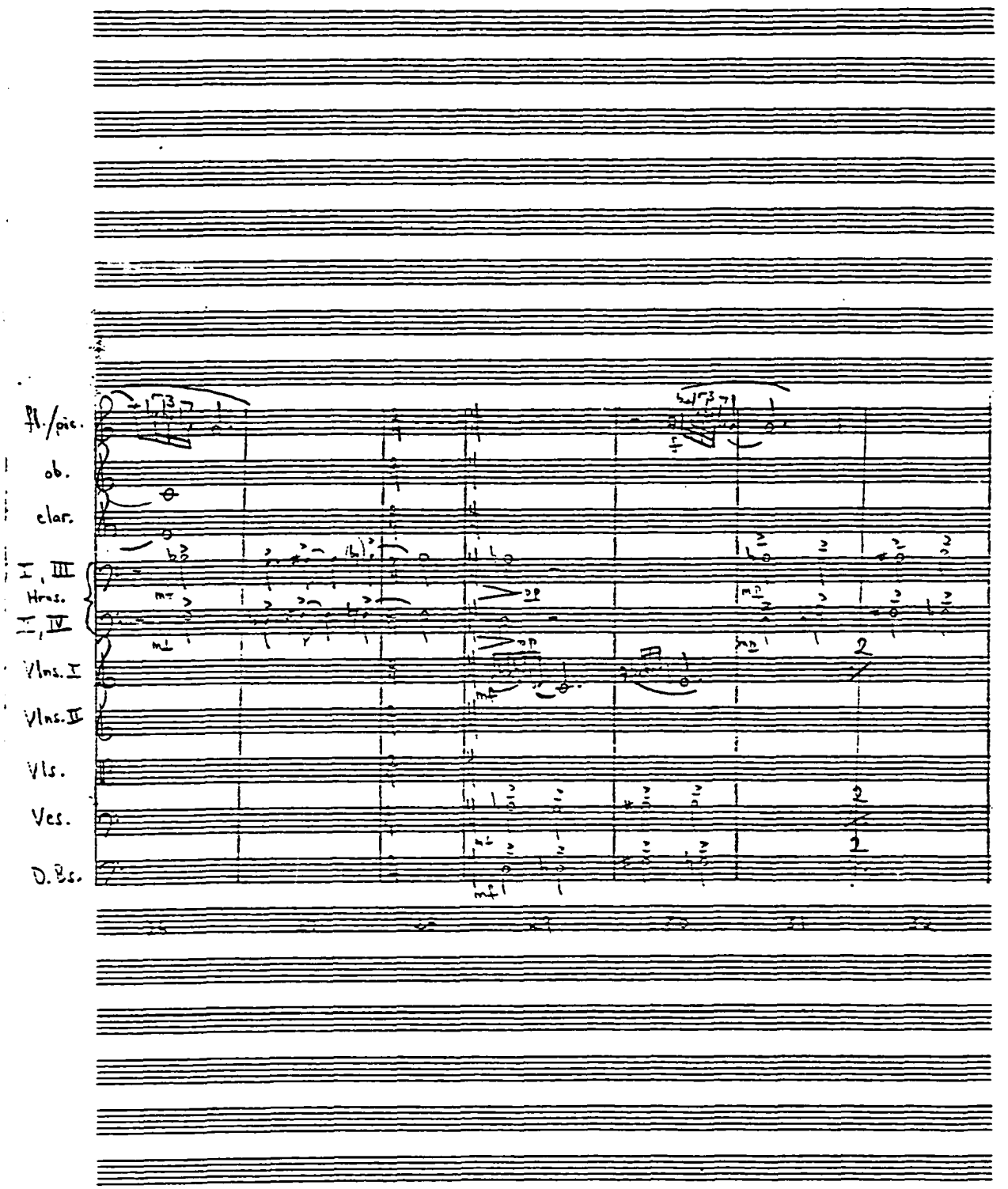
instrumentation:

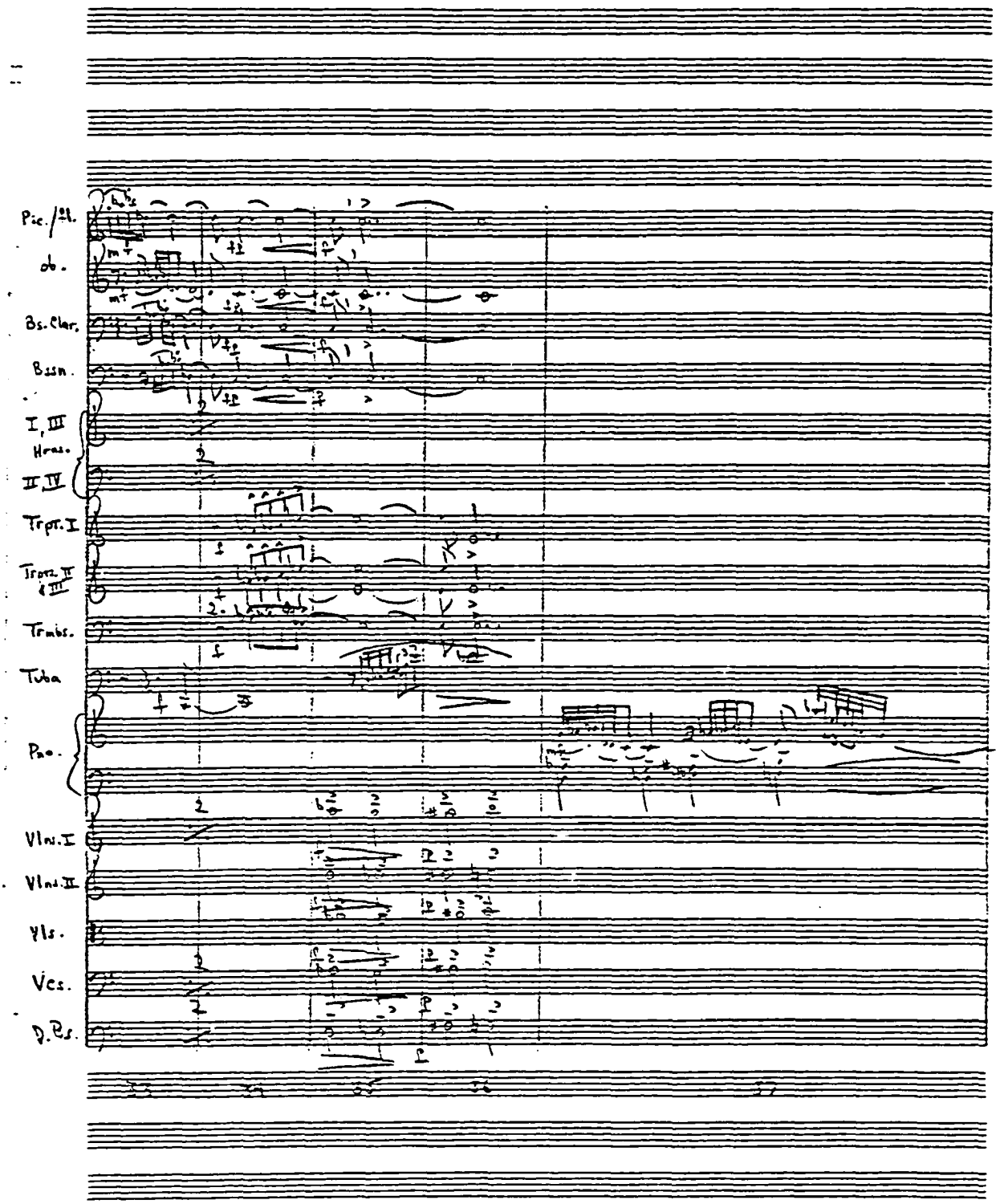
1 flute (interchangeable with piccolo)
1 oboe
1 B♭ clarinet
1 bass clarinet
1 bassoon
4 horns
3 B♭ trumpets
2 trombones
1 tuba
timpani: B , B♭
E , A
C , G
F♯
percussion: 4 players:
I - orchestra bells, bass drum
II - snare drum, xylaphone
III - 2 tom-toms, triangle
IV - 2 suspended cymbals of differing size, woodblock, triangle
solo piano
violin I
violin II
viola
cello
double bass

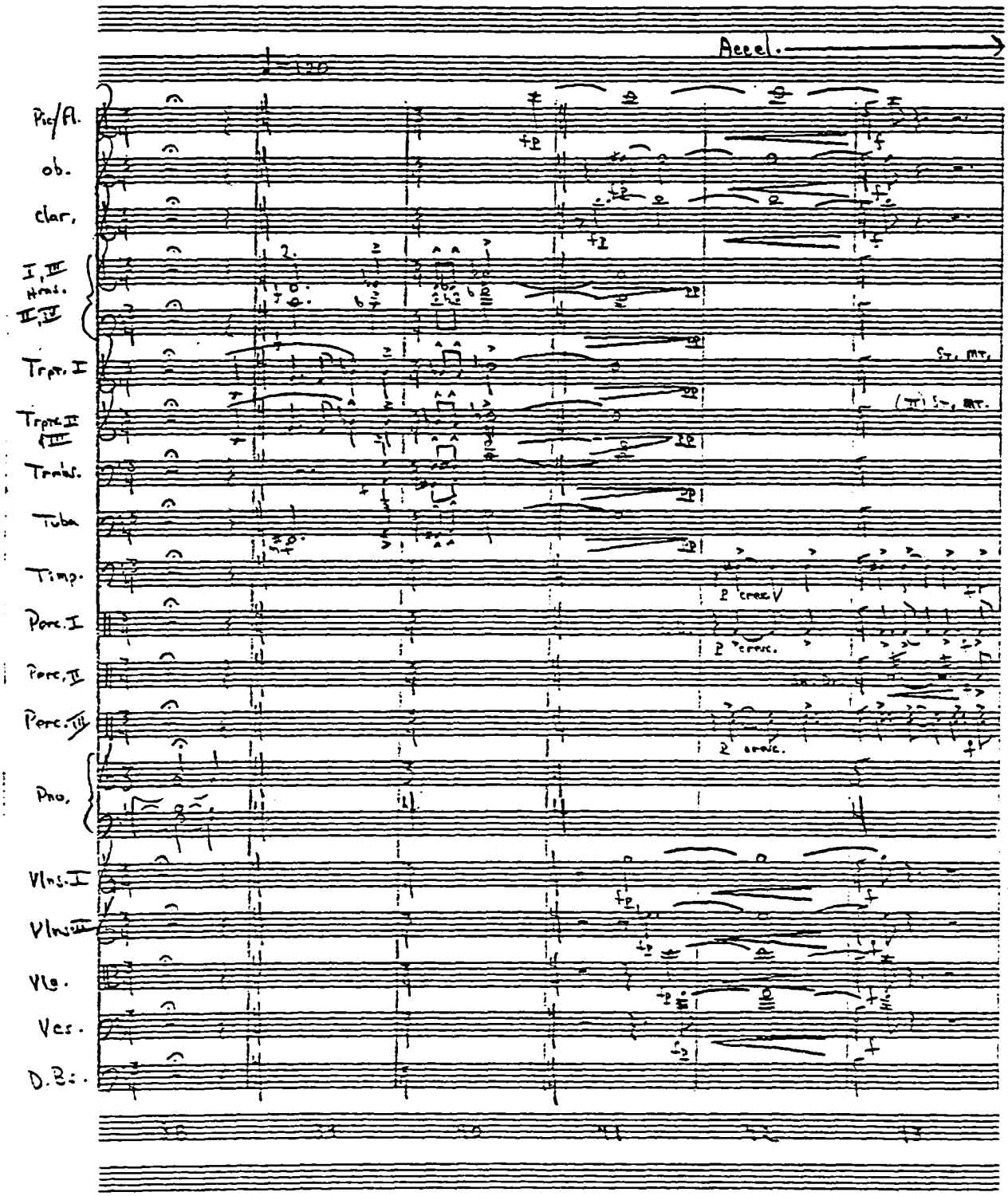

♩= 50
Pno.
Timp.
Pno.
Vlns. I
Vlns. II
Vls.
Vcs.
D. Bs.

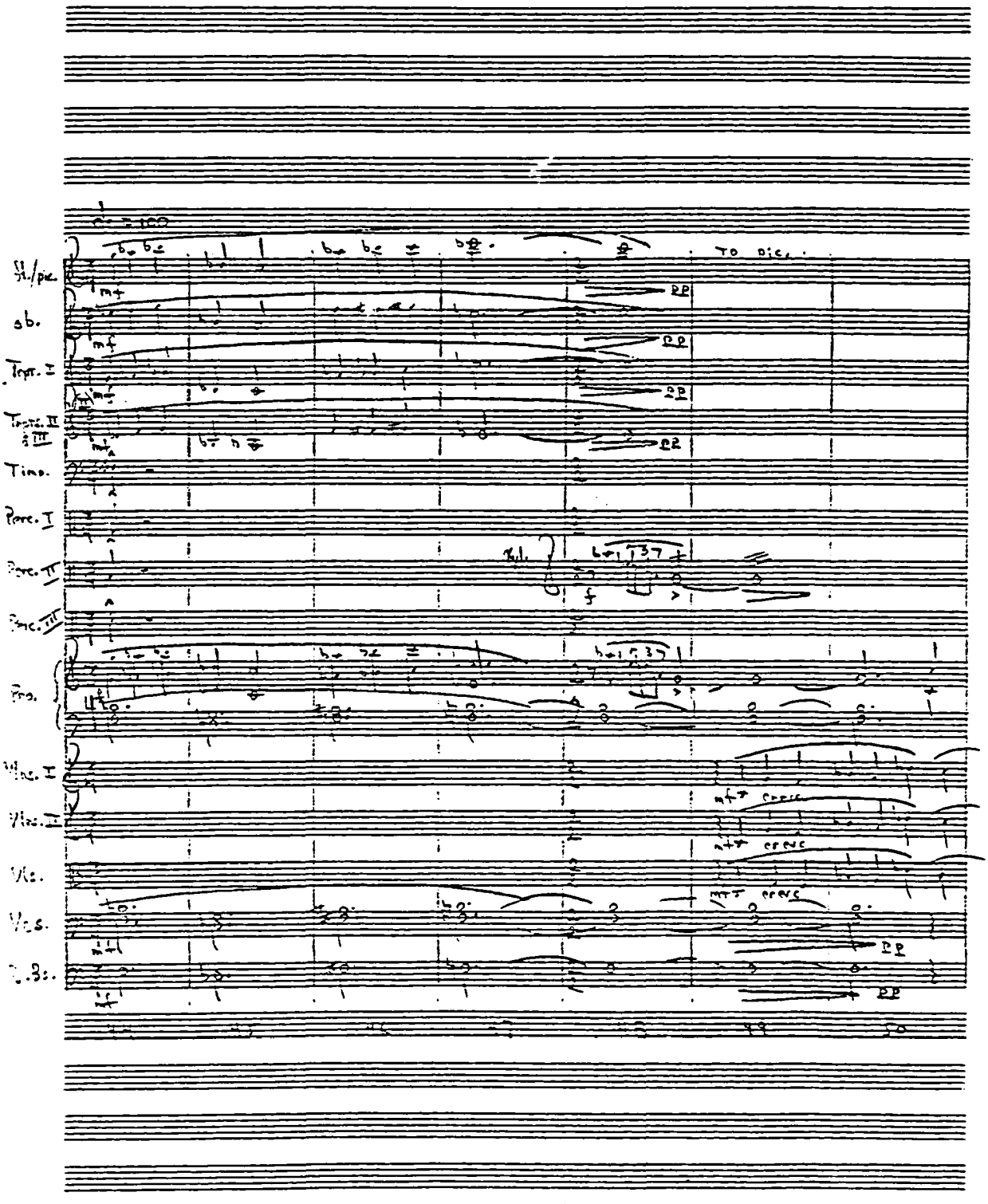

fl./pic.
ob.
clar.
bs.clar.
bsn.
I, III Hrns.
II, IV
Trpt. I
Trpts. II/III
Tuba
Timp.
Perc. I
Vln. I
Vln. II
Vls.
Vcs
D.B.
(Pic)
(fl.)
ff
mf
f
decresc.
orch. bells (w/flt.)
13
14
15
16
17
18
19

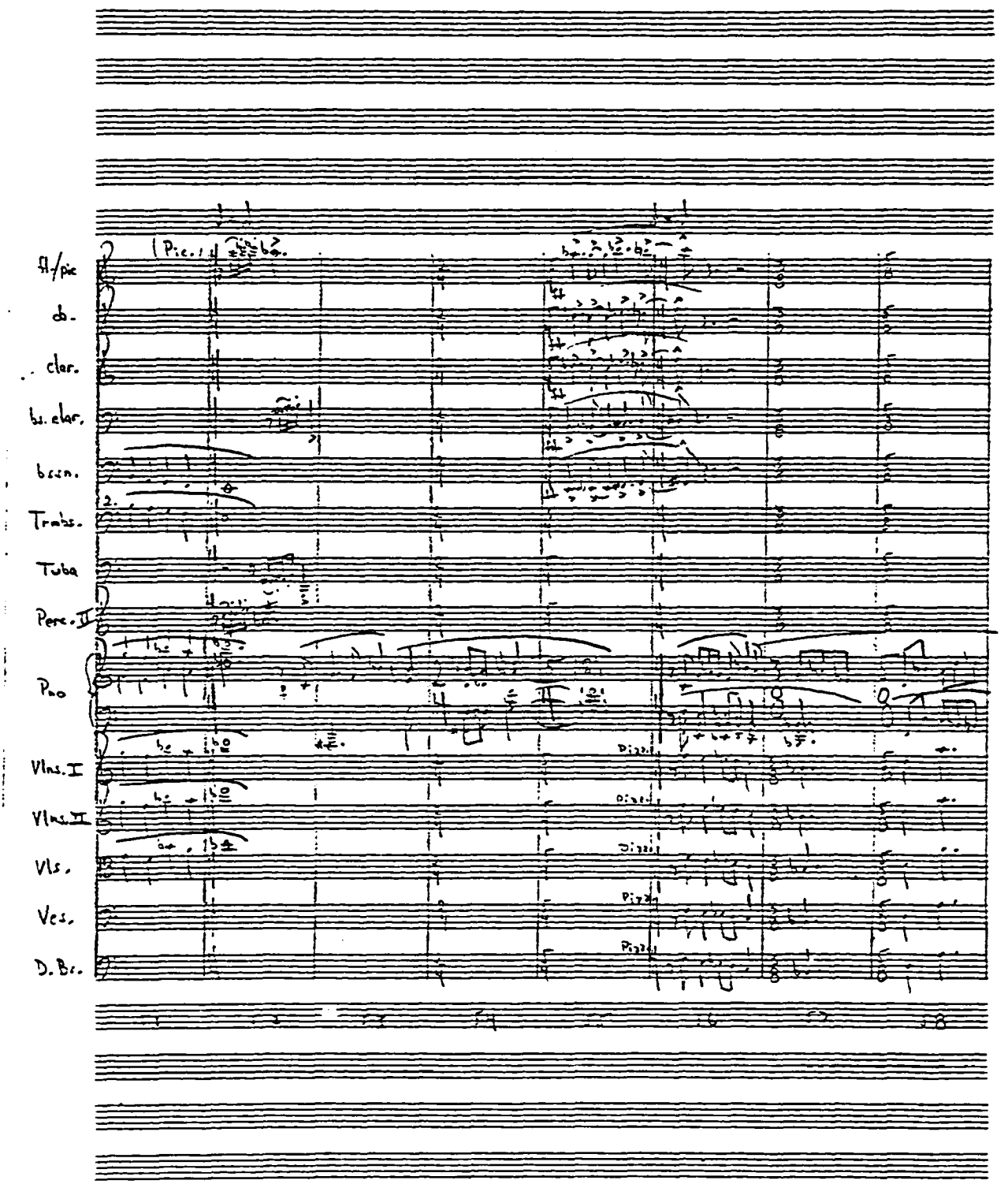

Fl/pic.
ob.
clar.
bs.clar.
bsn.
Tuba
Timp.
Perc.
Vln.I
Vln.II
Vla.
Vcl.
D.B.
Solo
mf

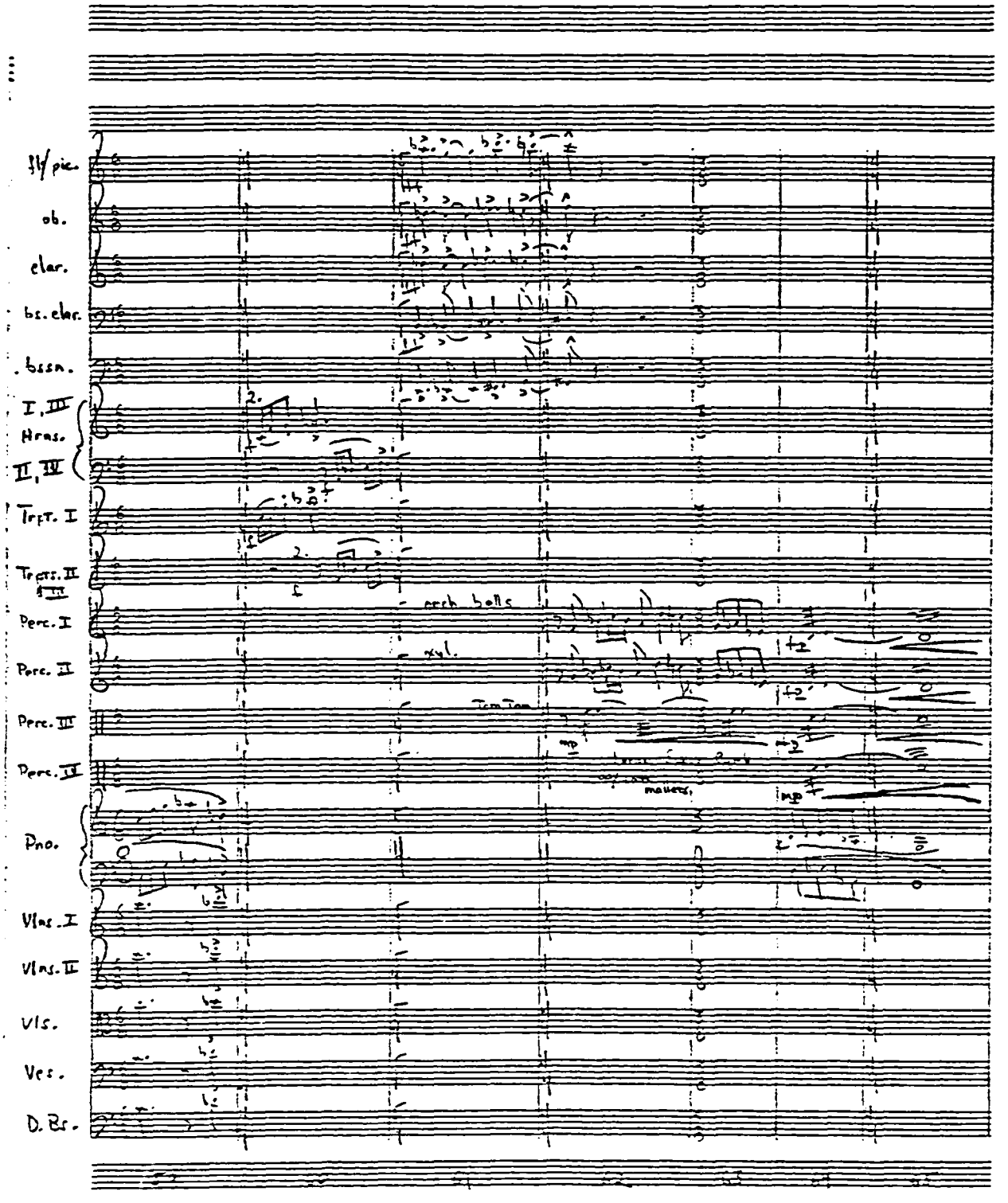

fl./pic.
ob.
clar.
I, III
Hrns.
II, IV
Vlns. I
Vlns. II
Vls.
Ves.
D. Bs.


Pic./2fl.
ob.
Bs.Clar.
Bssn.
I, III Horns.
II, IV
Trpt. I
Trpt. II & III
Trmbs.
Tuba
Pno.
Vln. I
Vln. II
Vls.
Vcs.
D.Bs.

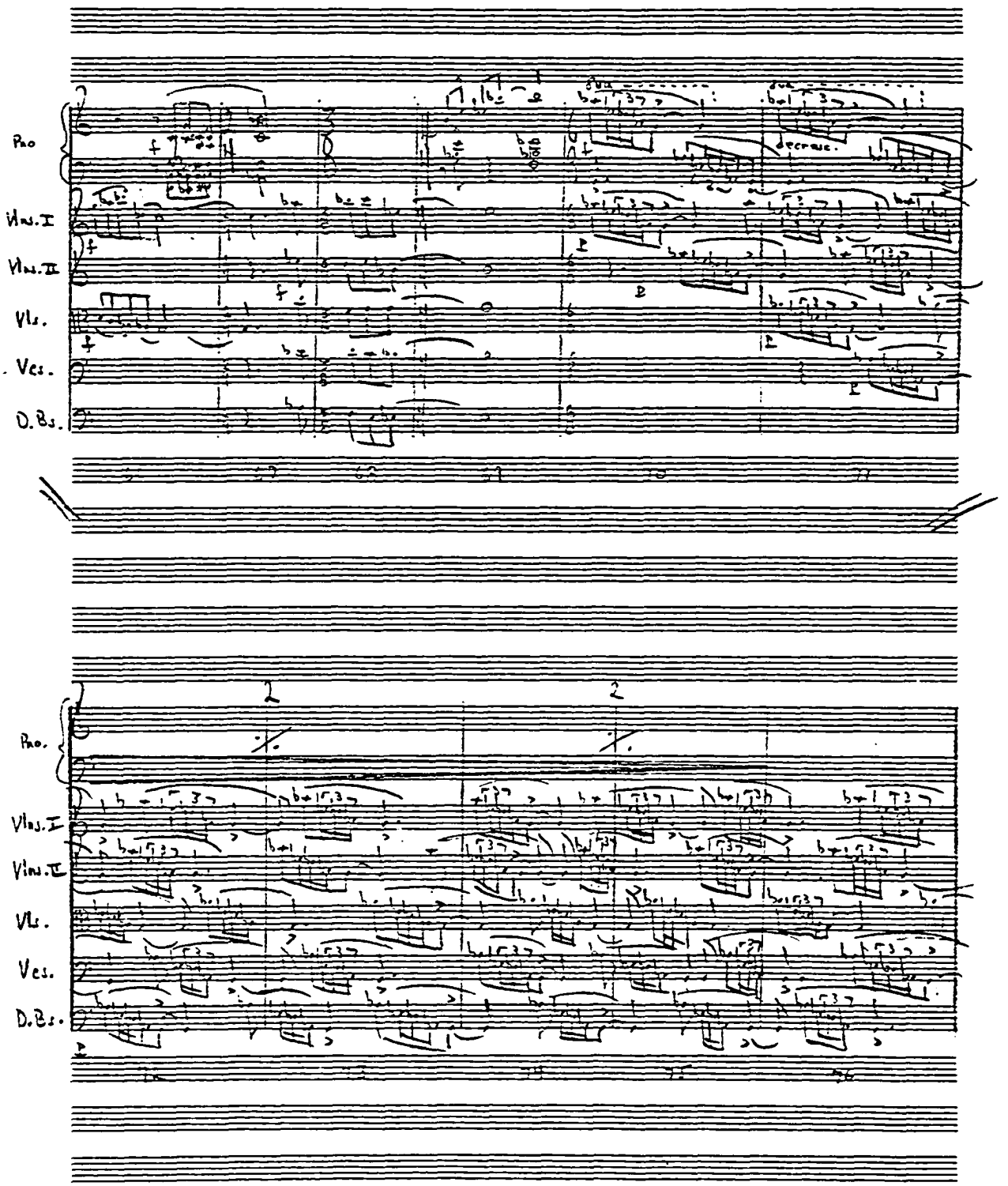

Accel.
Pic/Fl.
ob.
clar.
I, III Hrns.
II, IV
Trpt. I
Trpts II III
Trmbs.
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Pno.
Vlns. I
Vlns. II
Vla.
Vcs.
D.B.
2 cresc. V
2 cresc.
2 cresc.


To pic.
Fl./pic.
ob.
Tpt. I
Tpts. II & III
Timp.
Perc. I
Perc. II
Perc. III
Pno.
Vlns. I
Vlns. II
Vls.
Vcs.
D.Bs.
mf
pp
cresc

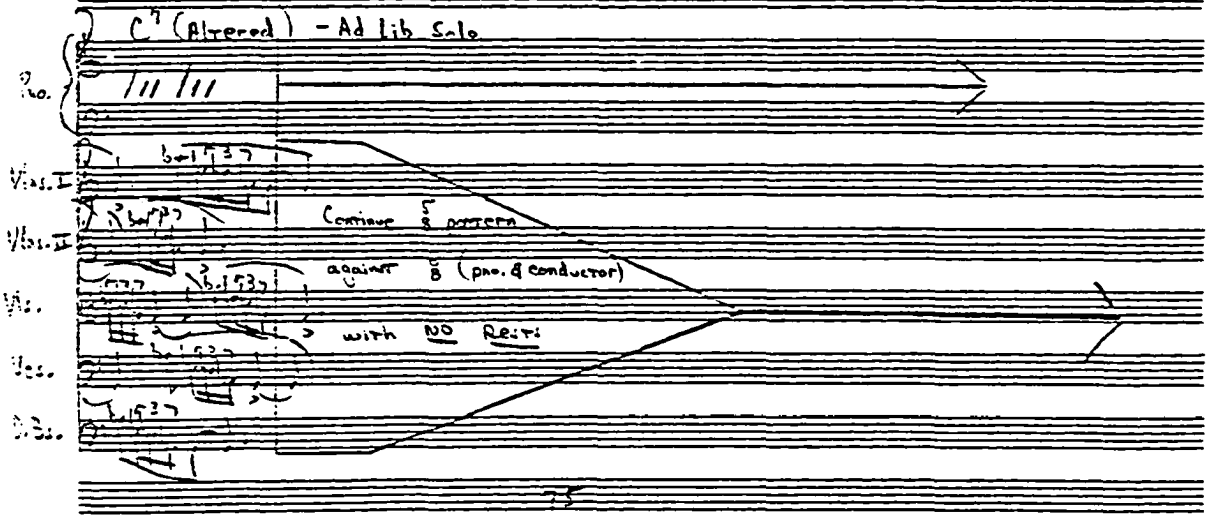

fl./pic
ob.
clar.
b. clar.
bsn.
Trmbs.
Tuba
Perc. II
Pno
Vlns. I
Vlns. II
Vls.
Vcs.
D. Bs.
Pic.
Pizz.

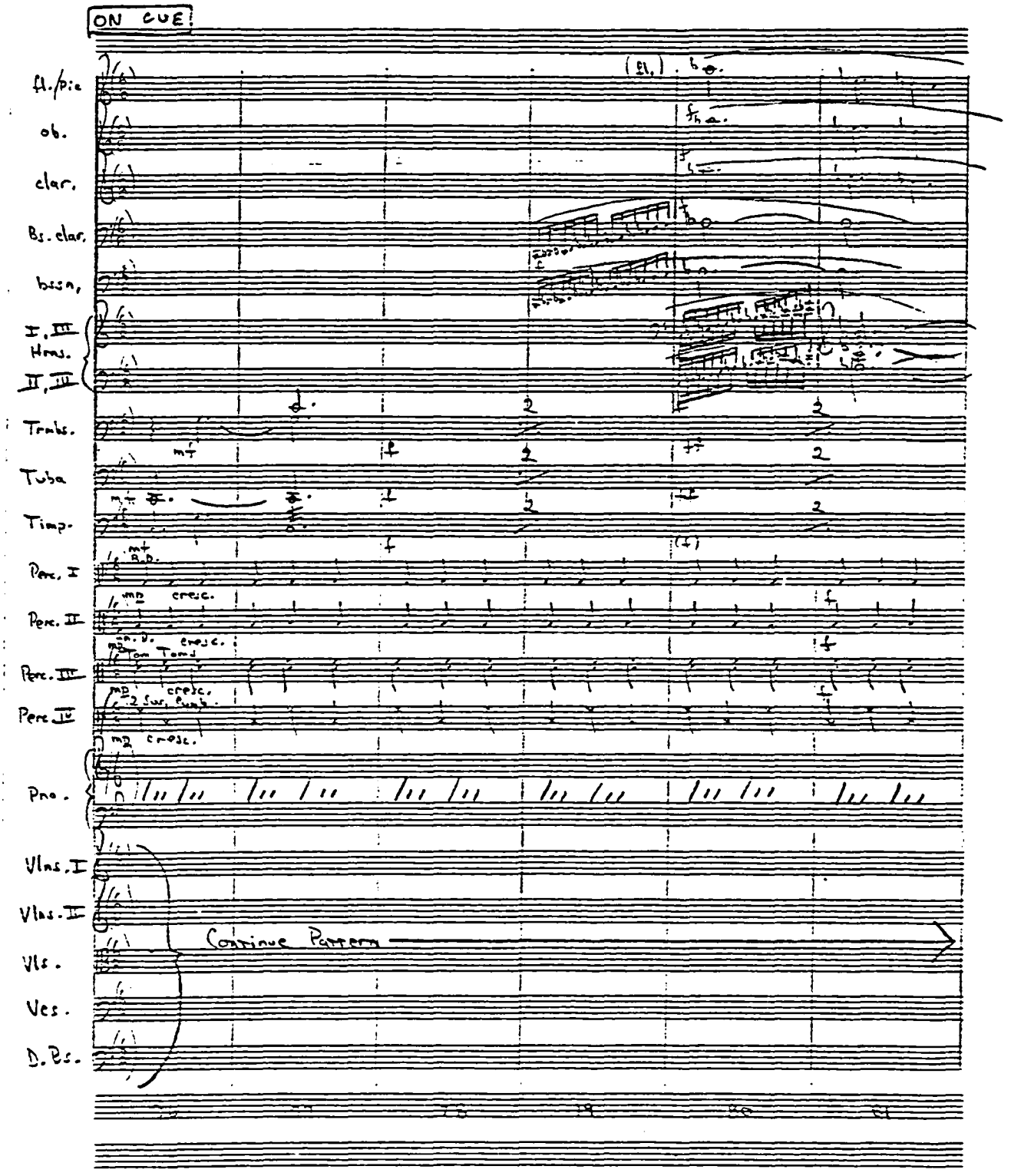

fl/pic.
ob.
clar.
bs. clar.
bssn.
I, III
Hrns.
II, IV
Trpt. I
Trpts. II & III
Perc. I
Perc. II
Perc. III
Perc. IV
Pno.
Vlns. I
Vlns. II
Vls.
Ves.
D. Bs.
arch. bells
xyl.
Tom Tom
mallets

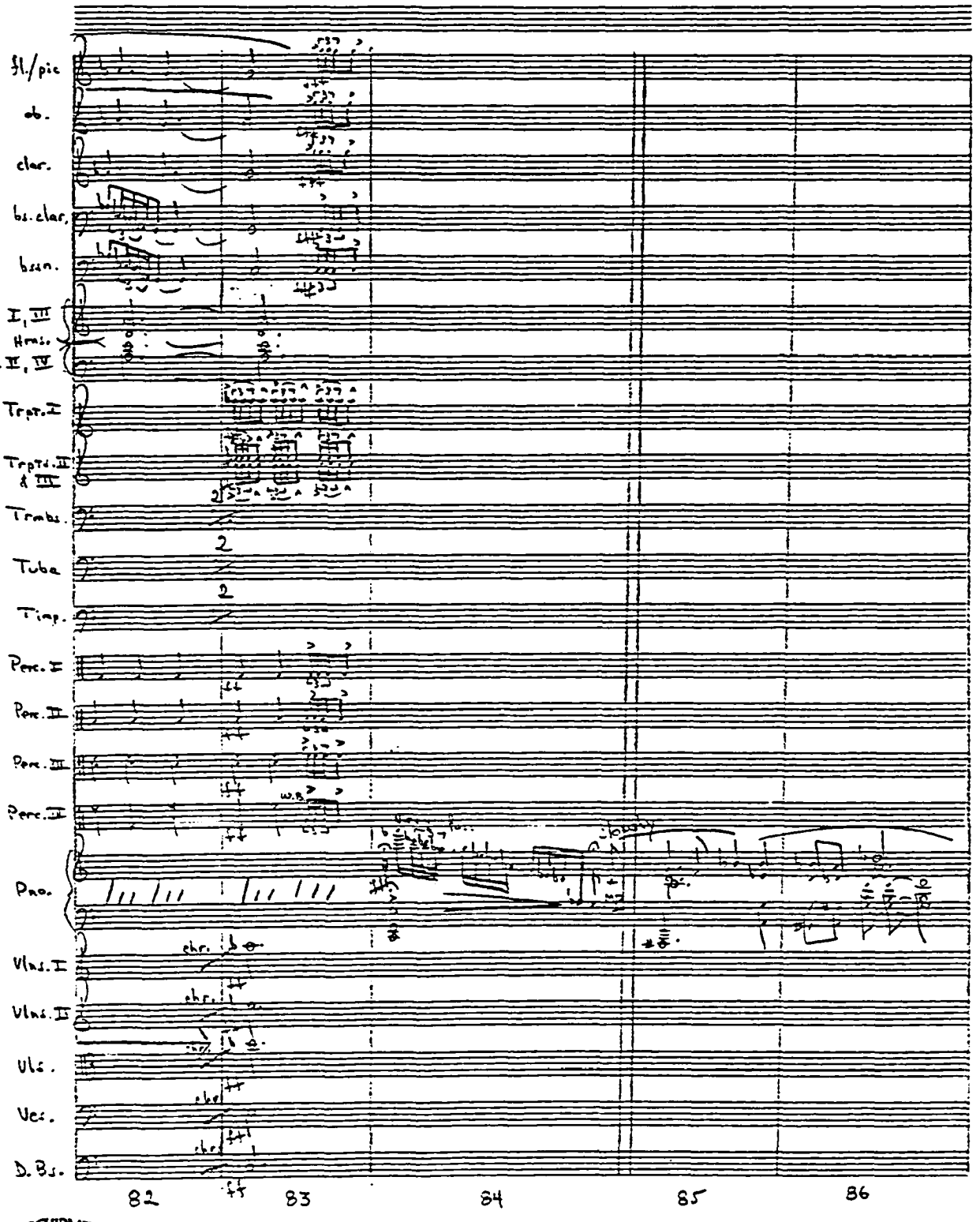
G. SCHIRMER


Pno
Vln.I
Vln.II
Vla.
Vcs.
D.Bs.
decresc.
2
2
Pno.
Vln.I
Vln.II
Vla.
Vcs.
D.Bs.

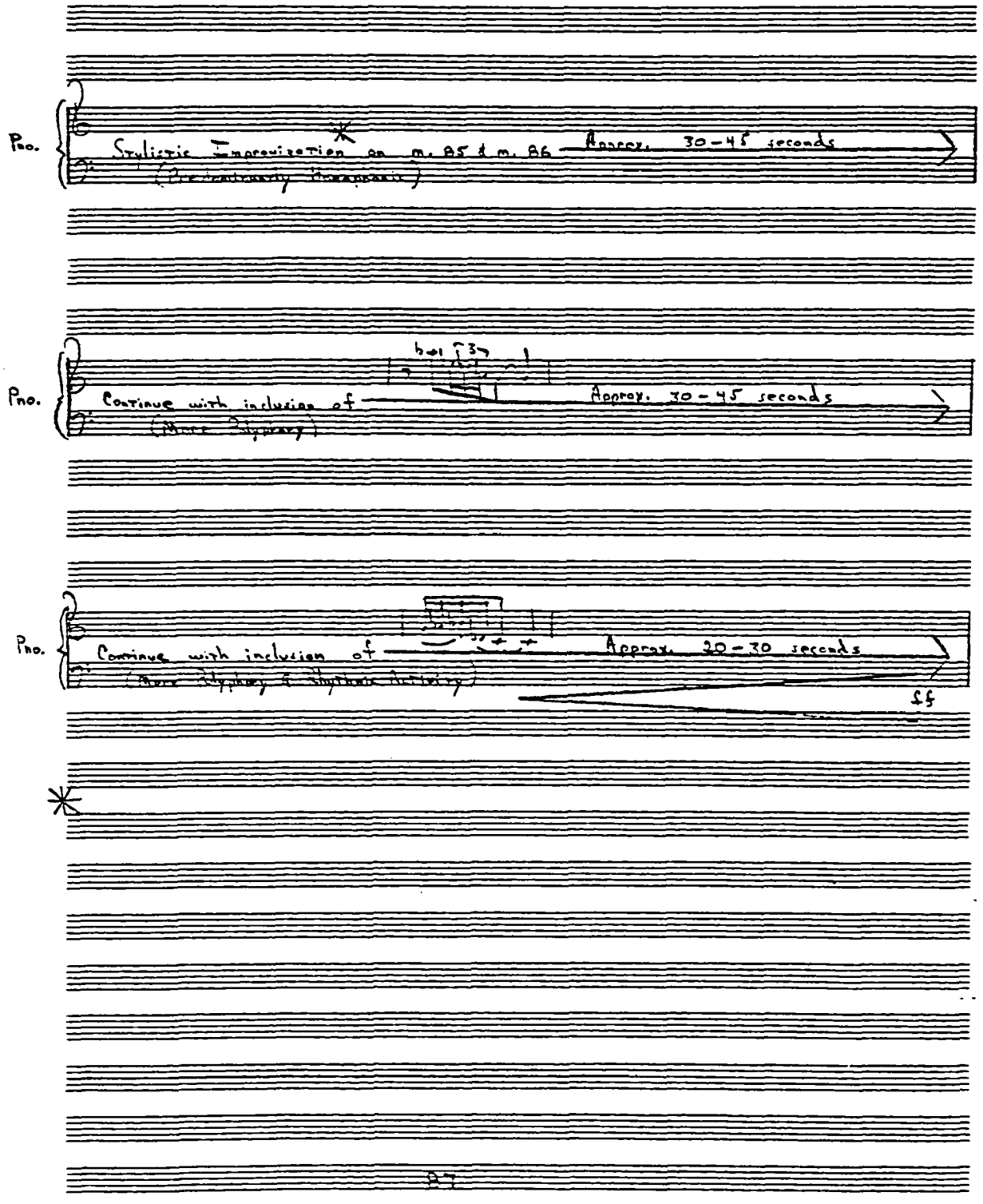
Approx. 30 Seconds

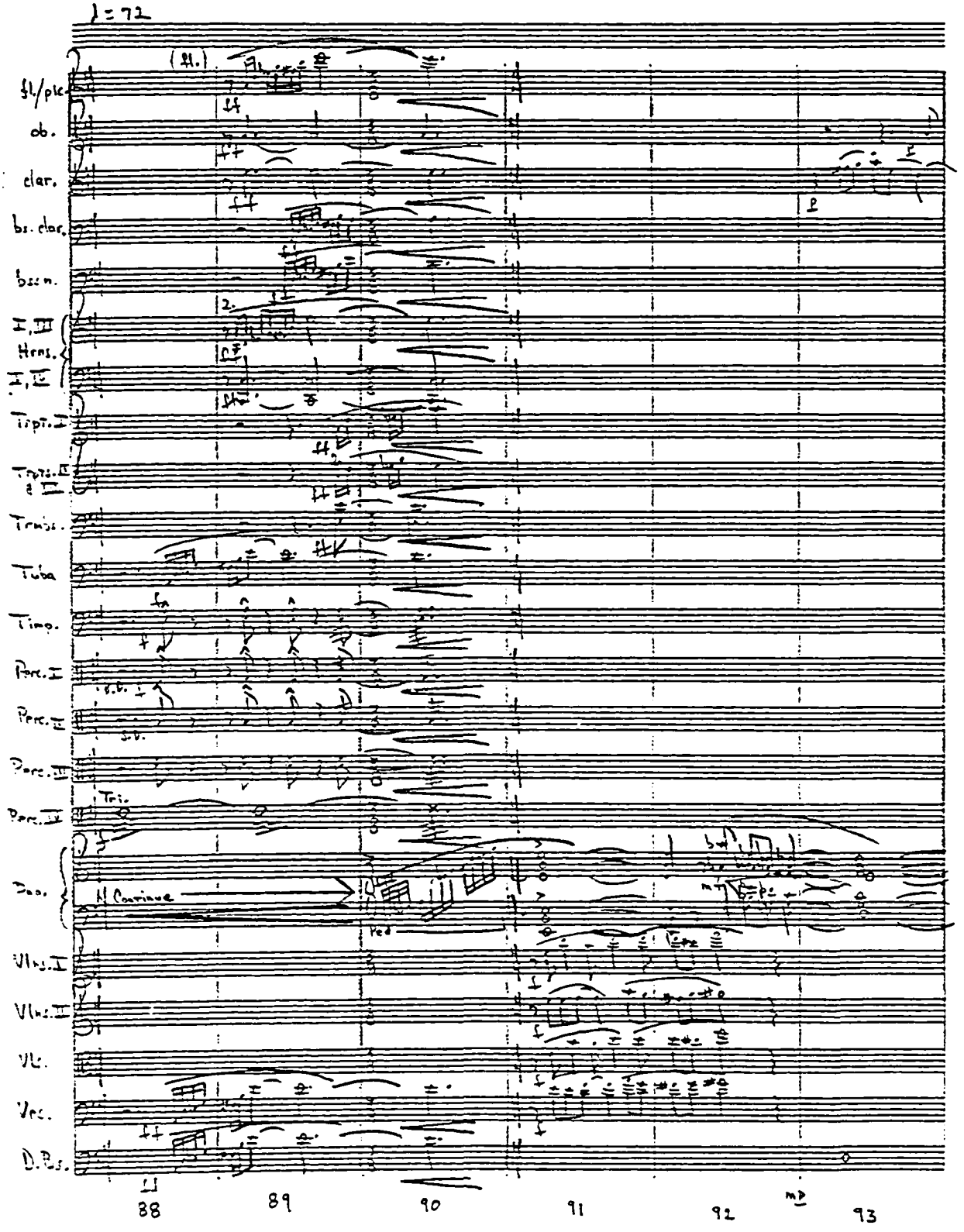


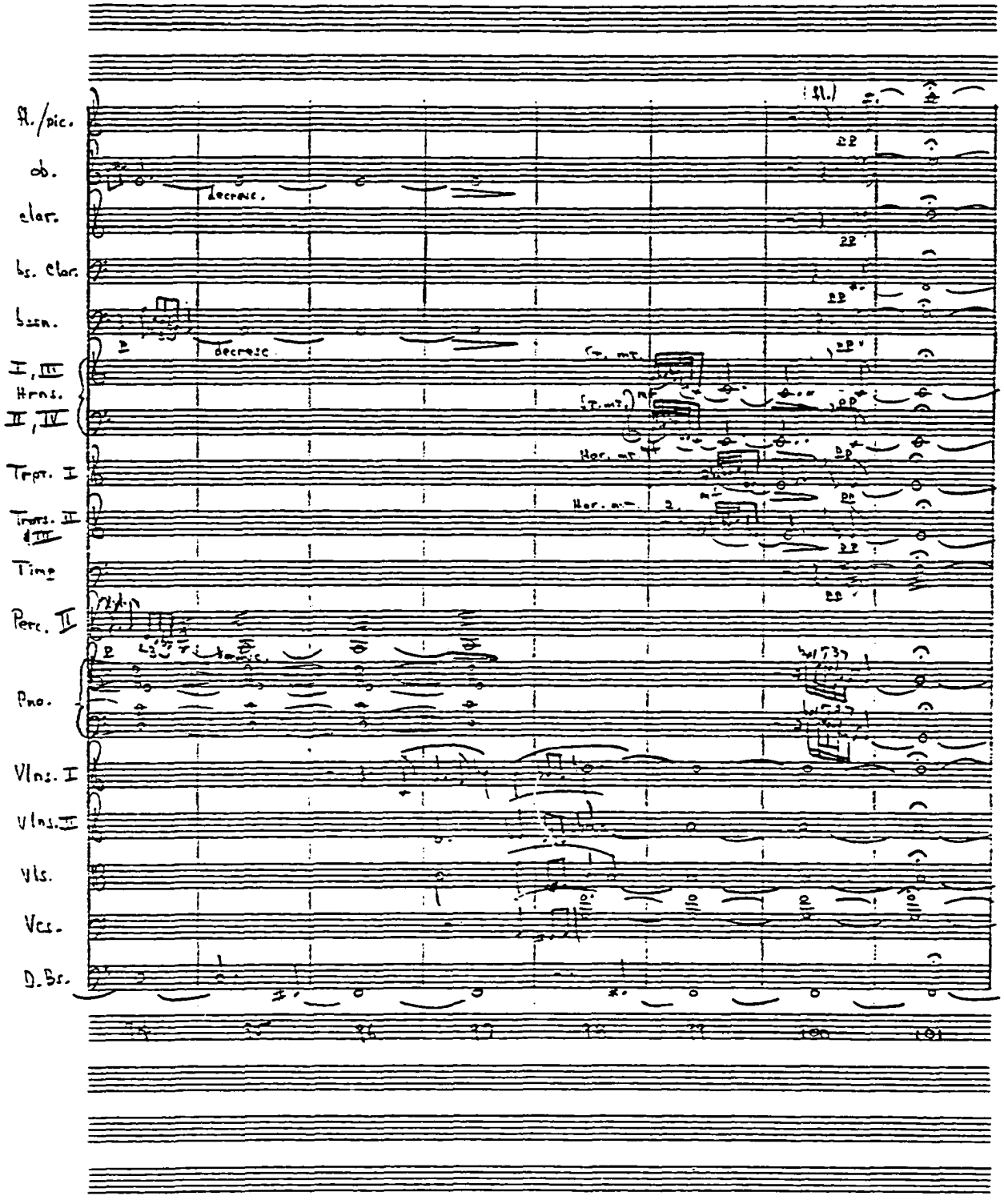

ON CUE!
fl./pic.
ob.
clar.
B♭ clar.
bsn.
I, III Hns.
II, IV
Trmbs.
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Pno.
Vlns. I
Vlns. II
Vls.
Ves.
D. Bs.
(fl.)
cresc.
Continue Pattern

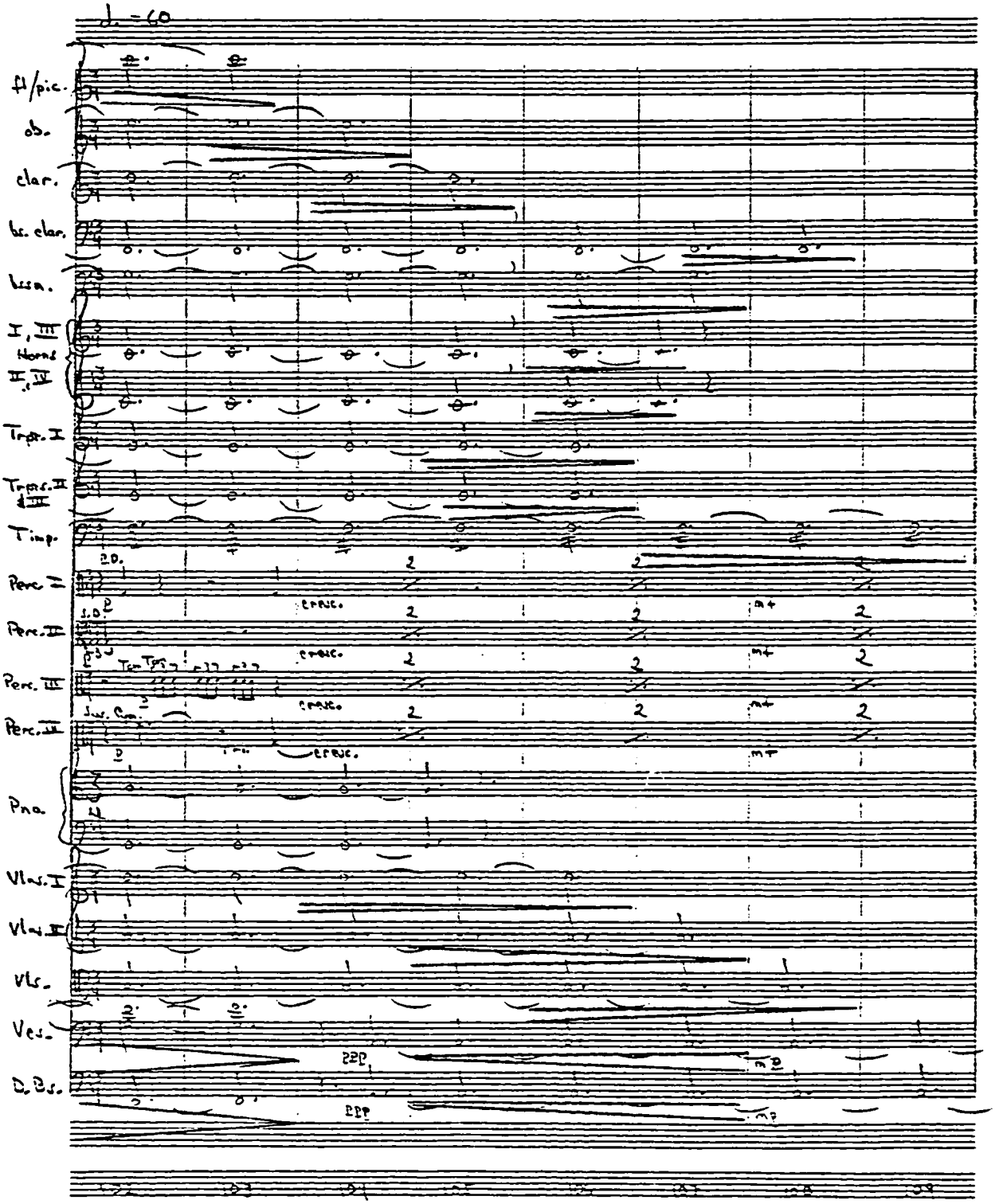

Fl./pic
ob.
clar.
bs. clar.
bsn.
I, III
Hrns.
II, IV
Trpt. I
Trpts. II & III
Trmbs.
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Pno.
Vlns. I
Vlns. II
Vls.
Vcs.
D. Bs.
2
2
w.b.
chr.
chr.
chr.
chr.
82
83
84
85
86

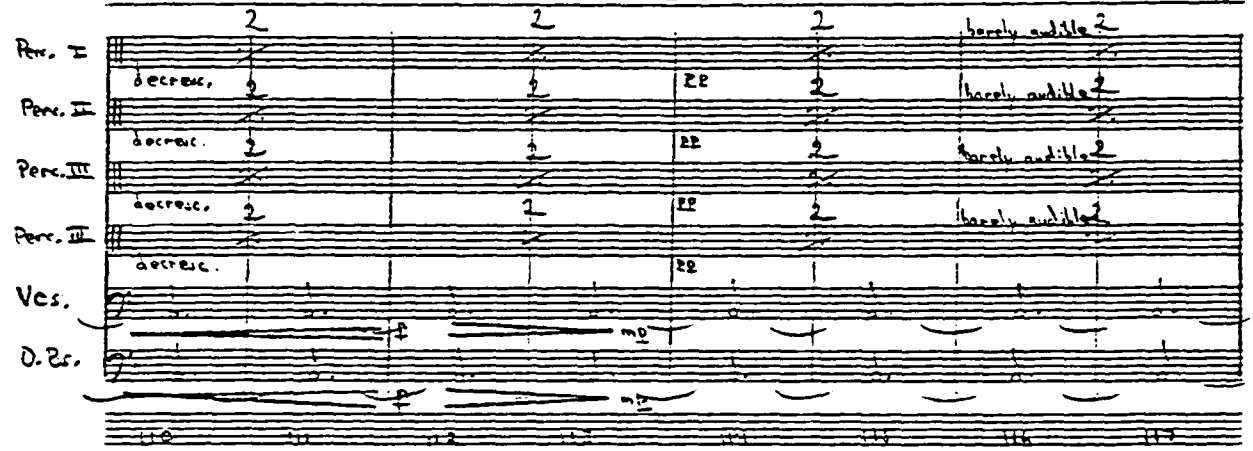
G.SCHIRMER

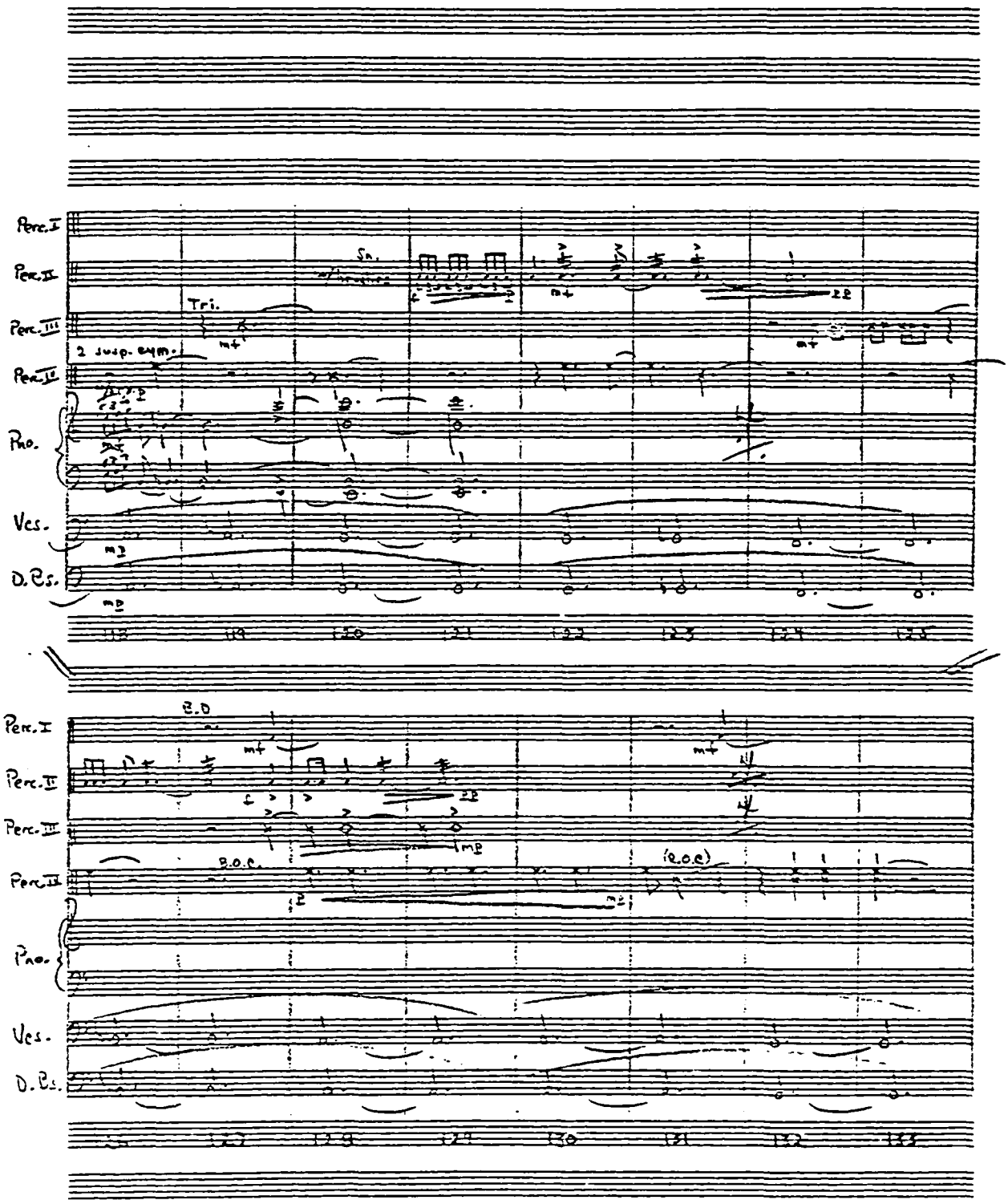

Pno.
Stylistic Improvisation on m. 85 & m. 86
Approx. 30-45 seconds
(Predominantly Homophonic)
Pno.
Continue with inclusion of
Approx. 30-45 seconds
(More Polyphony)
Pno.
Continue with inclusion of
Approx. 20-30 seconds
(More Polyphony & Rhythmic Activity)
ff

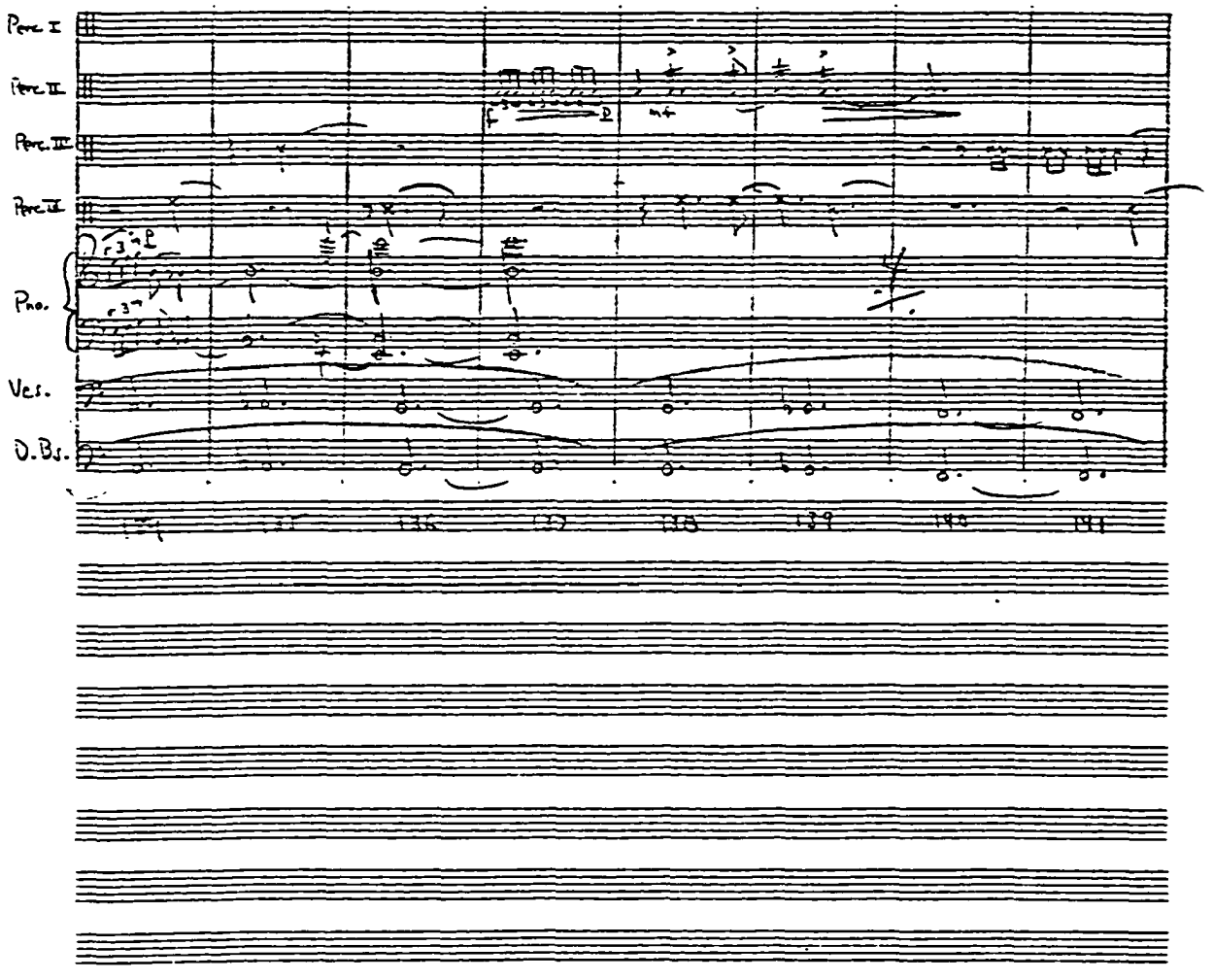

♩= 72
(fl.)
fl./pic.
ob.
clar.
bs. clar.
bssn.
I, III
Hrns.
I, II
Trpt. I
Trpts. II & III
Trmbs.
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Tri.
Pno.
Continue
Ped
Vlns. I
Vlns. II
Vlc.
Vcs.
D.Bs.
88
89
90
91
92
93

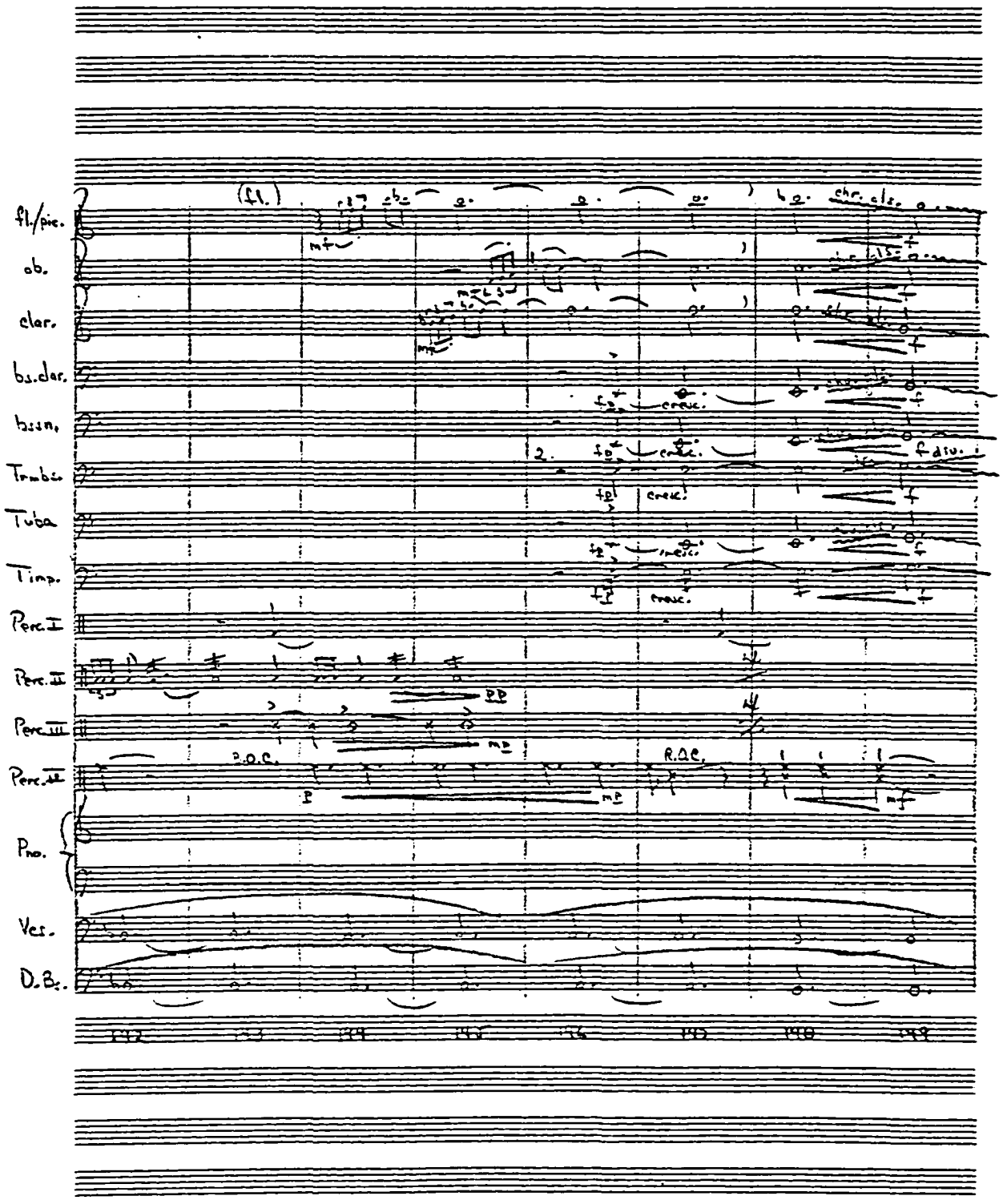

fl./pic.
ob.
clar.
bs. clar.
bssn.
I, III
Hrns.
II, IV
Trpt. I
Trpts. II & III
Timp
Perc. II
Pno.
Vlns. I
Vlns. II
Vls.
Vcs.
D.Bs.
decresc.
decresc.
(fl.)
100
101

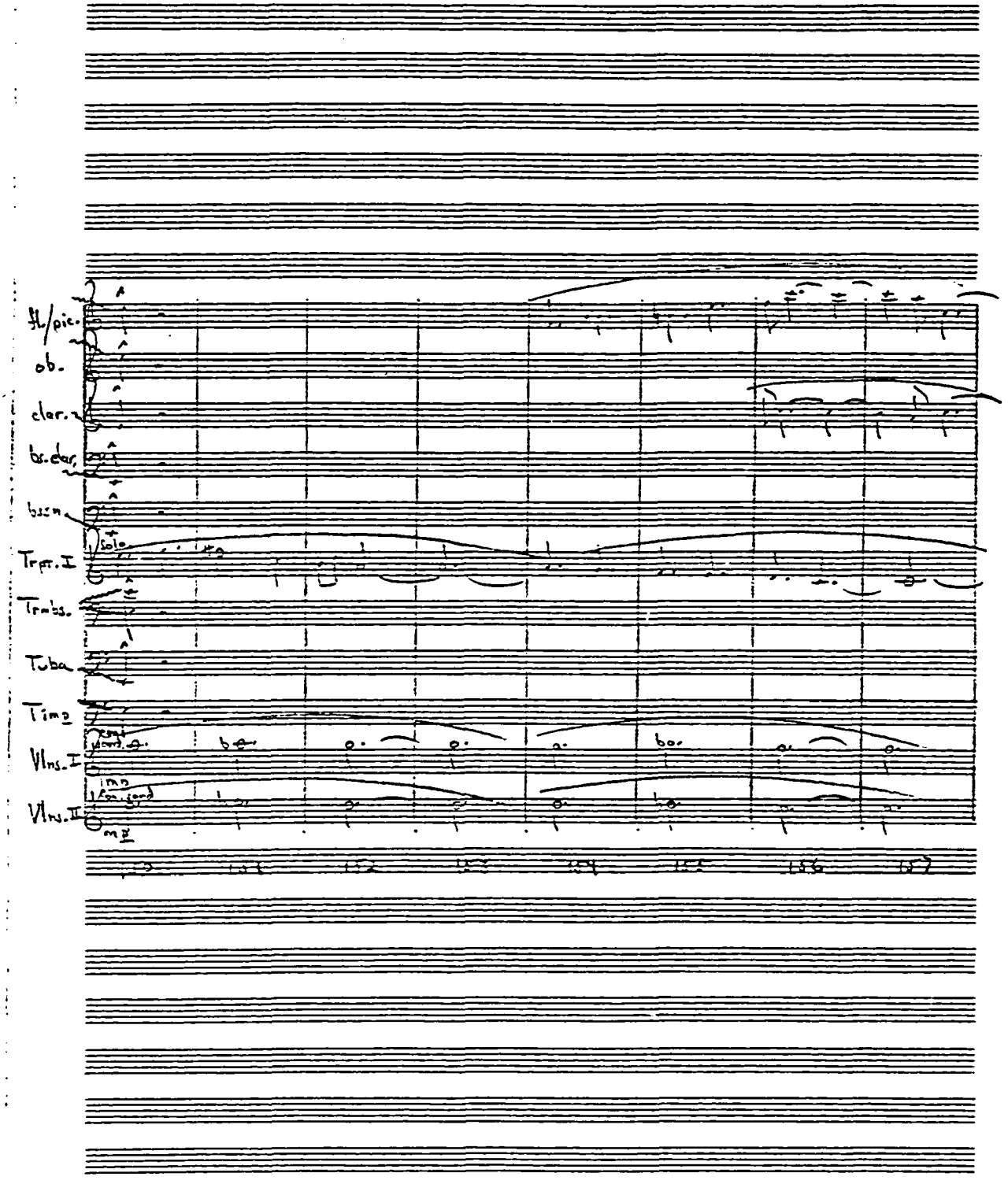

♩. = 60
fl/pic.
ob.
clar.
b. clar.
bsn.
I, III Horns
II, IV
Trpt. I
Trpt. II
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Pno.
Vln. I
Vln. II
Vls.
Vcs.
D. Bs.

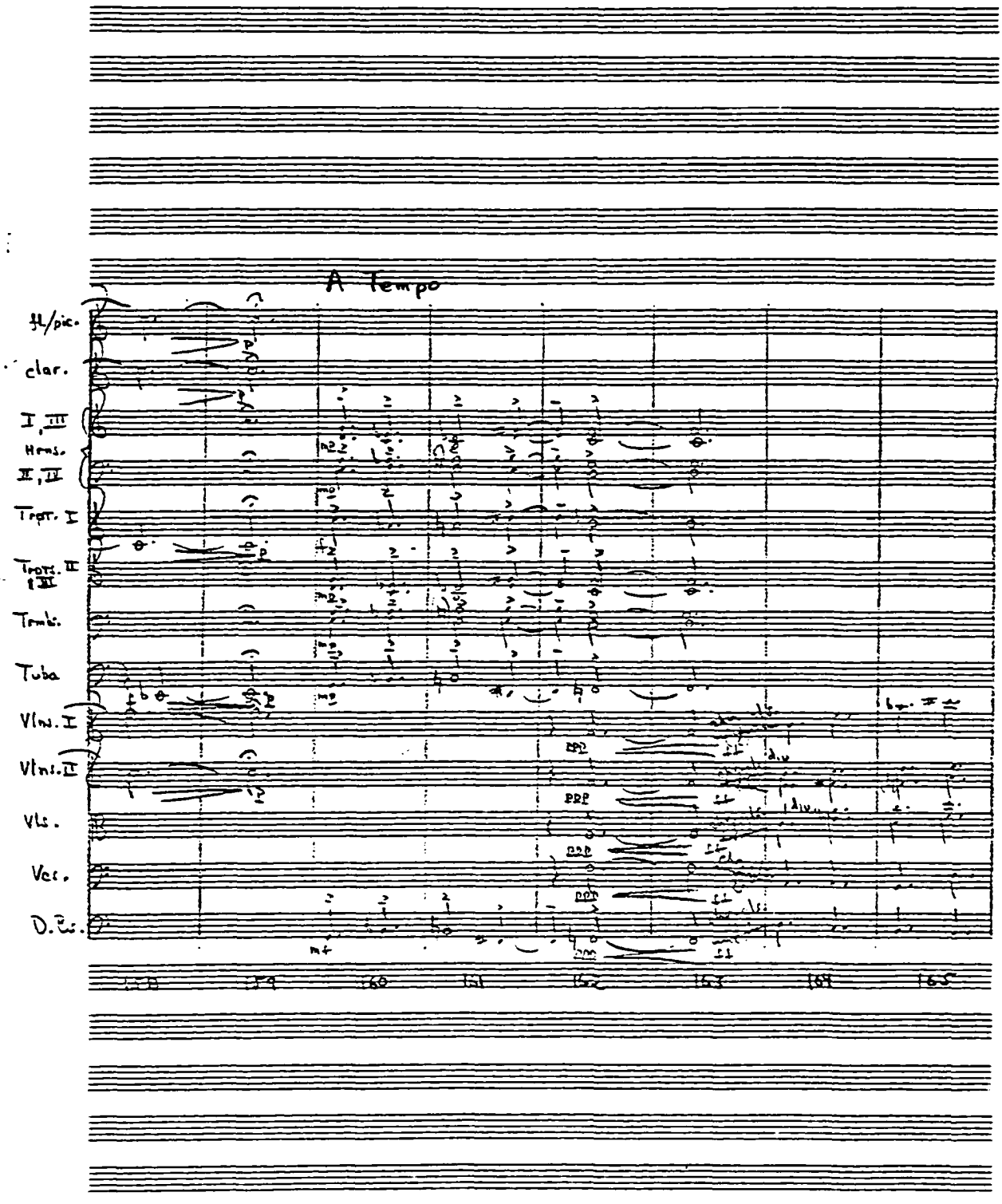

Perc. I
Perc. II
Perc. III
Perc. III
Vcs.
D.Bs.
decresc.
decresc.
decresc.
decresc.
barely audible
barely audible
barely audible
barely audible
ff
mp
p
mp


Perc. I
Perc. II
Perc. III
Perc. IV
Pno.
Vcs.
D. Bs.
Sn.
Tri.
2 susp. Cym.
B.D
B.D.C.
(B.D.C)


Perc. I
Perc. II
Perc. III
Perc. IV
Pno.
Vcs.
D.Bs.
f
mf
136
137
138
139
140
141

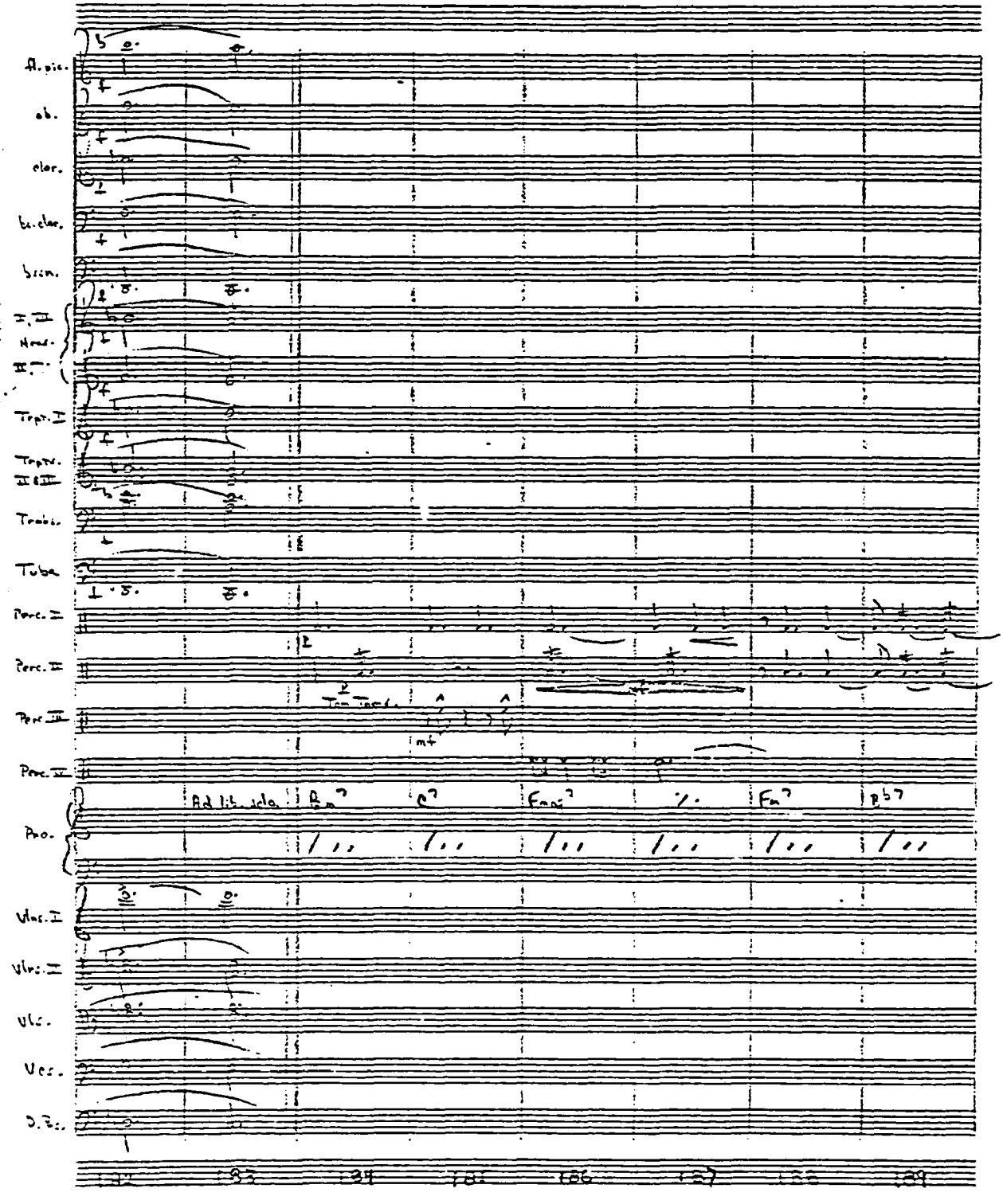

fl./pic.
ob.
clar.
bs.clar.
bssn.
Trmbs.
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Pno.
Ves.
D.B.
(fl.)
chr. cls.
cresc.
f div.
R.O.C.
R.O.C.

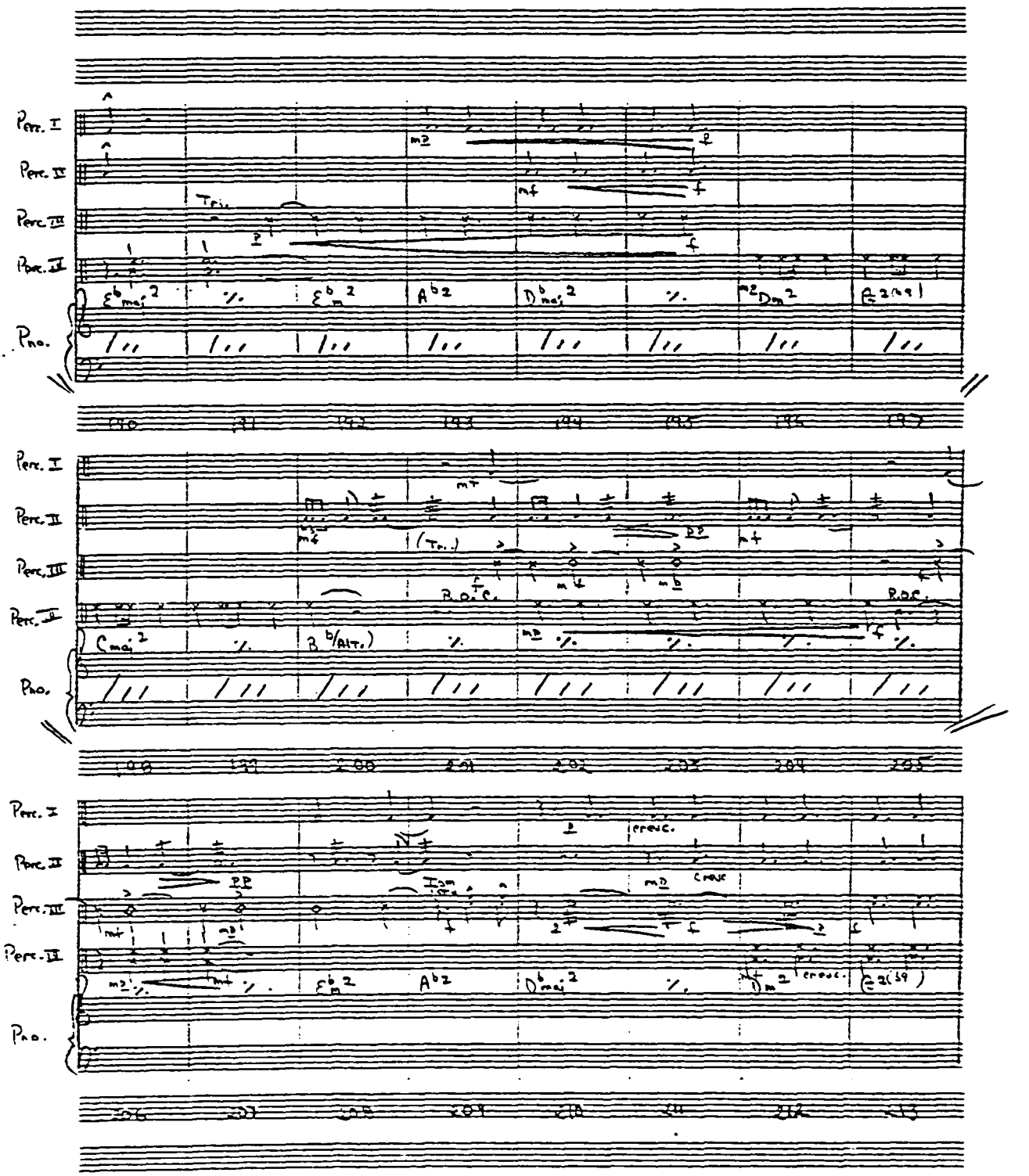

Fl/pic.
ob.
clar.
bs.clar.
bsn.
Trpt. I
Trmbs.
Tuba
Timp
Vlns. I
Vlns. II
solo
156
157

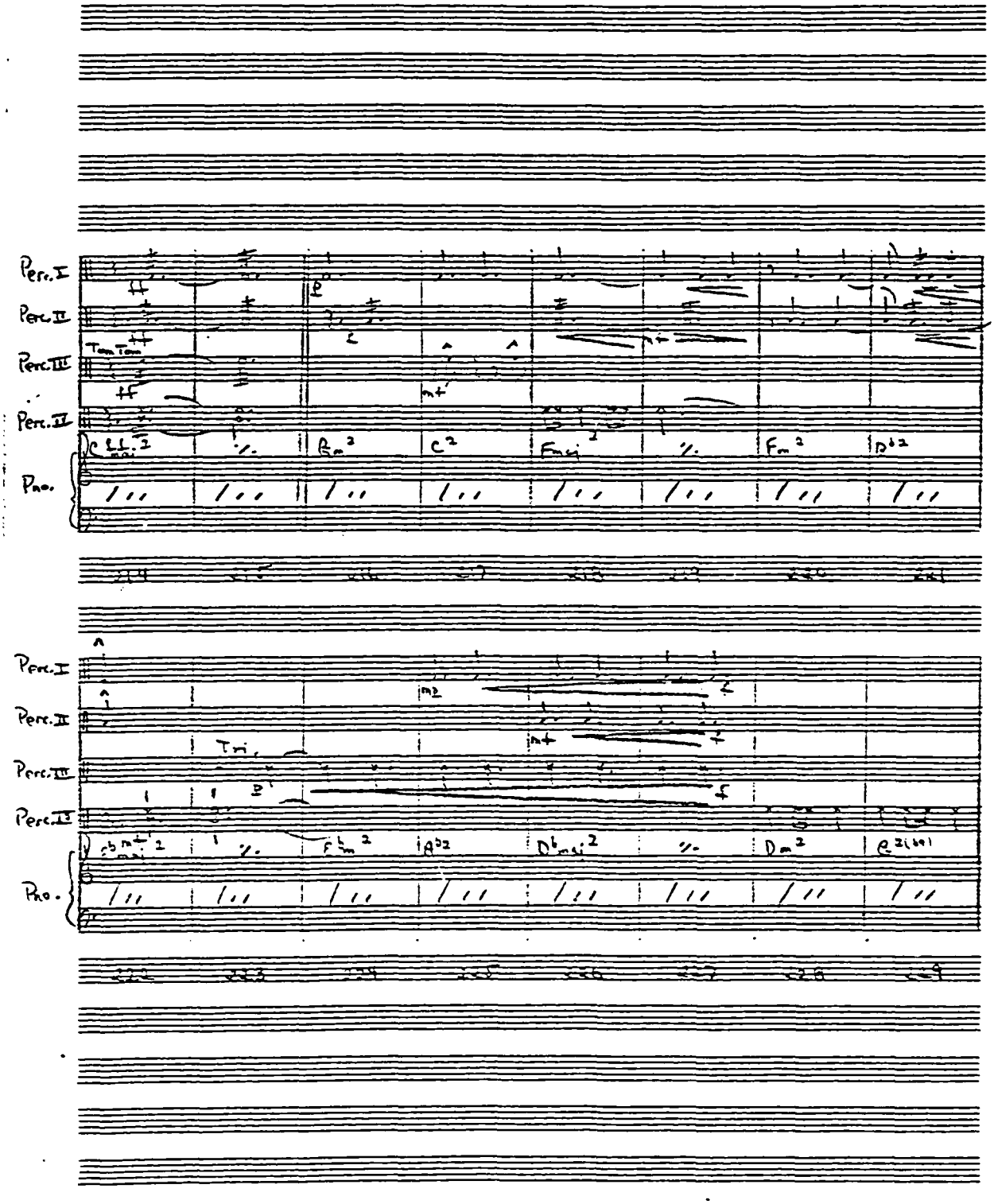

A Tempo
fl/pic.
clar.
I, III
Hrns.
II, IV
Trpt. I
Trpts. II & III
Trmb.
Tuba
Vln. I
Vln. II
Vla.
Vcl.
D.B.
159
160
161
162
163
164
165

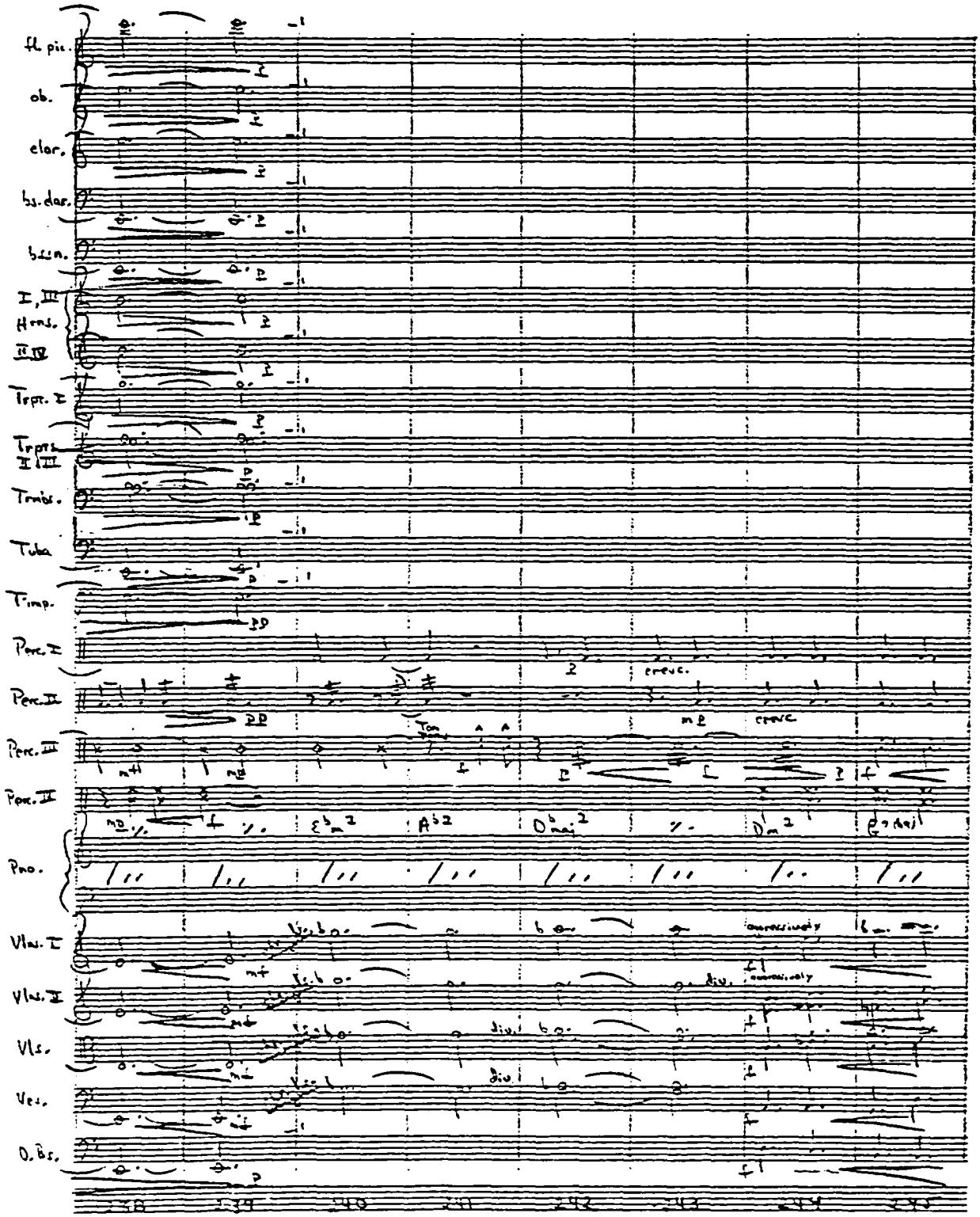
fl. pic.
ob.
clar.
bs clar.
bssn.
Trpt. I
Trpts. II & III
Trbs.
Tuba
Timp.
Perc I
Perc. II
Perc III
Perc IV
Pno.
Vlns. I
Vlns. II
Vls.
Vcs.
D. B.
Har. mt.
Har. mt.
mf
mp

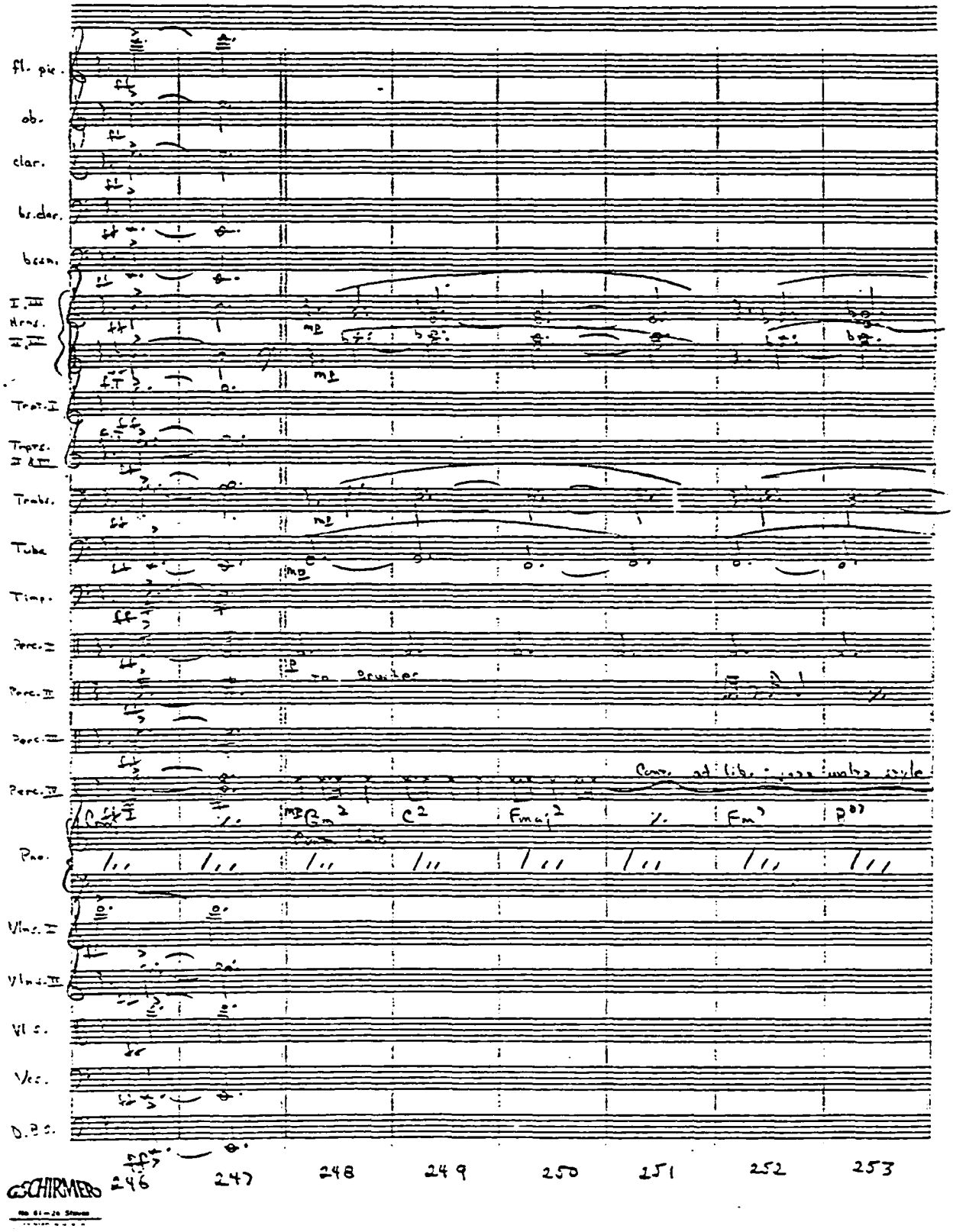
Tuba
Timp.
Perc. I
Vcs.

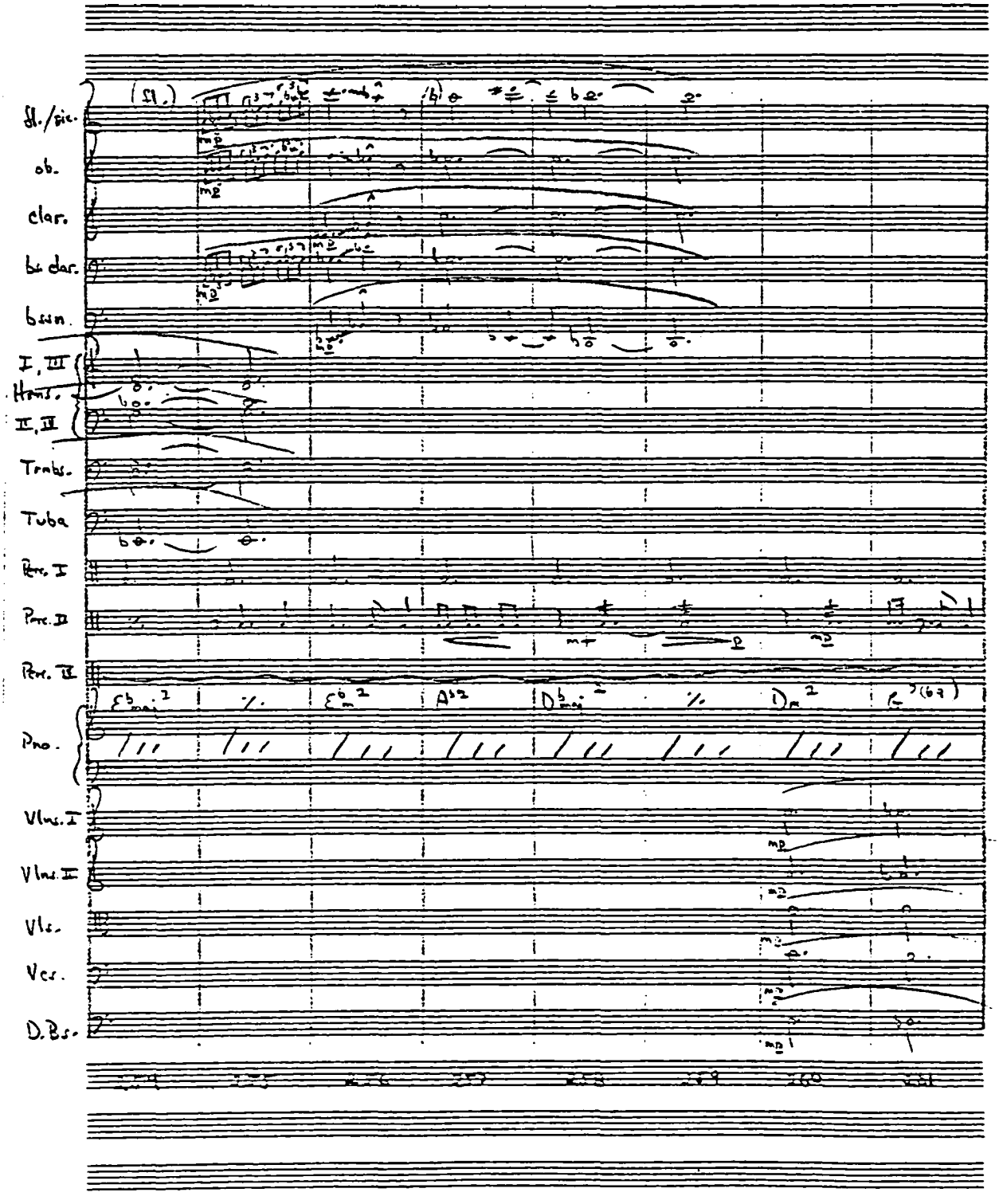

fl. pic.
ob.
clar.
bc. clar.
bssn.
I, II
Hrns.
III, IV
Trpt. I
Trpts.
II & III
Trmbs.
Tuba
Perc. I
Perc. II
Perc. III
Perc. IV
Pno.
Vlns. I
Vlns. II
Vls.
Vcs.
D.Bs.
Ad lib. solo
Bm7
C7
Fmi7
Fm7
Bb7
mf

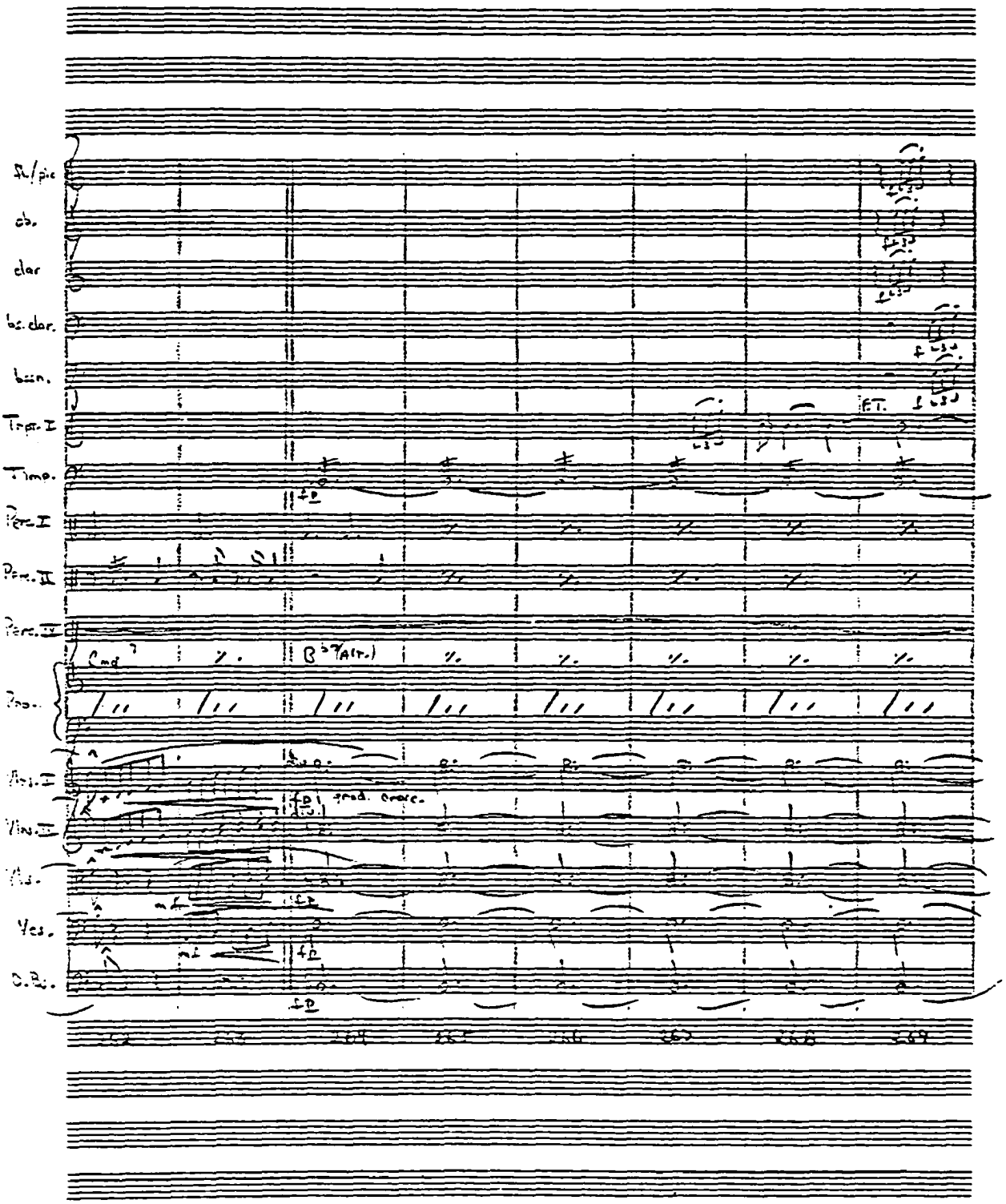

Perc. I
Perc. II
Perc. III
Perc. IV
Pno.
Perc. I
Perc. II
Perc. III
Perc. IV
Pno.
Perc. I
Perc. II
Perc. III
Perc. IV
Pno.

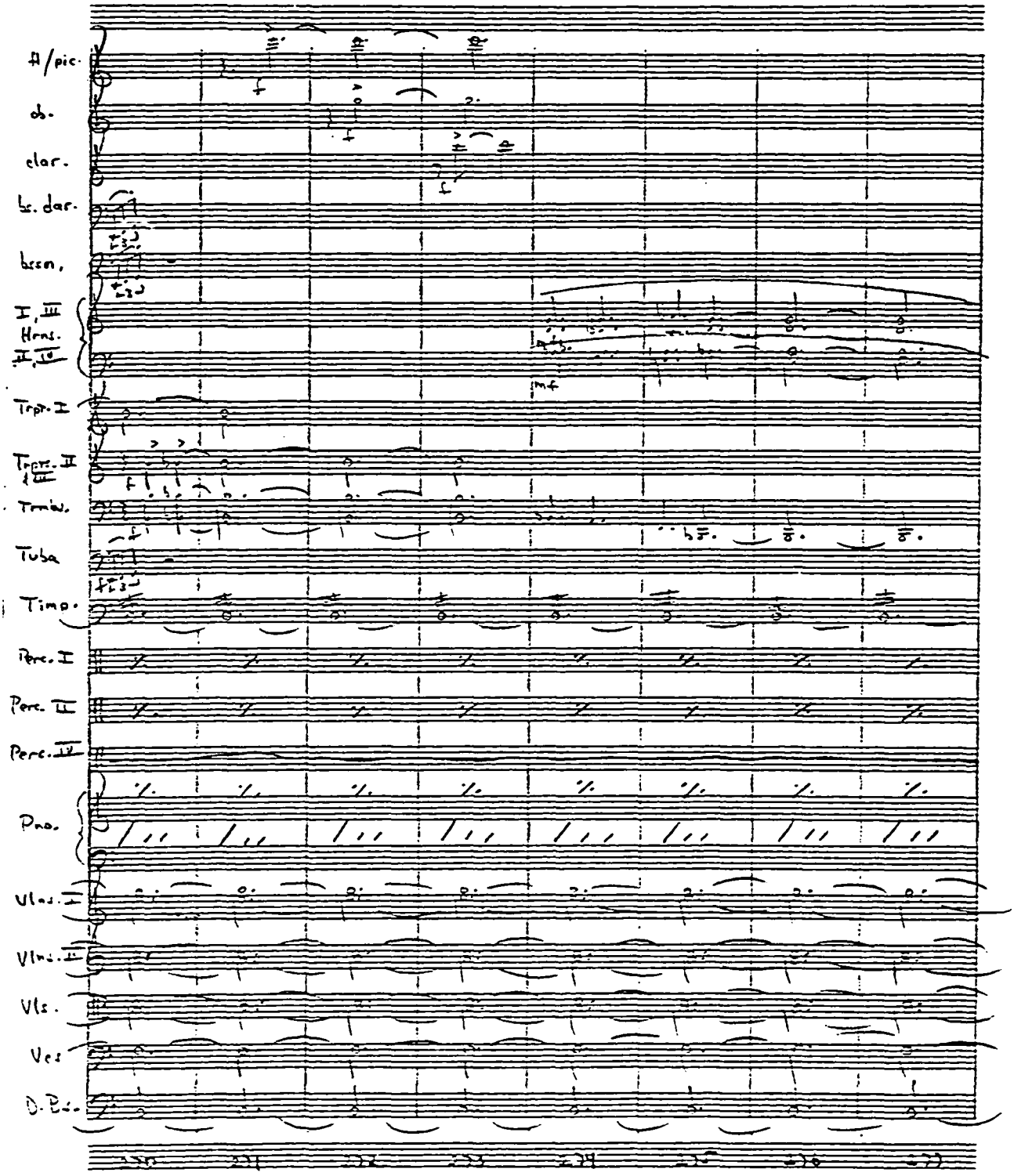

Perc. I
Perc. II
Perc. III
Perc. IV
Pno.
Tri.

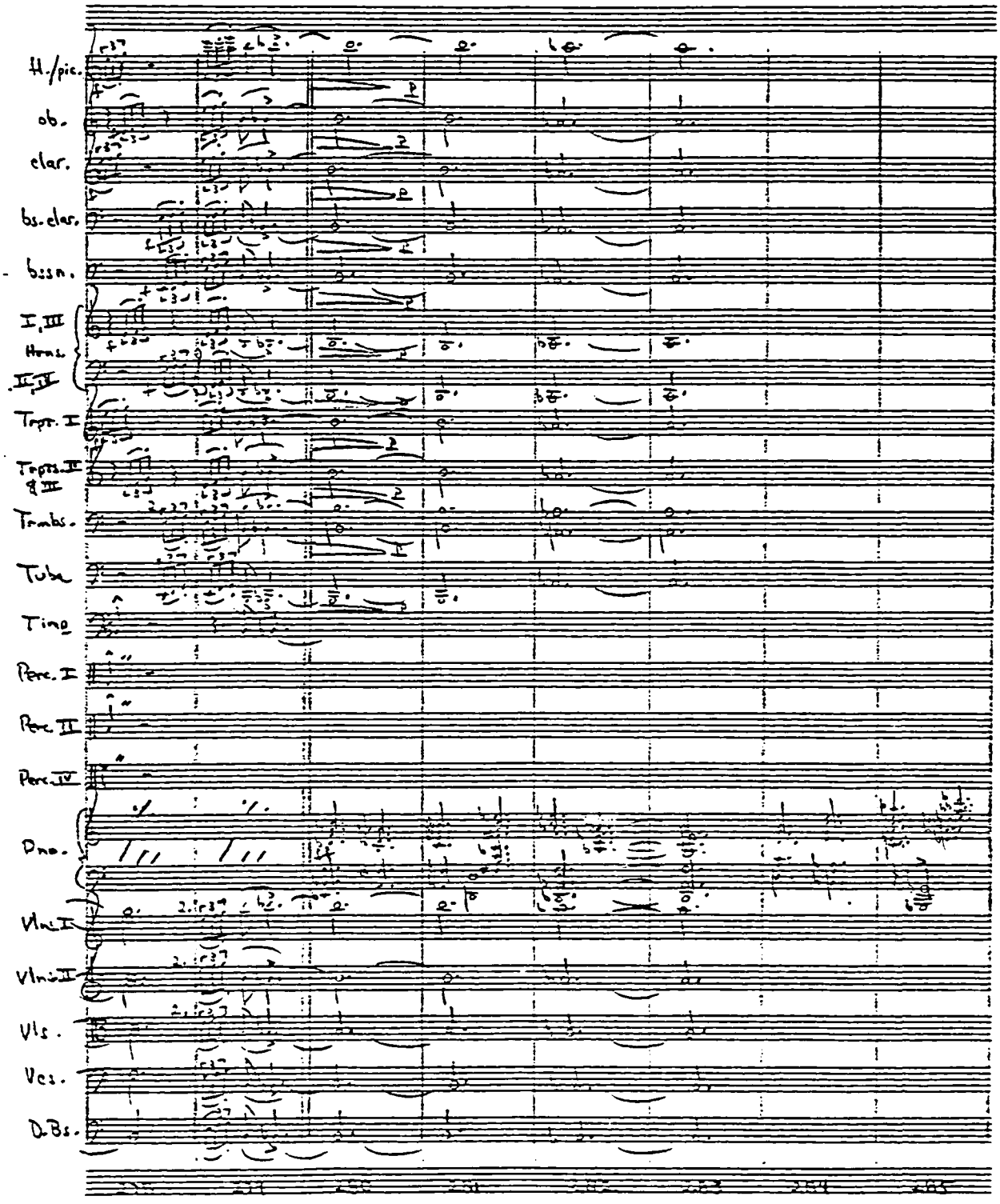

fl. pic.
ob.
clar.
bs. clar.
bssn.
I, III
Hrns.
II IV
Trpt. I
Trpts.
II III
Trmbs.
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Pno.
Vlns. I
Vlns. II
Vls.
Ves.
D. Bs.
cresc.
cresc.
div.
div.
div.
aggressively
aggressively

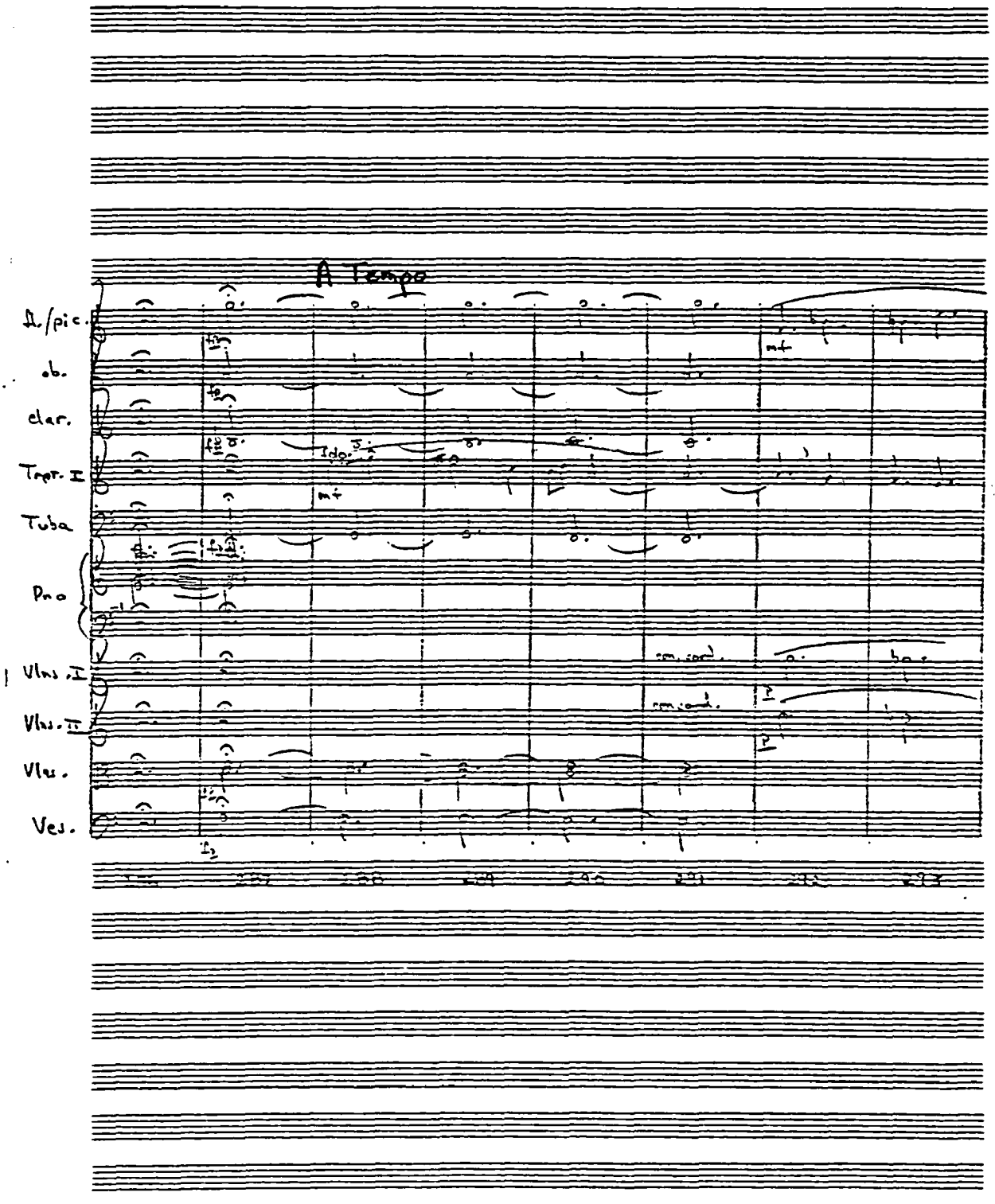

fl. pic.
ob.
clar.
bs.clar.
bssn.
I, III
Hrns.
II, III
Trpt. I
Trpts.
II & III
Trmbs.
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Pno.
Vlns. I
Vlns. II
Vl s.
Vcs.
D.B s.
246
247
248
249
250
251
252
253
GSCHIRMER

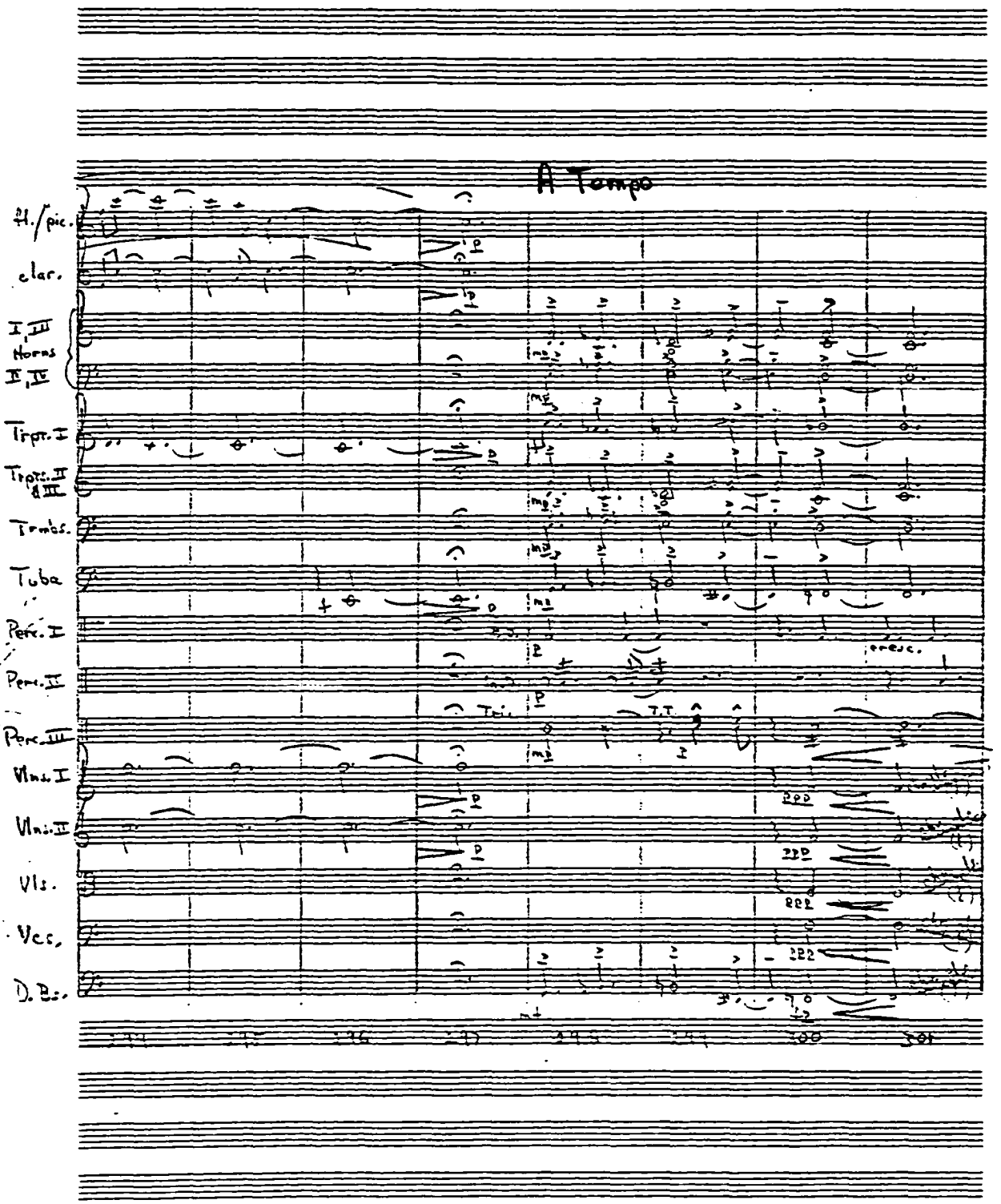

(Fl.)
fl./pic.
ob.
clar.
b♭ clar.
bsn.
I, III
Horns.
II, IV
Trmbs.
Tuba
Perc. I
Perc. II
Perc. III
Pno.
Vlns. I
Vlns. II
Vlc.
Vcs.
D.Bs.


fl./pic.
ob.
clar.
bs. clar.
bsn.
Trpt. I
Timp.
Perc. I
Perc. II
Perc. III
Cond.
B♭ (Alt.)
Vln. I
Vln. II
Vla.
Vcs.
D.B.
grad. cresc.

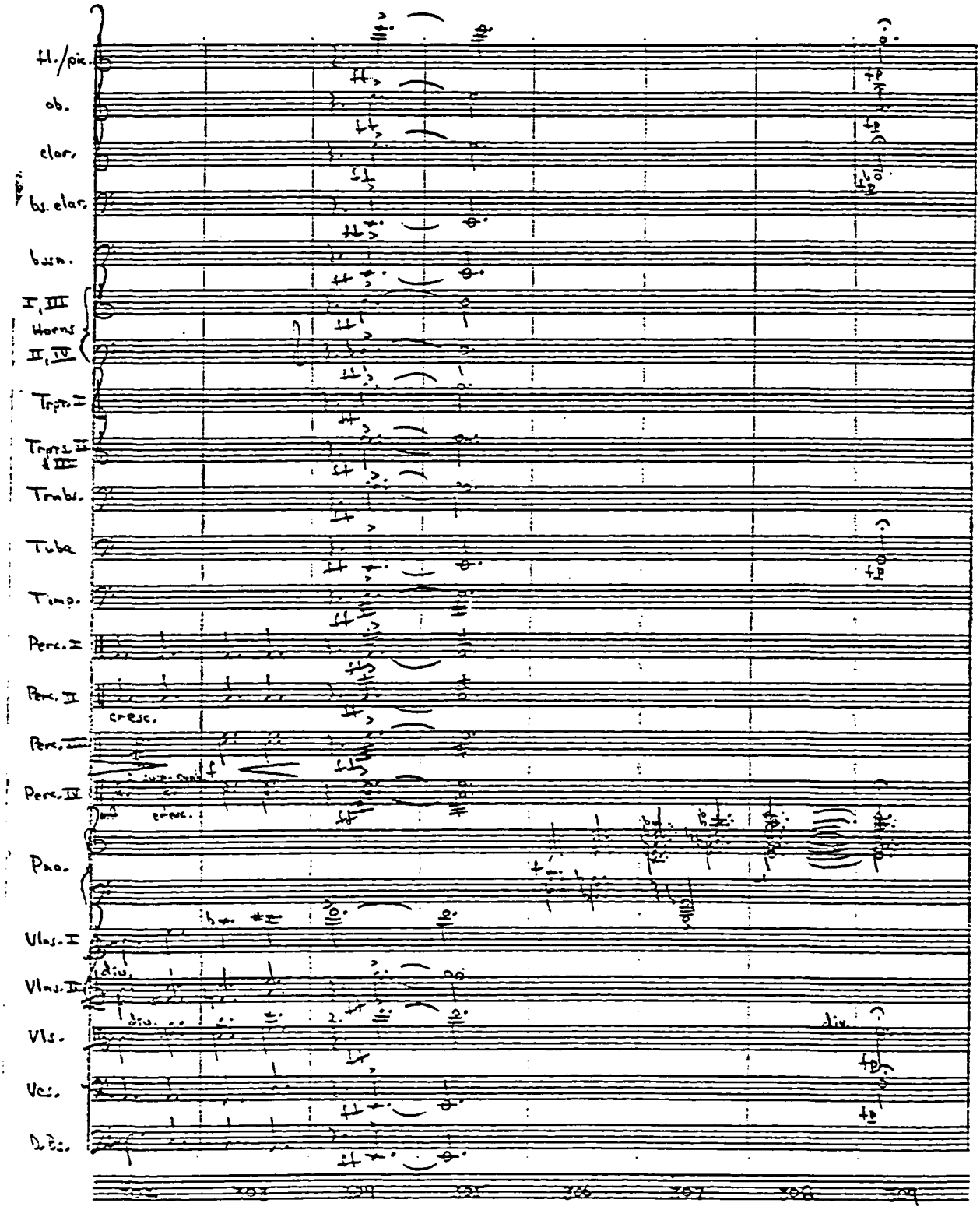

fl/pic.
ob.
clar.
b. clar.
bsn.
I, III Horns.
II, IV
Trpt. I
Trpt. II
Trmb.
Tuba
Timp.
Perc. I
Perc. II
Perc. IV
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.
mf


H./pic.
ob.
clar.
bs.clar.
bssn.
I, III
Horns
II, IV
Tpt. I
Tpts. II & III
Trmbs.
Tuba
Timp.
Perc. I
Perc. II
Perc. IV
Pno.
Vln. I
Vln. II
Vls.
Vcs.
D.Bs.


A Tempo
fl./pic.
ob.
clar.
Tpr. I
Tuba
Pno
Vlns. I
Vlns. II
Vlas.
Ves.


A Tempo
Fl./pic.
clar.
I, III Horns
II, IV
Tpt. I
Tpts. II & III
Trmbs.
Tuba
Perc. I
Perc. II
Perc. III
Vln. I
Vln. II
Vls.
Vcs.
D. B.
T.T.
cresc.

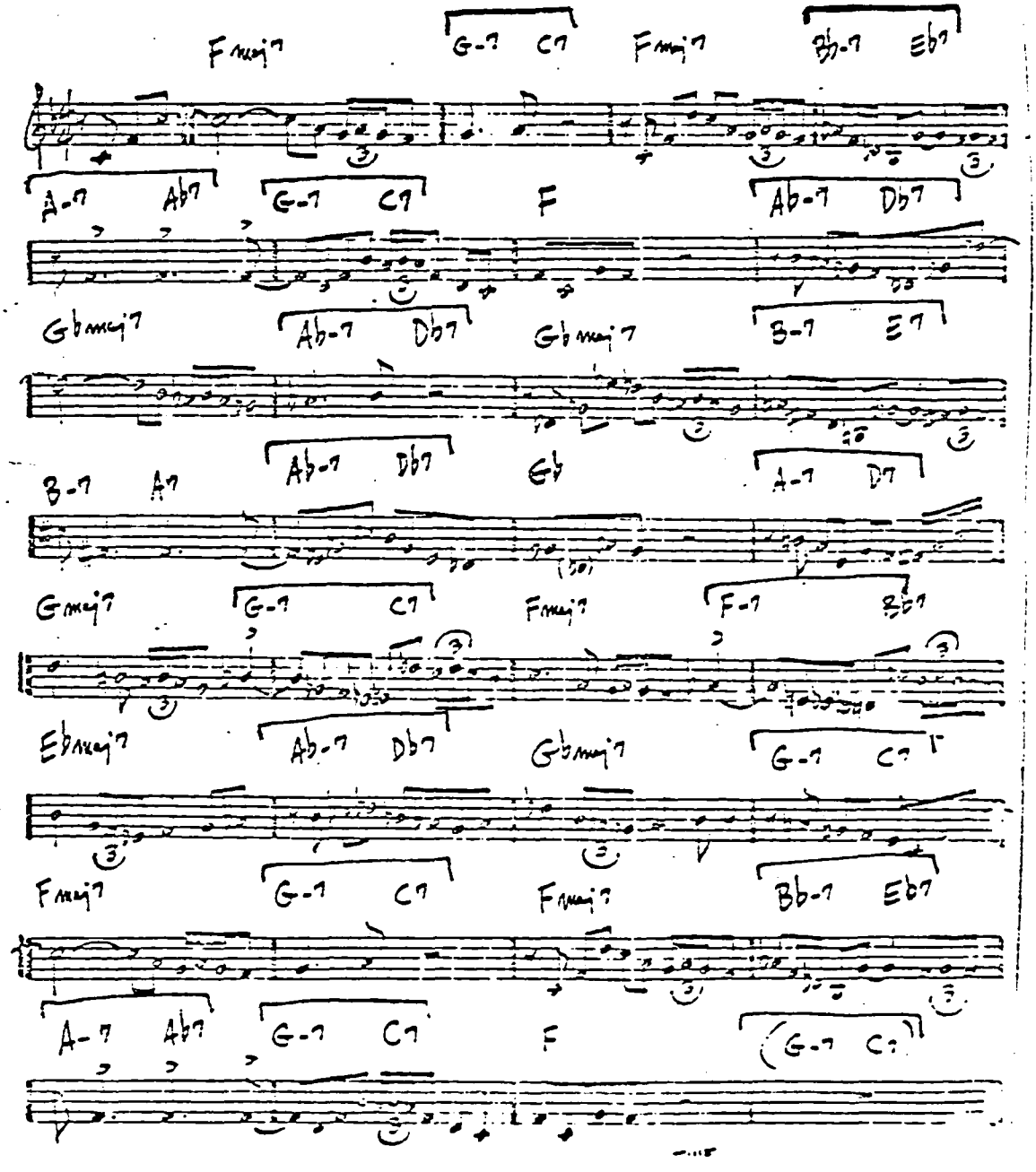
G.SCHIRMER


fl./pic.
ob.
clar.
bs. clar.
bssn.
I, III
Horns
II, IV
Trpt. I
Trpts. II & III
Trmbs.
Tuba
Timp.
Perc. I
Perc. II
cresc.
Perc. III
Perc. IV
cresc.
Pno.
Vlns. I
div.
Vlns. II
div.
Vls.
div.
Vcs.
D.Bs.

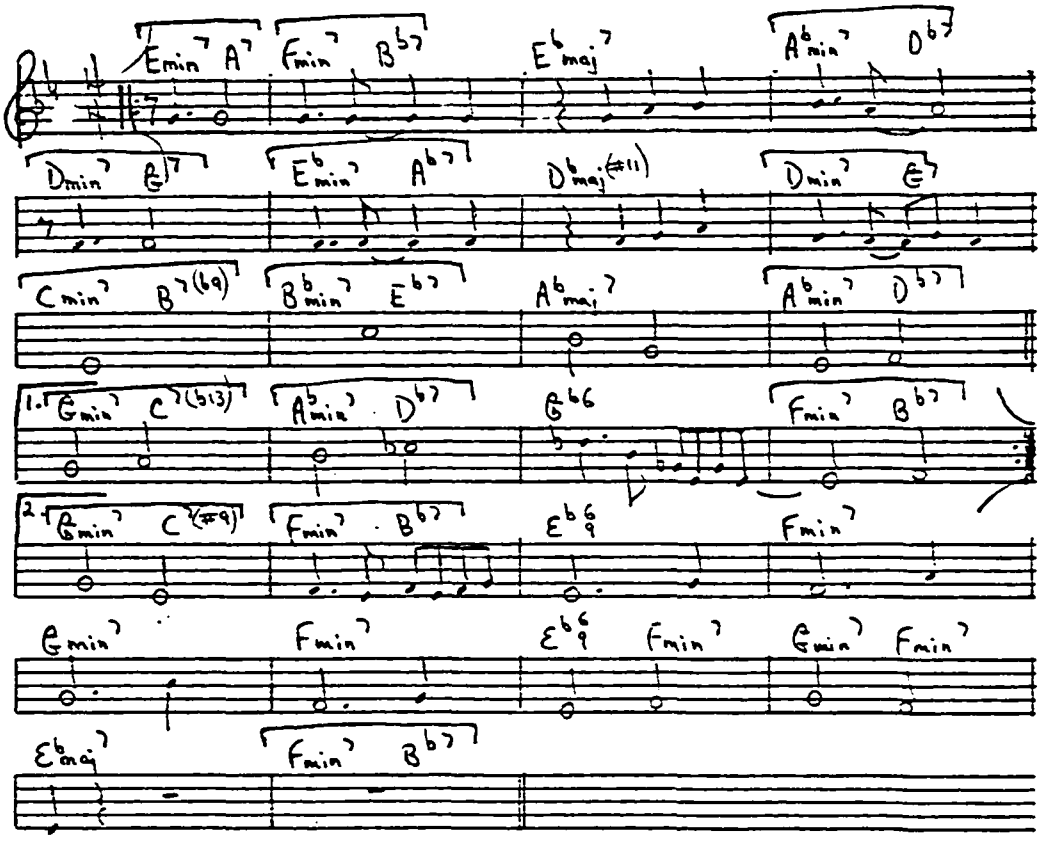
APPENDIX A

Analysis of selected jazz compositions for ii - V - I progressions

JOY SPRING.....Clifford Brown

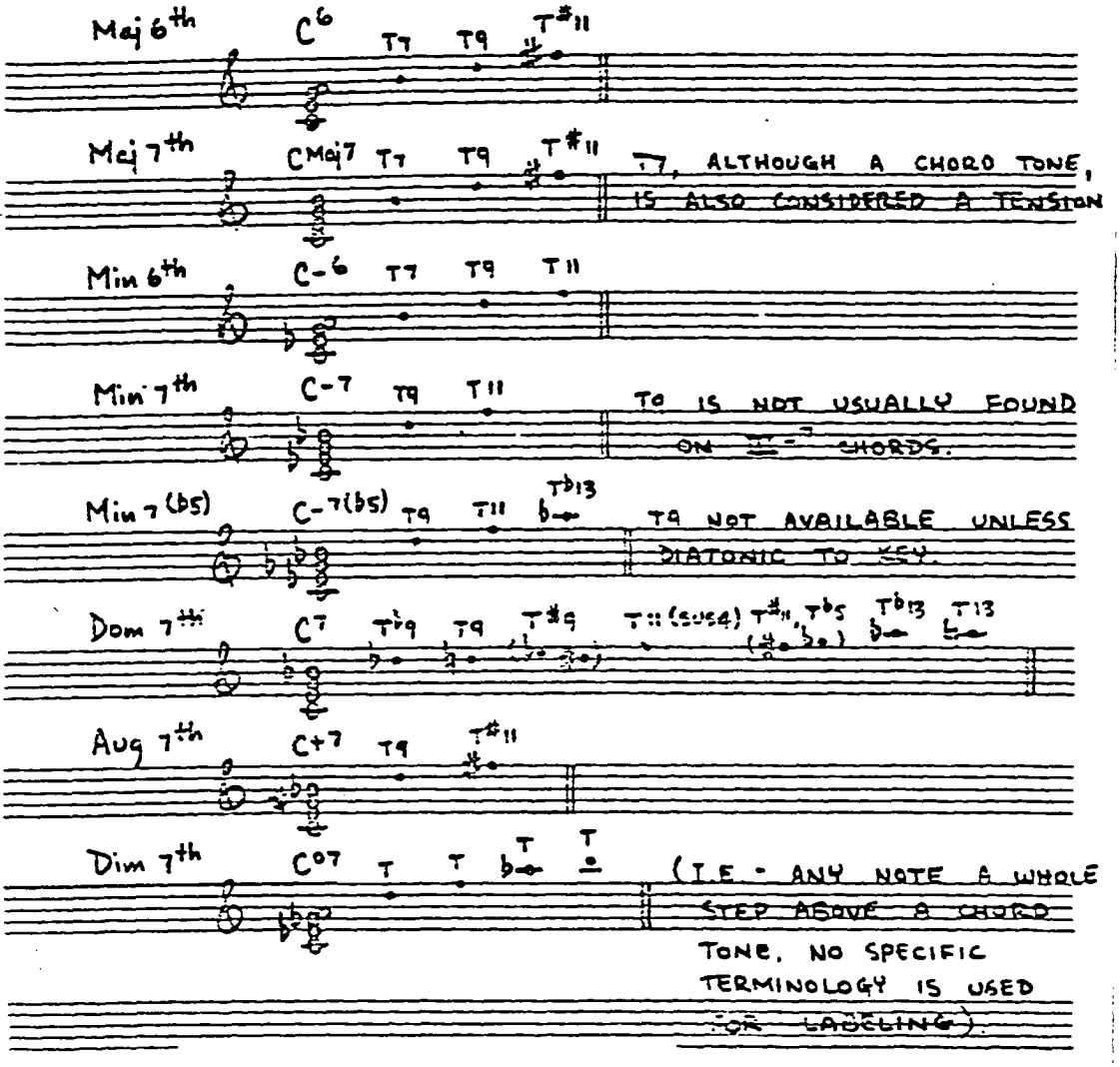


MOMENTS NOTICE.....John Coltrane



APPENDIX B

available tensions



APPENDIX C

selected composers who have experimented with

jazz / classical fusion

Larry Austin
John Benson Brooks
Dave Brubeck
Howard Brubeck
Aaron Copland
Claude Debussy
Bill Dobbins
Bill Evans
Leonard Feather
Dan Hearle
Werner Heider
Andre Hodeir
Charles Ives
J.J. Johnson
Ernst Krenek
John Lewis
Rolf Liebermann
Teo Macero
Darius Milhaud
Charles Mingus
Maurice Ravel
David Reck
Bill Russo
Lalo Schifrin
Gunther Schuller
Matyas Seiber
Igor Stravinsky

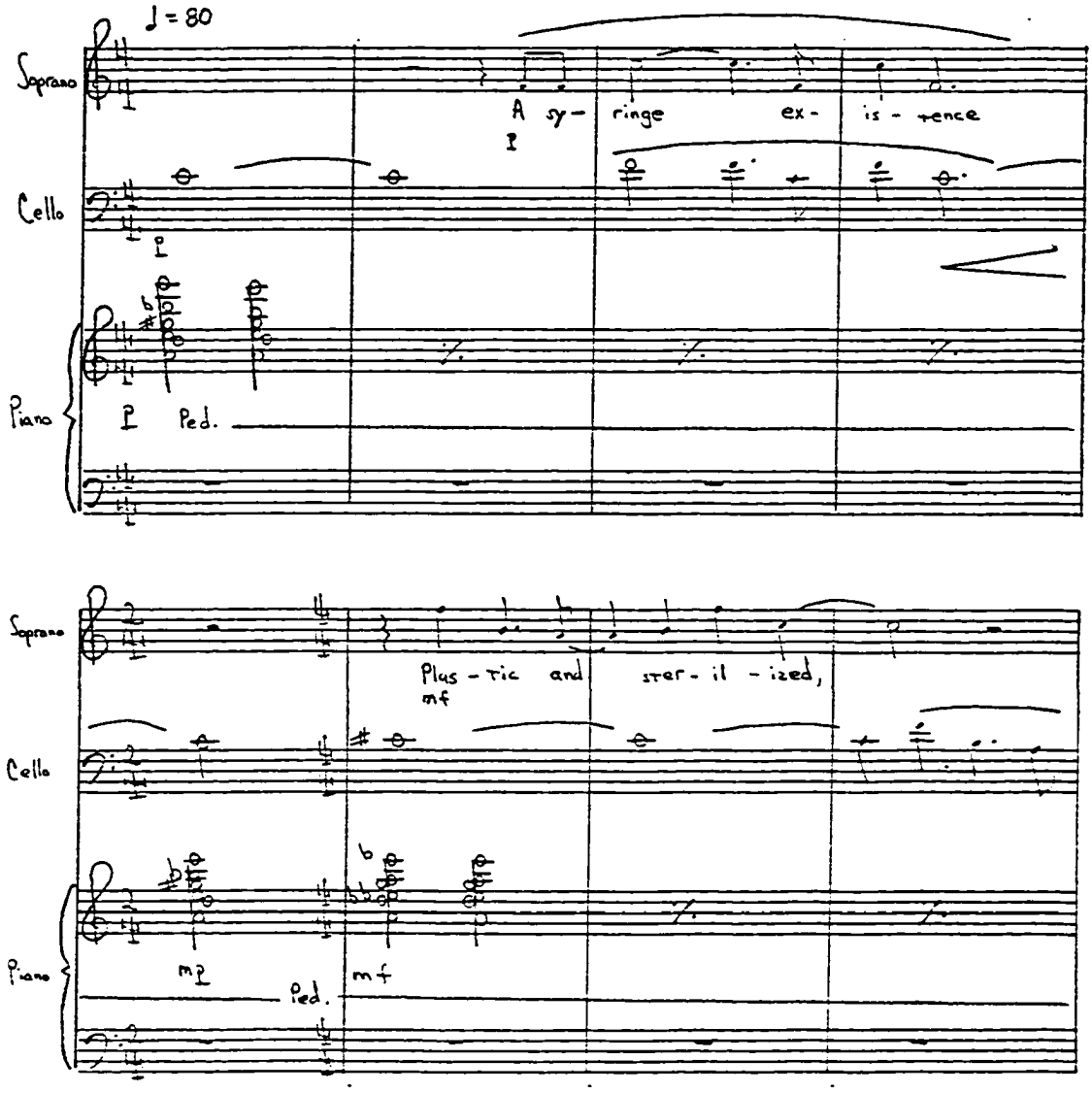
Appendix D

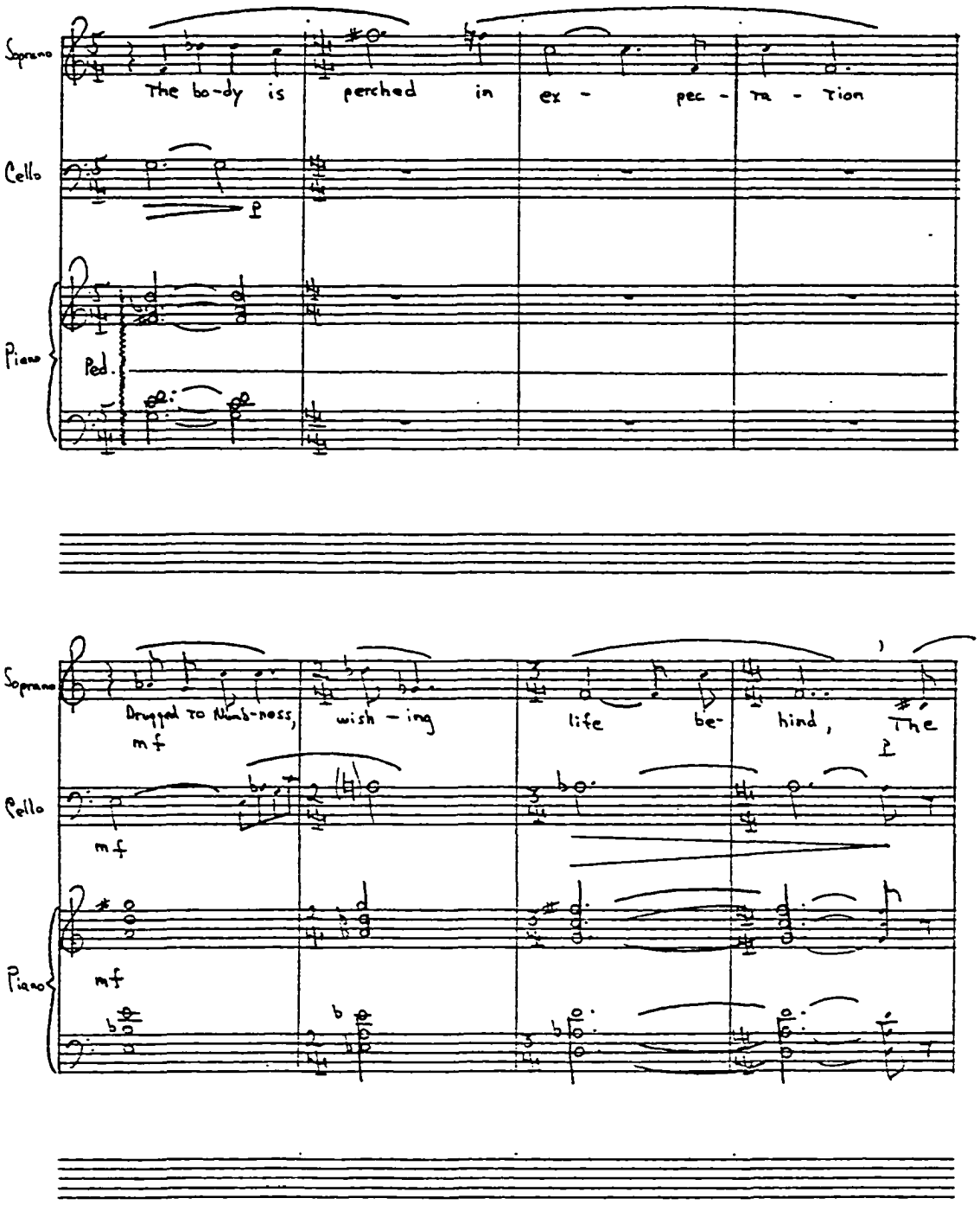
Supplementary Compositions

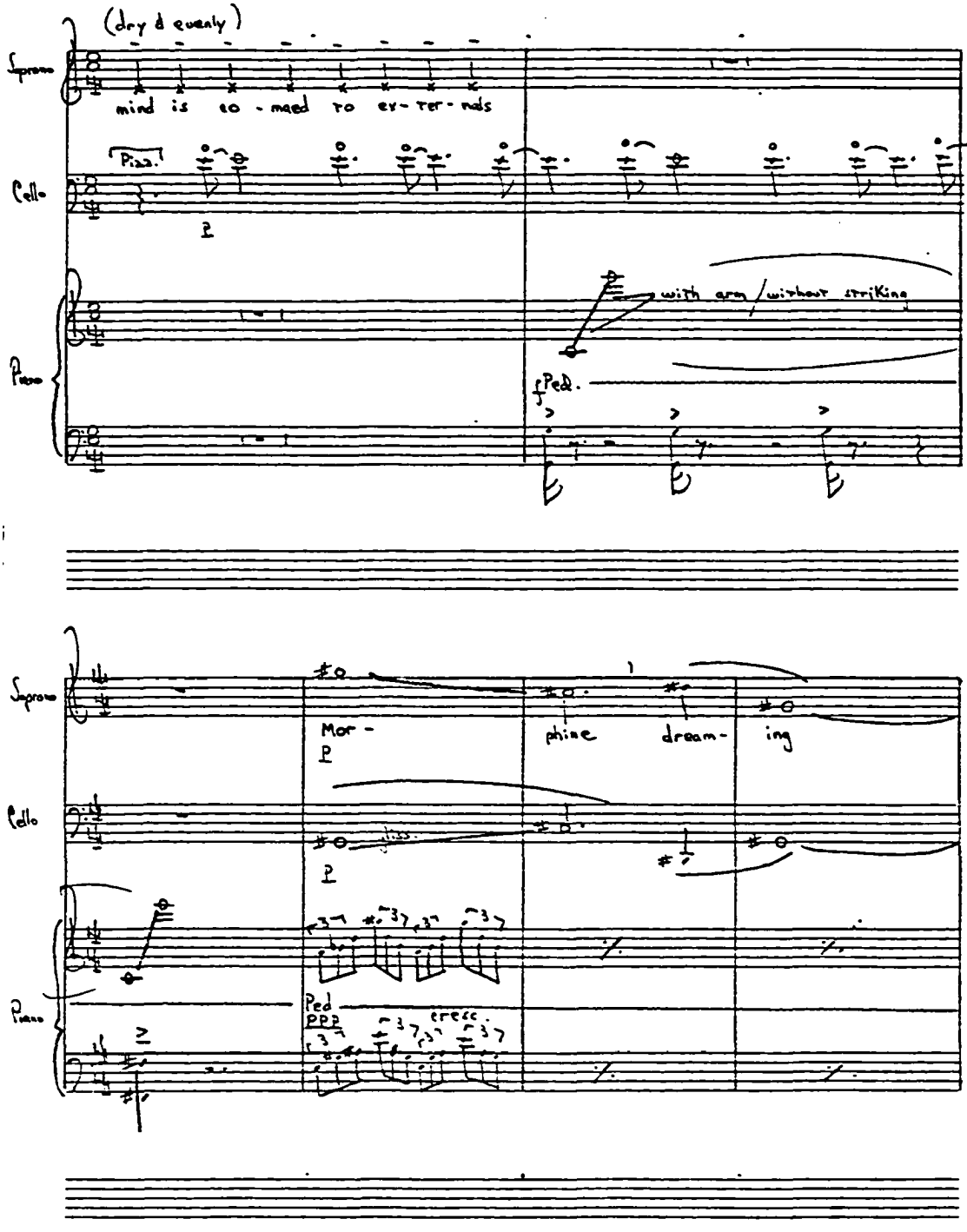
A SYRINGE EXISTENCE

for: soprano, cello, piano

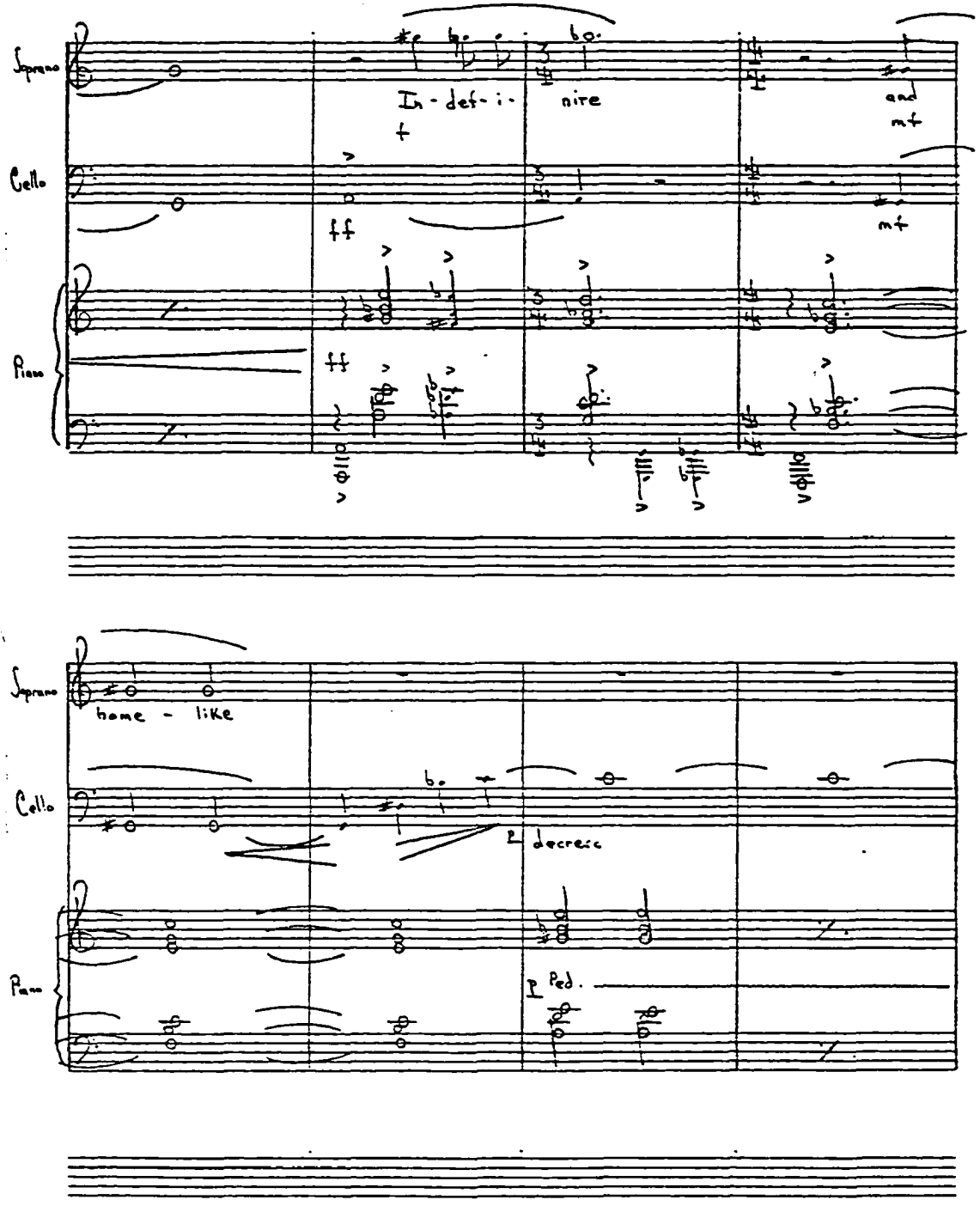
author: Sandy Evans


♩ = 80
Soprano
A sy- ringe ex- is - tence
Cello
Piano
p Ped.
Soprano
Plas - tic and ster - il - ized,
mf
Cello
Piano
mp
Ped.
mf

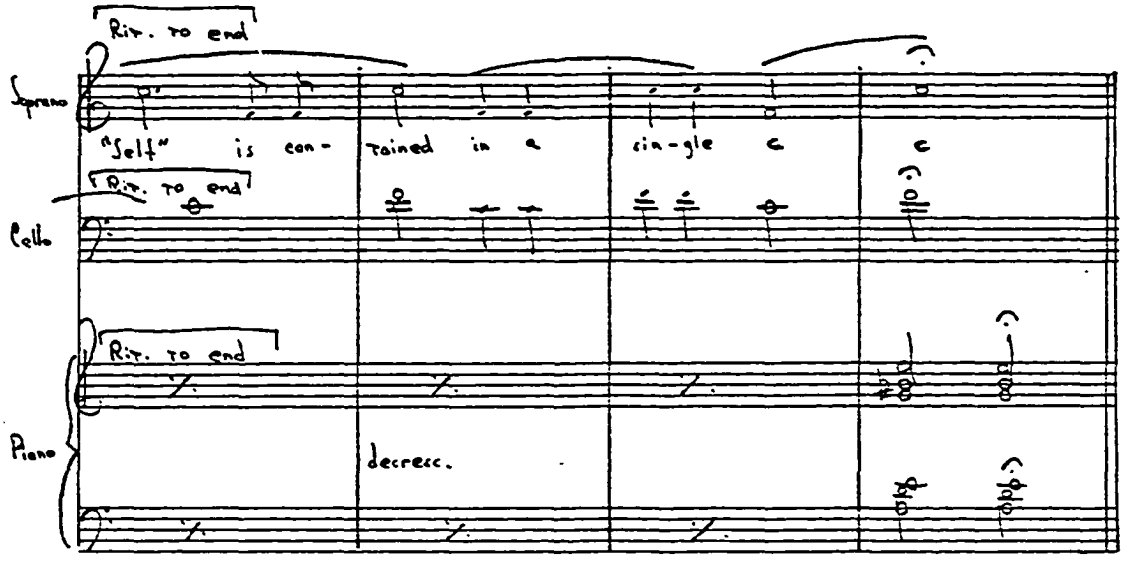

Soprano
The bo-dy is perched in ex - pec - ta - tion
Cello
p
Piano
Ped.
Soprano
Drugged to Numb-ness, wish - ing life be- hind, The
mf
Cello
mf
Piano
mf



INC M 2 C 8-10 STAVE
MADE IN U S A



NC M2 C8-10STAVE
MADE IN U.S.A.



NC M 2 C 2-10 STAVE
MADE IN U S A

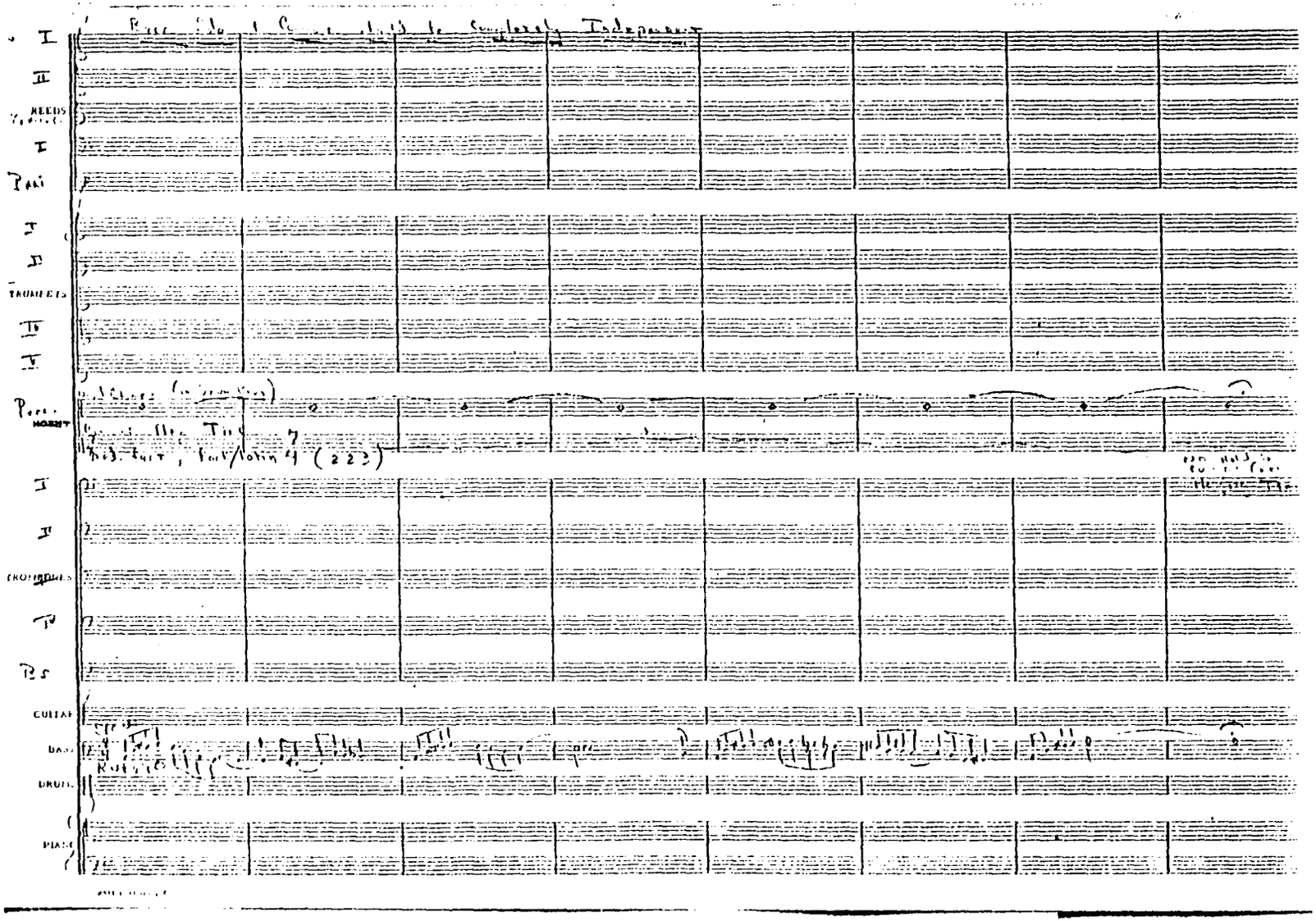
RETURN TO BENTHOS

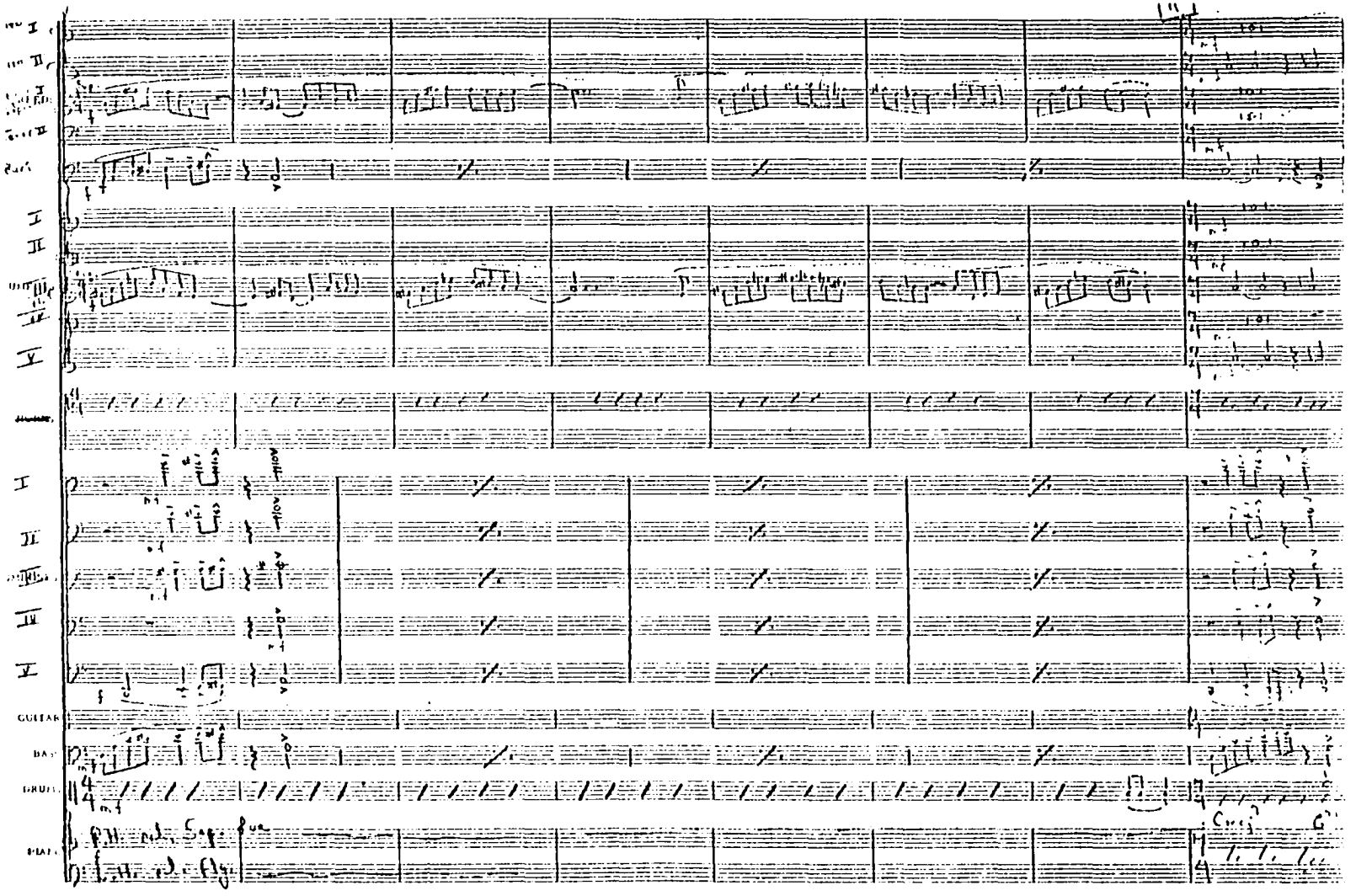
for: jazz ensemble:

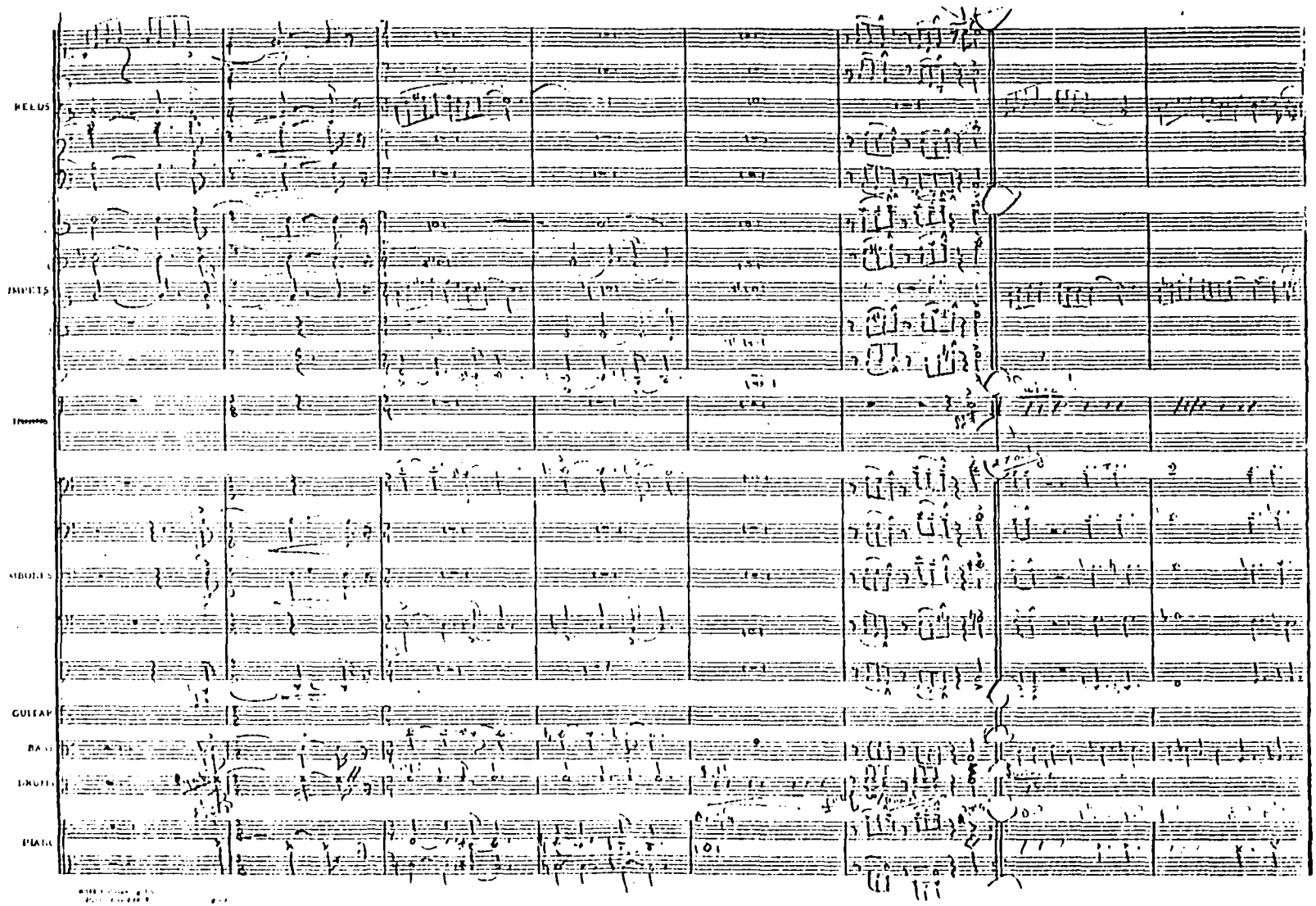
soprano saxaphone
alto saxaphone (& flute)
alto saxaphone II (& flute)
tenor saxaphone (& flute)
baritone saxaphone (& flute)

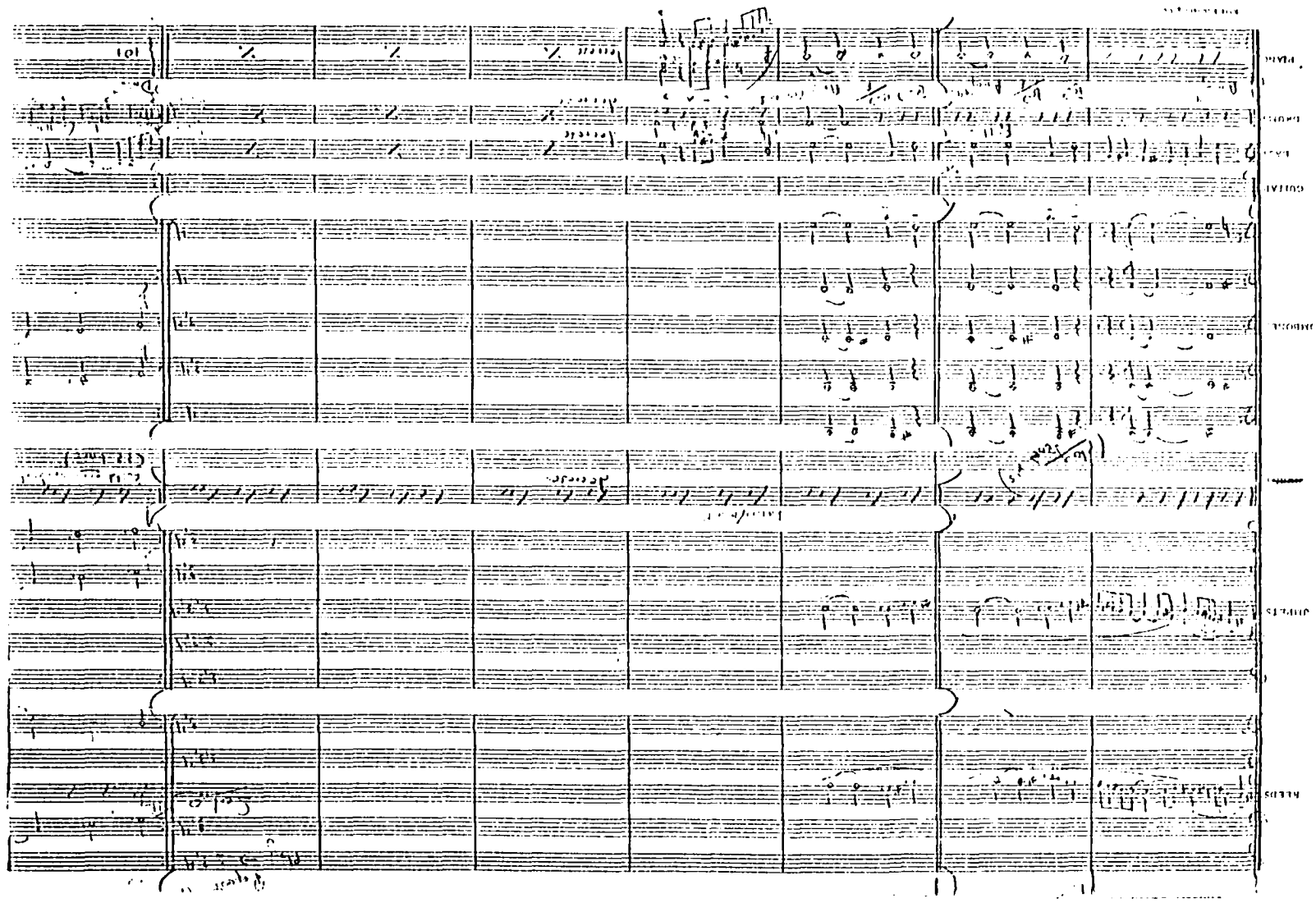
5 trumpets
4 trombones
1 bass trombone

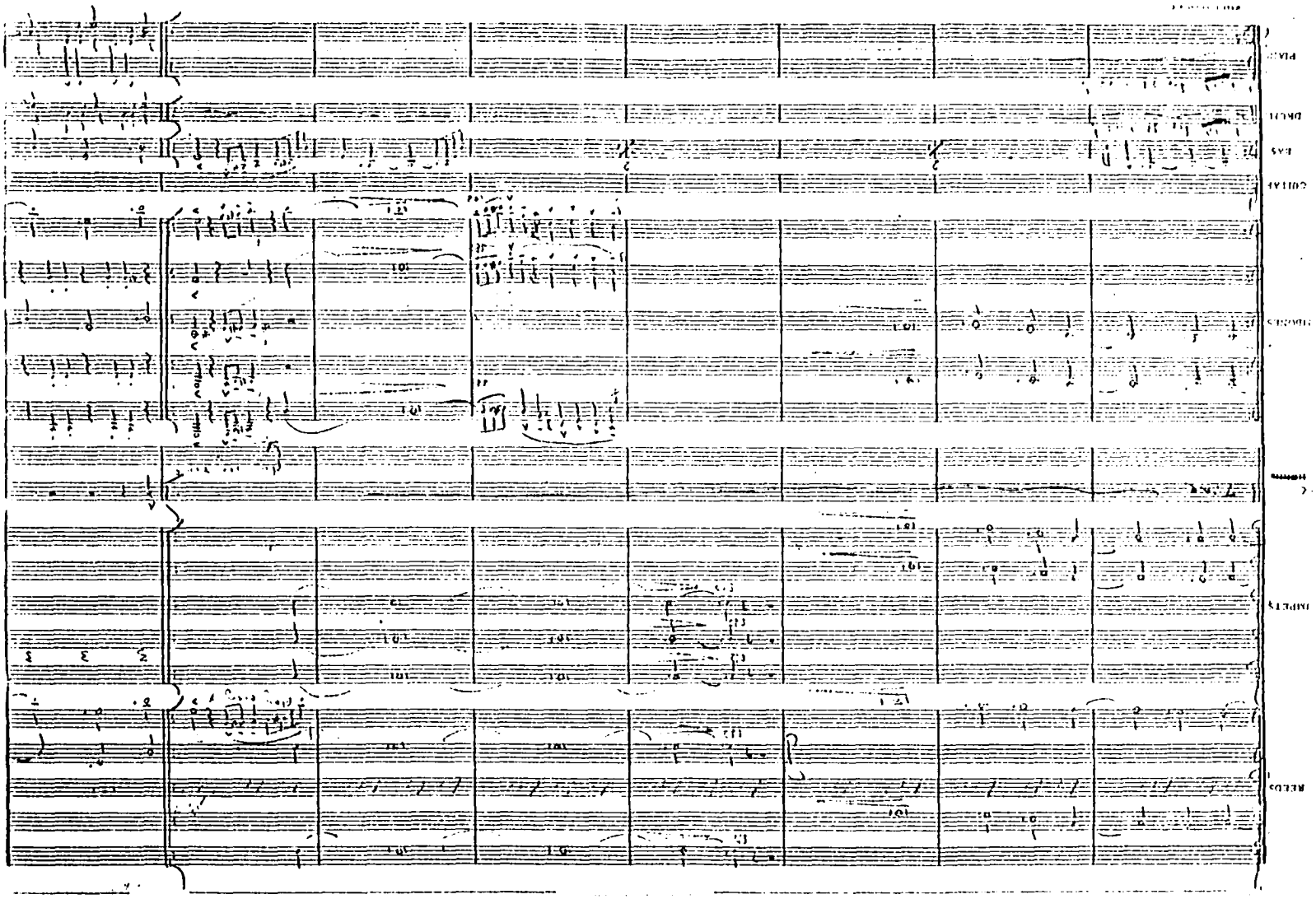
piano
bass
guitar
percussion: 2 players
player I: trap set
player II: congas

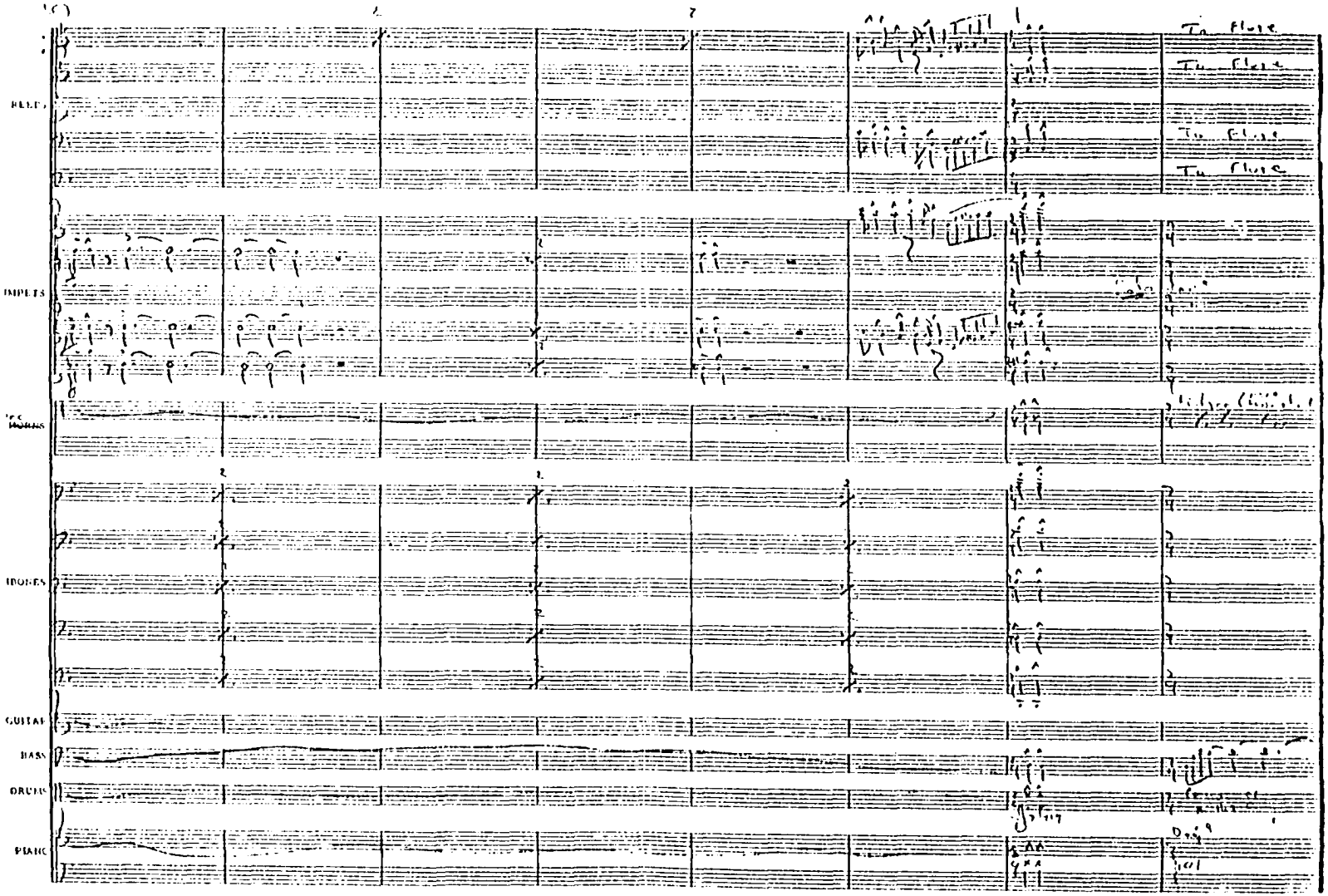

REEDS
TRUMPETS
HORNS
TROMBONES
GUITAR
BASS
DRUMS
PIANO

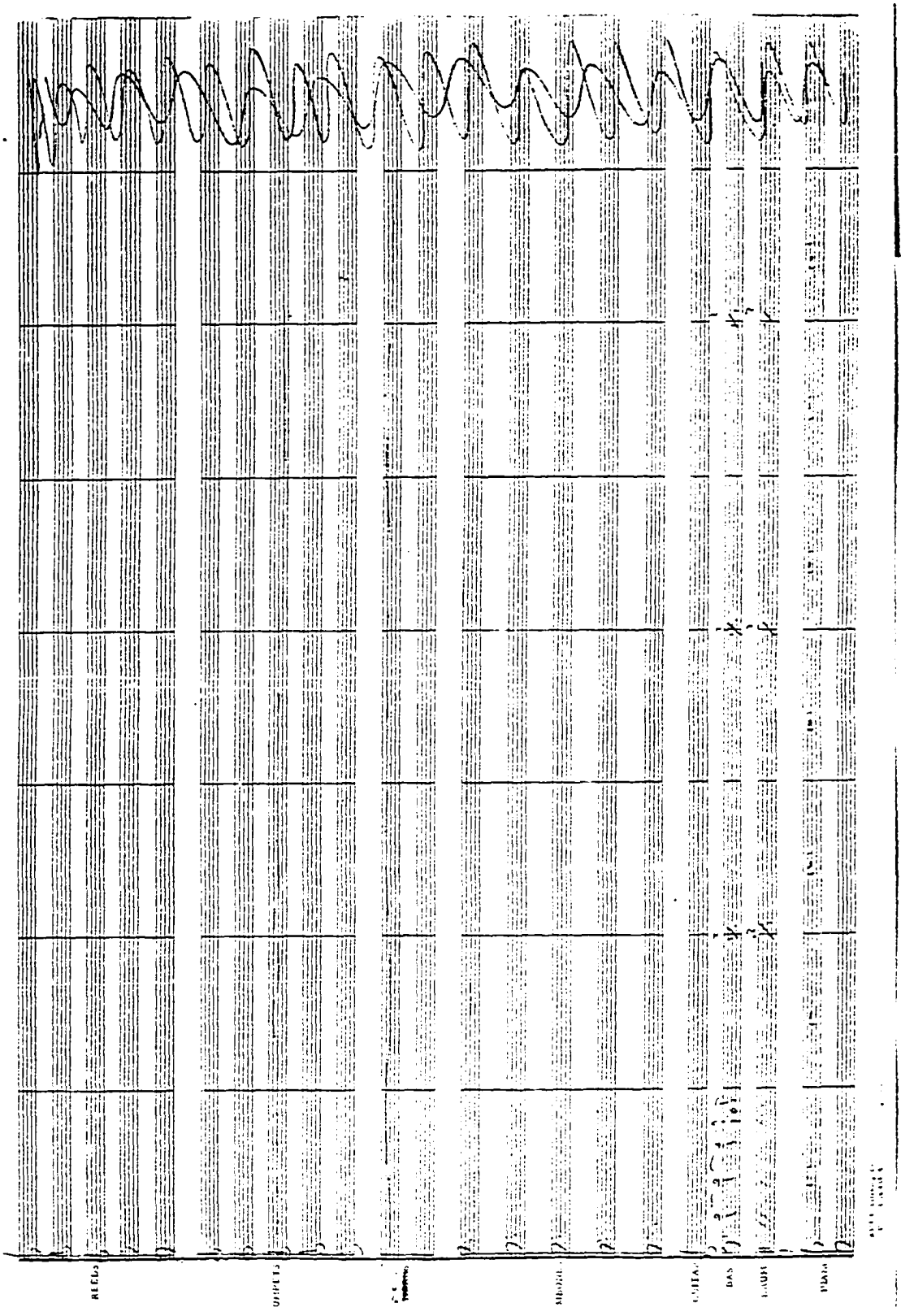


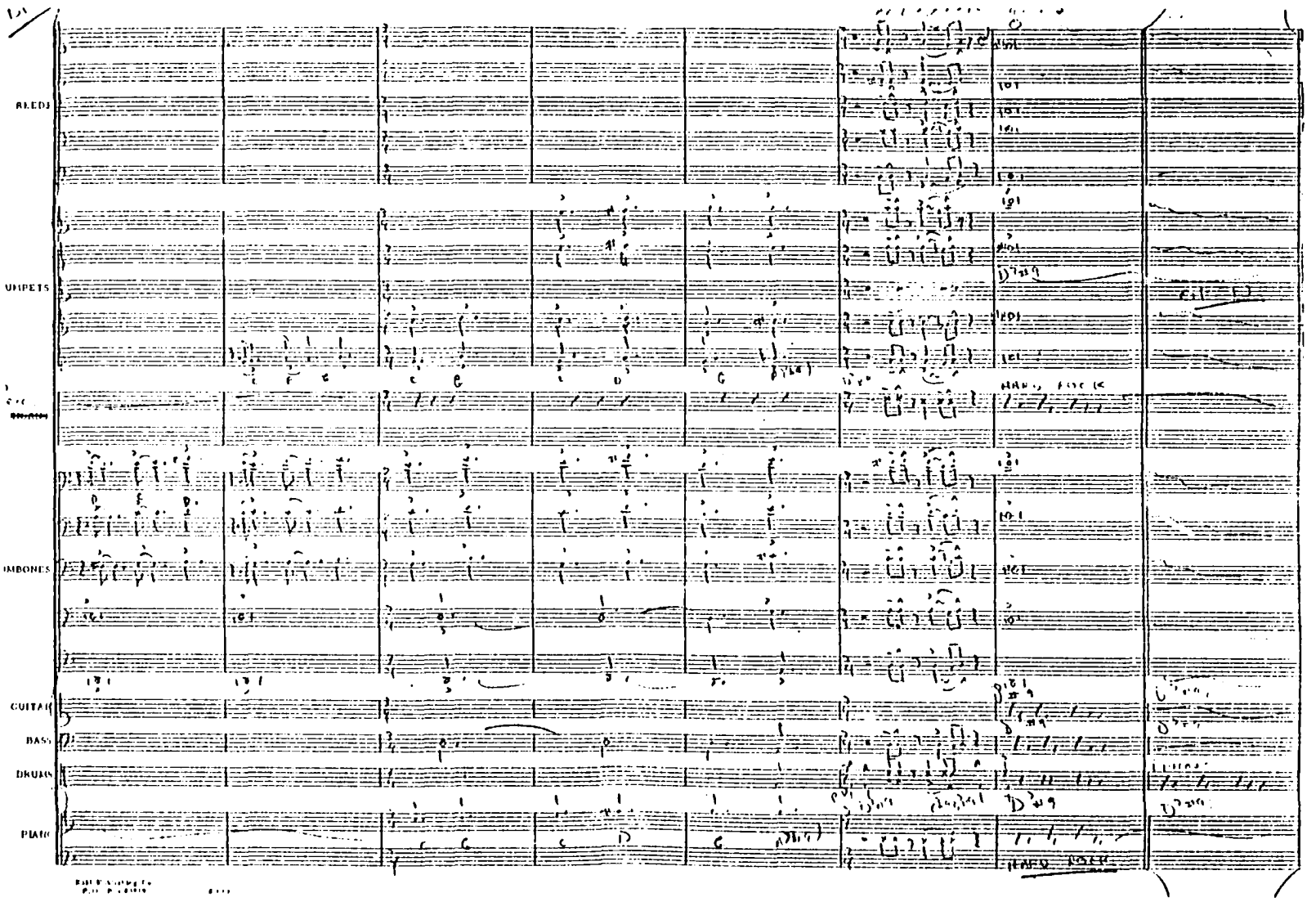

REEDS
TRUMPETS
TROMBONES
GUITAR
BASS
DRUMS
PIANO

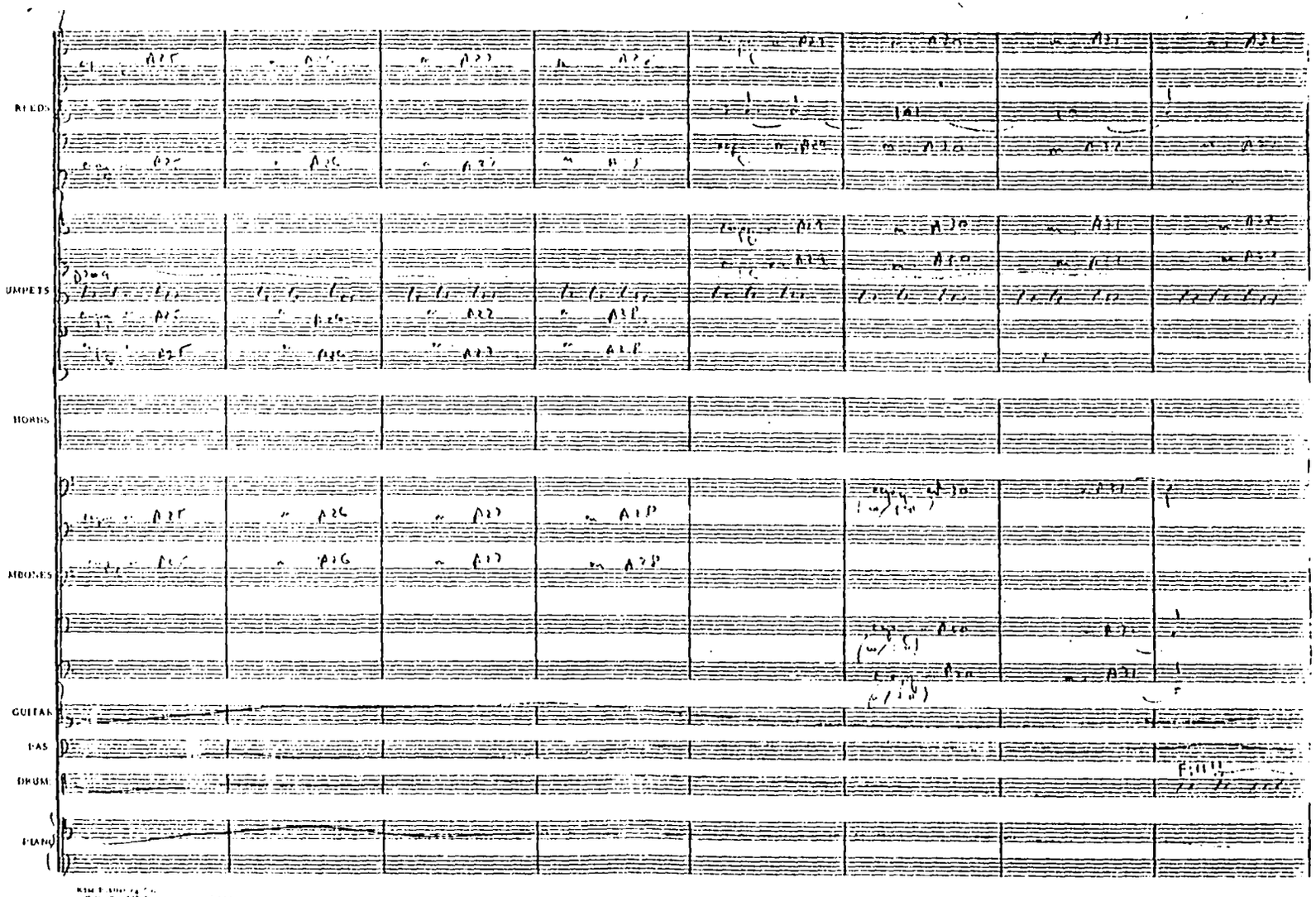


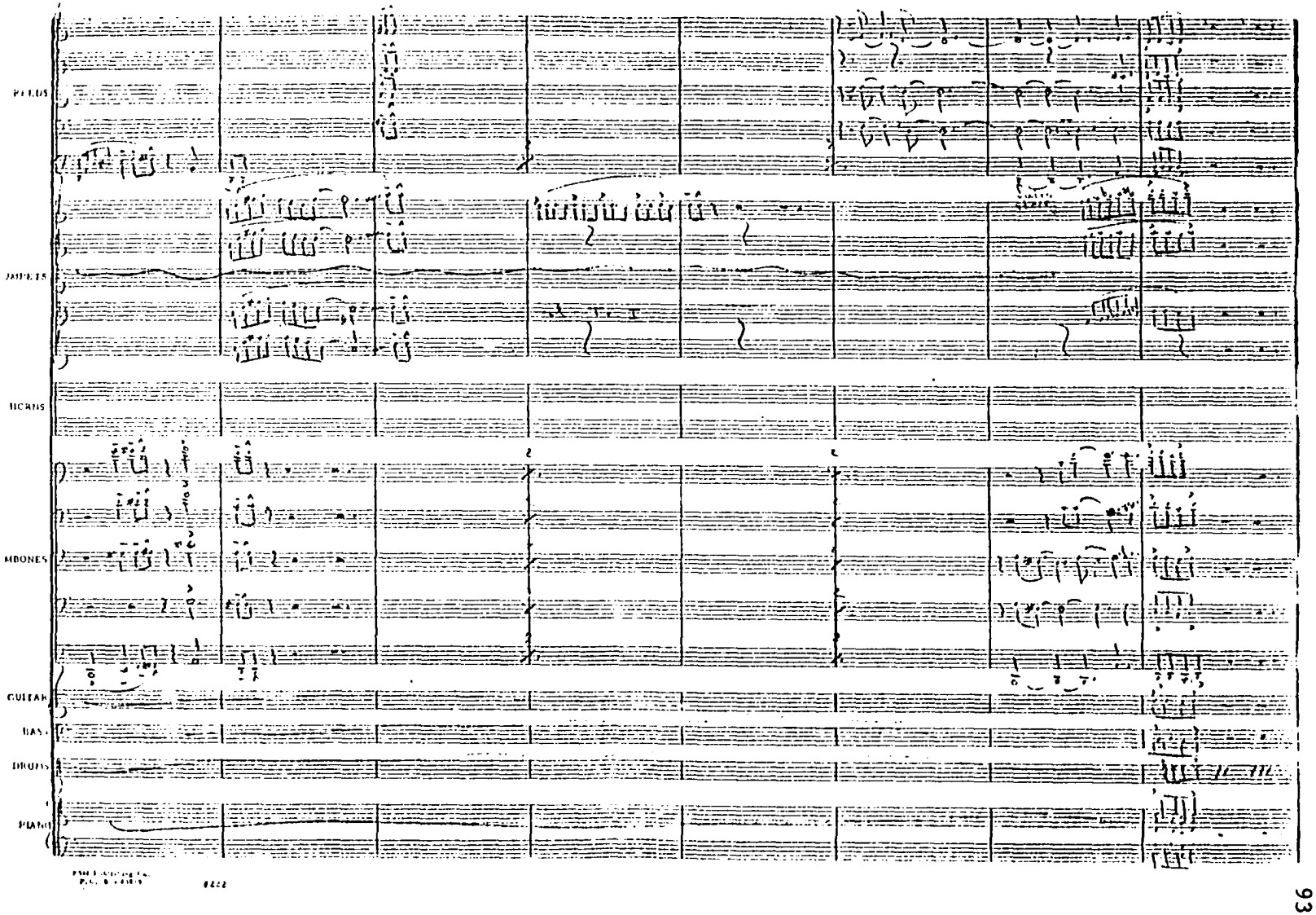


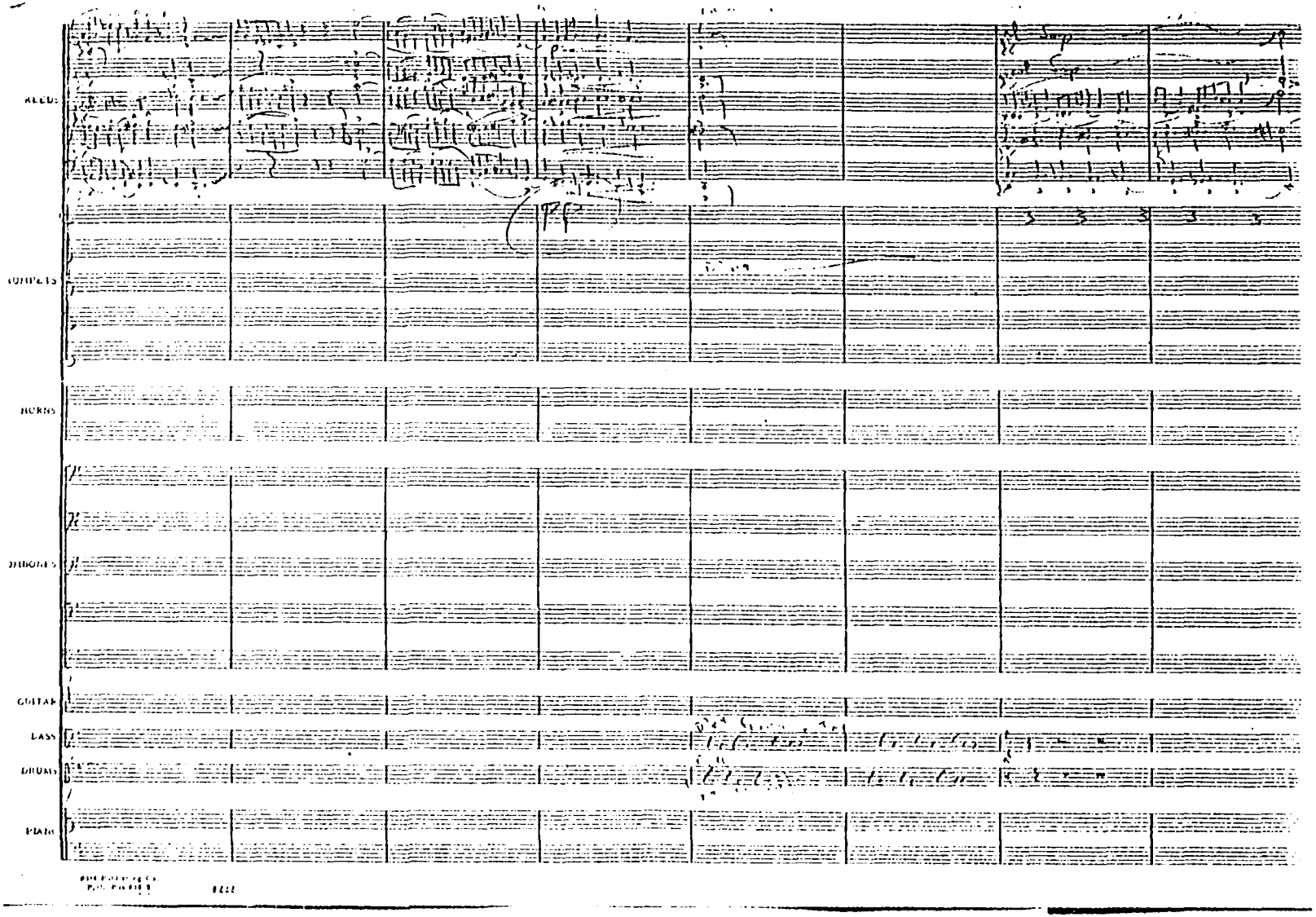

Tu Flute
Tu Flute
Tu Flute
Tu Flute
TRUMPETS
TROMBONES
GUITAR
BASS
DRUMS
PIANO




REEDS
TRUMPETS
TROMBONES
GUITAR
BASS
DRUMS
PIANO


REEDS
TRUMPETS
HORNS
TROMBONES
GUITAR
BASS
DRUMS
PIANO


REEDS
TRUMPETS
HORNS
TROMBONES
GUITAR
BASS
DRUMS
PIANO


REEDS
TRUMPETS
HORNS
TROMBONES
GUITAR
BASS
DRUMS
PIANO

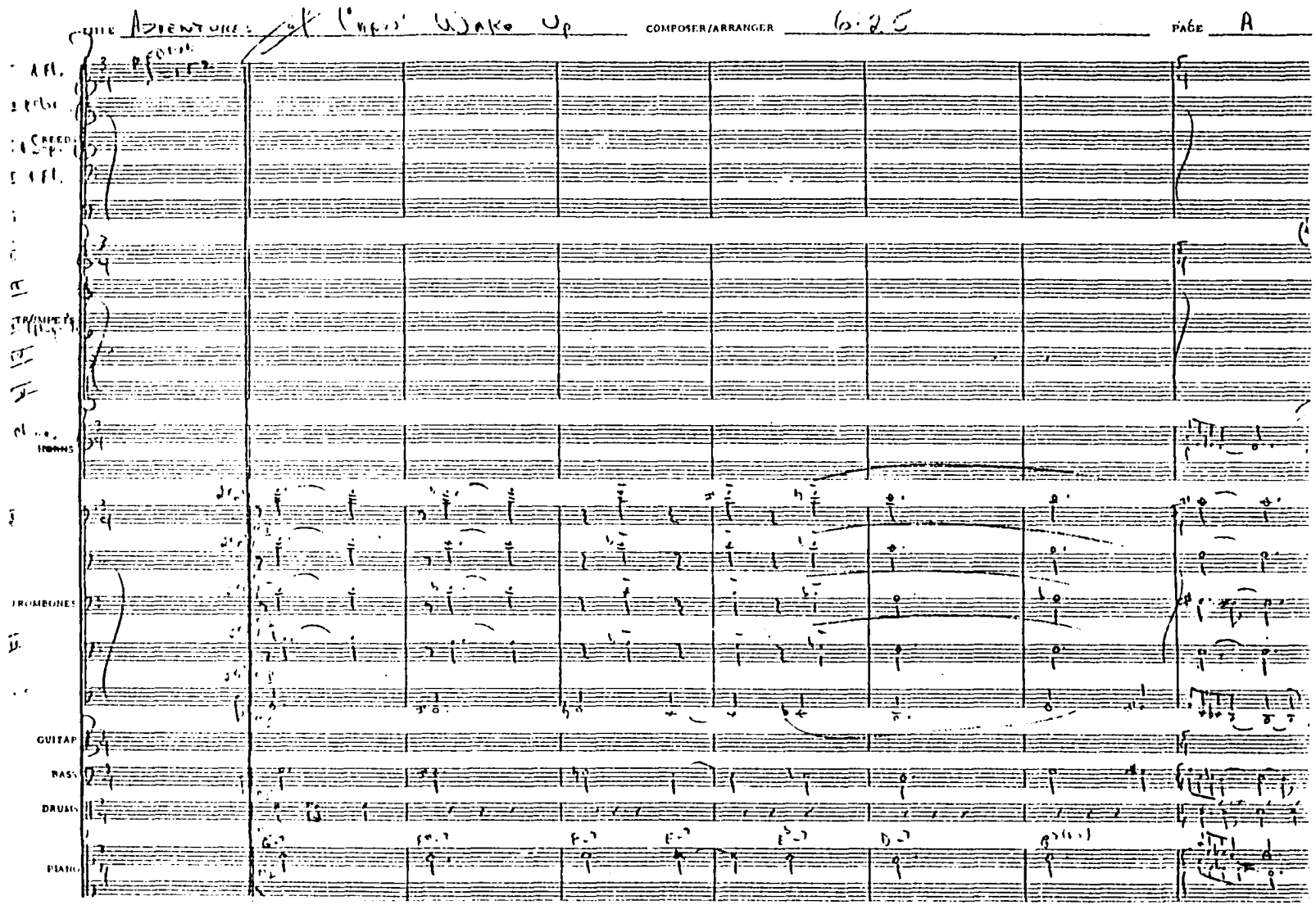
THE ADVENTURES OF CAPTAIN WAKE UP

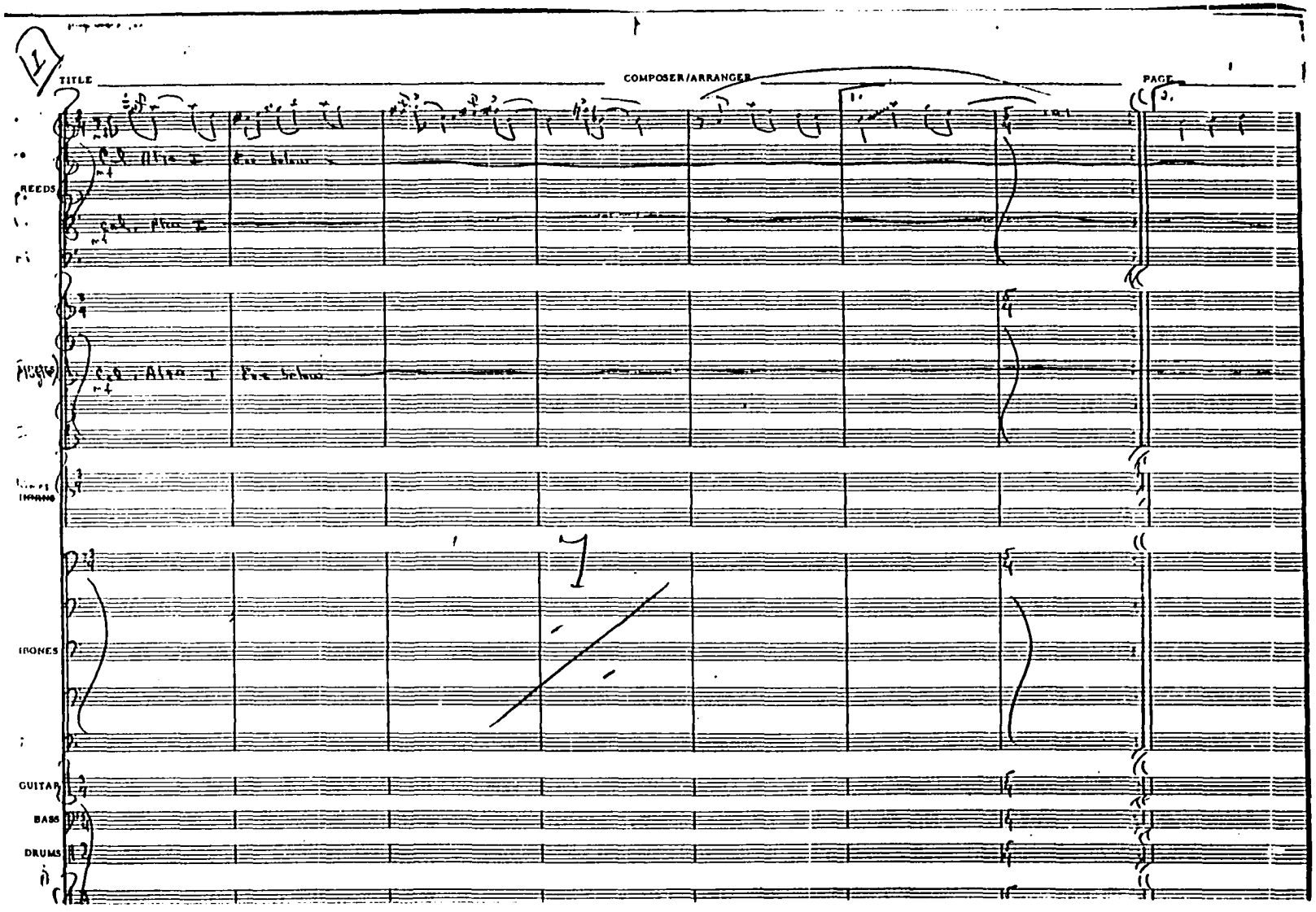
for: jazz ensemble:

alto saxaphone I (& flute)
alto saxaphone II (& clarinet)
tenor saxaphone (& soprano saxaphone
tenor saxaphone (& flute)
baritone saxaphone (& flute)

5 trumpets
4 trombones
1 bass trombone

piano
bass
guitar
percussion: 2 players
player I: trap set
player II: chimes


TITLE Adventures of Chaos' Wake Up
COMPOSER/ARRANGER 6:25
PAGE A
REEDS
TRUMPETS
HORNS
TROMBONES
GUITAR
BASS
DRUMS
PIANO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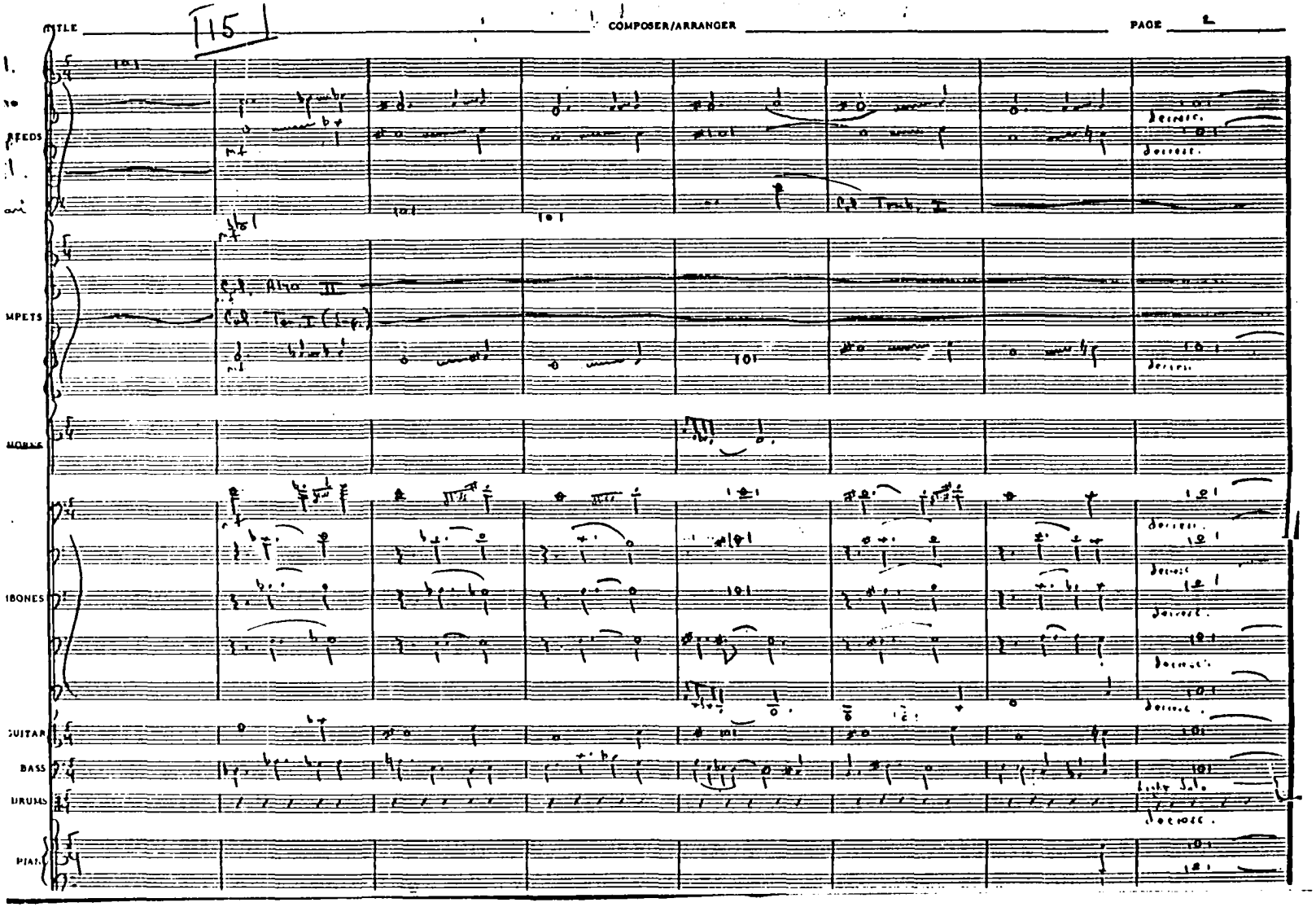
COMPOSER/ARRANGER
PAGE
REEDS
TRUMPETS
TROMBONES
GUITAR
BASS
DRUMS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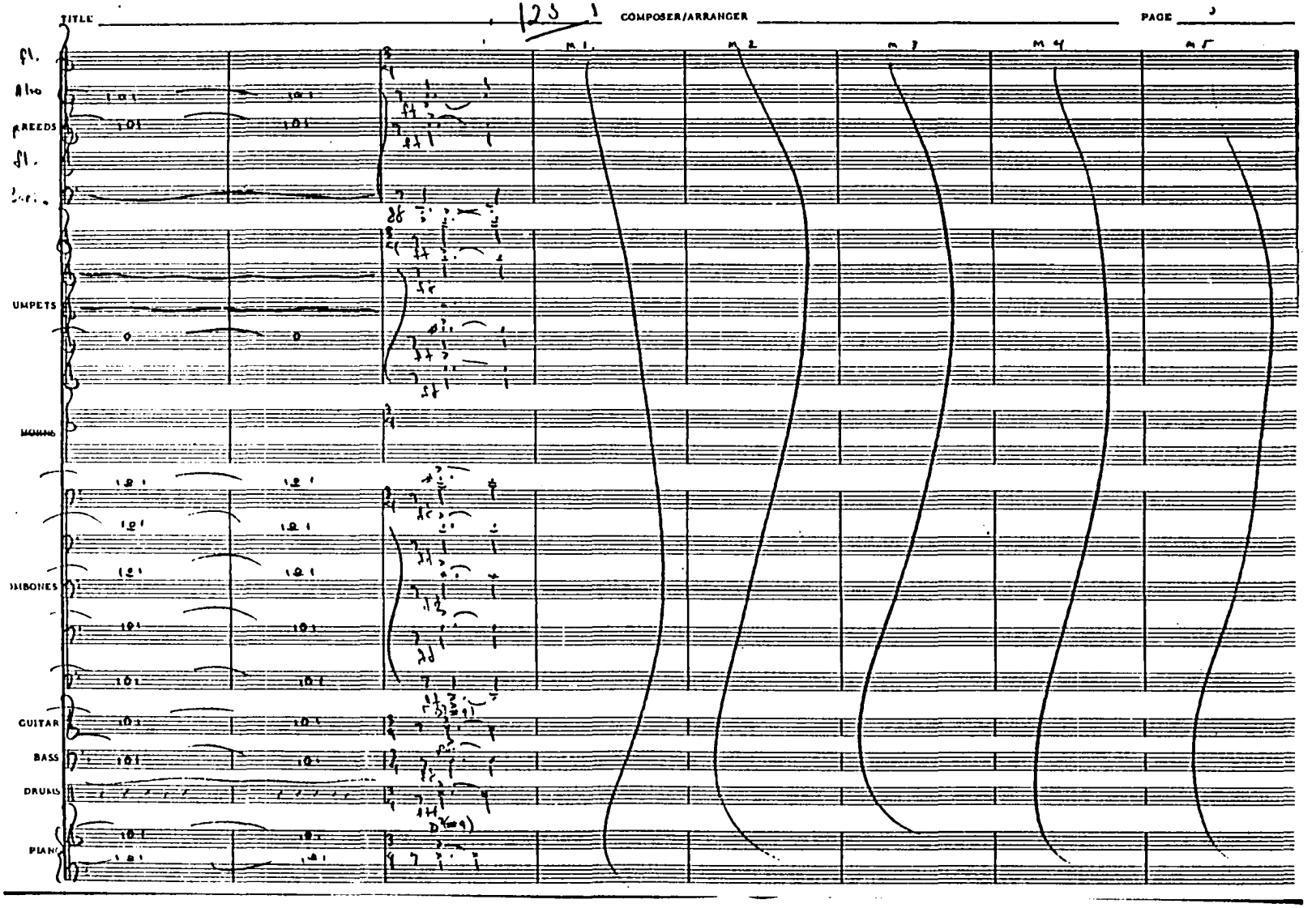
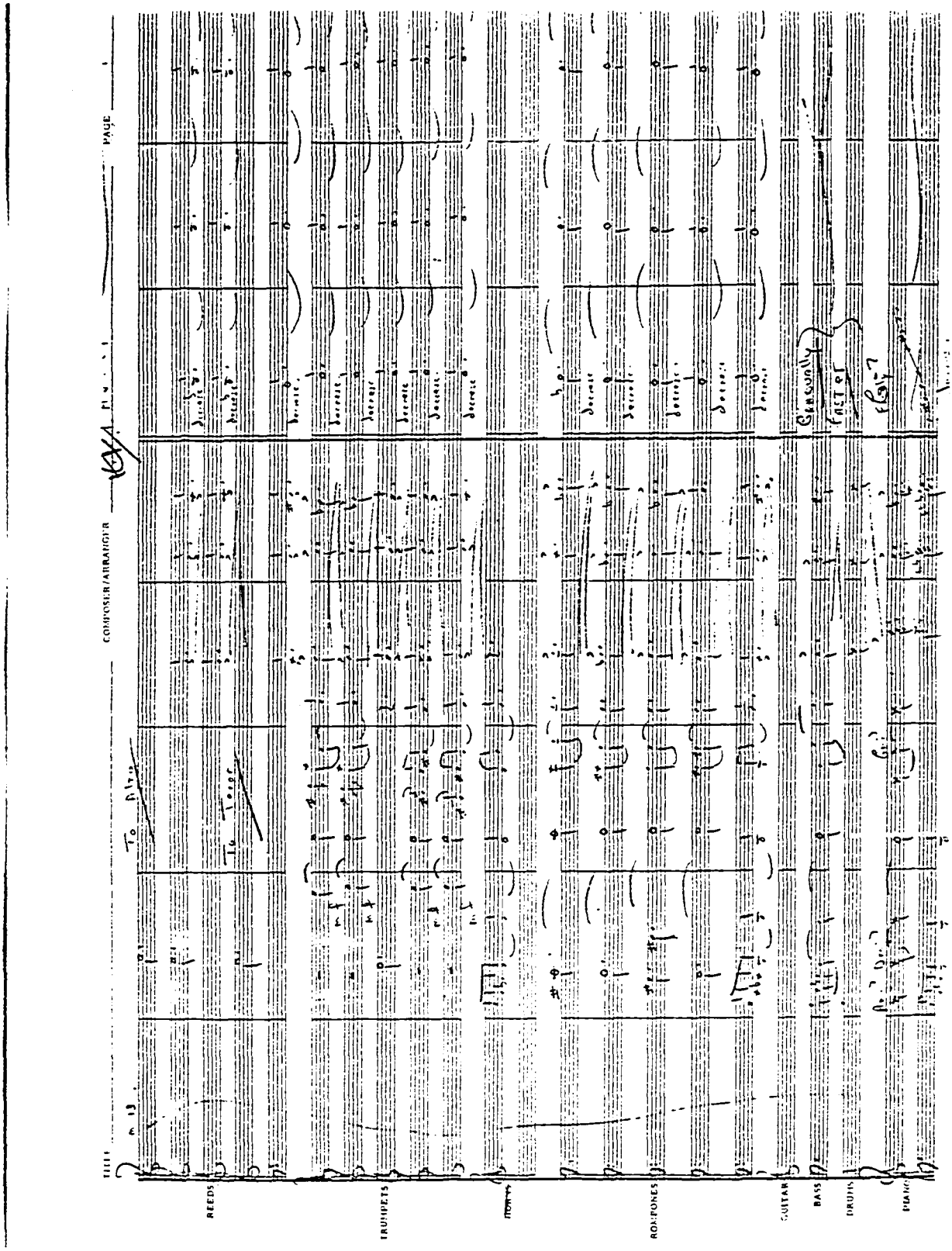
115
COMPOSER/ARRANGER
PAGE 2
REEDS
MPETS
HORNS
BONES
UITAR
BASS
DRUMS
PIAN


TITLE
123 1
COMPOSER/ARRANGER
PAGE 3
M 1.
M 2
M 3
M 4
M 5
Fl.
Alto
REEDS
Fl.
UMPETS
MBONES
GUITAR
BASS
DRUMS
PIANO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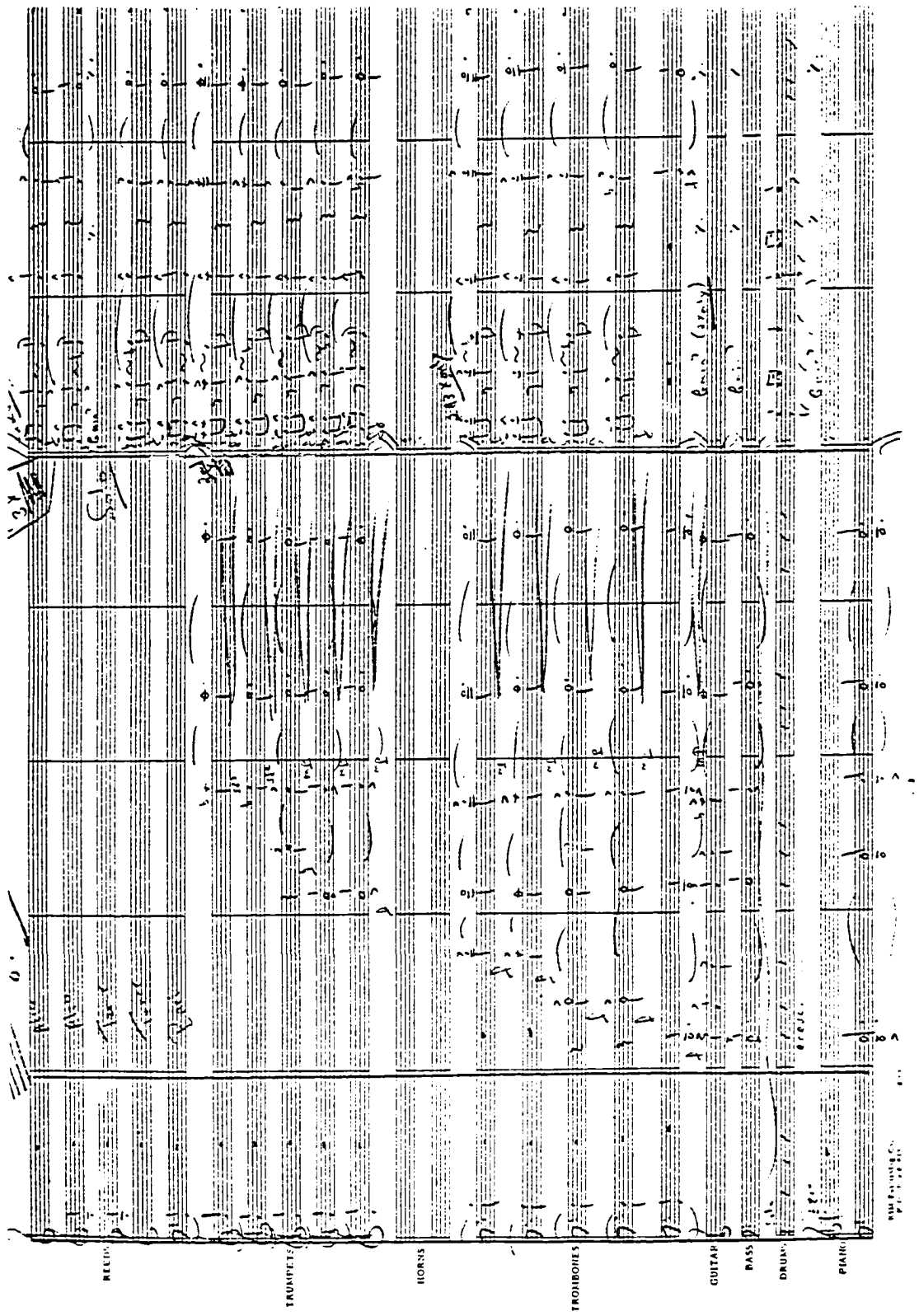
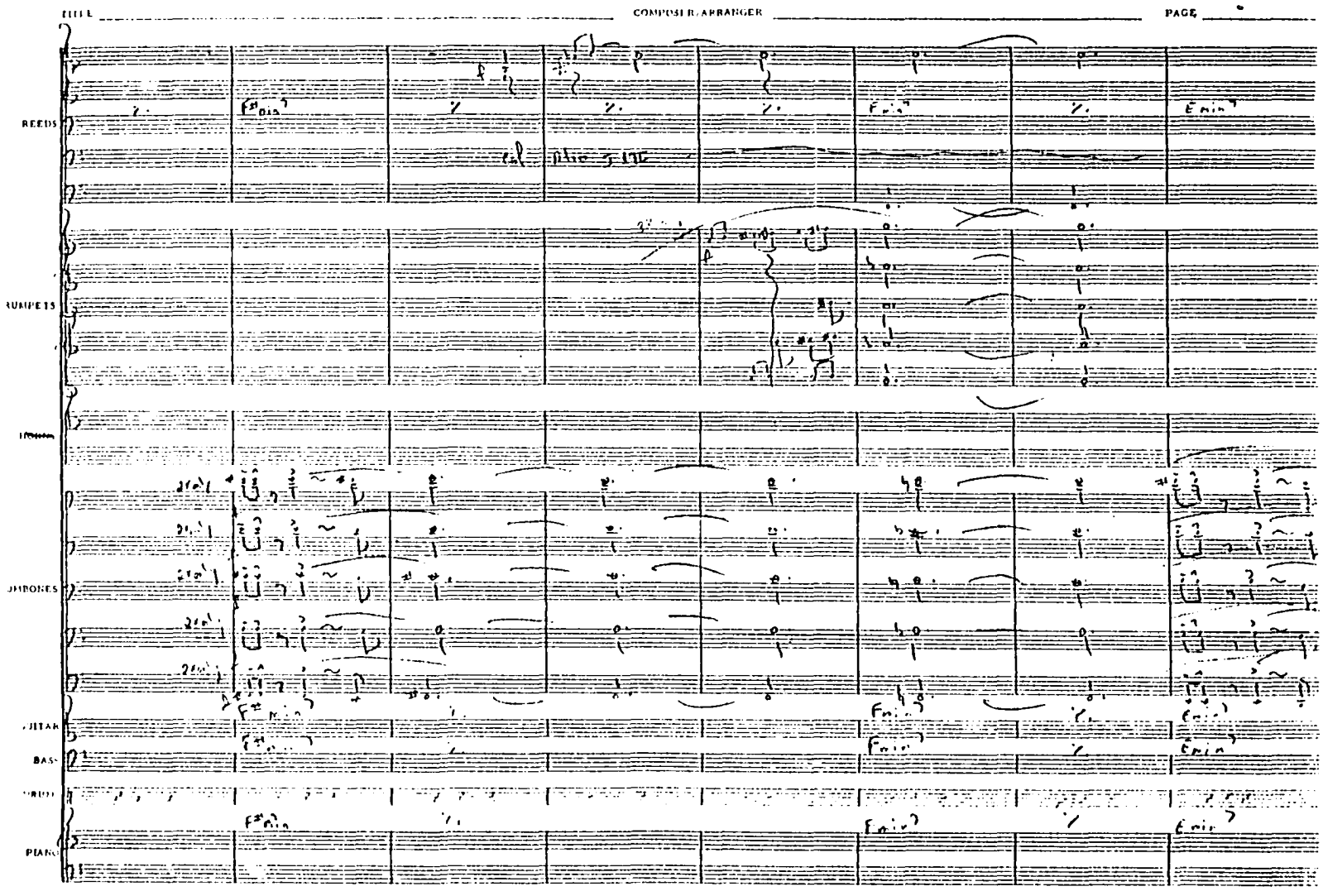
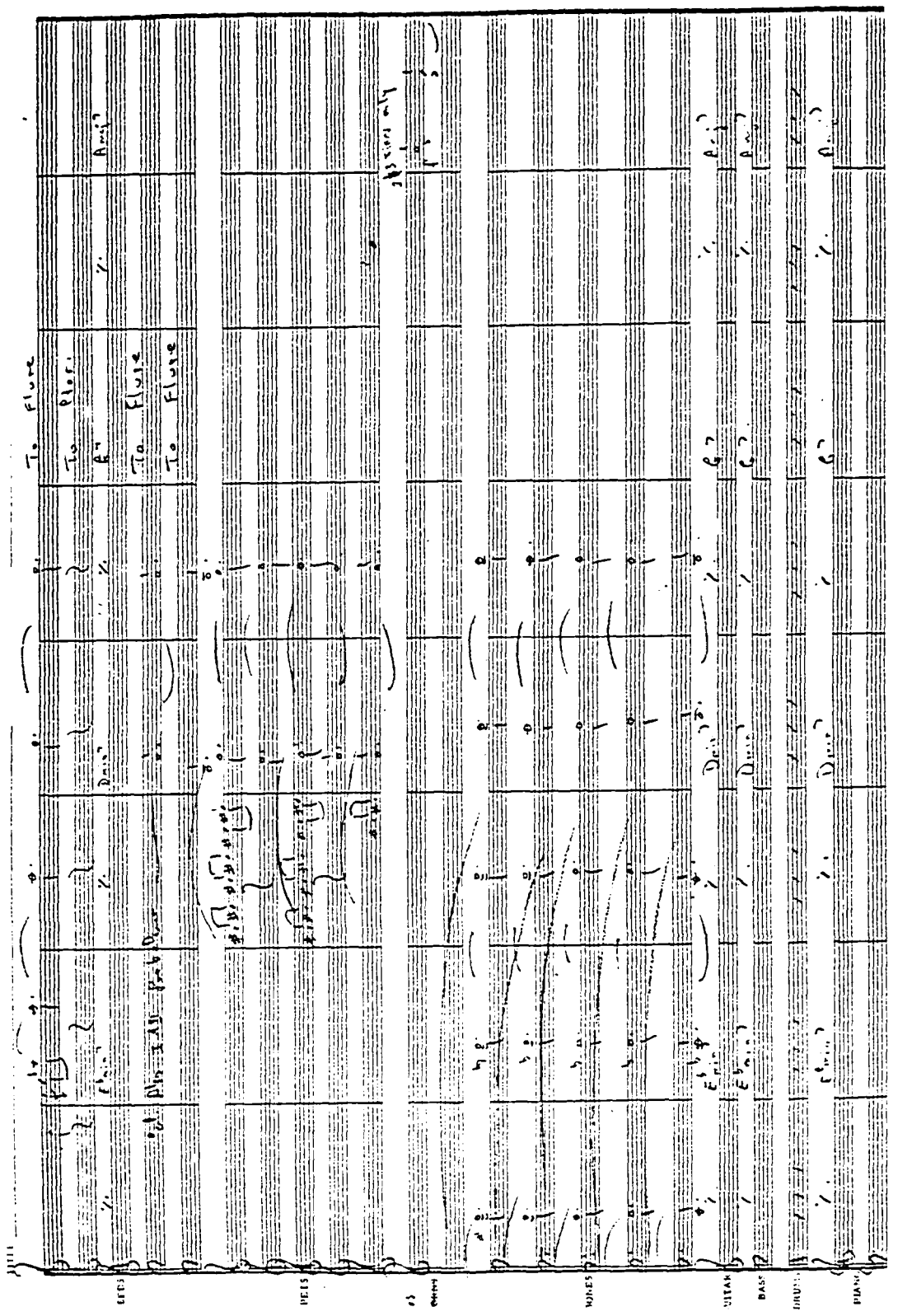
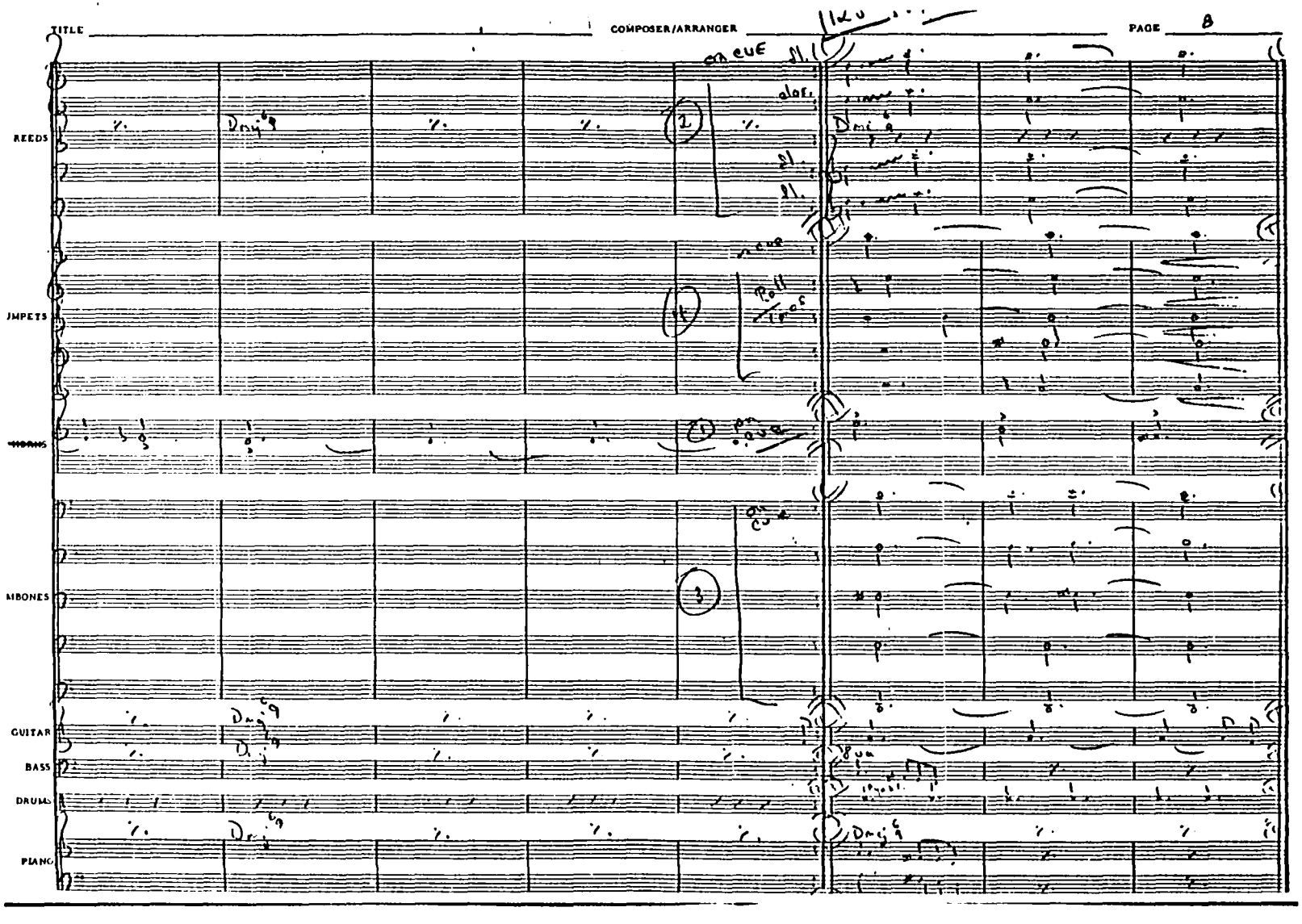
TRUMPETS
TROMBONES
GUITAR
BASS
DRUMS
PIANO


REED
TRUMPETS
HORNS
TROMBONES
GUITAR
BASS
DRUMS
PIANO


TITLE
COMPOSER/ARRANGER
PAGE
REEDS
TRUMPETS
TROMBONES
GUITAR
BASS
DRUMS
PIANO

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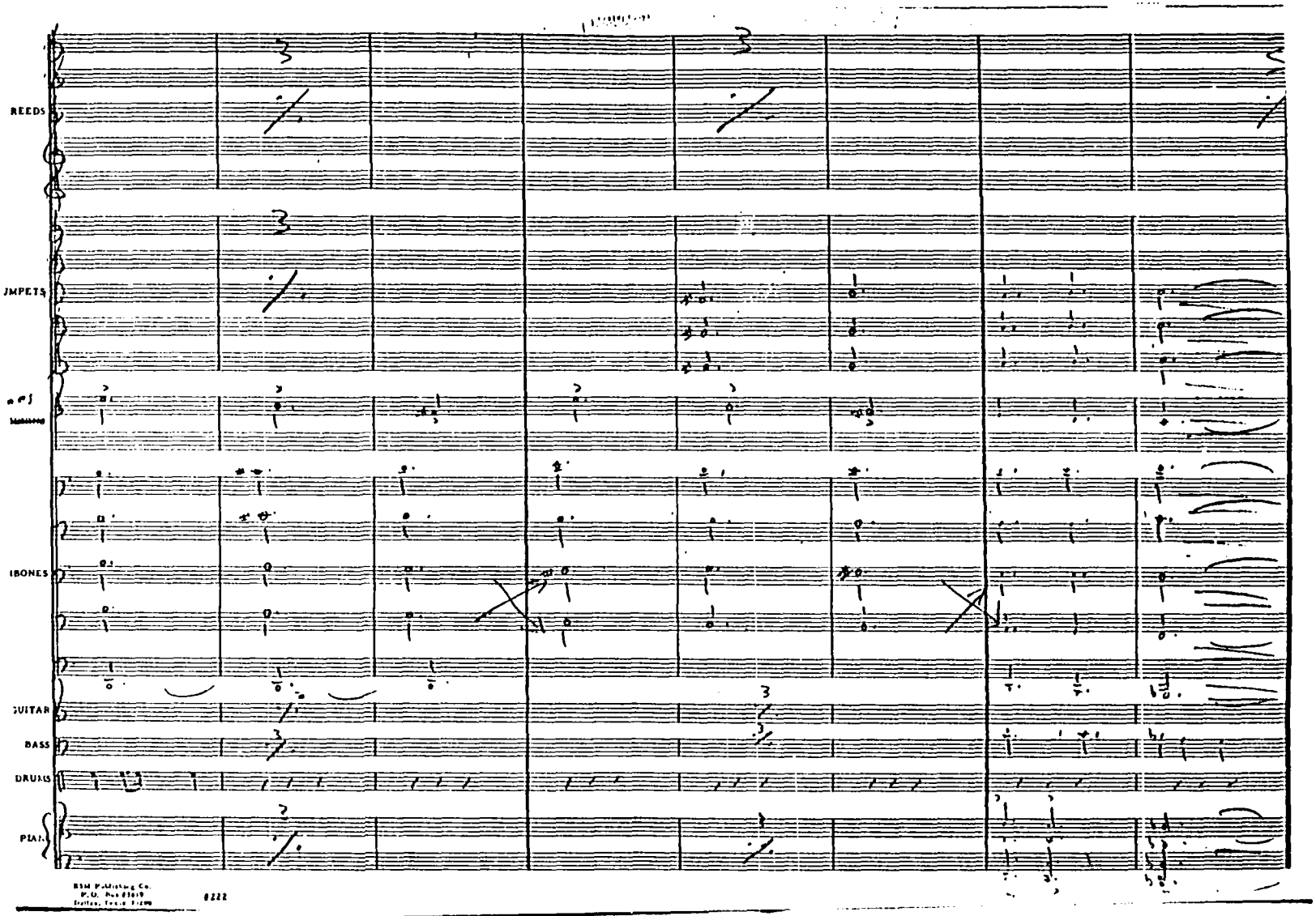
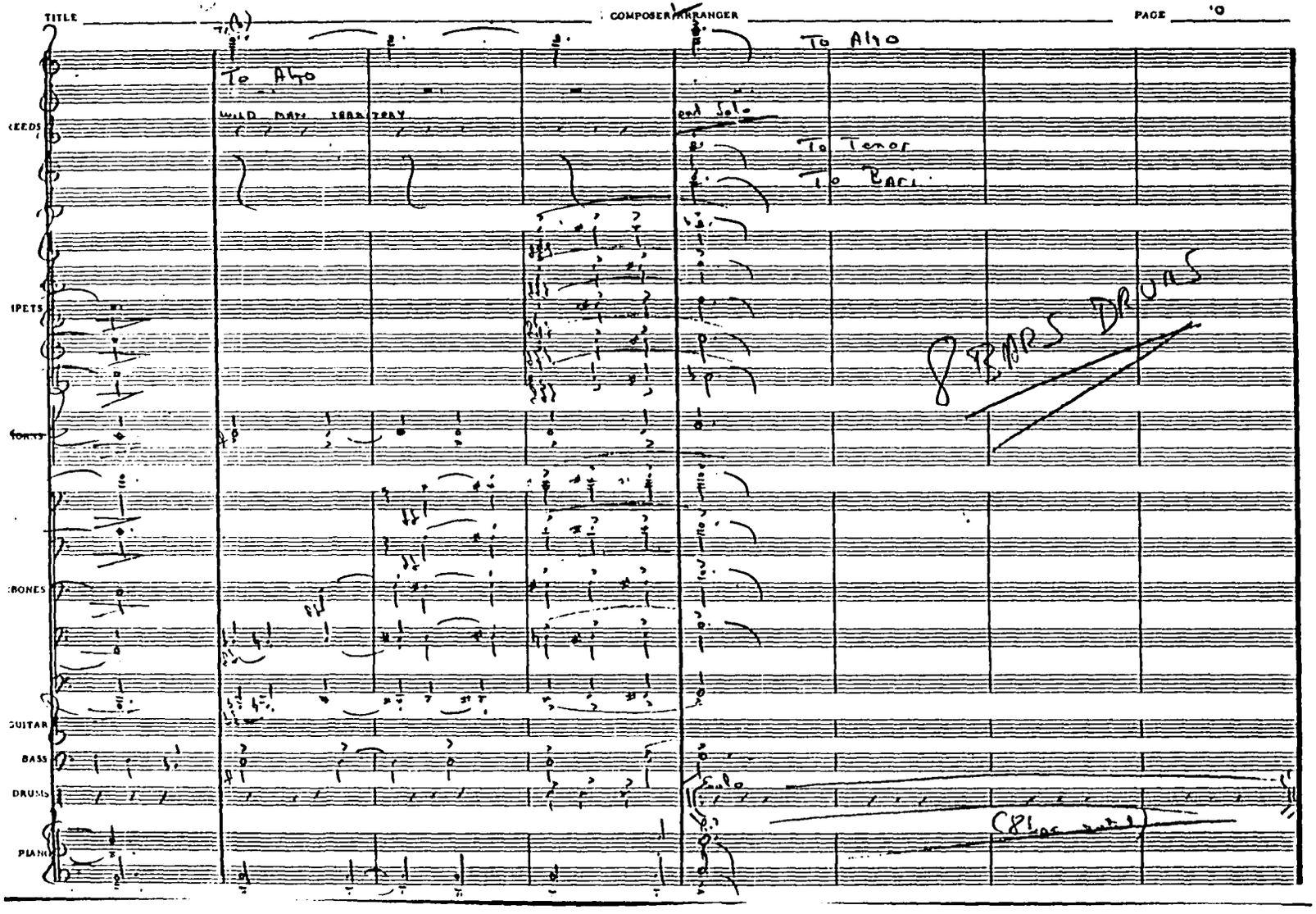
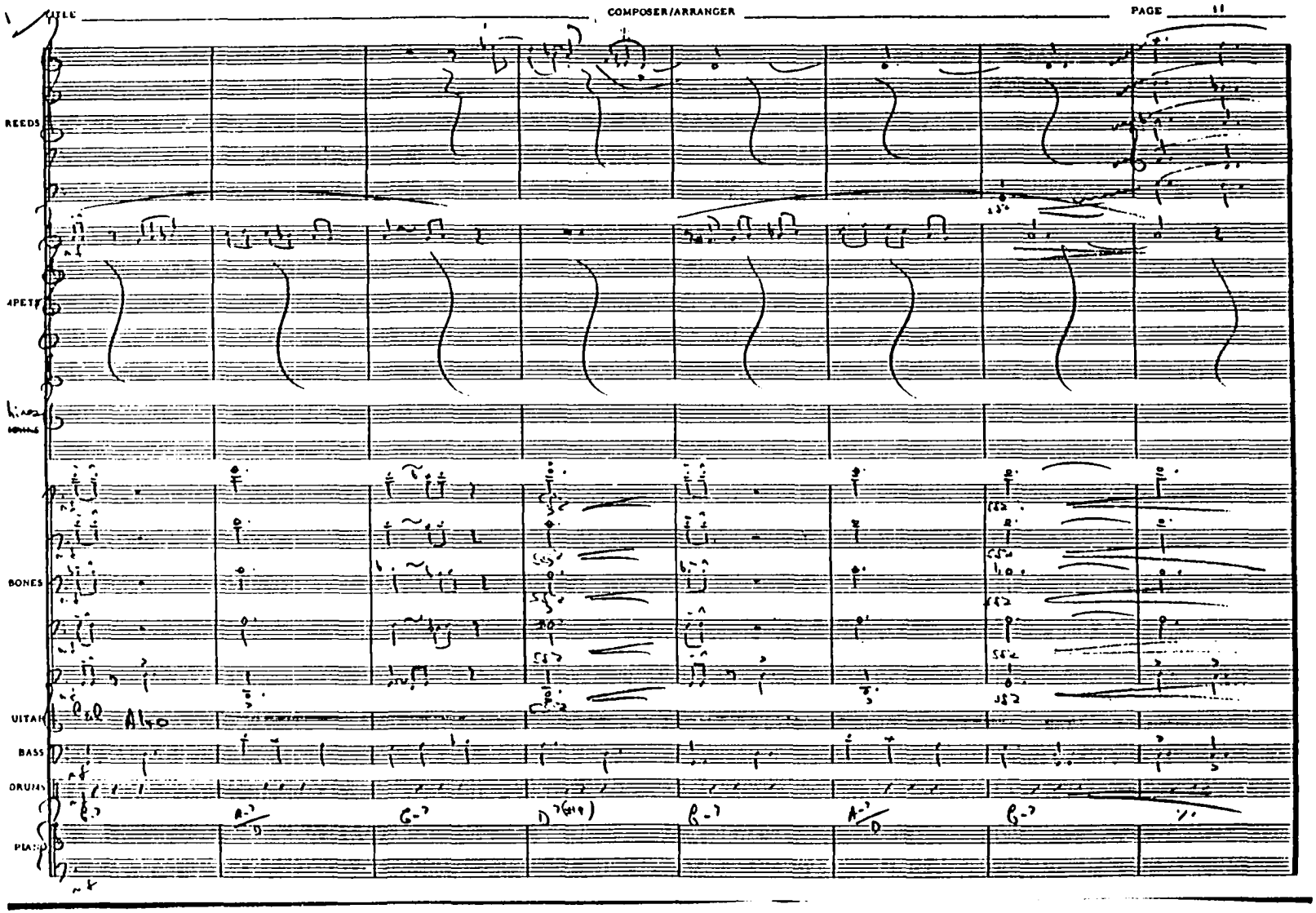
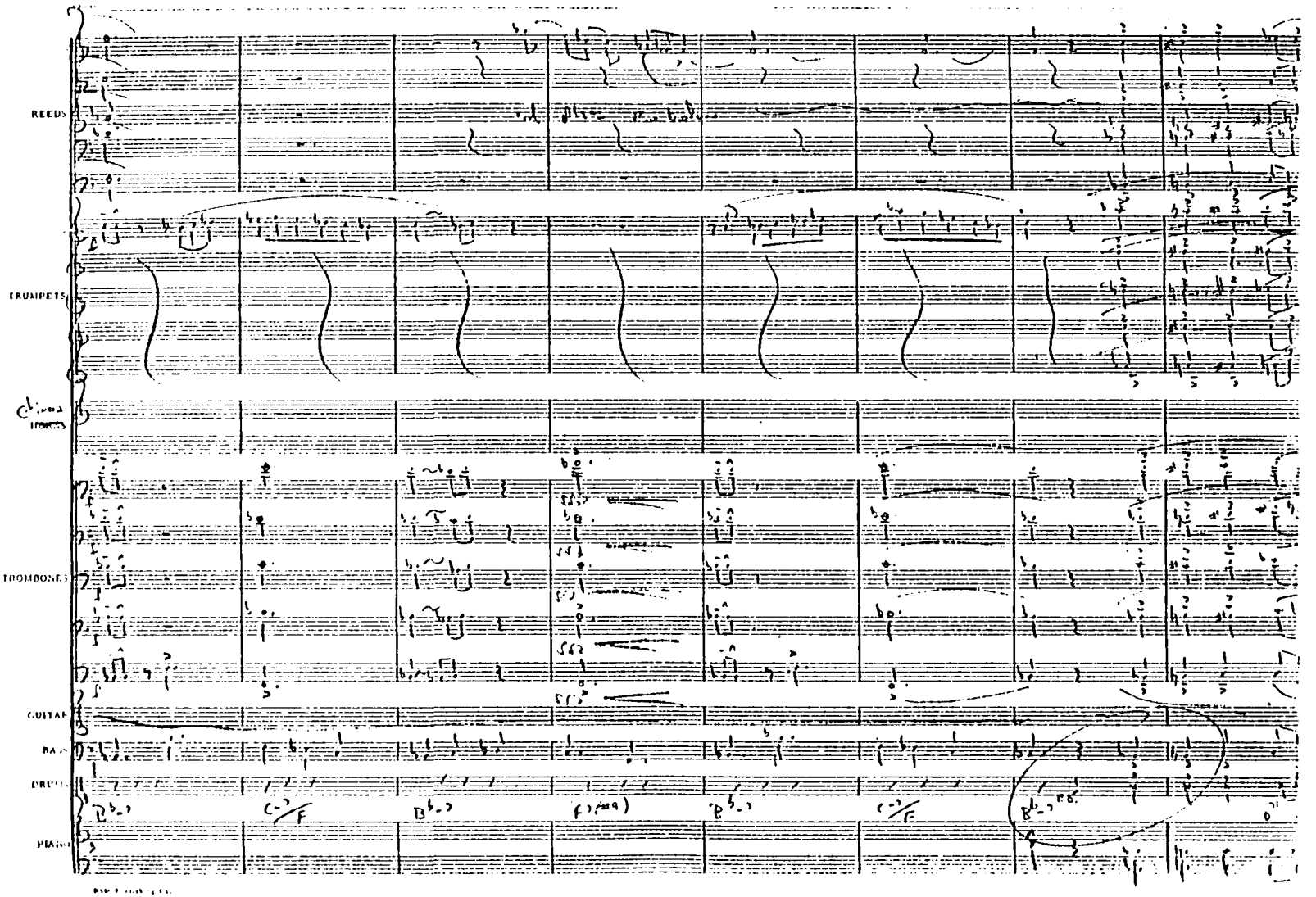
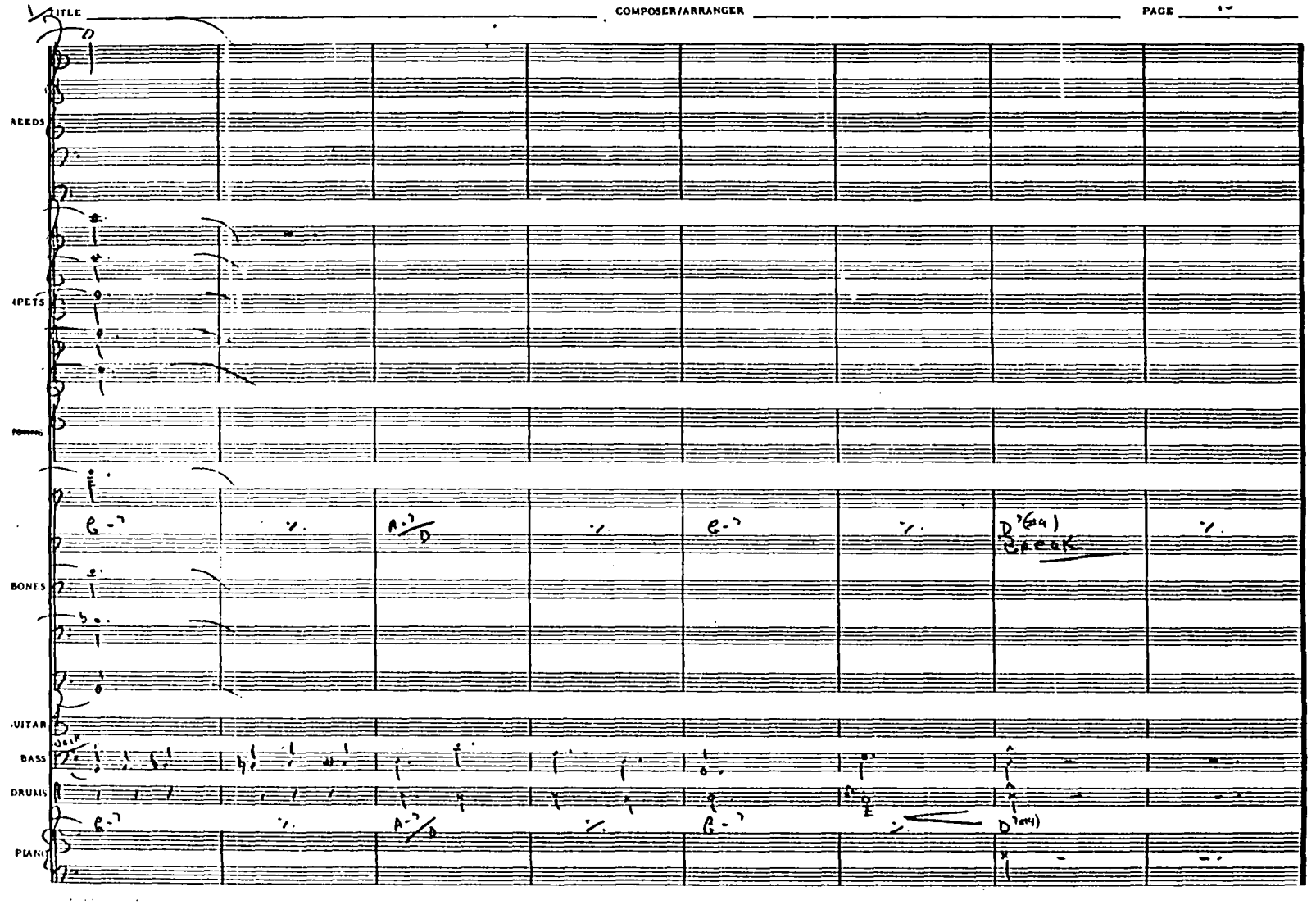
COMPOSER/ARRANGER
PAGE 8
REEDS
TRUMPETS
TROMBONES
GUITAR
BASS
DRUMS
PIANO

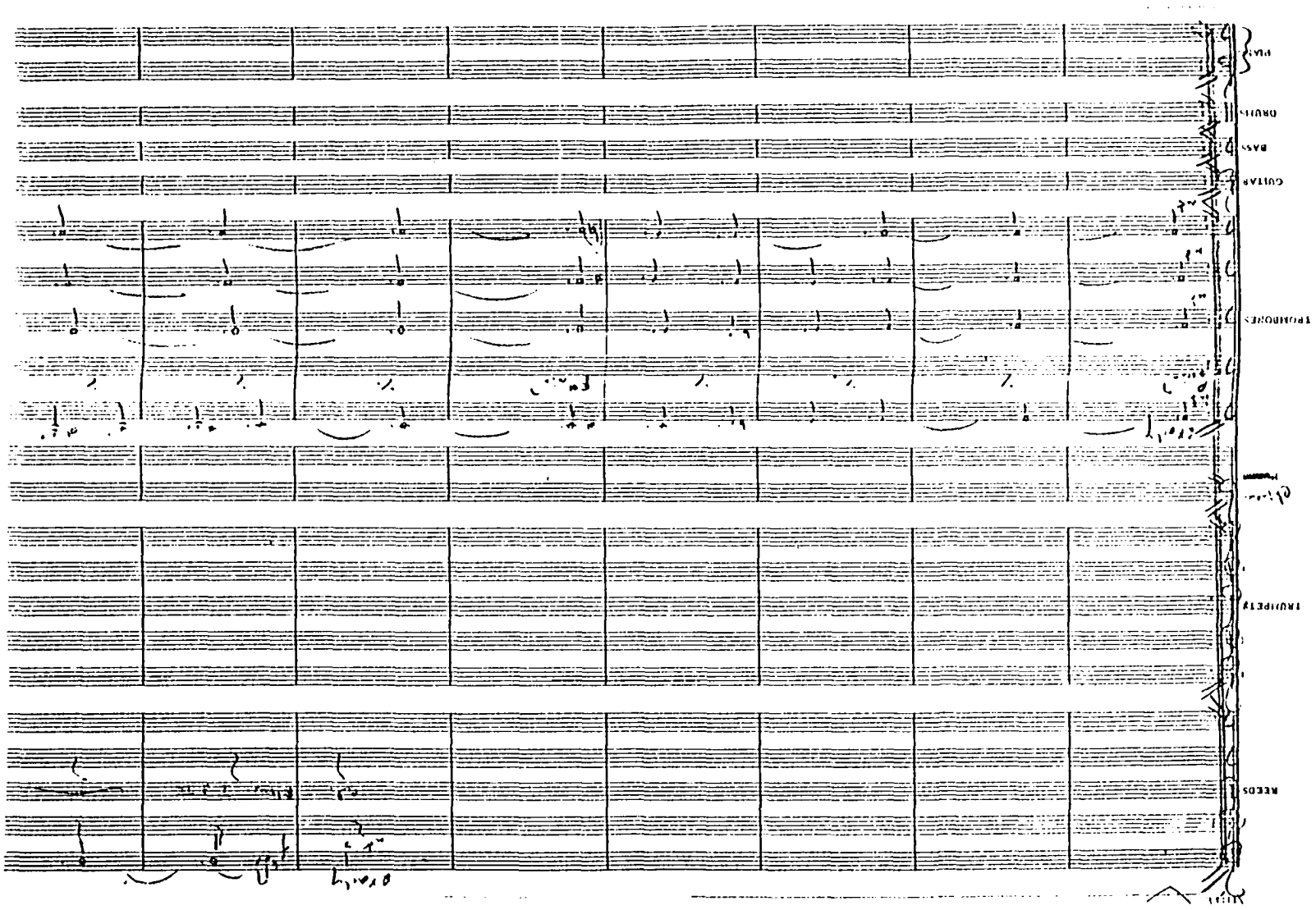

REEDS
JMPETS
IBONES
UITAR
BASS
DRUMS
PIAN


TITLE
COMPOSER/ARRANGER
PAGE
To Alto
To Alto
WILD MAN TERRITORY
end Solo
To Tenor
To Bari
8 BARS DRUMS
Solo
(8 bars [illegible])
REEDS
TRUMPETS
HORNS
BONES
GUITAR
BASS
DRUMS
PIANO

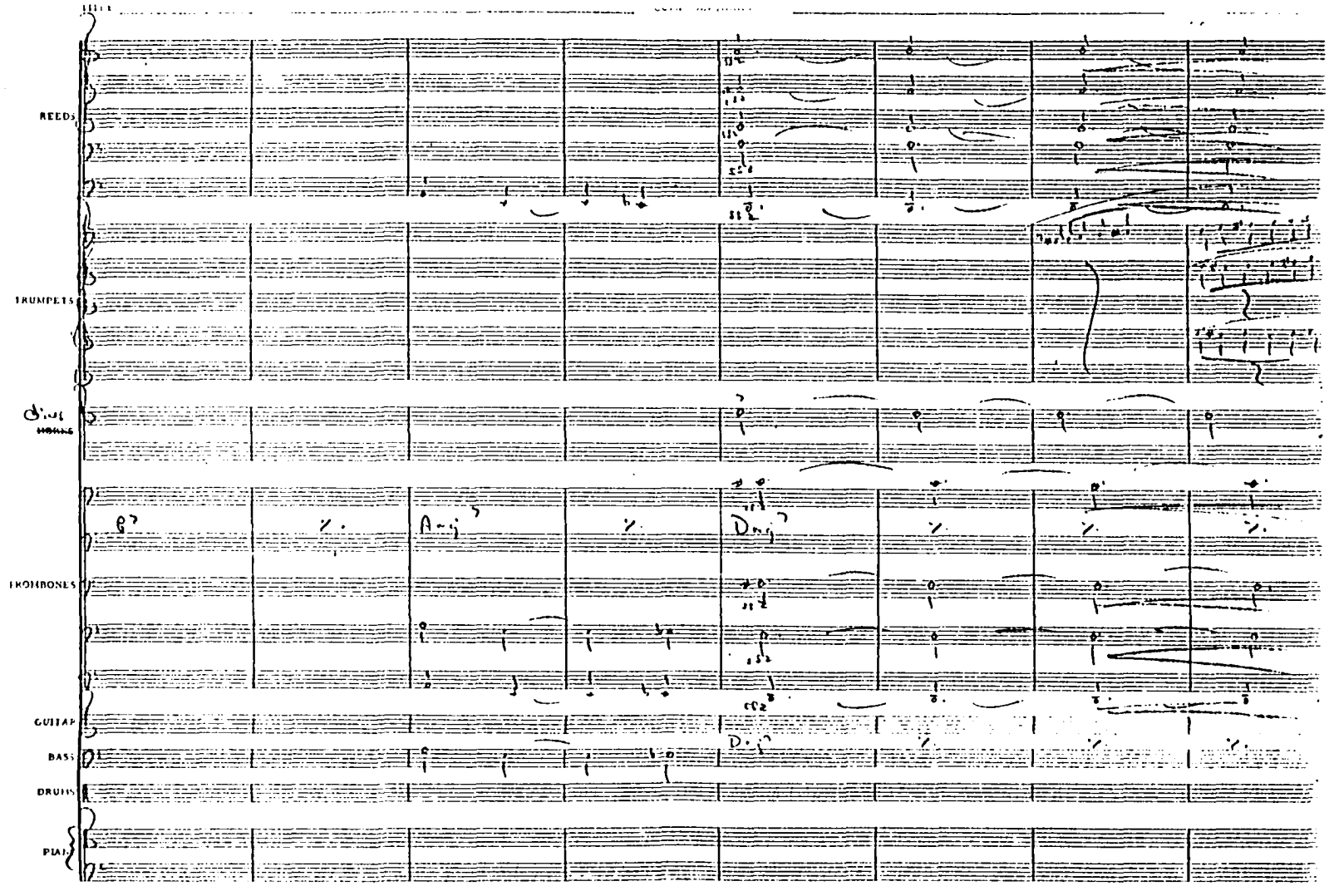

TITLE
COMPOSER/ARRANGER
PAGE 11
REEDS
TRUMPET
BONES
GUITAR
BASS
DRUMS
PIANO

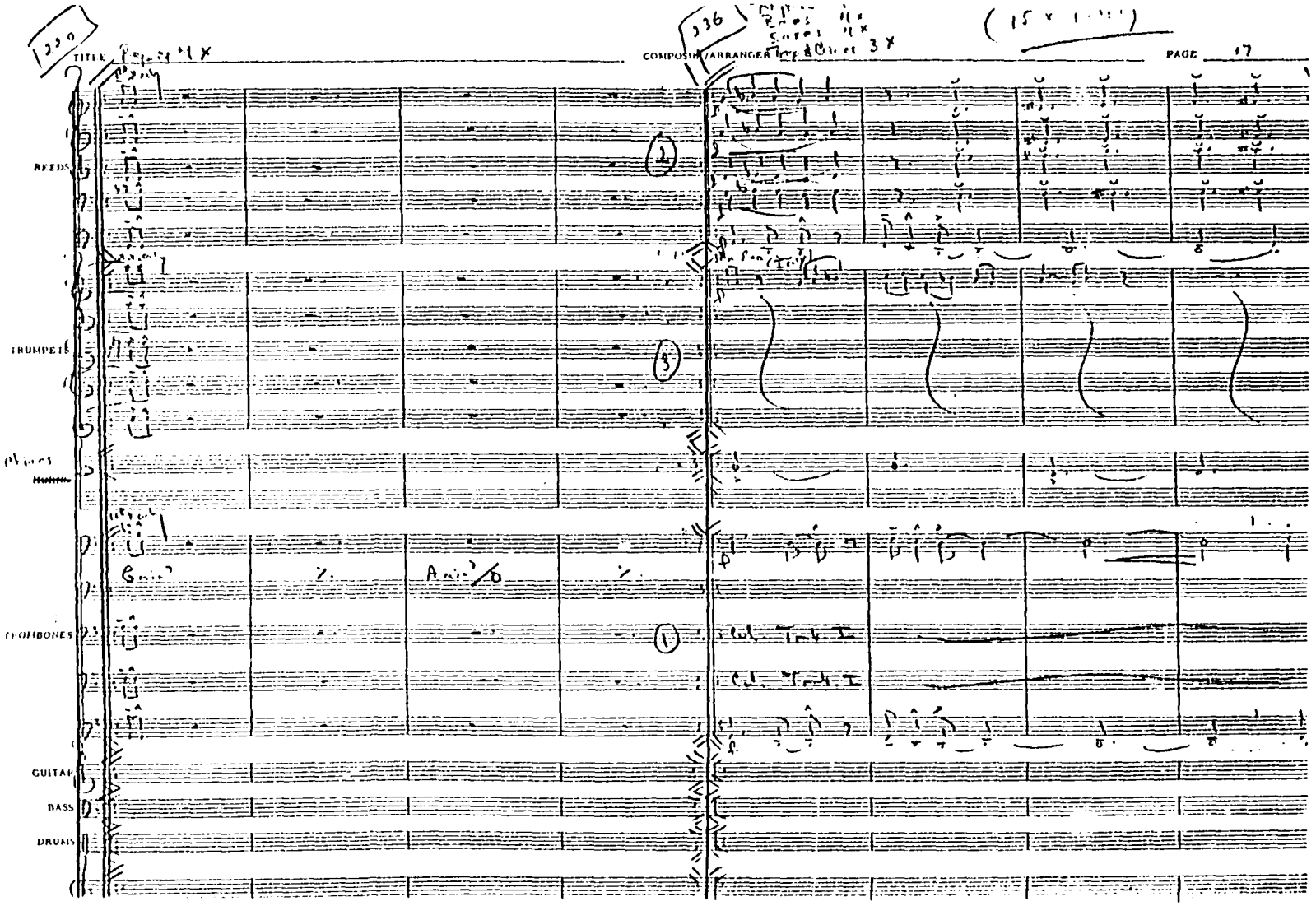

REEDS
TRUMPETS
TROMBONES
GUITAR
BASS
DRUMS
PIANO

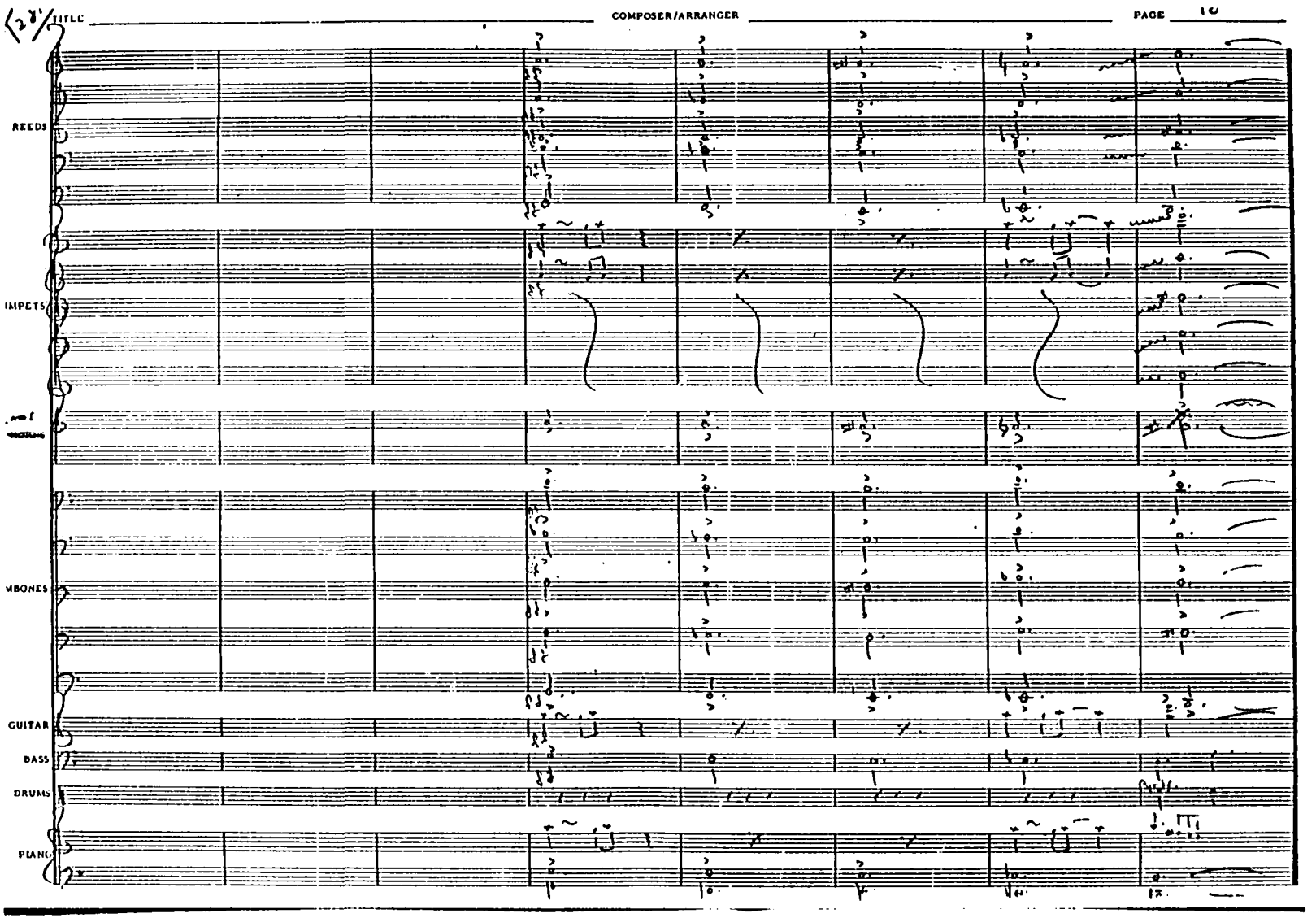

TITLE
COMPOSER/ARRANGER
PAGE
REEDS
PETS
BONES
BASS
DRUMS
Break

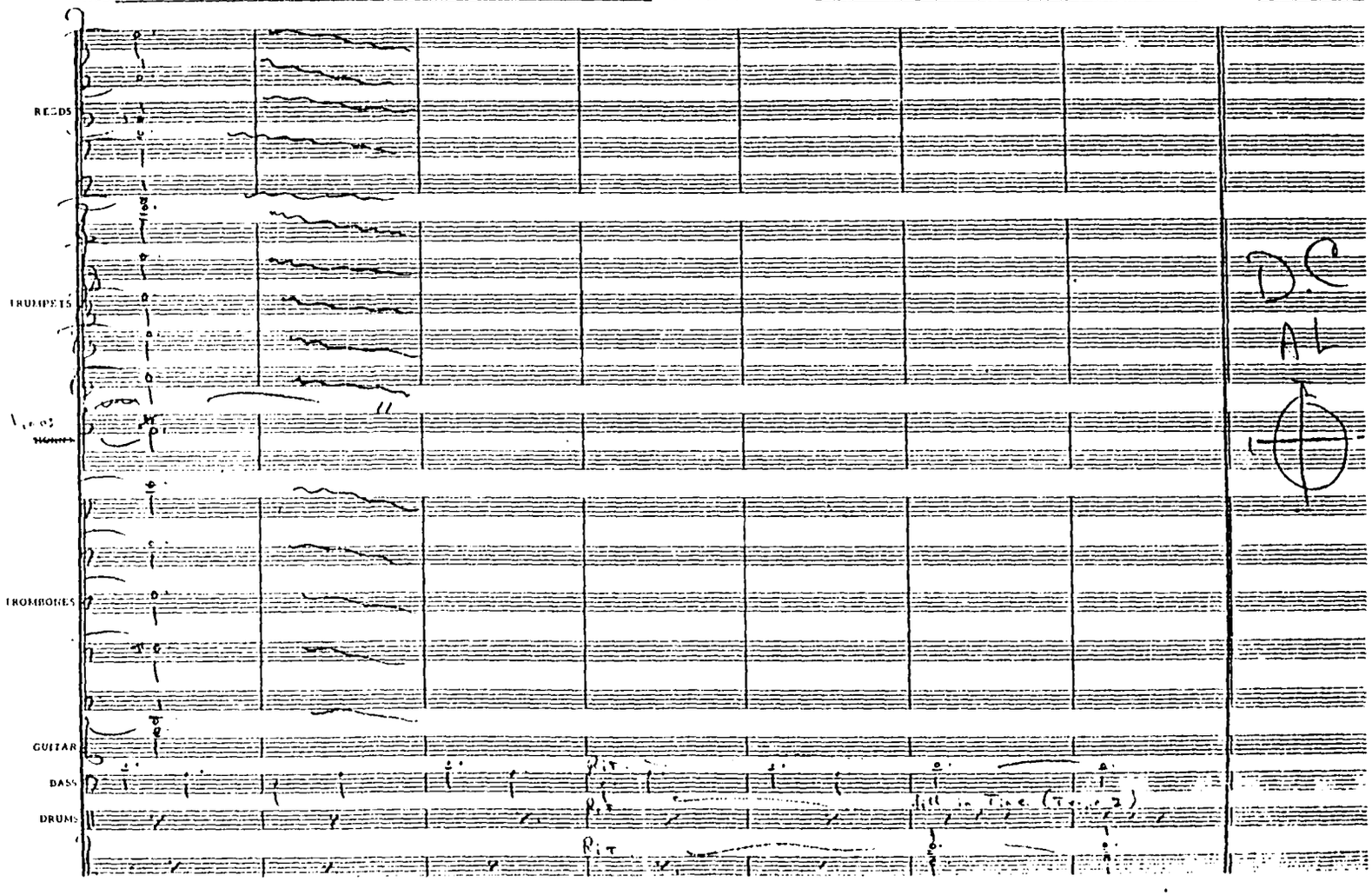

PIAN
DRUMS
BASS
GUITAR
TROMBONES
TRUMPETS
REEDS

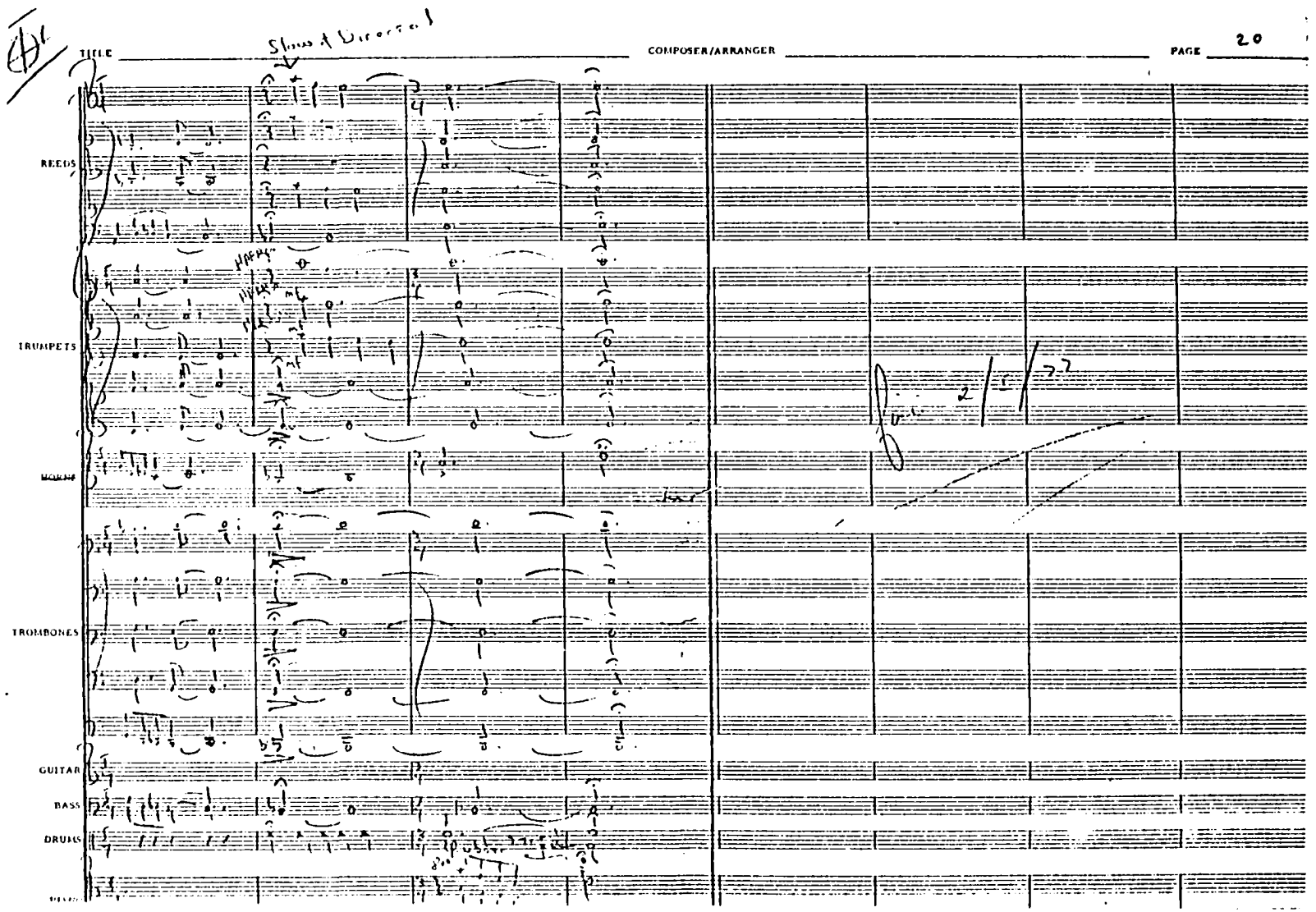
REEDS
TRUMPETS
TROMBONES
GUITAR
BASS
DRUMS


REEDS
TRUMPETS
TROMBONES
GUITAR
BASS
DRUMS
PIANO


TITLE
PAGE 17
REEDS
TRUMPETS
TROMBONES
GUITAR
BASS
DRUMS


TITLE
COMPOSER/ARRANGER
PAGE
REEDS
IMPETS
MBONES
GUITAR
BASS
DRUMS
PIANO

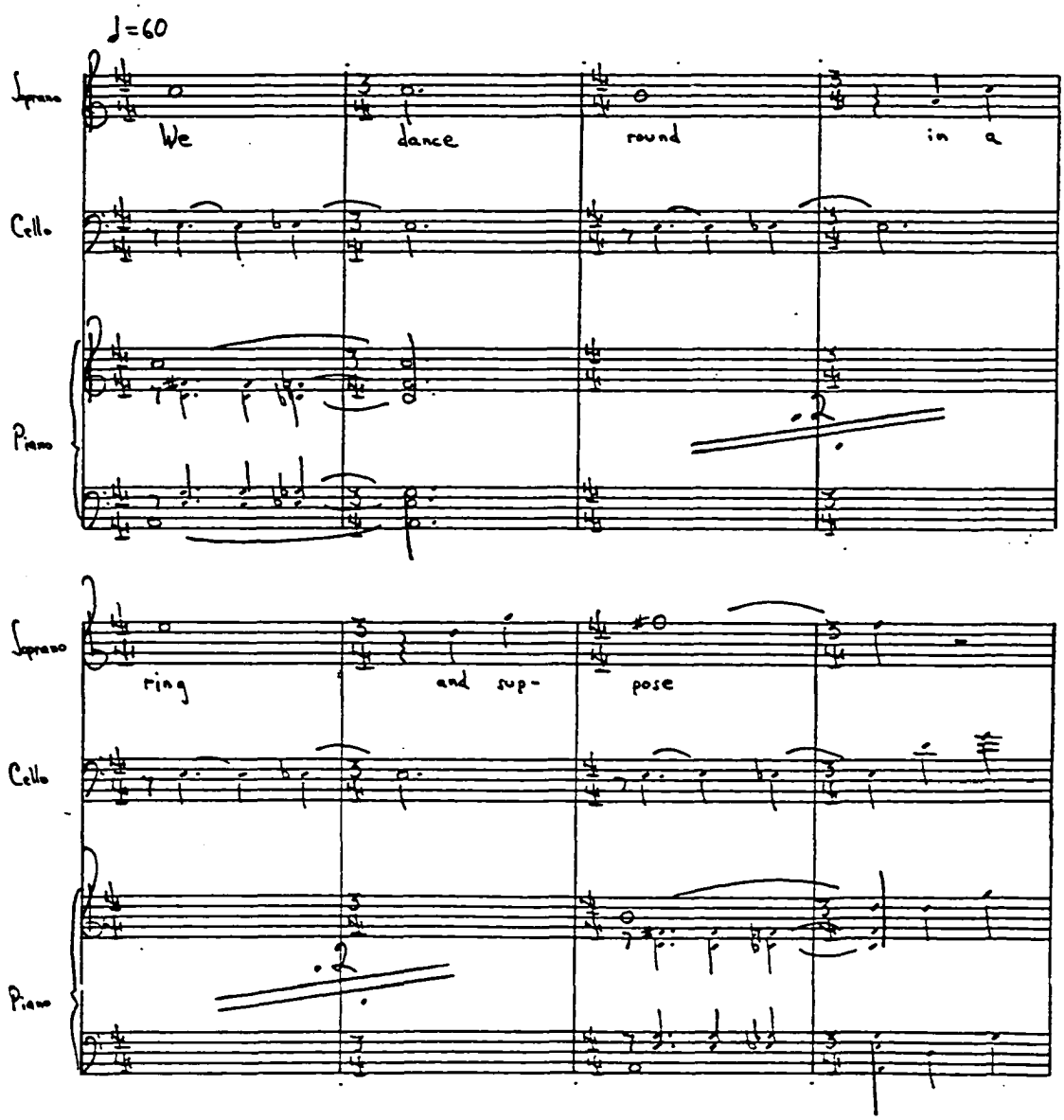

REEDS
TRUMPETS
TROMBONES
GUITAR
BASS
DRUMS
D.C.
AL

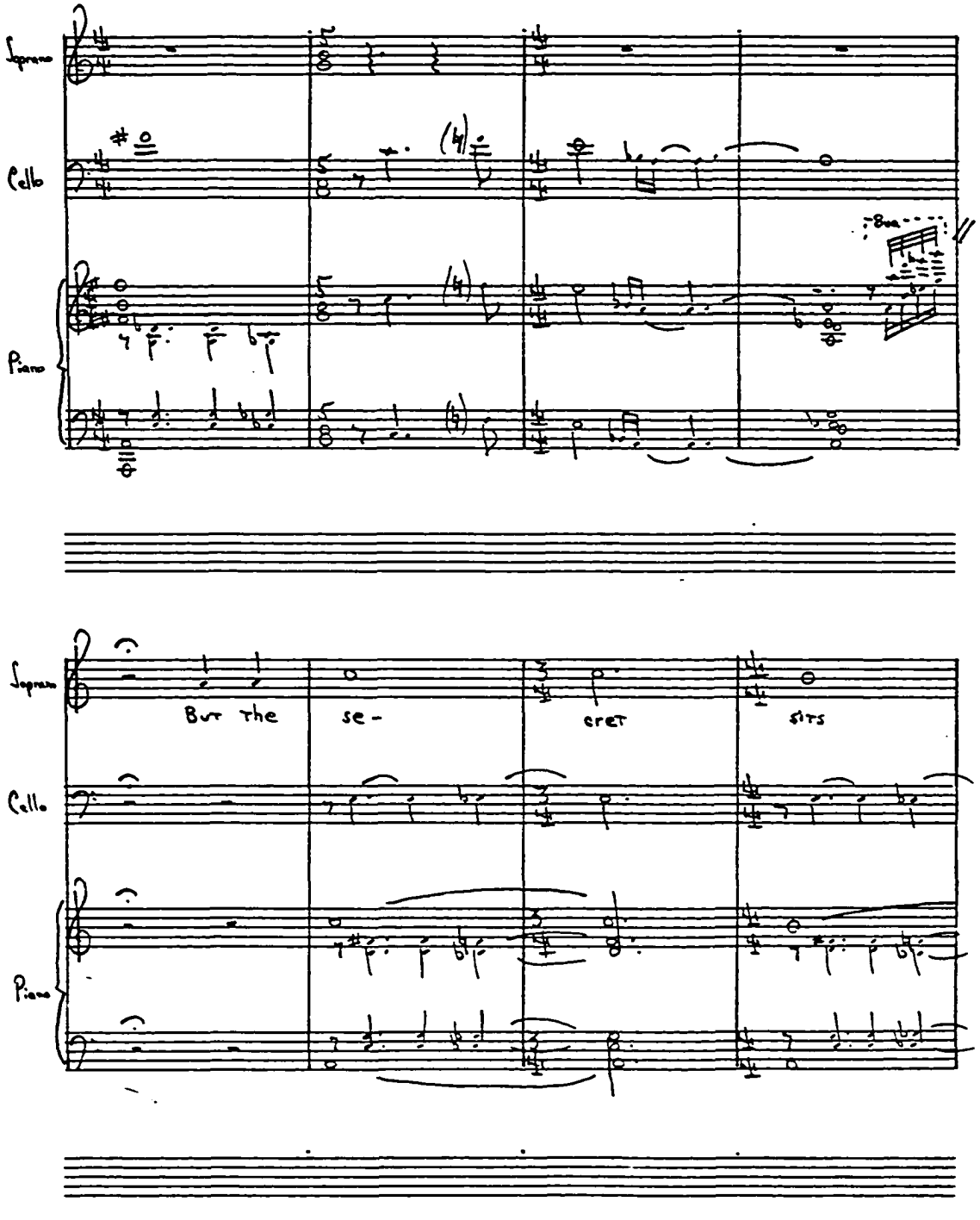

TITLE
Slow & Dreamy
COMPOSER/ARRANGER
PAGE 20
REEDS
TRUMPETS
HORNS
TROMBONES
GUITAR
BASS
DRUMS

THE SECRET SITS

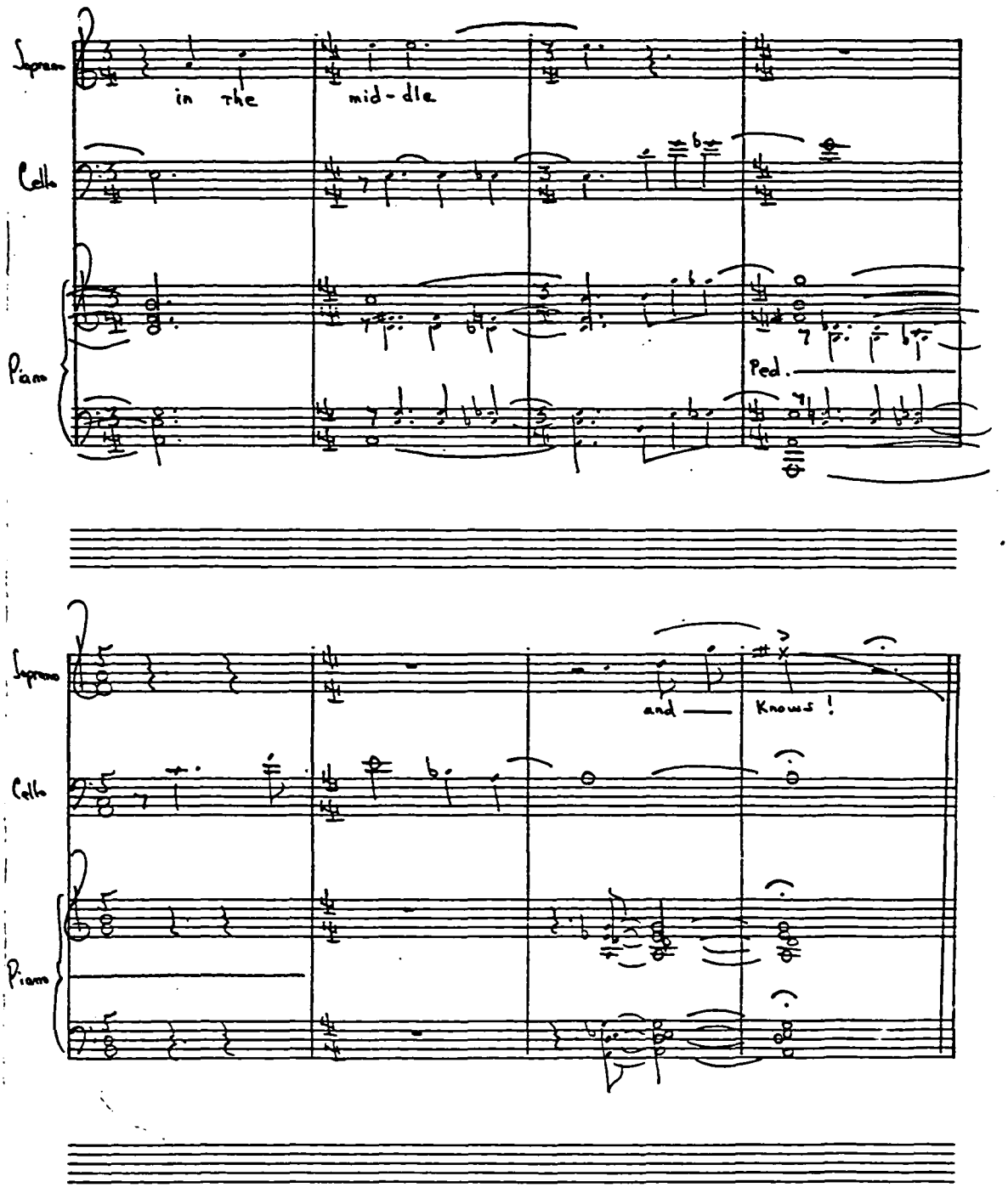
for: soprano, cello, piano

author: Robert Frost


♩=60
Soprano
We
dance
round
in a
Cello
Piano
2
Soprano
ring
and sup-
pose
Cello
Piano
2



MADE IN U.S.A.


Soprano
in the
mid-dle
Cello
Piano
Ped.
Soprano
and
Knows !
Cello
Piano

MADE IN U.S.A.

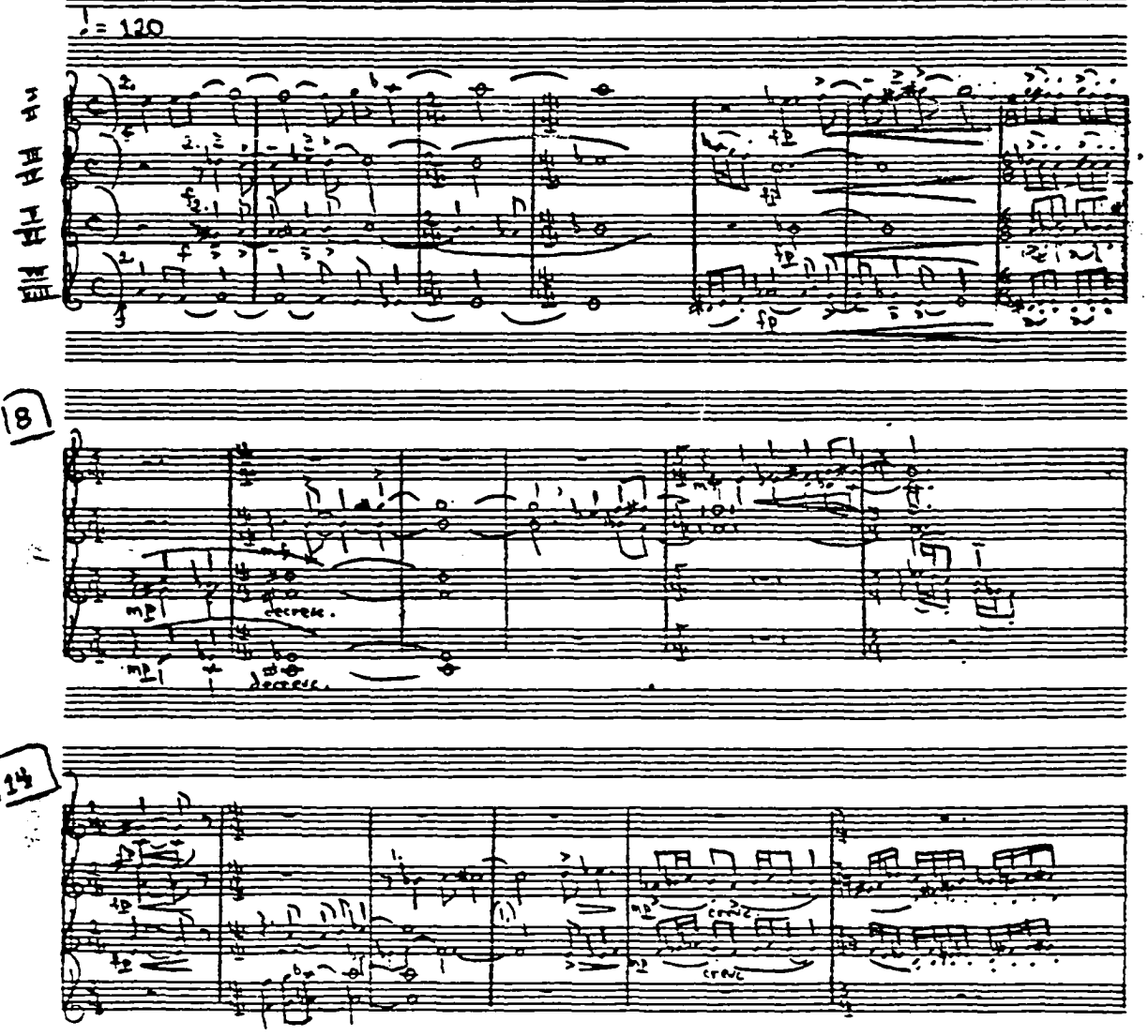
TRUNDLE FOR EIGHT TRUMPETS

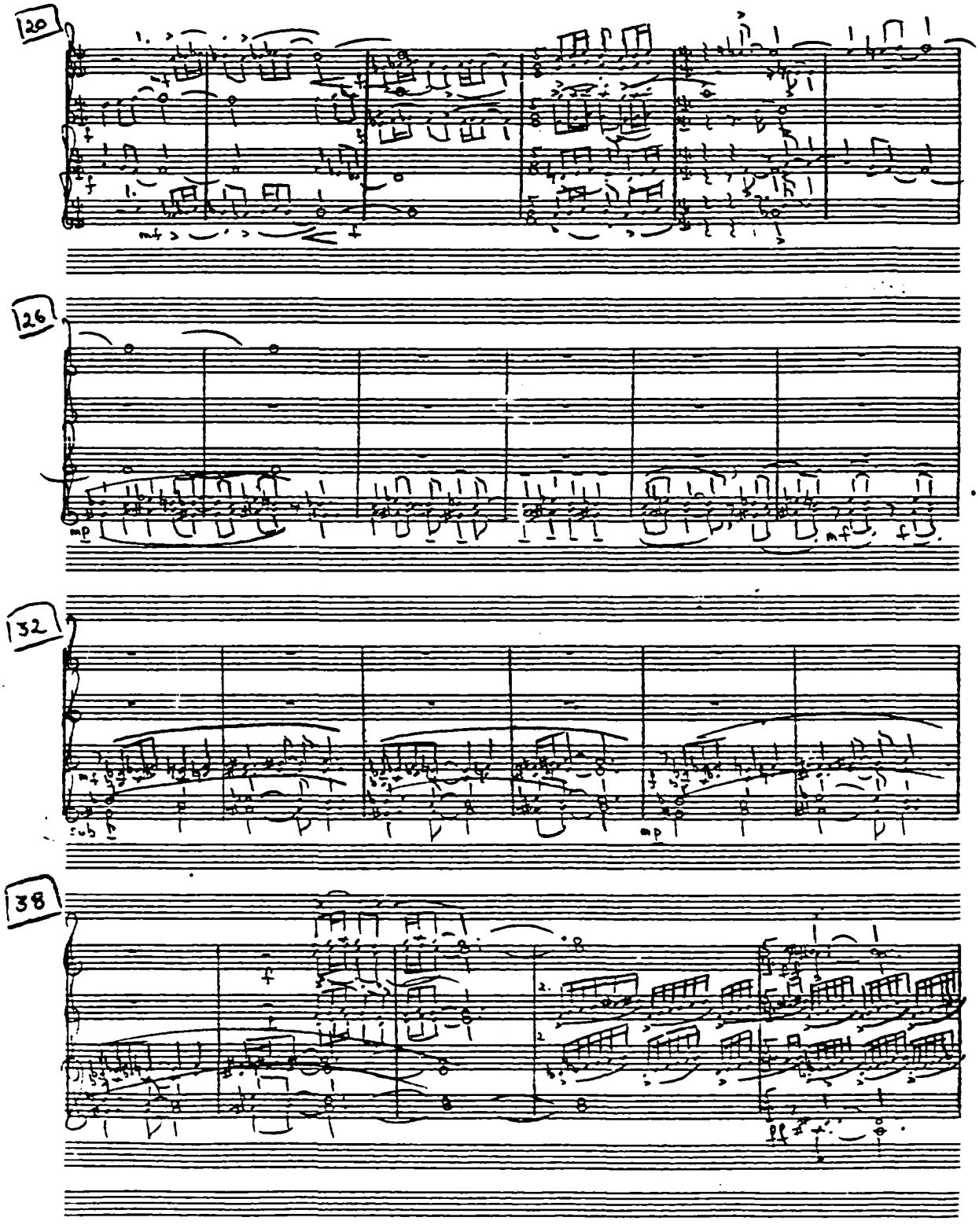
for: trumpet ensemble

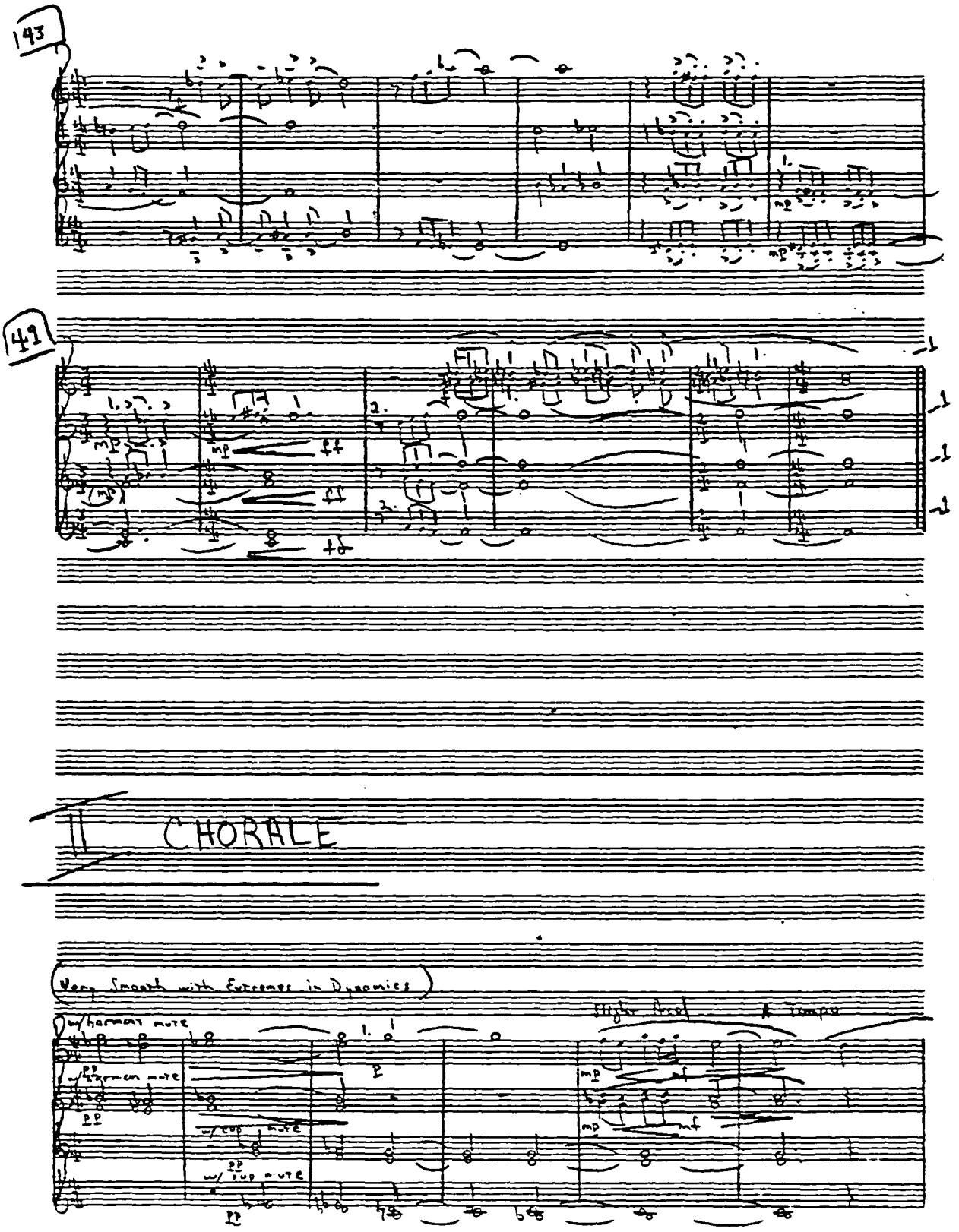
I. Fanfare
II. Chorale
III. Trunnion
IV. Finale

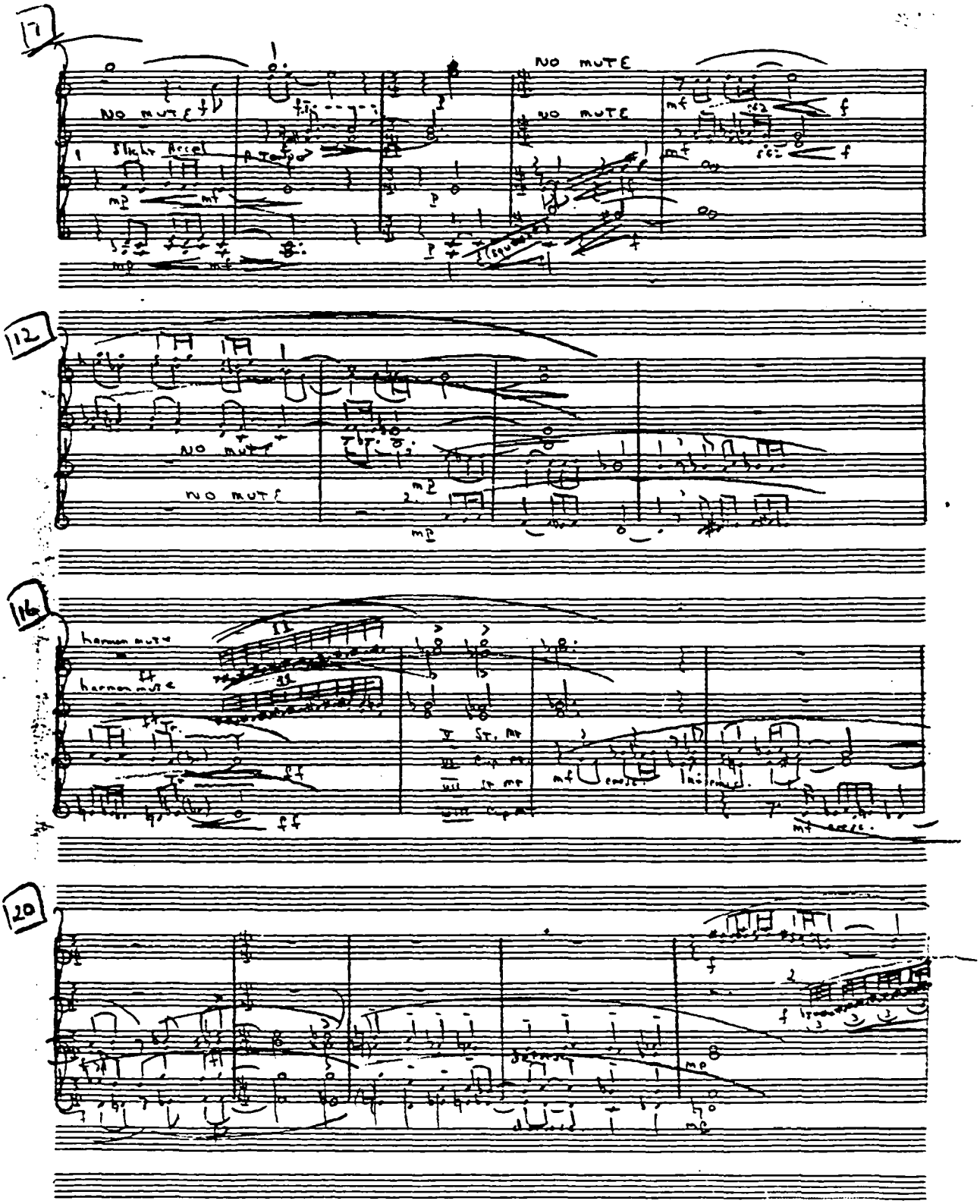
TRUNDLE FOR 8 TRUMPETS

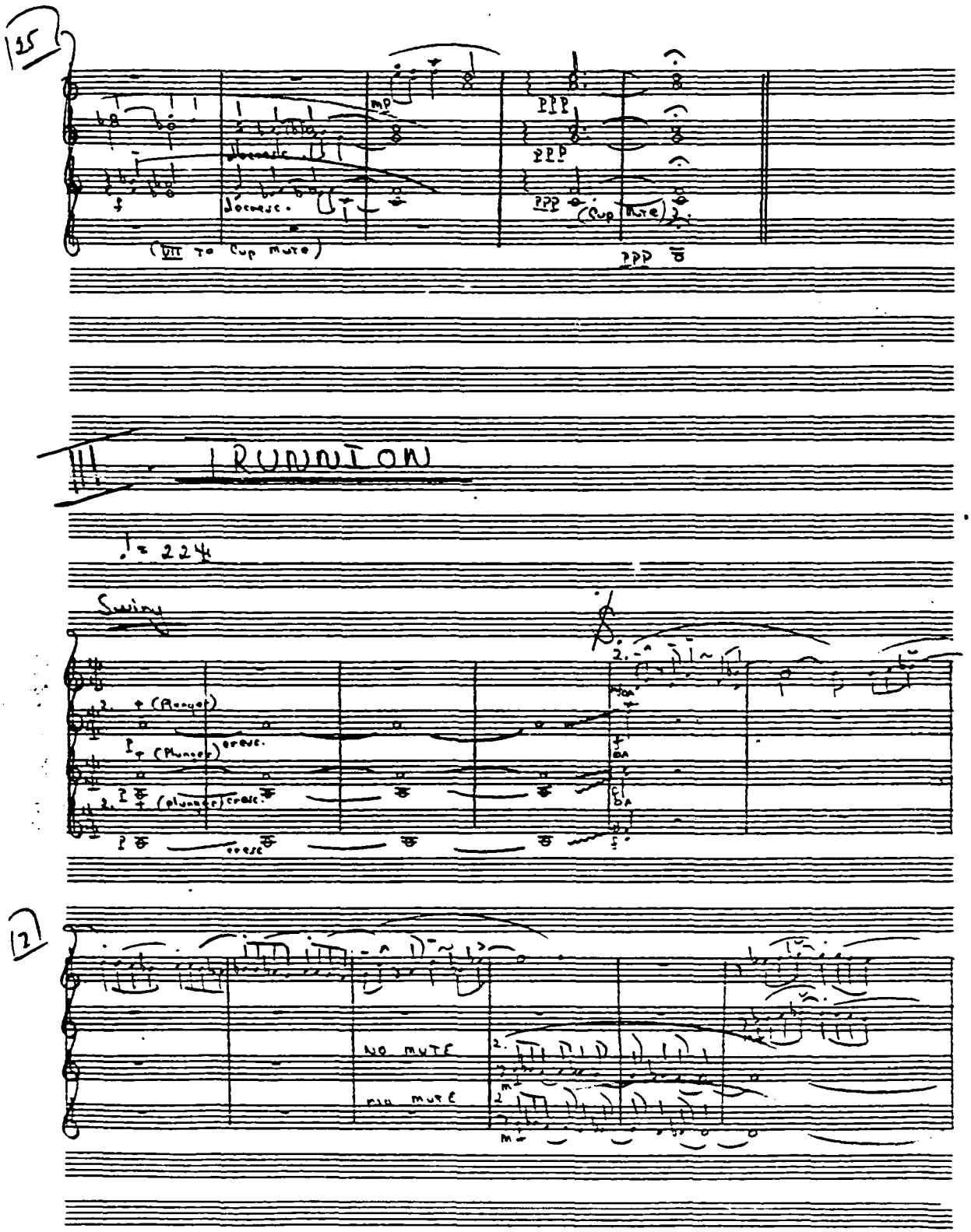
FANFARE

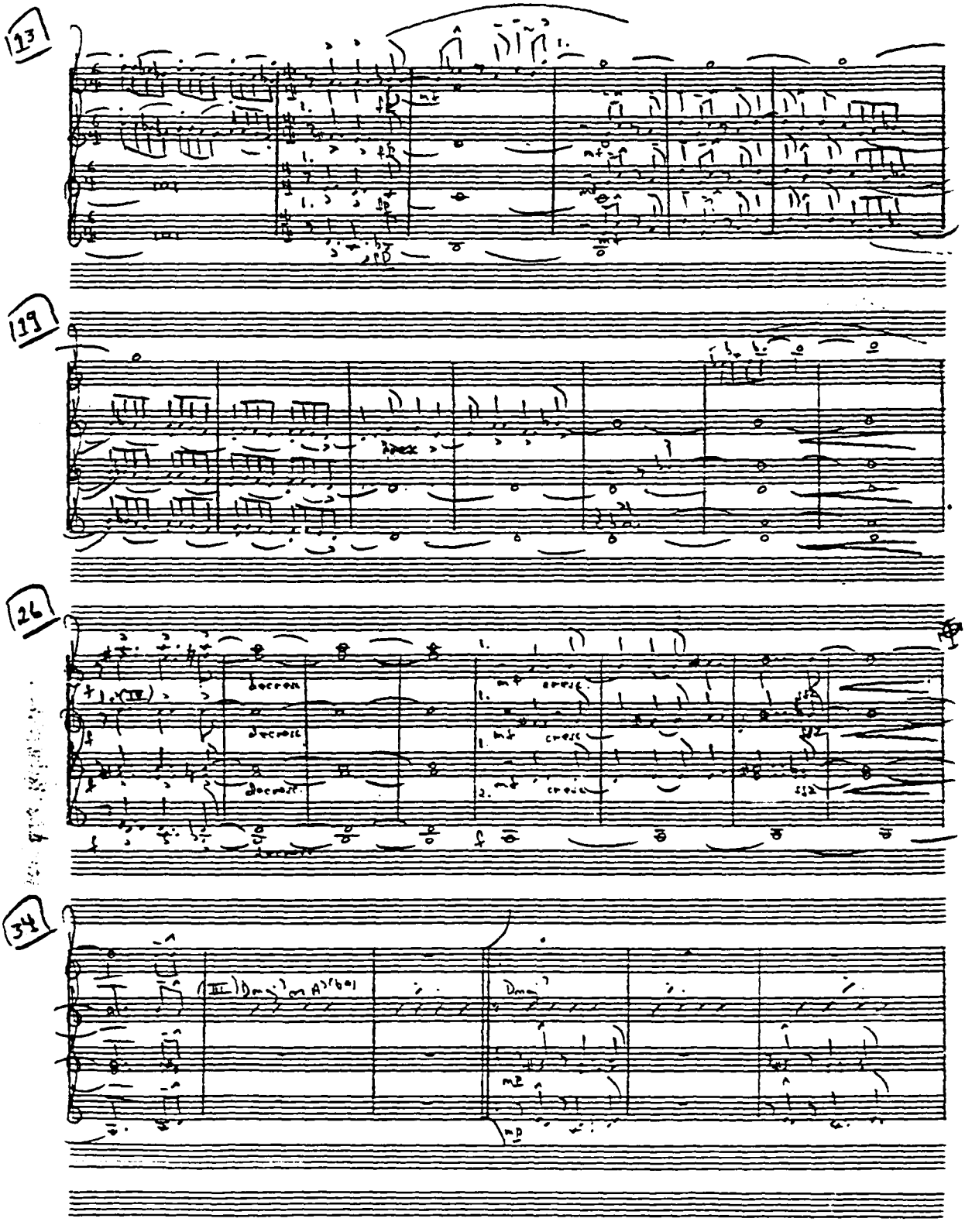


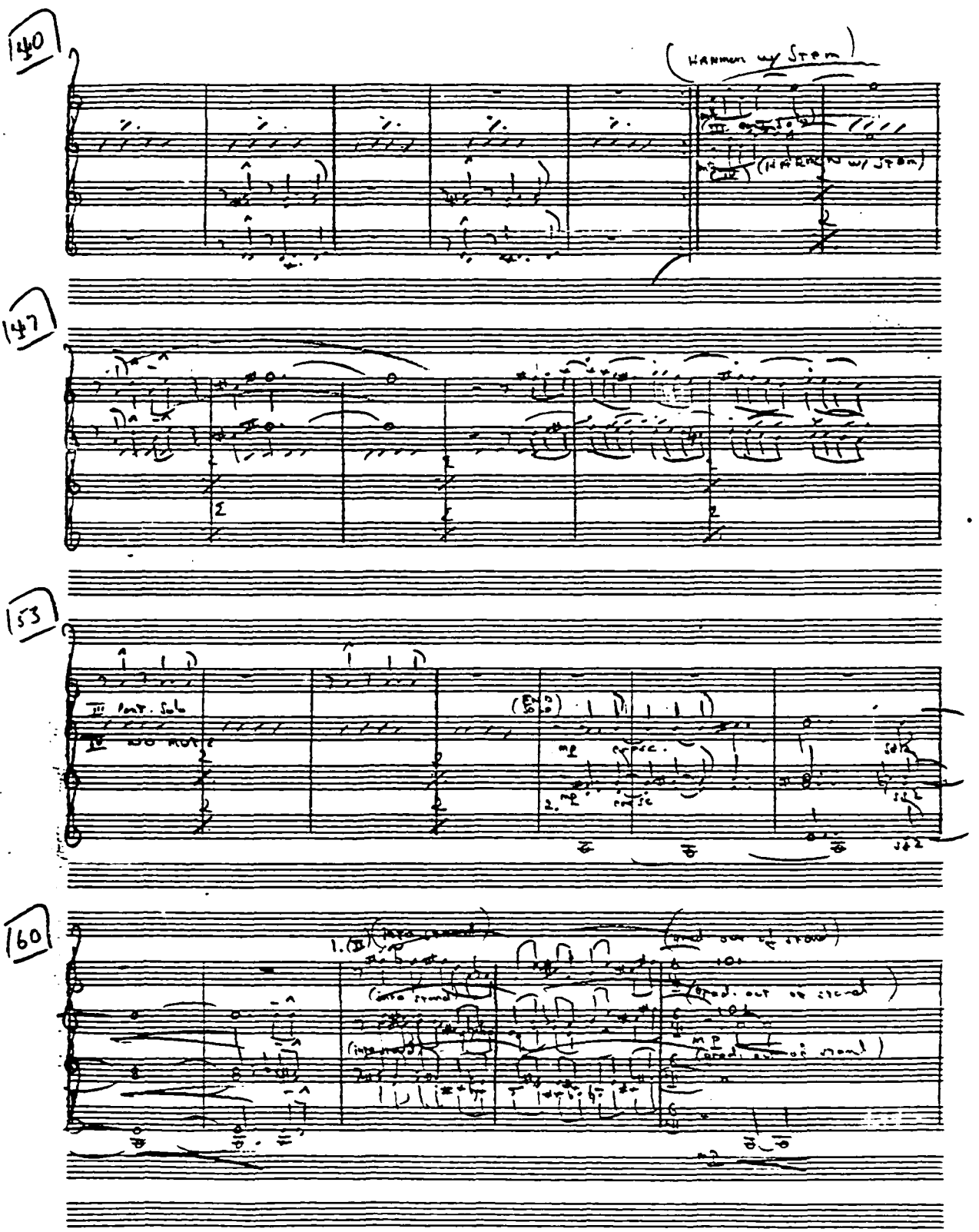

120
26
32
38

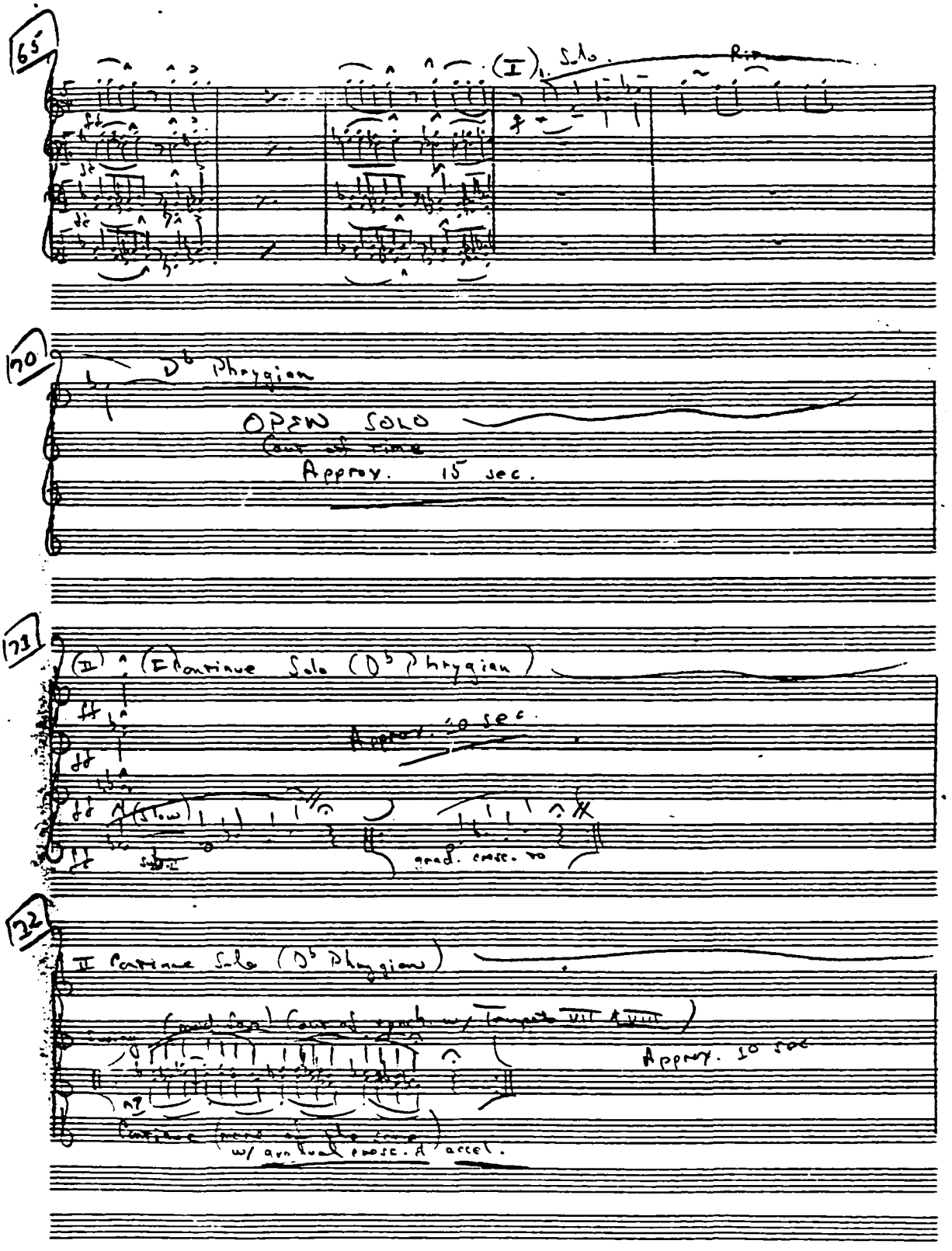

143
49
II CHORALE
(Very Smooth with Extremes in Dynamics)
w/harmon mute
w/harmon mute
w/cup mute
w/cup mute
Slight Accel
A Tempo

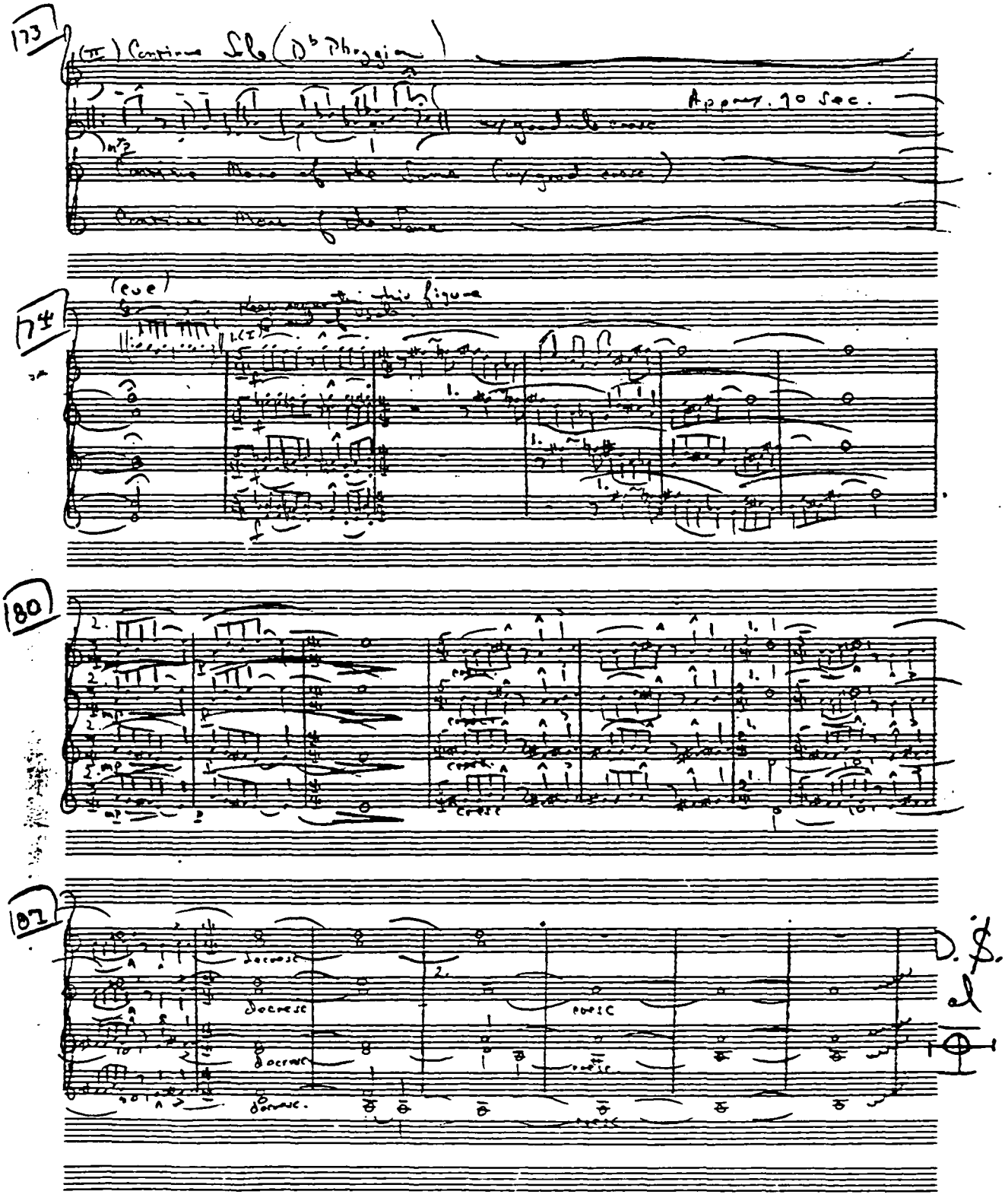

7
NO MUTE
NO MUTE
NO MUTE
Slight Accel
12
NO MUTE
NO MUTE
16
harmon mute
harmon mute
20

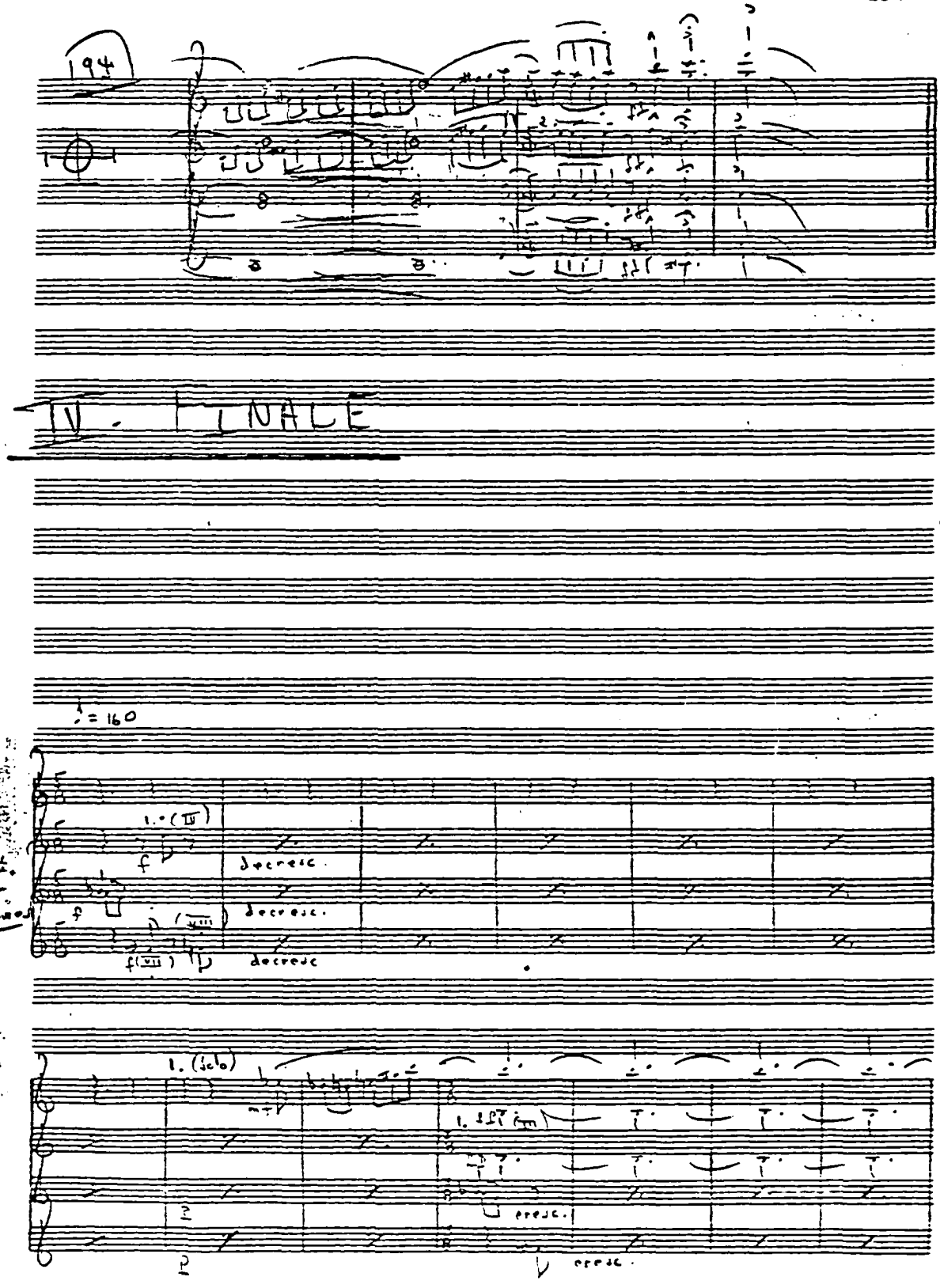

25
mp
ppp
decresc.
(Cup Mute)
(VII to Cup mute)
III. TRUNNION
♩= 224
Swing
(Plunger)
cresc.
2
NO MUTE
NO MUTE

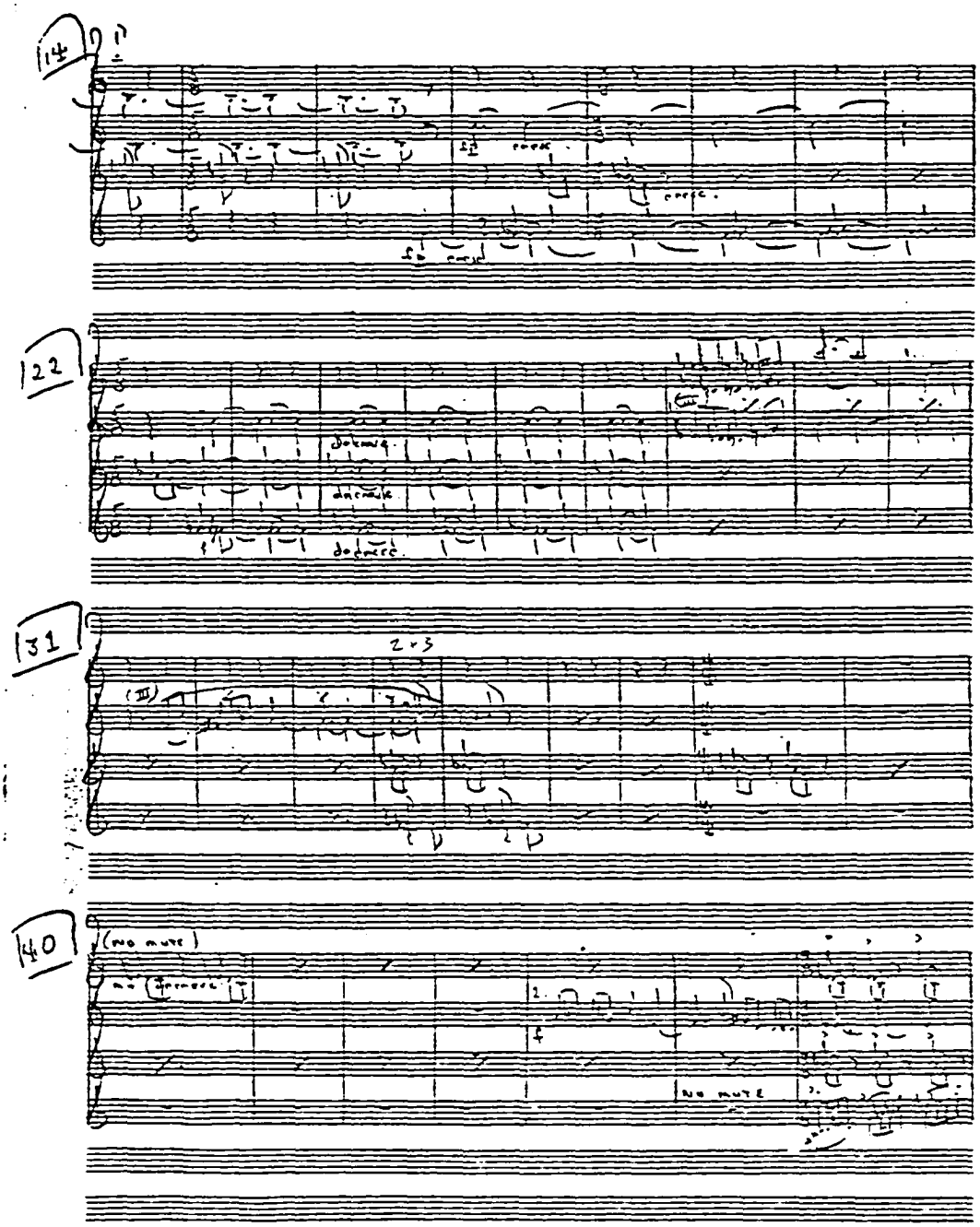

13
19
26
34

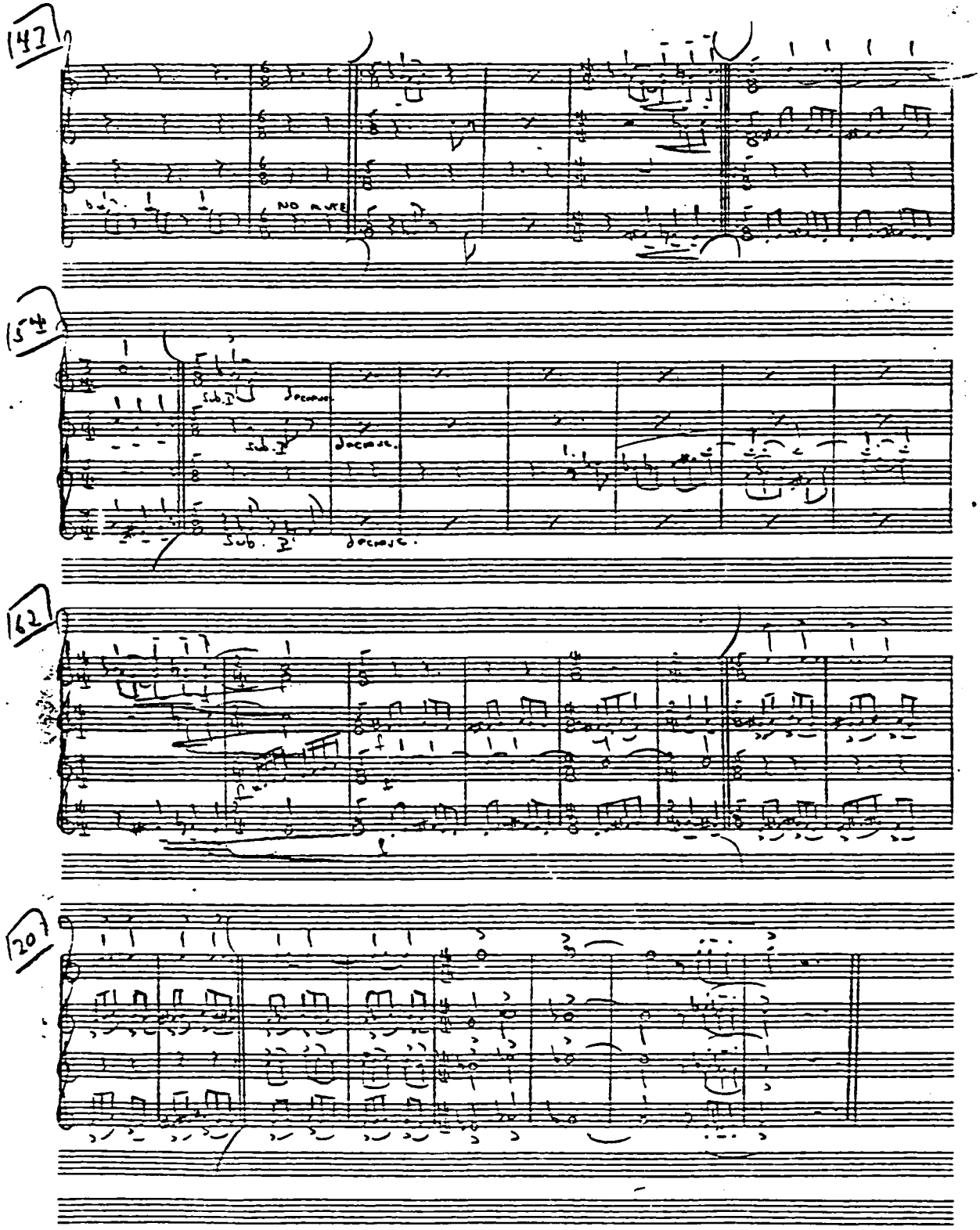

40
(Harmon w/ Stem)
47
53
III Cont. Solo
IV no mute
(End Solo)
mp
cresc.
2. mp
cresc
60
1. (II)
(into stand)
(into stand)
(grad. out of stand)
(grad. out of stand)
mp
(grad. out of stand)


65
(I) Solo
Rip
70
D♭ Phrygian
OPEN SOLO
Approx. 15 sec.
71
(II) Continue Solo (D♭ Phrygian)
Approx. 10 sec.
grad. cresc. to
72
II Continue Solo (D♭ Phrygian)
Approx. 10 sec
w/ a full cresc. & accel.


173
(II) Continue Solo (D♭ Phrygian)
Approx. 10 sec.
Continue Mono of the Same (w/ good cresc.)
Continue Mono of the Same
174
(cue)
this figure
180
cresc
cresc
cresc
cresc
187
decresc
decresc
decresc
decresc.
cresc
cresc
D. S.
al

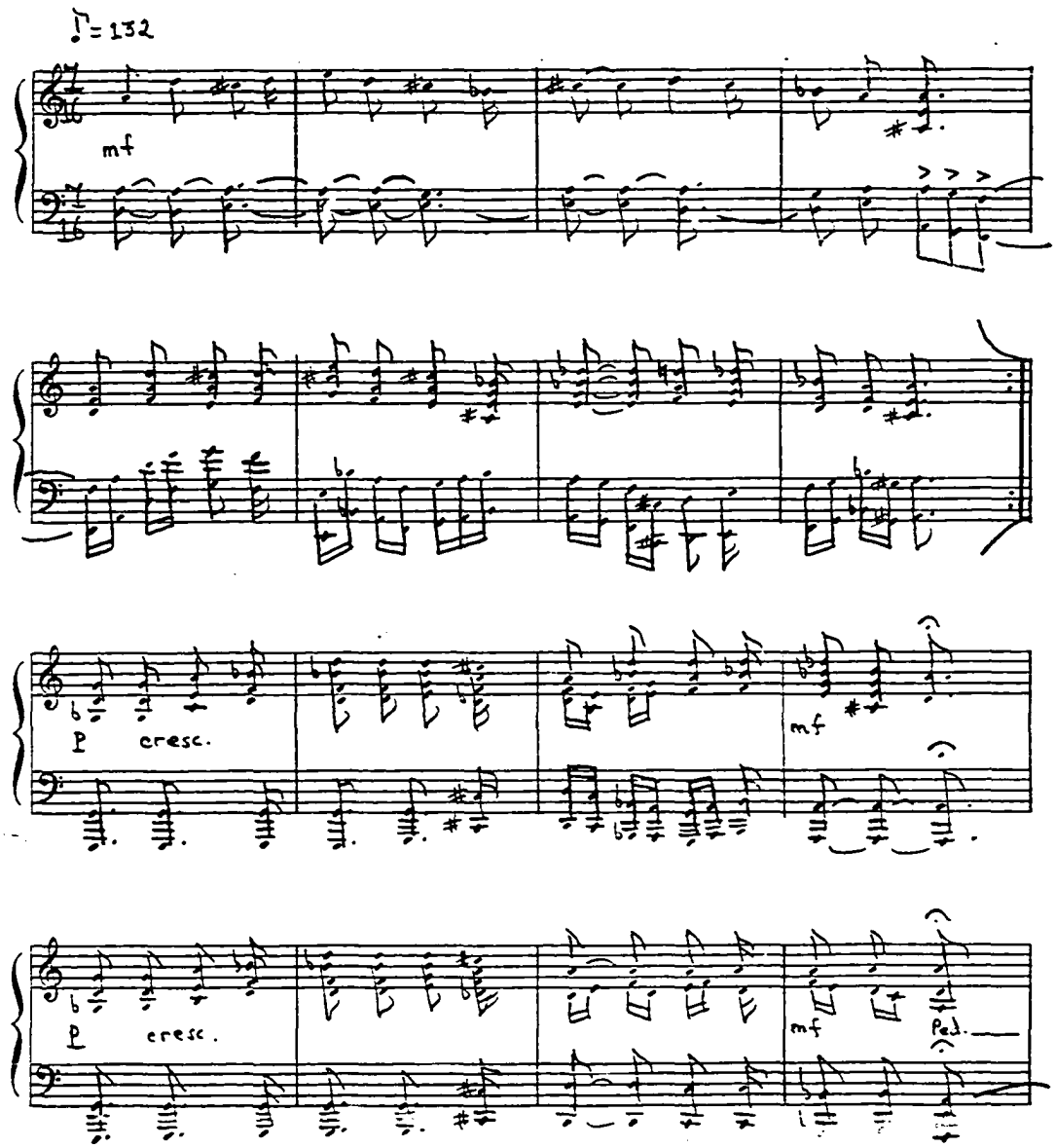

194
IV. FINALE
♩ = 160
1. (IV)
decresc.
decresc.
decresc
2
1. (solo)
cresc.
cresc.

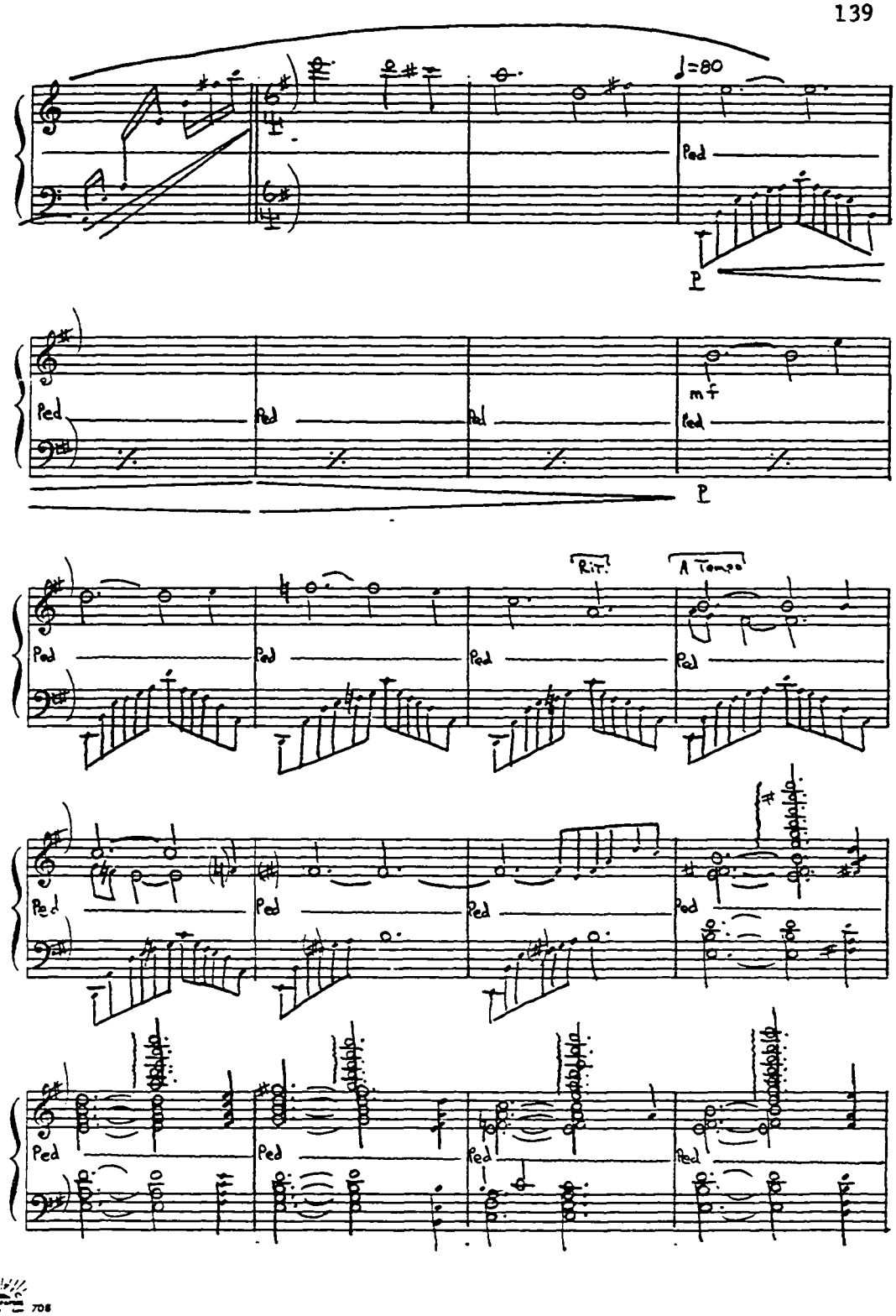

14
22
31
40
(no mute)
No mute

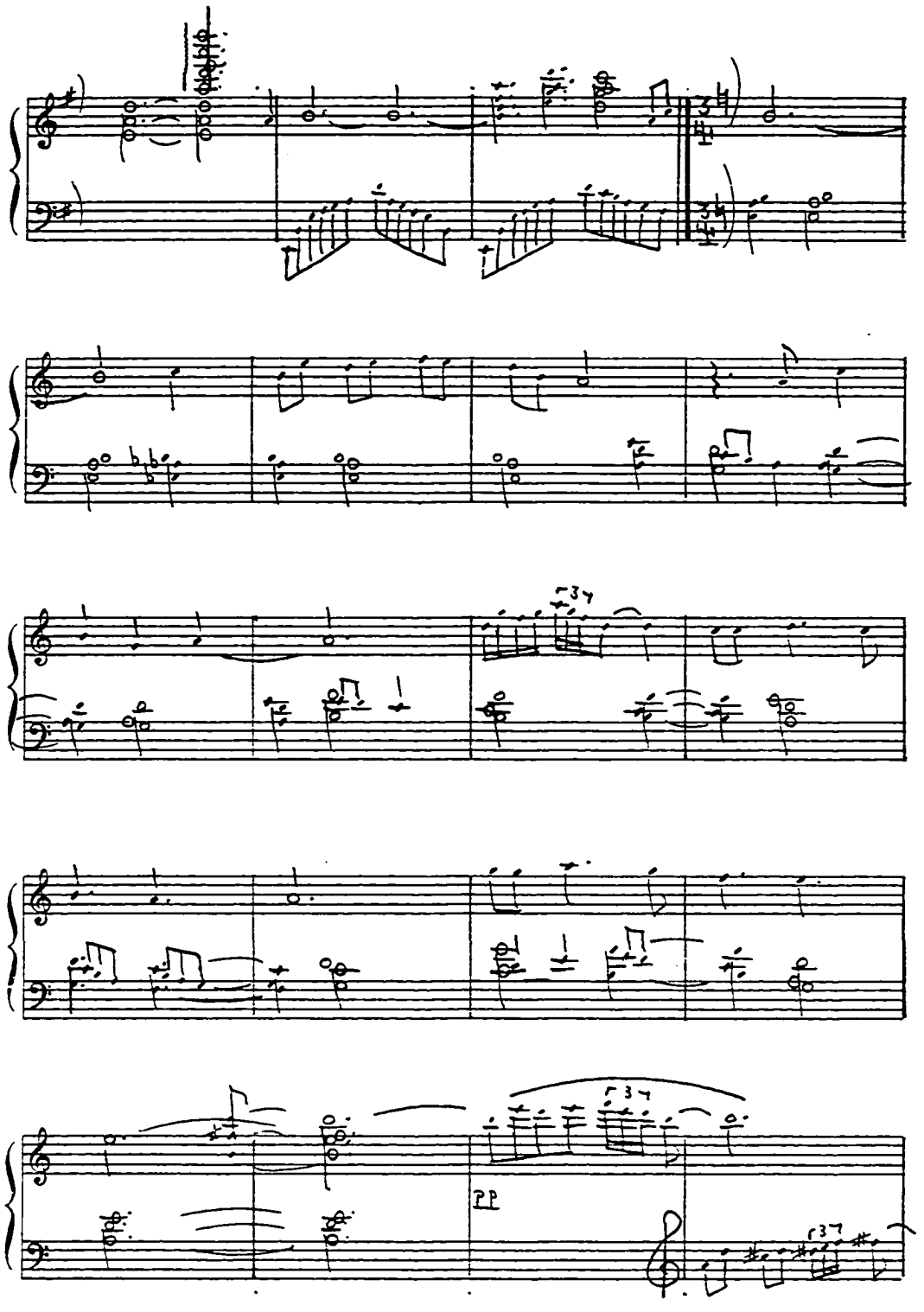

147
NO NOTE
154
Sub. I
Decresc.
Sub. I
Decresc.
Sub. I
Decresc.
162
207

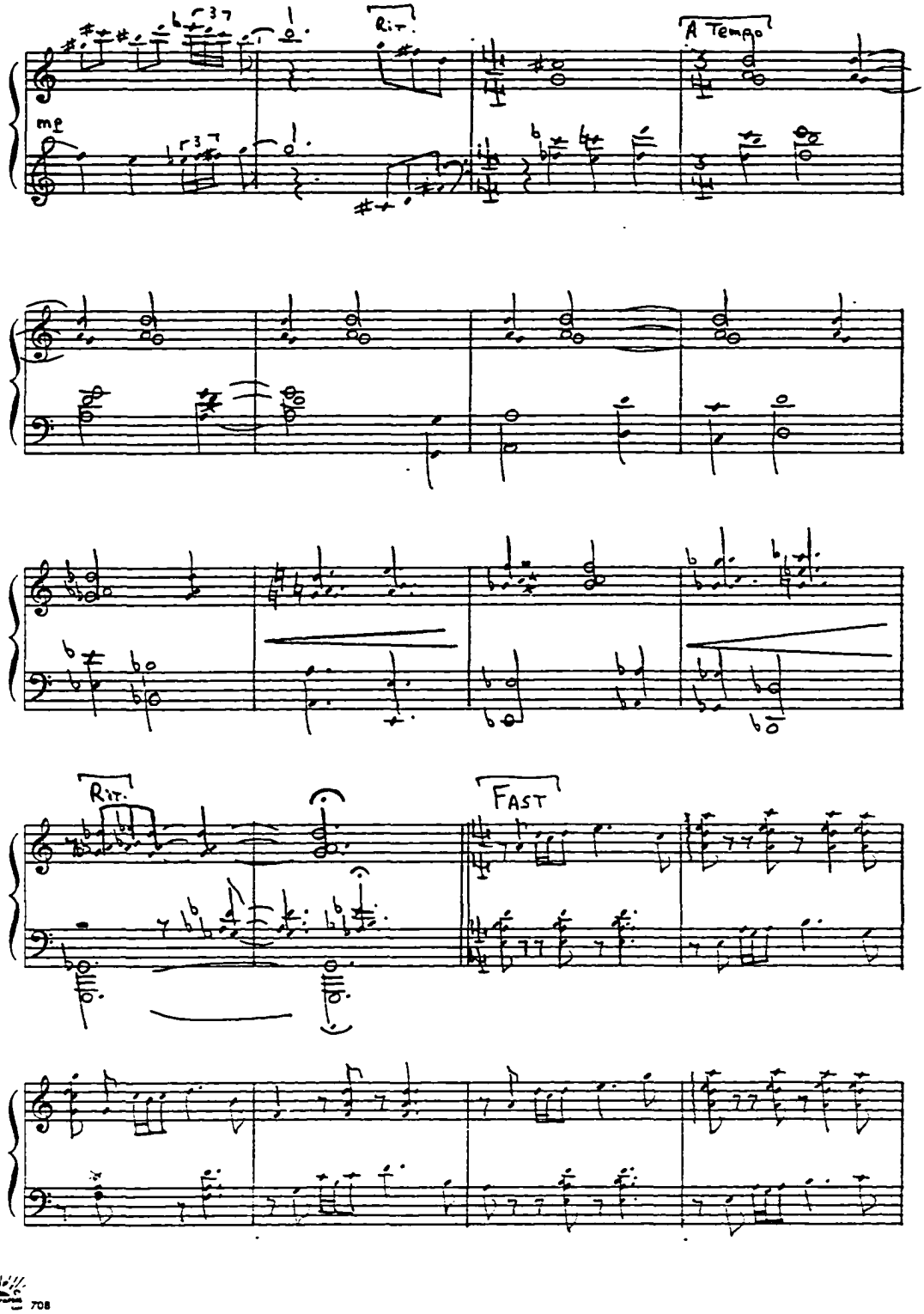
VARIATIONS ON A BULGARIAN FOLK TUNE

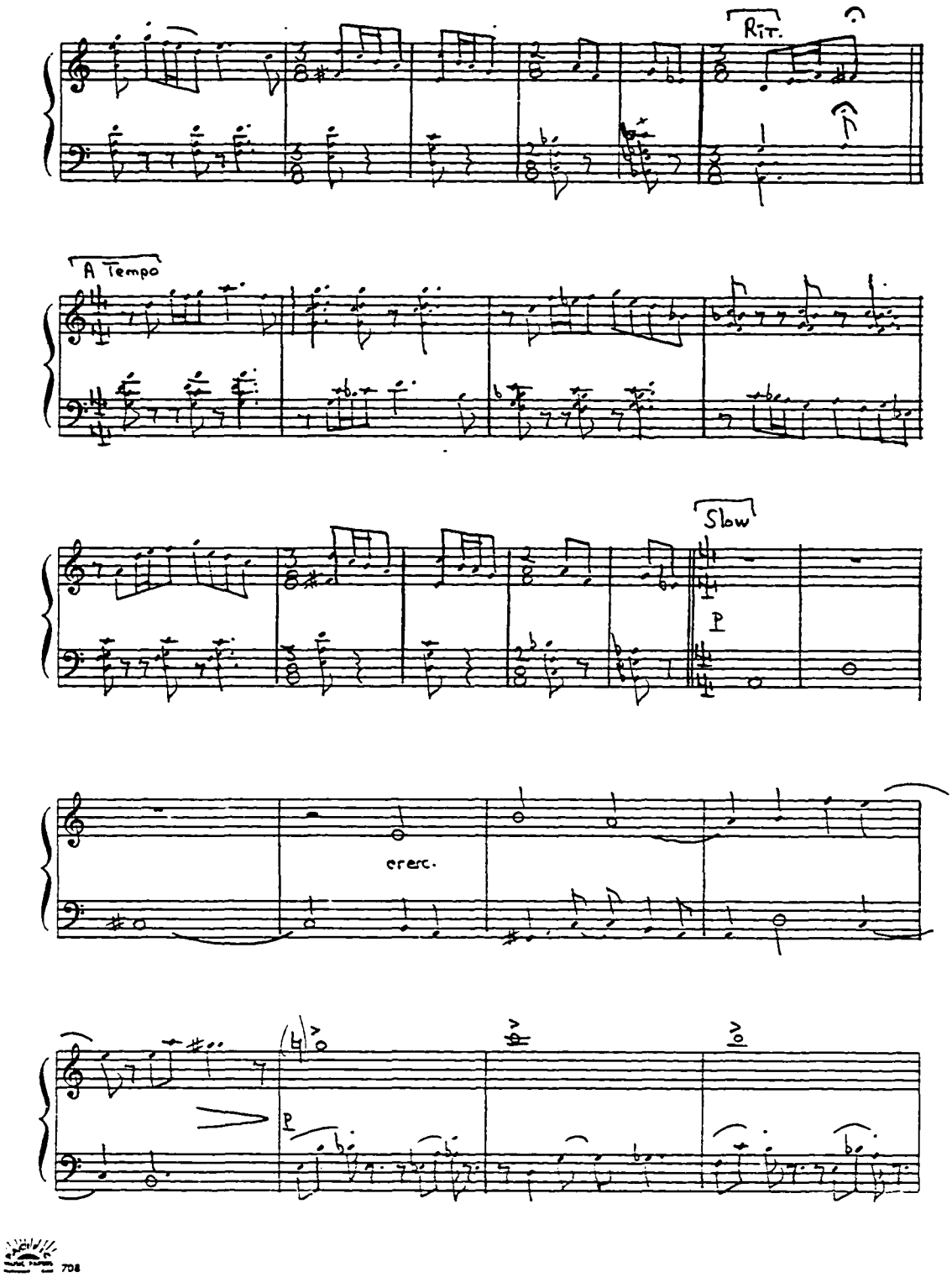
for: solo piano

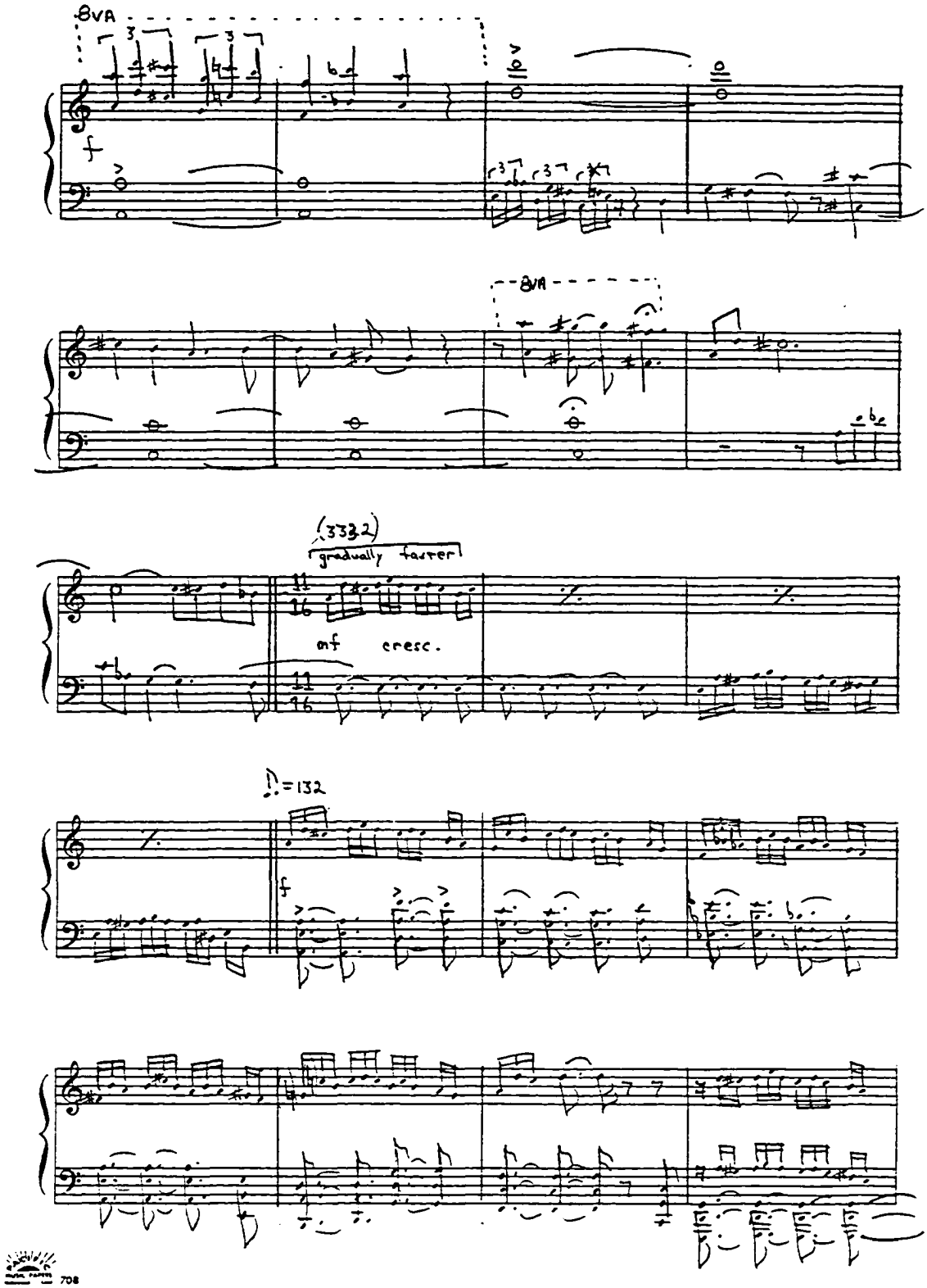

♩= 132
mf
p
cresc.
mf
p
cresc.
mf
Ped.

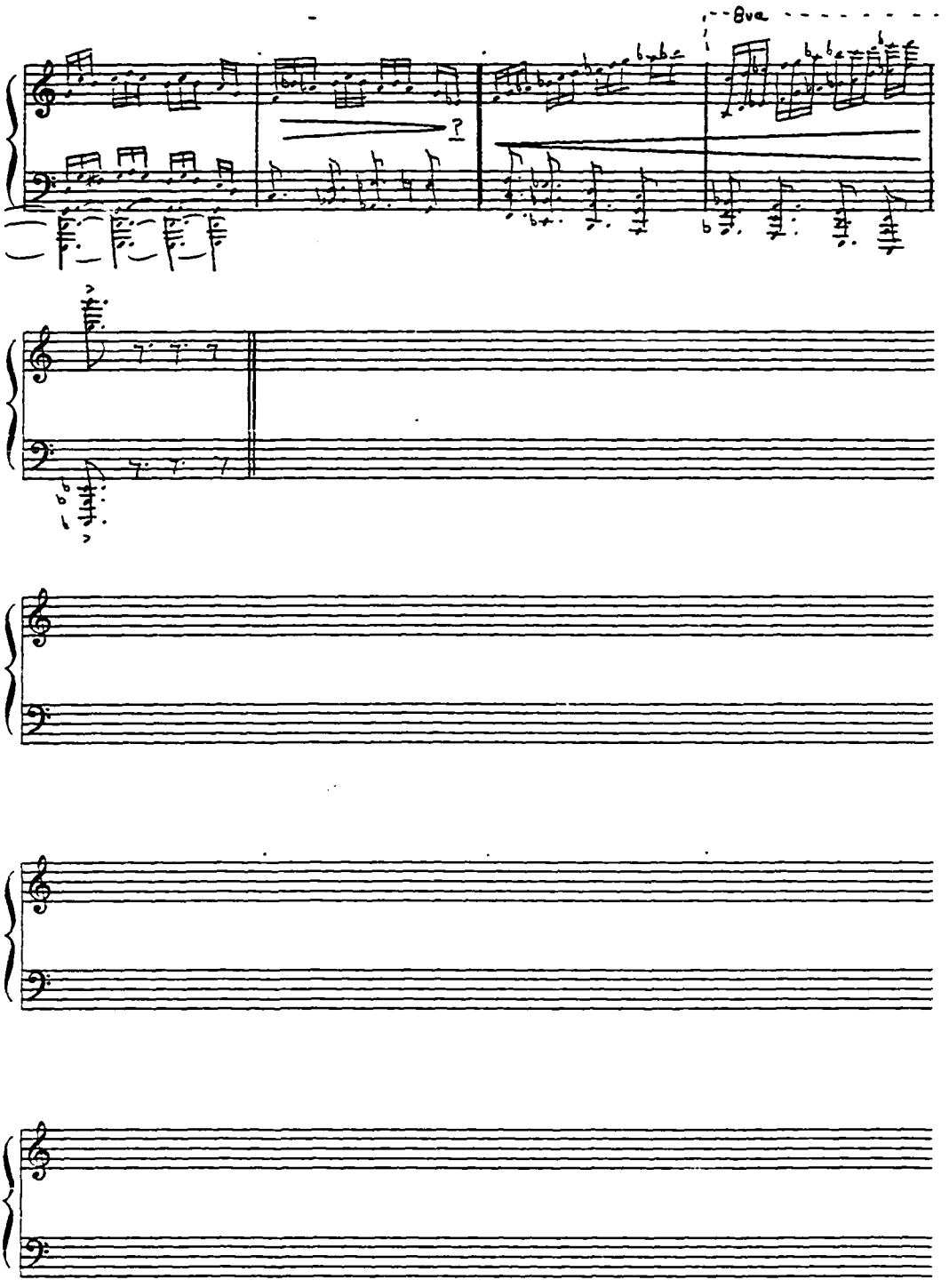

♩=80
Ped
P
mf
Rit.
A Tempo


pp


Rit.
A Tempo
mf
Rit.
FAST


Rit.
A Tempo
Slow
P
crerc.
P

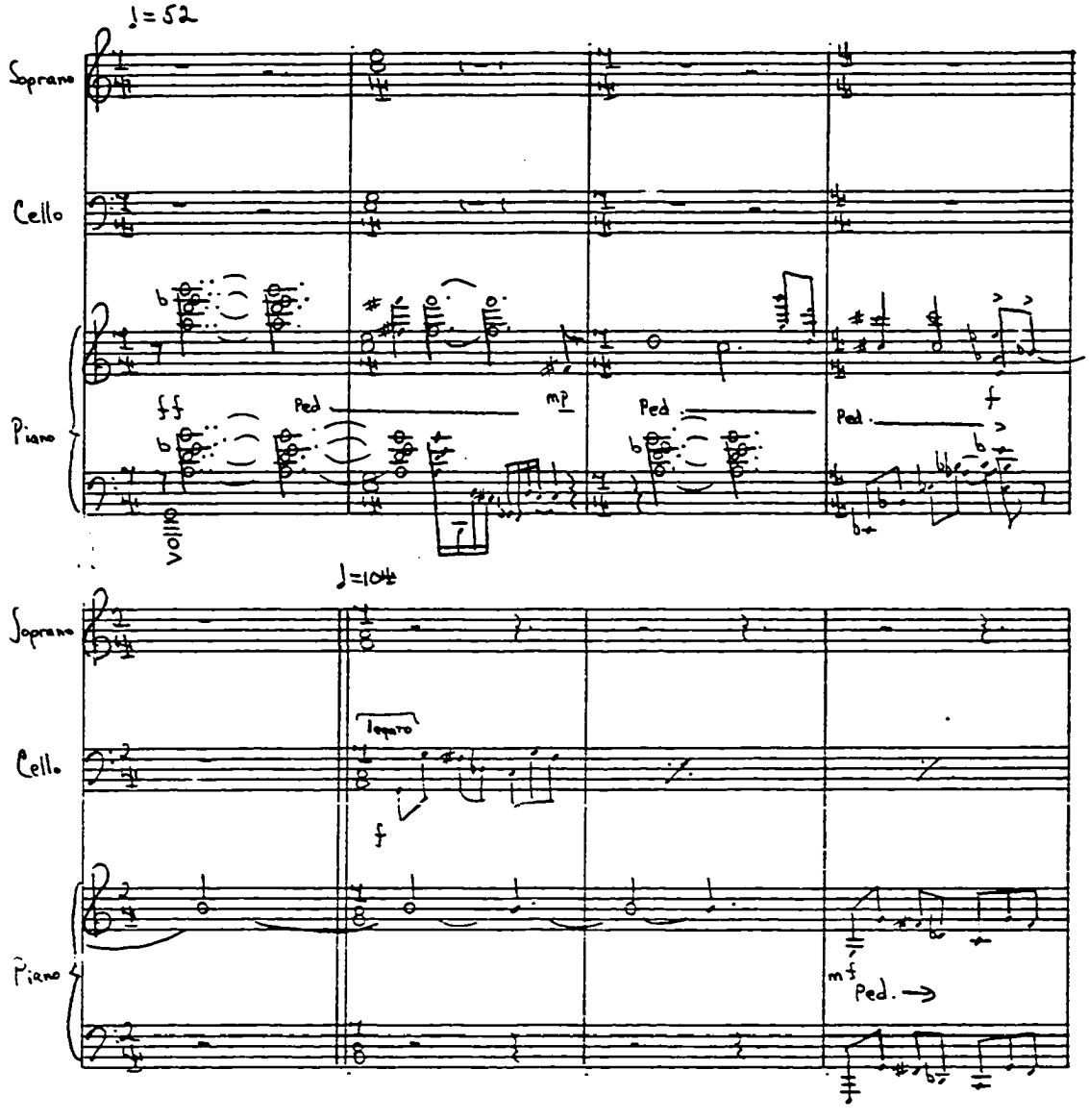

8va
f
8va
(3332)
gradually faster
mf cresc.
♩.=132
f

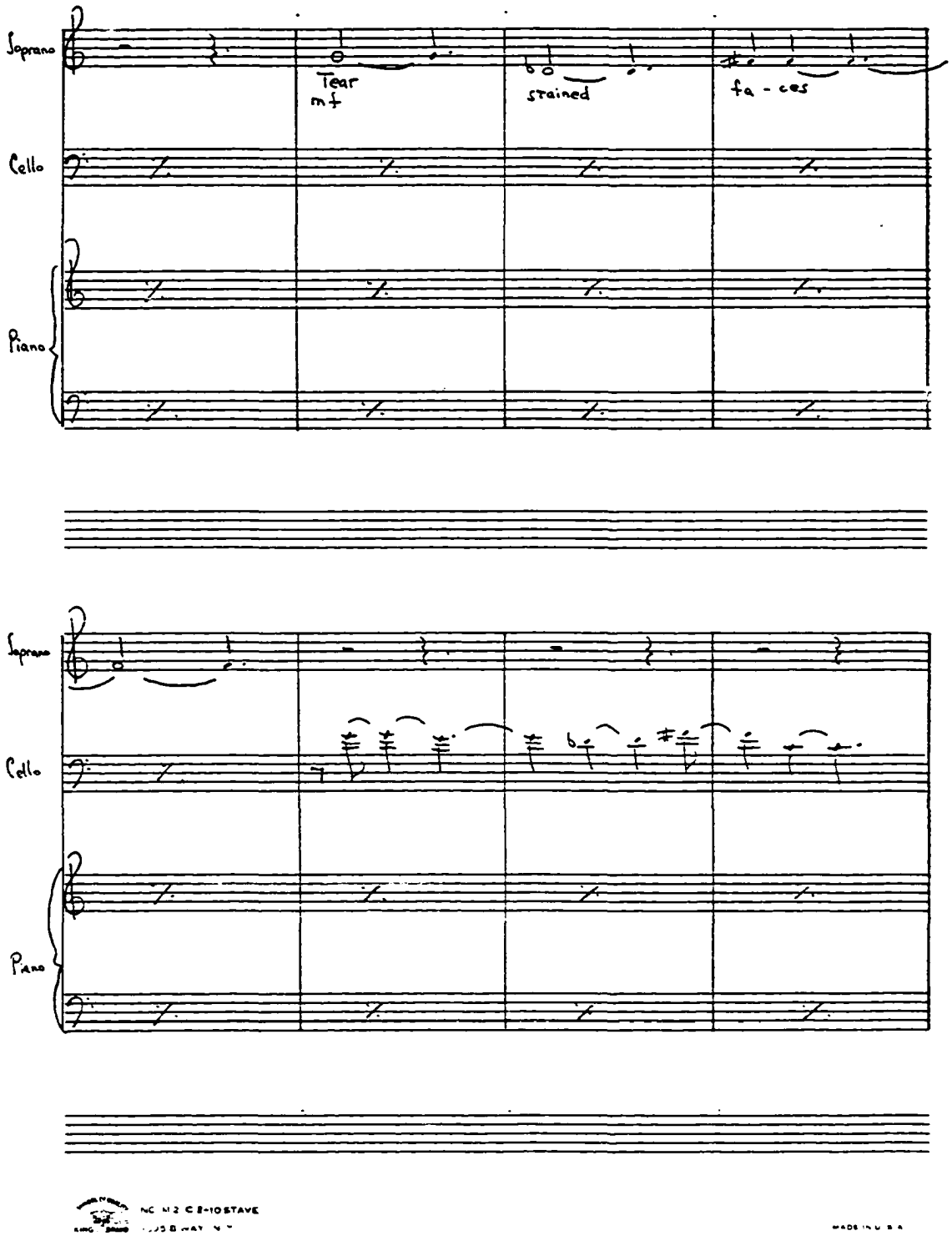

8va

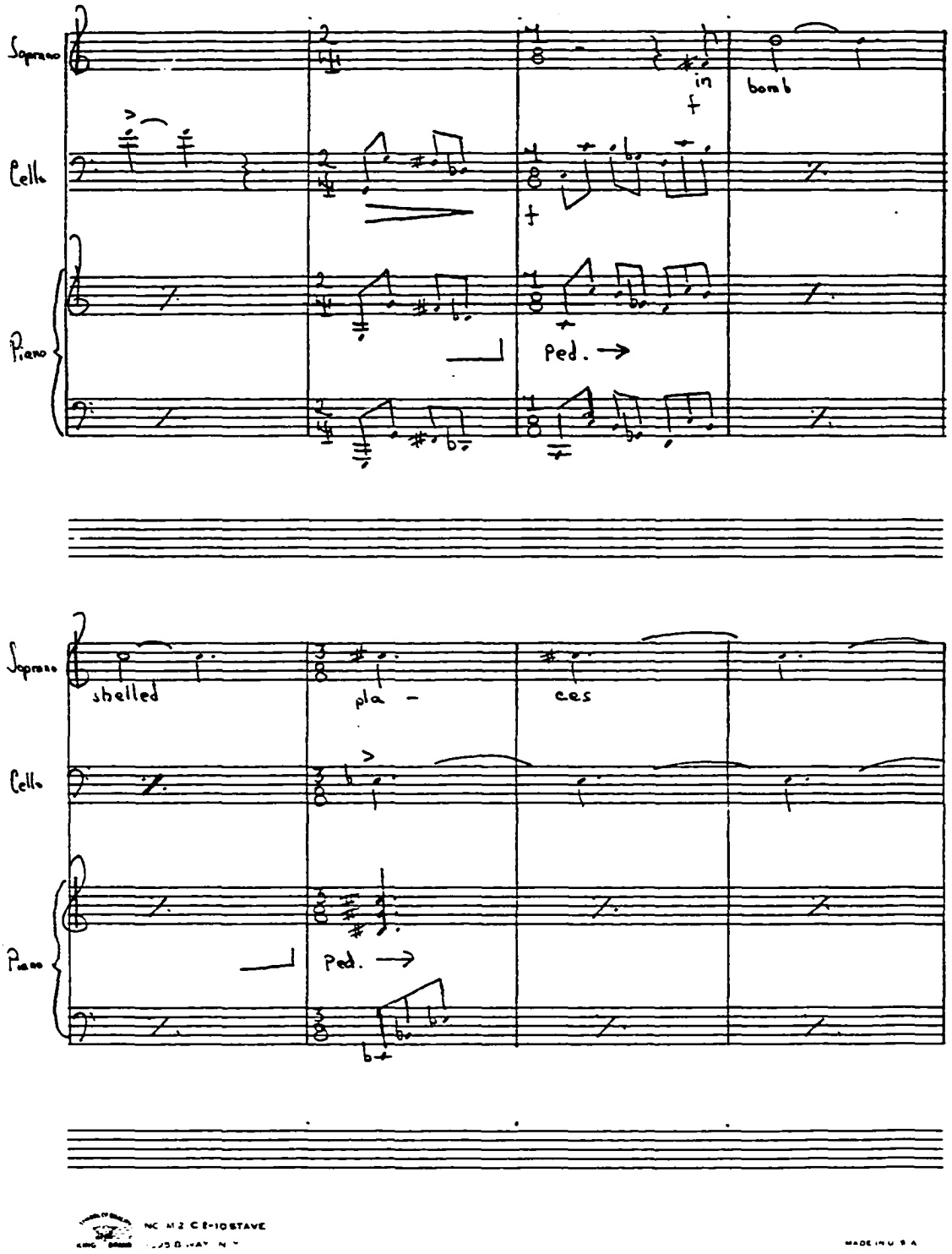
YESTERDAY

for: soprano, cello, piano

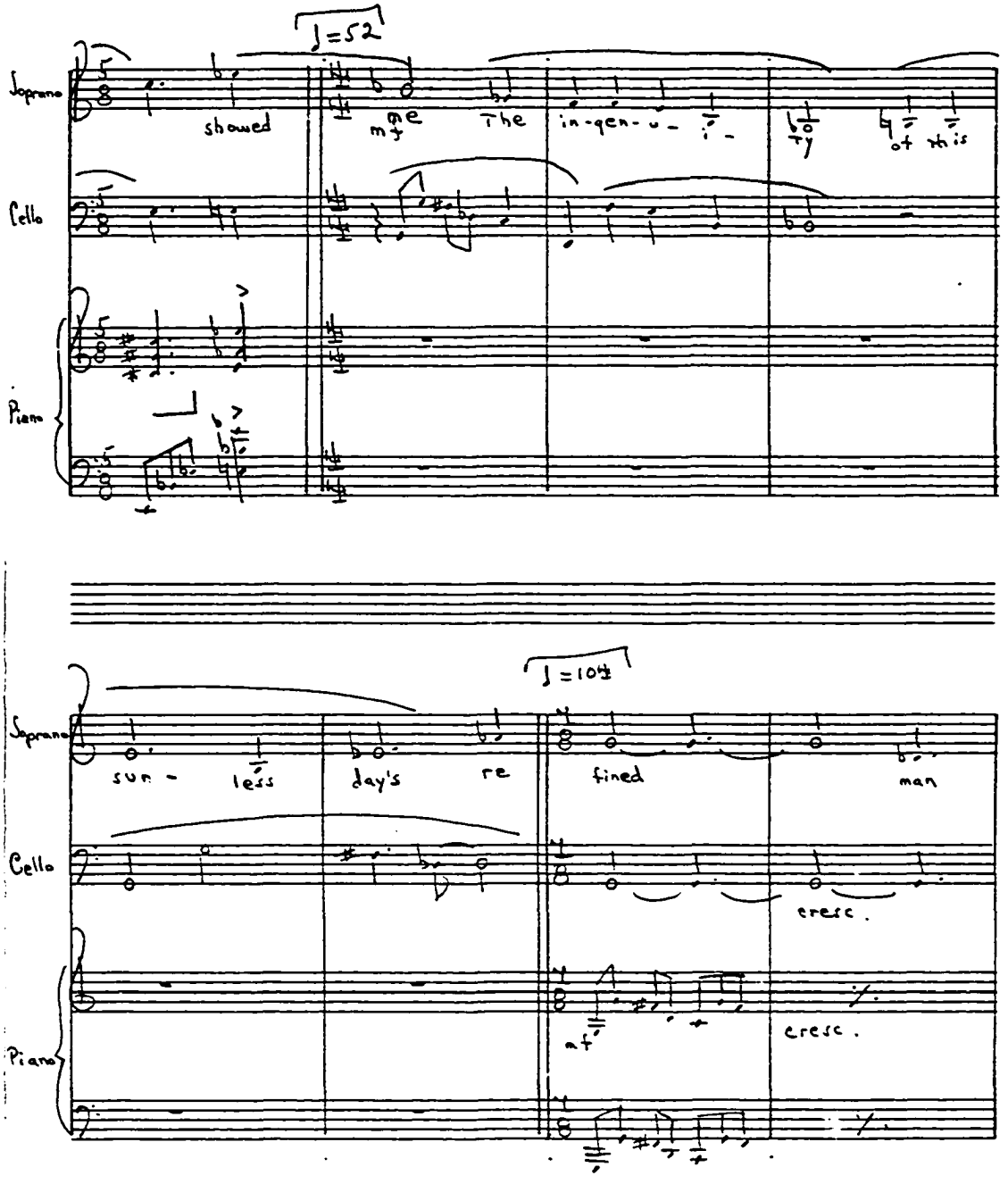
author: Barbera Sensenig


♩= 52
Soprano
Cello
Piano
ff
Ped
mp
Ped
Ped
f
Voice
♩=104
Soprano
Cello
Piano
Tenuto
f
mf
Ped.

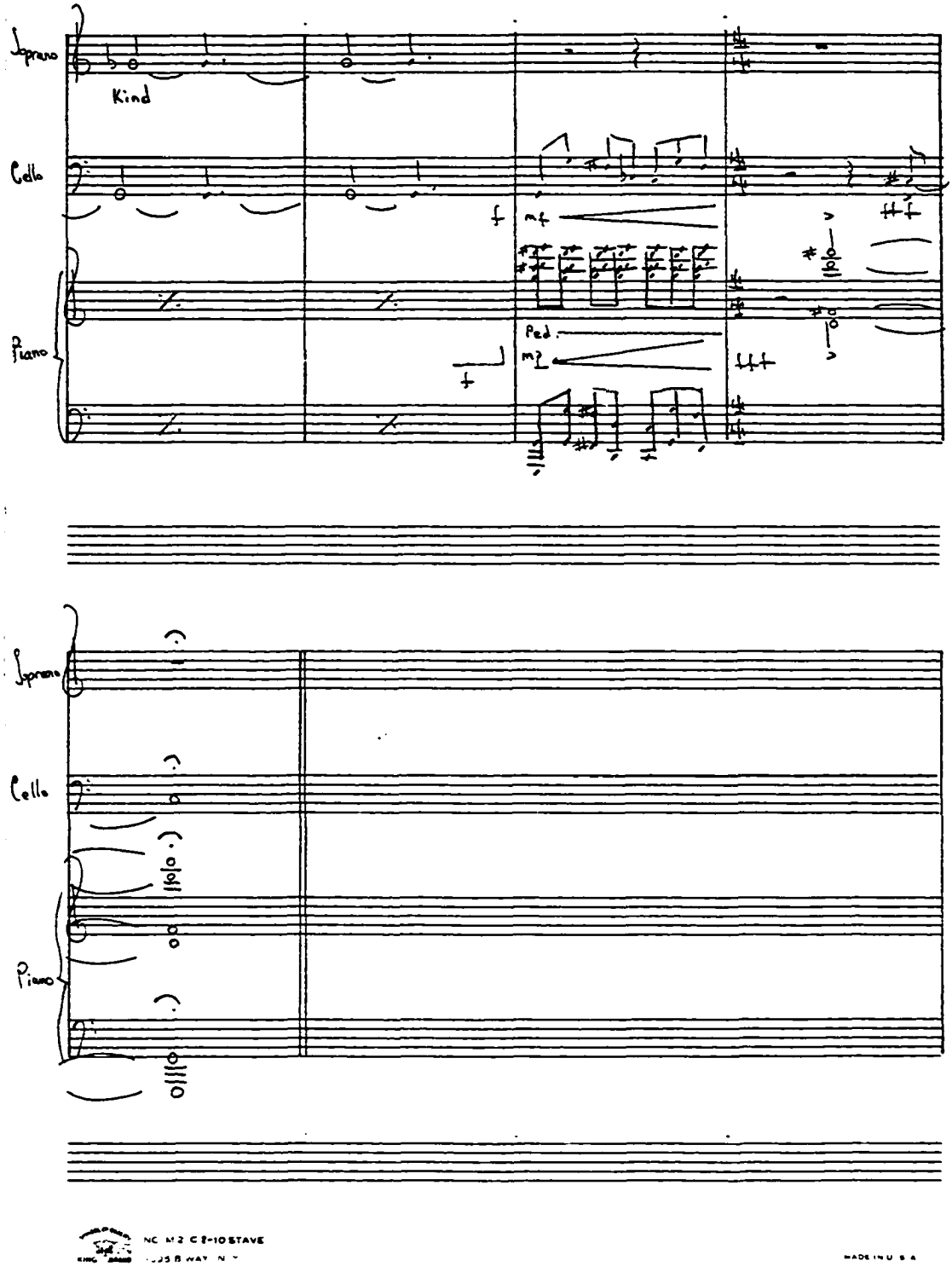

Soprano
Tear
mf
stained
fa - ces
Cello
Piano
Soprano
Cello
Piano



NC M 2 C 8-10STAVE
MADE IN U.S.A.



NC M 2 C 8-10 STAVE
KING BRAND
MADE IN U.S.A.



NO. M 2 C 8-10 STAVE
MADE IN U.S.A.

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Gershwin, George. Concerto in F. New York: New World Music, 1946.

Schuller, Gunther. Concertino for Jazz Quartet and Orchestra. New York: MCQ Music Co., 1961.

Stravinsky, Igor. Ebony Concerto. New York: Charling Music Corp., 1946.

Discography

Gershwin, George. "Concerto in F", George Gershwin, Concerto in F, Rhapsody in Blue, performed by the Eastman-Rochester Symphony Orchestra; Eugene List, Piano Soloist, conducted by Howard Hanson. Mercury, 50138, sides 1 and 2.

Schuller, Gunther. "Concertino for Jazz Quartet and Orchestra", The Modern Jazz Quartet and Orchestra, conducted by Gunther Schuller. Atlantic 1359

Stravinsky, Igor. "Ebony Concerto", Stravinsky Conducts Music for Chamber and Jazz Ensembles, performed by the Columbia Jazz Combo; Benny Goodman, Clarinet Soloist. Columbia, 30579, side 2, bands 3, 4 and 5.