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# Combinations: An exploration of variety in a jazz program

Pierre Olivier David

*Eastern Illinois University*

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**COMBINATIONS:**

**AN EXPLORATION OF VARIETY IN A JAZZ PROGRAM**

(TITLE)

BY

**PIERRE OLIVIER DAVID**

**THESIS**

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE OF

**MASTER OF ARTS IN MUSIC**

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY  
CHARLESTON, ILLINOIS

**2009**

YEAR

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## 1. Introduction

If there are forms of jazz that are easily identifiable, the opposite is also true: there are forms of jazz that are classified with great difficulty and uncertainty due to the similarity they share with other styles of music not classified as jazz. The term “jazz” is a blanket term as are the terms “classical music,” “rock,” “rhythm & blues,” and other such categories of music. This ambiguity may come from the fact that there is no one particular style of jazz that has not drawn from styles of music preceding it or coexisting with it.

Arguably, the two styles of music that could most easily be recognized as jazz would be music from the big bands of the swing era (ca.1930 - late 1940s), and music from the “bop” era (ca.1940 - 1960s, including cool jazz, West Coast jazz, hard bop, soul jazz, and funk). But even these drew from a variety of influences. For example, Sammy Nestico (b.1924)—known, among other things, for his signature compositions with the Basie band—sought ideas from Rimsky-Korsakov (1844-1908), Ravel (1875-1937), Debussy (1862-1918), Tchaikovsky (1840-1893) and Stravinsky (1882-1971).<sup>1</sup> Another example is “bebop,” where most of the standard repertoire comes from popular musicals of the first half of the twentieth century; one of the standard bebop chord progressions over which jazz musicians practice their patterns—the ii<sup>7</sup>-V<sup>7</sup>-I progression—has been used in classical music for centuries. These are just a few of the numerous sources from which jazz takes its influence, other sources including gospel church music, New Orleans Brass bands, ragtime, African rhythms, and the blues, among others.

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<sup>1</sup> Sammy Nestico, *The Complete Arranger* (New York: Kendor Music, 1993), 1.



Today, many of the most popular names in jazz have experimented with a wide range of musical styles. Herbie Hancock (b.1940) has constantly reinvented his approaches to music. One can find from him recordings with Miles Davis (1926-1991) in the 1960s, Afro-funk rhythms like “Chameleon”<sup>2</sup> in the 1970s, electronic music of the 1980s such as “Rockit,”<sup>3</sup> experiments with rap, funk, rock and pop in the 1990s, and continuing with piano and innovative combo jazz, including recent collaborations with popular artists of the last ten years, as in the albums *Possibilities*<sup>4</sup> or *River: The Joni Letters*,<sup>5</sup> which consequently won him the prestigious *Album of the Year* award in the 2008 *Grammy Awards*.<sup>6</sup> The same may be said for Jack DeJohnette (b.1942), who has produced many albums that would, at first glance, seem to have nothing to do with jazz if one limits one’s definition of jazz to swing and bebop. Some of the albums actually do not have anything to do with those two styles of music, but he is nevertheless labeled as a jazz musician.<sup>7</sup>

Under the vast umbrella of jazz, there exists a variety of musicians and musical styles with very distinct characteristics. Through a recital, I would like to demonstrate some of these distinctions through carefully selected works, each with its own rhythmic, harmonic, and melodic ideas (although they do share many of these ideas). Each of the first three pieces—*I Mean You*, *Grapefruit*, and *I Got It Bad (And That Ain’t Good)*—carries with it ideas that relate to specific periods in the history

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<sup>2</sup> Herbie Hancock, “Chameleon,” *Head Hunters* (Columbia CBS 32008, 1973).

<sup>3</sup> Ibid, “Rockit,” *Future Shock* (Columbia CK 38814, 1983).

<sup>4</sup> Ibid, *Possibilities* (Hancock Music 50-51011-0111-2-2, 2005).

<sup>5</sup> Ibid, *River: The Joni Letters* (Verve Records B0009791-02, 2007.)

<sup>6</sup> Ibid, “Biography,” *The Official Website of Herbie Hancock*, <http://www.herbiehancock.com/bio/> (accessed May 20, 2009).

<sup>7</sup> Jack DeJohnette, *Jack DeJohnette’s Official Website*, <http://www.jackdejohnette.com/> (accessed May 2, 2009). This website allows one to listen to samples of DeJohnette’s music, much of which is drawn from Africa or India, without including Western musical ideas.

and development of jazz in America. The last four selections—*Bei Dir war es immer so schön*, *Still Waiting*, *Luqman/All Blues*, and *Bimini*—differ stylistically not only by historic time periods but also by the geographical locations that they represent, i.e. Germany, Brazil, the Middle East, the Caribbean, and Mauritius respectively. Therefore, the global idea of this recital is to explore these distinguishing characteristics, with most of the selections serving as vehicles for experimentation with ways in which these distinctions can be combined. The following chapters reveal the title of the work selected, the name and dates of the composer, and an attempt at classifying the selection in the particular style in which it is performed in the recital.

## **2. I Mean You – Thelonious Monk (1917-1982) – Boogie-woogie**

I have chosen to play this well-known piece by Thelonious Monk in the boogie-woogie solo piano style, which leads to an interesting blend of musical ideas.

Alyn Shipton aptly describes boogie-woogie as follows:

Like most other styles in jazz, boogie-woogie is a synthesis of different elements, in this case mainly drawn from piano accompaniments that were developed to back blues singers on the various touring circuits, and also from a rough-and-ready type of African-American solo piano, played for entertainment and dancing in the lumber, turpentine, and railroad camps of Southern states.<sup>8</sup>

Boogie-woogie is a style of piano playing that emerged around the 1910s and had its peak in the late 1930s to early 1940s, but it is still being performed today. It

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<sup>8</sup> Alyn Shipton, *A New History of Jazz* (New York: Continuum, 2007), 140.

was recently featured in the motion picture *The Majestic*<sup>9</sup>, with pianist Jim Cox (dates unknown) playing boogie-woogie standards such as *Blue Note Boogie* by James P. Johnson (1894-1955) and *Boogie-woogie Stomp* by Albert Ammons (1907-1949), itself being a personalized version of [Clarence] Pine Top Smith's (1904-1929) original *Pine Top's Boogie-Woogie*. Furthermore, Swiss pianist Silvan Zingg (dates unknown) is soon to have his eighth *International Boogie-woogie Festival*<sup>10</sup> in Switzerland, featuring boogie-woogie musicians, dancers, and enthusiasts from all over the world. Finally, a simple search for "boogie woogie piano" on *Youtube.com* will give about 10,700 results, many of which demonstrate boogie-woogie enthusiasts, from amateurs to professionals, some even offering advice or step-by-step instructions and transcriptions.<sup>11</sup>

The predominant feature of the boogie-woogie solo piano style is the continuous accompaniment pattern in the left hand. It is imperative that this pattern be rhythmically accurate, energetic, and complete in itself without requiring the assistance of bass or drums. And even though these two instruments could be used, they typically are restrained to simple patterns that complement the pianist's accompaniment patterns. It is also possible to add other instruments such as the cornet, slide trombone, or clarinet—these instruments being idiomatic of the period during which boogie-woogie was popular. The result could be compared to a somewhat "modern" version of Joe "King" Oliver's (1885-1938) Creole Jazz Band.

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<sup>9</sup> *The Majestic*. DVD, dir. Frank Darabont (Burbank, California: Warner Bros. Pictures, 2001).

<sup>10</sup> Silvan Zingg, *Silvan Zingg International Boogie Woogie Festival Switzerland*, <http://boogiefestival.com/> (accessed May 2, 2009).

<sup>11</sup> *Youtube*, <http://www.youtube.com/> (accessed May 20, 2009).

The Spencer Wyatt Big Band demonstrates this very well on the first track on the soundtrack to *The Majestic*.<sup>12</sup>

Some characteristic accompaniment patterns used most commonly by boogie-woogie pianists of the early twentieth century (ca.1914-ca.1940s<sup>13</sup>) are shown below:



Figure 2.1: Early boogie-woogie accompaniment patterns

Eventually, later pianists took these patterns and made other variations on them, heard in the performances of contemporary performers such as Cox and Zingg, among others. This has lead to two general types of accompaniment patterns: ones that are based on a single note being played at a time, and others that include up to two notes played at a time.

The eight-to-the-bar patterns with single notes give a rolling-bass effect.

When this type of accompaniment pattern is used, it is idiomatic for the right hand not to be very busy but rather to play chords in a percussive manner, accentuating the rhythm. Examples of these patterns are shown below:



Figure 2.2: Single-note accompaniment patterns

<sup>12</sup> James P. Johnson, "Blue Note Boogie," *The Majestic Original Motion Picture Soundtrack*, The Spencer Wyatt Big Band (Hollywood Records 2061-62348-2, 2001).

<sup>13</sup> Shipton, *New History*, 139-46.

The chordal patterns also typically have eight eighth-notes per measure. But their action is not as linear and smooth; they are more percussive and bouncy in nature. In this case, the right hand is freer to play melodic rather than harmonic ideas.

Examples of such patterns are shown below:



Figure 2.3: Chord-based accompaniment patterns

A key aspect to the execution of both the single-note and chord-based patterns is that they must be played with no sign of fatigue, no loss of rhythmic pulse, thus maintaining the necessary drive for dancing, as was the original purpose of boogie-woogie piano. This alone is difficult since it requires a considerable amount of physical endurance in the left hand, not to mention additional endurance if one includes dynamics and tempo changes mid-performance. Pianists such as Wladziu Valentino Liberace (1919-1987) or Oscar Peterson (1925-2007) would sometimes suddenly transition into double-time, transforming the boogie-woogie into a virtuosic feature, consequently building interest and excitement for their audience.

In addition to the sheer difficulty in maintaining the stability of the accompaniment pattern, there is also the need for the left hand to be quasi-independent of the right hand. Indeed, the freedom between the two hands is necessary to allow the performer to improvise ideas with both hands, switching up patterns in the left hand all while playing freely in the right hand. However, it was typical in the early years of the boogie-woogie for even the right-hand melodic ideas to be pattern-based. These ostinato patterns, or riffs, tend to be rhythmically

emphatic on certain beats, with the emphasis being brought out by playing two or more notes simultaneously, as shown below:



Figure 2.4: Typical right-hand riffs played over  $C^7$

Just as left-hand patterns gradually became more complex over time, so did right-hand melodic lines, daring to break away from mere rhythmic patterns, covering a wider range of the keyboard, and being less repetitive in general.



Figure 2.5: More complex right-hand improvisation

The standard form for playing a boogie-woogie is a simple twelve-bar blues, i.e. four measures of  $I^7$ , two of  $IV^7$ , two of  $I^7$ , one of  $V^7$ , one of  $IV^7$ , and two of  $I^7$ :

$$\begin{array}{cccc|} ||: I^7 & | I^7 & | I^7 & | I^7 & | \\ | IV^7 & | IV^7 & | I^7 & | I^7 & | \\ | V^7 & | IV^7 & | I^7 & | I^7 & :|| \end{array}$$

Figure 2.6: A basic twelve-bar blues harmonic progression

The right-hand pattern is usually played in the same way over the first three chords (sometimes untransposed, or sometimes transposed to the appropriate chord, i.e.  $IV^7$  and back to  $I^7$ ). On the  $V^7$ , the melody typically breaks from the riff. From then on, the pianist concludes the idea over the last three measures. It should be noted that

this is not the only way to play a boogie: pianist are free to improvise at their discretion; however this approach of a left-hand pattern combined with a right-hand riff is idiomatic. All the while, the left-hand accompaniment patterns are played over this blues progression which, when played in C major, fits under the hand quite nicely since the relief of the keyboard (i.e. the way the hand and fingers physically feel the white and black piano keys) is similar in C<sup>7</sup>, F<sup>7</sup>, and G<sup>7</sup>.

When this approach is applied to Monk's *I Mean You*, the relief changes considerably. This creates additional difficulty in adapting this work to the boogie-woogie style. The accompaniment patterns shown above do not feel as comfortable over chords like D<sup>b</sup><sup>7</sup> and E<sup>b</sup><sup>7</sup> because the relationships between white and black notes is different from C<sup>7</sup> which has mostly white notes in its patterns. Furthermore, the chord progression is more complex than that of the blues, with changes happening more frequently and being unorthodox due to Monk's compositional style. Nevertheless, to do justice both to the piece and to the style, the left-hand accompaniment pattern can show no signs of weakness or hesitation. The same goes for the right hand, especially when playing the riffs shown above which are equally difficult to adapt to D<sup>b</sup><sup>7</sup> and E<sup>b</sup><sup>7</sup>. Here again, maintaining continuity is a challenge.

Monk was a pianist who had his own unconventional style, featuring repetitions of percussive dissonances such as minor ninths, frequent quoting of the melody with rhythmic variations and hesitations, conciseness in ideas, sparing use of notes, and his signature descending whole-tone scales. Using these kinds of ideas over a boogie-woogie accompaniment pattern would provide an interesting contrast to the standard continuous style of playing.

This first selection therefore has the potential for multiple combinations: variations in accompaniment patterns in the left hand, alternating riffs and lines in the right hand, moving from earlier styles of boogie-woogie to more modern trends, and incorporating Monk-like ideas over the patterns.

### 3. Grapefruit – Olivier David (b.1982) - Bebop

Thelonious Monk was one of the pivotal figures in the creation of bebop, an approach to jazz that would eventually influence every jazz style following it. Thus, it is appropriate to transition from one of his works to a work that was written to emulate the bebop style.

When I wrote this tune in 2005, I had heard of the term ‘bebop’ but had no idea what it meant. I had listened to this style of music without knowing the names of the musicians behind it—Charlie Parker, Dizzy Gillespie, Thelonious Monk, Bud Powell, *et al.* As a result, I was aware of some of the characteristics of bebop in terms of harmonic progressions, melodic vocabulary, rhythmic accents, and group interaction, but had a very restricted knowledge of any of these. *Grapefruit* was written in reaction to the repertoire that was played in a combo for which I was a pianist at the time. Our very limited repertoire consisted of a dozen standards such as *Satin Doll*, *Take the ‘A’ Train*, and *All of Me* that we played at every performance. The melodies and progressions of those tunes are very consonant, albeit with some interesting tonicizations and occasional chromaticism. But in my desire to perform something less consonant, I tried combining consonant ideas (such as the  $ii^7-V^7-I$



progression) with dissonant sounds to make some kind of parody of those standards. The analysis that follows will show how this was achieved. The full score is found in Appendix A, p.34.

**First 'A'-section (mm.1-8; rehearsal letter A):**

The first idea underlying this section is the use of dissonant chords that are functional in a local key-area (C major), with the melody occasionally, but deliberately, contributing to the dissonances. The piece opens with an anacrusis arpeggiating a second-inversion E-minor-chord, ending on a sustained B. When compared to the chords being played on the piano and bass, the B is the sharp eleventh on the  $F^9$ , the sharp fifth on the  $E_b^{11}$ , and the thirteenth on the  $D^7$ . In each case, the B qualifies as a dissonant non-chord tone; it could also be seen as a colorful harmonic extension.

In the next measure (m.2) the chord used is a  $G^{7,9,11}$ , including both the dissonances of the sharp eleventh ( $C^\sharp$ ) against the natural fifth (D, in the melody) and the minor third ( $B_b$ ) against the natural third (B). In addition to the already dissonant chord, the melody anticipates the sharp eleventh ( $F^\sharp$ ) of the next chord by a full beat (m.2b.4) which clashes against the seventh of the current chord ( $F_b$  in  $G^{7,9,11}$ ).

The raised eleventh is unquestionably an important sound in the whole of this piece, and it is heard again in m.3. In m.5, the B acts as the sixth of a D minor chord, a sound that creates a dissonance with the seventh of the chord (C). The last note of this measure (m.5) is a  $D_b$ , creating a strong dissonance with the  $D_b$  (root) and  $E_b$  (m.6 in the piano) in the  $D_b^{13,11}$  chord.

**‘B’ section (mm.9-16; rehearsal letter B):**

The tonicization to the ‘B’ section (m.9) occurs through using the parallel minor chord (C minor) of the previous key (C major) as a pivot ii chord in the key of B $\flat$  major. In the melody, the descending whole-tone scale at the end of m.8 is a direct reference to Duke Ellington’s introduction to *Take the ‘A’ Train*. This melodic idea is then used as the main motive for most of the ‘B’ section until m.15. This section is not as dissonant as the previous one; in fact, as the piece progresses, dissonances will become less frequent. In the first four measures (mm.9-12), the most dissonant chord is the F $^7, \flat^9, \sharp^{11}$  (m.10). This once again brings the raised eleventh (B $\sharp$ , referring back to the B in the ‘A’ section) to prominence. Coupled with the flattened ninth (F $\sharp$ /enharmonic G $\flat$ ) and the seventh (E $\flat$ ), this forms a B major triad (enharmonically), an exact tritone away from the root triad (F major), which creates an interesting dissonance in itself.

The chord progression meant for soloists’ improvised ideas (above the staff) in the ‘A’ section is ii $^7$ -V $^7$ -I $^{Maj7}$  in mm.1-4; the same applies to mm.5-8, with the exception of a tritone substitution in m.6. For the sake of compositional unity, it could be argued that this same progression should be applied in the ‘B’ section, with mm.9-16 also having two sets of ii-V-I progression in B $\flat$  major. Although the first four measures of the ‘B’ section hint at this similarity, the A $^{min7, \flat^5}$  in m.13 suggests a different resolution in the relative key of G minor, going through D $^7, \flat^9$ . This resolution, however, is ultimately deceptive as it finally resolves to the parallel major of the relative minor, i.e. G major.

There are, however, similarities between the harmonic progression that was actually used in mm.13-15 ( $A^{\text{min}7,5} - D^{7,9} - G^{\text{Maj}7}$ ) and the progression that could have hypothetically been modeled after the 'A' section ( $C^{\text{min}7} - B^{13,\sharp 11} - B^{\text{Maj}7}$ ). For example,  $A^{\text{min}7,5}$  and  $C^{\text{min}7}$  have three notes in common: C, E $\flat$ , and G. Furthermore, it is not atypical for standard works in the bebop repertoire to have an added sixth in a  $ii^7$  (the sixth may often be found in the melody). In the key of B $\flat$  major,  $ii^7$  with an added sixth would consist of C-E $\flat$ -G-A, which are the same pitches as a first-inversion of  $A^{\text{min}7,5}$ .  $D^{7,9}$  and  $B^{13,\sharp 11}$  also have three notes in common: E $\flat$  (enharmonic D $\sharp$ ), F $\sharp$ , and A. On one hand, the similarities in notes between the actual progression and the hypothetical one create a sense of aural ambiguity; but on the other hand, they help create a connection between the local key of the 'B' section (B $\flat$  major) and the local key of the section to follow (G major), which could also be argued as the actual global key area of the 'A' section melody.

### **Second 'A' section (mm.17-24; rehearsal letter C):**

Indeed, when the melody (m.16-24, beginning in the piano on beat 2.5 and continuing in the alto saxophone)—quoted almost verbatim from the first 'A' section, except for some rhythmic variation in m.18—is analyzed in the key of G major against the solo progression, all the notes are both diatonic and consonant; none of the notes in the melody are altered tones of the underlying harmonic progression; ergo, the melody seems to "fit" more in the key of G. The first notated chord in m.17b.3 brings back the raised eleventh (E $\flat^{9,\sharp 11}$ ). This E $\flat$ -chord resolves by half-step to D $^7$ . This principle of resolution by half-step is the idea behind the chord in the next

measure (m.18). Although it might be analyzed functionally as an  $A\flat^{9,sus4}$ , it is simply intended to be a chord made up of all black notes, most of which resolve down to white notes in m.19 on the  $G^{Maj9,add6}$ , save for the  $F\sharp$ .

Mm.21-22 are a ii-V in G major, with the  $A\flat^{13,\sharp11}$  (the raised eleventh used one last time) acting once again as a tritone substitution, as was previously done in the equivalent measure of the first 'A' section (m.6). This  $A\flat$ -chord does not resolve to I [roman numeral one] however; instead, it moves to the  $vii^{o7}$  of G major, which again brings back a similar ambiguity in harmonic progression as was previously discussed. All these harmonic ambiguities are intentional since the subtle differences in their nature help provide smooth transitions between chords. Chopin (1810-1849) used a similar approach in his E minor prelude op.28 no.4, where only one or two notes change at a time. The next chord in m.24 plays on the nature of fully-diminished-seventh chords that are essentially differentiated by their resolutions. For example, the  $F^{o7}$  should technically resolve to  $G\flat^{min}$ . However, the first inversion of the latter may also be heard as a functional  $G\sharp^{o7}$  that would logically resolve to A minor; the difference is a question of aural perception in the resolution of the fully-diminished-seventh chords. It is for this reason that the  $F^{o7}$  in m.24 can progress to  $A^{min}$  in the next measure. Also, this particular chord ( $F^{o7}$ /enharmonic  $G\sharp^{o7}$ ) makes use of a suspension—the G—that never resolves to the  $F\sharp$  as expected.

**‘C’ section (mm.25-33; rehearsal letter D):**

The next few measures (mm.25-28) do not have a melody assigned to them, which hints at the popular practice of not notating a precise melody for the ‘B’ section of tunes written over the chord progression of George Gershwin’s “I Got Rhythm” during the bebop era. This is a chance for the soloists to improvise as part of the written arrangement itself. Finally, the pickup to m.29 returns to the motive used in the ‘B’ section in a very diatonic and unambiguous manner.

The title of the piece, *Grapefruit*, comes from the mixture of diatonic sounds with certain sharp dissonances, evoking a grapefruit’s combination of sweet and bitter taste. Also, the collective rhythmic accents (hits) in mm.1-8 and 17-23 help punctuate a particular amount of roughness to the piece, which contributes to the “grapefruit effect” of a sweet, smooth sound but with a slight jolt to it. These types of hits are also idiomatic of bebop arrangements.

In conclusion, this tune, although not a bebop standard, is representative of similar tunes used in the bebop era: the head (melody) is arranged, but the chords used for solos are simplified, using primarily the standard ii-V-I progression; the melody is rather simple and makes use of two basic ideas (from the ‘A’ and ‘B’ sections) that are repeated; there are organized hits in the rhythm section that support the melody; and the length of the piece is the usual thirty-two measures (not including the anacrusis and coda). But there is still room for personal creativity as was shown in this analysis.

#### 4. I Got It Bad (And That Ain't Good) – Duke Ellington (1899-1974); arr.

##### Olivier David – Third Stream

Perhaps the most popular versions of this Ellington classic published in 1941 are the performances featuring lead alto saxophonist Johnny Hodges, known for his lush phrases and exquisite *portamento* (note-bending).<sup>14</sup> In the process of thinking of ways to arrange this tune, I initially conceived a simple arrangement for big band with some basic reharmonizations. But after experimenting with different harmonic and stylistic approaches that I had not used in compositions up to that point, some ideas stood out, which were then used throughout this arrangement:

- 1) **Atypical ensemble:** making use of a unique combination of instruments, which ended up being flute, alto saxophone, flugelhorn, horn in F, euphonium, baritone saxophone, bass trombone, piano, bass, and drums.
- 2) **Descending bass line:** often making use of a descending bass line as is allowed by the range of instrument. In areas where the line descends below the range of the bass instrument, the next note is simply transposed up the octave to continue the descending bass principle.
- 3) **Quartal-based harmony:** also, while experimenting with reharmonization, the sounds of quartal harmony were appealing, and were used frequently although not exclusively.

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<sup>14</sup> Duke Ellington, "I Got It Bad (And That Ain't Good)," *Ellington at Newport 1956 (Complete)*, disc 2, (Sony Music C2K 64932, 1999. Originally released on Columbia CK 65915, 1956)

- 4) **Independence of lines:** it was important for parts to double each other as little as possible, although it was necessary at times to have an instrument double the melody for reinforcement.
- 5) **Irregular meter:** I decided also to use an uncommon meter, 7/4, to which the melody was adapted quite easily.

The full score of the following analysis is found in Appendix B, p.38. As an appropriate segue from the previous piece, the first note in the original melody is a C#, which is the raised 4<sup>th</sup> of G major. The original function of this C# is to act as a lower neighbor-tone to the fifth scale degree. But if one wants to make this note actually fit as part of the chord and not as a note that needs resolution, then one possibility would be to use extended tertian harmony, generating G-B-D-F#-A-C#, a Maj9,#11 chord. Going one step further, adding another interval generates G-B-D-F#-A-C#-E, leading to what could be notated as a G<sup>maj13,#11</sup>. This chord quality is the only chord quality used in the opening 'A' section (mm.1-17, easily identifiable in the piano and bass parts), adapting each chord to its respective note in the melody, and combining the ideas of quartal harmony and descending bass line.

#### **Introduction (mm.1-2) and A (mm.3-17):**

The two-measure introduction (mm.1-2) preceding the A section sets the mood for the piece: slightly dreamlike with much space, but also content in an unresolved way. One important tool in creating this effect is that of rootless voicings, inspired by Bill Evans. For example, all the notes in m.2 beats 1-4 from the bottom

up give B-D-E-A-C#-F#. When reorganized in ascending order, B-D-F#-A-C#-E is the result; all that is missing is the root, G, to complete the Maj13,#11 chord.

This rootless piano accompaniment sustains the melody entering in m.3 in the lower register of the flute, which typically is quite breathy in tone quality, thereby adding to the sense of haziness. This texture continues until m.13, when the bass enters *con arco* in an improvised manner so as not to immediately give away the roots of the chord, nor to break the flowing mood with the *pizzicato* style of bass playing. The melody in this section is unchanged from the original in terms of pitches; it is adapted rhythmically to the new meter. However, some measures have been added in between phrases (e.g. mm.7-8 and 13-16) to perpetuate the dreamlike sense of space and time. The aim of creating this sense of space is not to rush through the original melody but to allow plenty of time for each phrase to be heard and assimilated before going on to the next one. After the first ending, the 'A' section is repeated with reinforced harmony with the alto saxophone, horn, and flugelhorn, as well as the bass now playing the roots.

### **B (mm.18-28)**

The texture changes in this section, with the melody in the piano sustained harmonically by the four lower wind instruments—horn, euphonium, baritone saxophone, and bass trombone. The piano, which had been quite active in the 'A' section, now plays longer note values in the first four measures (mm.18-21). The underlying wind instruments layer in one under the other, starting with the horn and euphonium on C. As the horn holds its pitch, the euphonium descends stepwise to A,



where it is joined by the baritone saxophone. As the horn and euphonium both hold their pitches (C and A, respectively), the baritone saxophone descends to an F, joined by the bass trombone. Similarly, the baritone saxophone now holds its pitch (F) combined with the C and A of the horn and euphonium, as the bass trombone descends to the D, producing D-F-A-C from the bottom up. Therefore, this layering in of each instrument uses the extended tertian effect in the opposite direction: instead of stacking thirds on top of one another, they are stacked below each other, finally resolving to a first-inversion G major chord with an added ninth in m.22.



Figure 4.1: Reduction of the harmonic movement in mm.18-22

Throughout these four measures (mm.18-21), the wind instruments are playing long sustained notes while the piano is playing the melody; but there is no instrument that has a primary rhythmic role, which is particularly important in this unusual meter. Hence, the drum set enters with the hi-hat keeping a constant eighth-note pulse, and the bass drum accentuating beats 1 and 5 (keeping the 4+3 consistency of the 7/4 meter).

At this point (m.22), the piano resumes a pattern similar to that of the 'A' section (not notated in the score), all while incorporating the melody. So far, the pitches of the melody in this arrangement have been left unchanged from the original. However, one small change will be made in mm.23-24, based on a reharmonization of these two measures. The progression here is  $C\sharp^{\emptyset 7}$  -  $F\sharp^{7alt}$  -  $B^{\emptyset 7}$  -  $E^{7alt}$  -  $A^{\emptyset 7}$ . Although the roots are included in the voicing of the half-diminished chords, these

roots are not in the lower voice; consequently, these chords still have somewhat the same effect as the rootless voicing previously used. The original melody for these measures is as shown below:

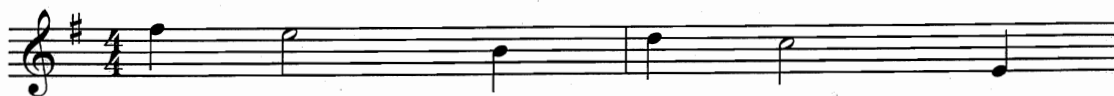


Figure 4.2: Measures 22 and 23 of the original melody

The arranged version, adapted to 4/4 meter, is as follows:

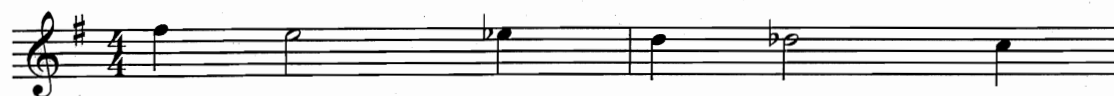


Figure 4.3: Measures 23 and 24 of the arranged melody

The melody was adapted to allow it to distance itself from the reharmonized progression ( $C\sharp^{\circ 7}$  -  $F\sharp^{7alt}$  -  $B^{\circ 7}$  -  $E^{7alt}$  -  $A^{\circ 7}$ ). If the original melody had been left untouched as in Figure 4.2, the B in beat 4 of the first measure would not fit the  $F\sharp^{7alt}$  chord, nor would the C in beat two of the next measure fit the  $B^{\circ 7}$ , creating unexplainable dissonances. It is also true that the  $E\flat$  in my version does not fit the  $F\sharp^{7alt}$  chord. But since the melody is chromatic, I believe that it is heard as such and not as melodic pitches having to fit the underlying progression; after all, the point of this arrangement was not to achieve mere dissonance but to compose an adaptation, especially with the harmonic progression.

In the end of mm.25-28, the rootless voicing pattern returns to the opening one.  $A^{min11,5}$  is implied in mm.25-26. In m.27, although the notes in the left hand are the same as in the previous two measures, the right hand outlines a  $B\flat$  triad and the bass plays the root,  $A\flat$ , altogether creating an  $A\flat^{maj13,\sharp 11}$  that crescendos into the last 'A' section at rehearsal letter C.

### C (mm.29-37)

This section is the third repetition of the 'A' section melody, which consequently has already been registered aurally. Hence, there is no need for the amount of space that was given between phrases as was allocated in the previous sections. This is the first time that the entire ensemble plays together, with the drums actually playing a rhythmic pattern in 7/4 (as opposed to merely keeping time in the 'B' section). However, as an anticlimactic effect, the drums' entrance is delayed, entering in m.31 instead of on the downbeat of m.29. This effect is based on with the sense of expectation of a strong beat to be grounded in this irregular meter. Also, as opposed to the previous sections that have so far been of low dynamic intensity, this section opens with a bold *mezzoforte*. This boldness is in relationship to the previous *pianos* or *pianissimos*; however the dynamic level is not a *forte*, since some of the forward momentum should be saved for the end of the piece.

Until m.33 all the chords are once again Maj13,<sup>#11</sup>s. Though the melody's final note would be expected to be the G in m.34 beat 5, this G is used as an elision for a cadential extension instead. The idea for the progression in mm.34-36 was to focus on Maj7 chords, giving priority to the root, third, fifth, and seventh, and then allocating ninths, elevenths and thirteenth as appropriate in each chord; thus, it was not imperative for each chord to have the same quality as previously used (i.e. Maj13,<sup>#11</sup>). Starting from the E<sub>b</sub><sup>maj9,add13</sup> on beat 3 of m.34, the progression follows the circle of fifths as can be seen in the bass line: Eb-Ab-Db-F<sup>#</sup>-B-E-A. The cycle ends on D<sup>maj9</sup>, a chord with just one less pitch class than G<sup>maj13,<sup>#11</sup></sup>, to which it then

logically resolves. This sense of completion is also reflected in the lessening of intensity, from a *fortissimo* to a *piano* in the span of four measures.

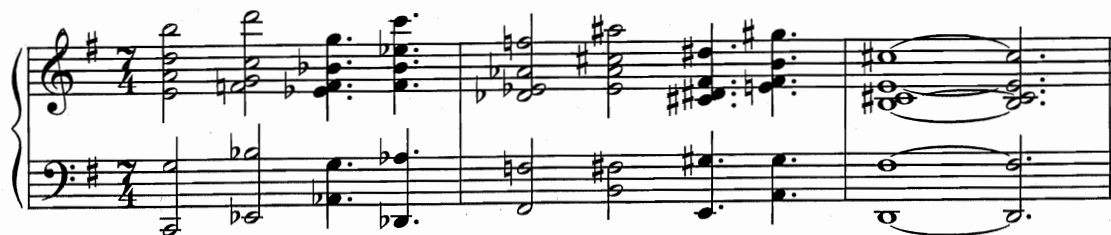


Figure 4.4: Reduction of mm.34-36

#### D (mm.38-41)

This is the improvised solo section of the piece, with piano, bass, and drums. Only two chords are used:  $G^{maj13, \#11}$  and  $A_b^{maj13, \#11}$ . The reason for such a simple harmonic progression is to focus on the organic process of collectively and spontaneously building intensity, not on form or progressions or standard vocabulary. The nature of these chords suffice to continue the sense of openness and mystery that was established in the very beginning; and the semitone relationship also helps create a sense of tension, allowing the solo to grow in intensity. One good example of this approach is Herbie Hancock's solo on his composition *Cantaloupe Island* performed live in 2004 at the *Jazz A Vienne* festival in France.<sup>15</sup> He chooses not to be limited by the chords of the original tune, but insists on using the motive with which he began the piece (not the traditional *Cantaloupe Island* "vamp") and develops it harmonically, rhythmically and dynamically, presenting a very intelligent as well as emotionally powerful solo.

<sup>15</sup> *Jazz A Vienne*, "Cantaloupe Island," perf. Herbie Hancock, Wayne Shorter, Dave Holland, Brian Blade, Mezzo TV (France), 2004.

**E (mm.42-48)**

After the solo section, the piano and bass stop, leaving the drums to cover rhythmic aspects while the attention shifts to the wind instruments. Quartal harmony is the main idea in this section, predominantly used in the lower instruments—bass trombone, baritone saxophone, and euphonium. The other three instruments—alto saxophone, flugelhorn, and horn—were adapted as necessary to interesting sonorities, while the flute was faithfully assigned to the melody. In general, the flute is not part of the reharmonization process since its primary role is to play the melody. Occasionally, as in mm.44-45, the upper three harmonized voices also move in quartal harmony.

The G in m.47 is once again used as an elision, but this time pressing forward into the next phrase in m.49, with the sense of urgency emphasized even more by a 6/8 meter in m.48, drastically shortening the time between the two phrases with the further addition of a crescendo from m.47 beat 5 to m.49 beat 5. The effect is a change the pace of the piece.

**F (mm.49-56)**

This section is now louder and more intense than anything that was previously heard in terms of ensemble playing so far. This intensity is also aided by more variety in harmonic structure. There is no one particular chord quality that is predominant in this section, although the principles of quartal-based harmony and descending lines were still adhered to. Mm.53-55 is the only exception of the section

where the bass follows a pattern of up a third, down a second, up another third, down another second and so on.

### **G (mm.57-65)**

With the previous section having been played *forte*, an effective contrast is to insert a *subito mezzopiano* in the beginning of the current section as well as to return to the texture of the 'B' section, but with just bass, drums, and piano. Mm.61-65 are almost identical to mm.22-28. However, to continue the sense of urgency, two measures were removed (what would have been the equivalent of mm.26-27), hastening to the next section.

### **H (mm.66-78)**

The final section of this piece brings the full ensemble together. Although some of the reharmonized parts do have intervals of a fourth between them, this idea was not insisted upon as in previous sections. The melody is harmonized to a progression that does not strictly follow any particular pattern. By m.70, the progression used is very diatonic in the key of G major, moving in a conventional manner from A<sup>min7</sup> to G in first-inversion, to C<sup>maj7</sup>, and D<sup>7,sus4</sup>. Using this idea of conventional progression and expectation, the last note of the phrase does not resolve to an ordinary G major chord, but goes back to the use of the Maj13,#11 chord, alternating between G<sup>maj13,#11</sup> and F<sup>maj13,#11</sup> as in the opening two measures. This idea then quietly drifts back into the dreamlike state of the beginning, repeating these two chords with the piano, bass and drums in mm.76-77, similar to the way in which two

chords are used for the solo section 'D', but dying down instead of building up. On a final deceptive note, the last chord, instead of moving up a step from F<sup>3maj13,#11</sup> to G<sup>3maj13,#11</sup>, moves down a step to Eb<sup>3maj13,#11</sup>.

In the end, this piece is nothing like the original versions of Duke Ellington and Johnny Hodges. Rather, it resembles the harmonic concepts of Gil Evans in Miles Davis' nonet, as well as ideas from Maria Schneider's compositional style, both of whom I listened to extensively before writing this arrangement. It could perhaps be classified as *third stream*, a genre of music combining classical compositional techniques with idiomatic jazz practices. Another artist that was influential is Brad Meldhau, known among other things for his 7/8 versions of *All The Things You Are*,<sup>16</sup> and *It Might As Well Be Spring*<sup>17</sup>.

## 5. Bei Dir war es immer so schön – Theo Mackeben (1897-1953) – Ballad

Theo Mackeben was a German pianist, composer and conductor. This particular song comes from his operetta *Anita und der Teufel*.<sup>18</sup> Due to the obscurity of Mackeben, it was difficult to find sources that define his musical style. But this particular melody is one that resembles the lyrical melodies of Antonio Carlos Jobim or Cole Porter.

I first heard this song as performed by Biréli Lagrène (b.1966), a gypsy guitarist brought up in the gypsy jazz style of Django Reinhardt (1910-1953), a style

<sup>16</sup> Brad Meldhau, "All the Things You Are," *The Art of the Trio, vol.4: Back at the Vanguard* (Warner Bros 9362-47463-2, 1999).

<sup>17</sup> Meldhau, "It Might As Well Be Spring," *Introducing Brad Meldhau* (Warner Bros 9362-45997-2, 1995).

<sup>18</sup> Unfortunately, I could not find any conclusive information on this operetta.

punctuated by bouts of brilliantly fast arpeggios, scales and other such devices. It is a style that has a language of its own. In the particular recording that I listened to, another guitarist that uses the four-to-the-bar strumming accompaniment, which is typical of this style, accompanies Lagrène.<sup>19</sup>

In my rendition of this piece, I used approximately the same tempo as on Lagrène's recording, but did not want to imitate the same rhythmic feel. I wanted to create a ballad resembling Keith Jarrett's improvisational aesthetic: executing ideas as they are conceived in the moment. It is an attempt at true improvisation sans the need to conform to any previously established idiom, although the end product may resemble styles already in existence. The melody, harmonic progression, and structure—a standard thirty-two-bar, AABA form—are used as a vehicle for spontaneous expression, with no specific musical agenda to adhere to.

## 6. Still Waiting – Olivier David – Bossa Nova

Similarly to *Grapefruit*, which is not an actual composition of the bebop era but is written in imitation of those works, *Still Waiting* was written in imitation of Antônio Carlos Jobim (1927-1994) and João Gilberto (b.1931). It was written shortly after my first exposure to their music in 2001.<sup>20</sup>

Jobim and Gilberto have worked in collaboration over many years to produce a style of bossa nova (considered by many to be the original bossa nova) that has very unique characteristics. Typically, a classical guitar with nylon strings is used as the

<sup>19</sup> Biréli Lagrène, "Bei Dir war es immer so schön," *Gypsy Project & Friends* (Dreyfus 366382, 2002).

<sup>20</sup> Jobim, Antônio Carlos, *The Girl from Ipanema: The Antonio Carlos Jobim Songbook* (Verve Records 731452547224, 1995).



main harmonic instrument, with a very quiet but syncopated rhythmic pattern. If a string bass is used, it tends to confine itself to playing the roots and the fifth of a chord, although not solely. Rhythmically, the drums are not essential; but when they are used, the tendency is to keep continuous eighth-notes on the hi-hat while following a clave pattern on the rim of the snare drum. Jobim himself used the piano as his instrumental medium.

In imitation of this, *Still Waiting*—originally written for solo guitar—was arranged for a quartet comprised of piano, guitar, bass, and drums. This combination of instruments could potentially be used to play a wide variety of music. But in confining this quartet to the bossa nova style, it allows the musicians to explore the quieter sides of their instruments, which is the aim of this work. The title comes from the lack in development in intensity and the attitude of waiting for something to happen. Ultimately, this work allows the audience and performers alike to experience a style of music that is meant to be serene, adding to the combination of various moods explored throughout the recital.

## **7. Luqman/All Blues – Meshell Ndegeocello/Miles Davis – Fusion**

Bassist, singer, and songwriter Ndegeocello (b.1968) has been likened to Miles Davis in her attempts at blending a variety of styles of music and creating contemporary fusions.<sup>21</sup> In my first hearing of *Luqman*, the ostinato bass line and the percussion that soon followed immediately struck me. The bass ostinato figure is one

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<sup>21</sup> Meshell Ndegeocello, "The End of the Rainbow," *Song of Solomon: The Music of Meshell Ndegeocello*, <http://www.speakeasy.org/~suomynona/reviews/dance-reviews.html> (accessed May 20, 2009).

that does not fit in any particular key, although it does suggest somewhat of an F-centered tonality. This ostinato figure repeats itself every four measures, with some variation and creative liberties. Alongside the bass, shakers enter with a rhythmic figure that implies a triple-meter time signature, with an interesting four-against-three pattern on the fourth bar of every four measures. As the bass and percussion repeat their patterns, various instruments gradually layer in, with what sounds like a bass clarinet, various percussion instruments, a banjo, a piano, drums, and finally the melody played by a trumpet, an alto saxophone, and a harmonica respectively.

The two phrases of the melody—played by the last three instruments mentioned above—are played in D minor pentatonic and A minor pentatonic respectively, which is an interesting irony: the atonality established by the combination of the bass, bass saxophone, and piano in the introduction is in sharp contrast to the simple pentatonicism of the banjo (in F minor pentatonic) and of the saxophone, trumpet and harmonica. This combination of the mixture of tonal concepts as well as interesting percussion is what caught my attention.

The Islamic Qur'an is divided into *sura*, the thirty-first of which is entitled *Luqman*. I suspect that this is where Ndegeocello drew her inspiration for the title of this song since she claims to be a devout Muslim.<sup>22</sup> Consequently, in this arrangement of this piece, instead of imitating the extended bass solo introduction on the recording, I thought that it would be effective to start off with a recording of the recitation of *Luqman* from the Qur'an, and then to gradually layer the instruments

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<sup>22</sup> Teresa Wiltz, "Meshell Ndegeocello Breaks Step With Pop," *Washington Post*, June 19, 2005, N01, [http://www.washingtonpost.com/wp-dyn/content/article/2005/06/17/AR2005061700715\\_pf.html](http://www.washingtonpost.com/wp-dyn/content/article/2005/06/17/AR2005061700715_pf.html) (accessed May 21, 2009).

upon that. The rest of the song follows the structure of the recording, starting with a trumpet solo, and moving on to a saxophone solo.

However, after the saxophone solo, I did not simply want to move into the piano solo and then vamp to the end. Since Ndegeocello has been compared to Miles Davis, it would be fitting to incorporate something of his into this tune. *All Blues* seemed to be the one that fits most easily. Therefore, after the saxophone solo, the drums stop, leaving the horns, piano, bass, and auxiliary percussion. Continuing on this idea, it seemed appropriate, after the melody of *All Blues* had been played, to trade four measures of improvisation among the soloists as is frequently done in traditional blues; however, this trading is exchanged with the percussionists as opposed to the drummer.

Finally, on the last set of four-measure-trading, the piano takes the last solo and gradually moves back into the bass pattern from *Luqman*, where the drums re-enter. After the piano's solo, the trumpet and alto saxophone also re-enter, playing the melody one last time. The instruments then stop playing in the opposite order in which they entered at the beginning of the piece, ending with the *Luqman* recitation heard in the background.

The most important aspects of this piece were the auxiliary percussion and the atonal aspect of music. The solos are not confined to any chord progressions. The rendition of this piece is closer to what some might call "free jazz," although there are very specific rhythmic and melodic cues to help organize each section of the piece. For example, the ten measures at the end of every "chorus" have a very specific progression that allows the musicians to regroup. Another clear cue comes from the

percussion instruments (including the drum set) that play strict patterns during a certain amount of time, and then clearly move away from these patterns to more active playing, which is also when the piano enters to harmonically back up (comp) the soloist. This helps the soloist build his solo upon the rhythmic foundation given. This piece may also be classified as “world jazz” due to the fusion of musical styles that originate from a variety of geographical location, consequently making it difficult to assign this music to any one specific style.

#### **8. Bimini – Jim Hall (b.1930) – Calypso/Sega**

I first heard this tune on the album *Power of Three*<sup>23</sup> by pianist Michel Petrucciani (1962-1999), with guitarist Hall and saxophonist Wayne Shorter (b.1933). In an interview,<sup>24</sup> Petrucciani commented on his idea of having an unconventional trio, one that did not rely on the bass and drums to keep harmonic and rhythmic cohesion. The energy that these three musicians delivered in this rendition of Hall’s tune instantly caught my attention. Another recording where Hall actually does use bass and drums<sup>25</sup> seemed to lack the vigor and excitement of the latter version, although the use of unorthodox percussion instruments, such as glass bottles, did appeal to me. From then on, I wanted to do a version that incorporated both the

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<sup>23</sup> Jim Hall, “Bimini,” *Power of Three*, perf. Michel Petrucciani, Jim Hall, Wayne Shorter (Manhattan Records CDP-7-46427-2, 1987).

<sup>24</sup> The only information I have on this interview is on <http://www.youtube.com/watch?v=71kTNdalpXE>. The original source could unfortunately not be found.

<sup>25</sup> Jim Hall, “Bimini,” *These Rooms* (Denon 2297, 1988).

energy and particular sound of the piano-guitar-saxophone trio and the percussion instruments.

This calypso-like piece reflects the happy-go-lucky spirit of most calypso melodies. One of the most popular ambassadors of calypso music was known as Sir Lancelot, born in Trinidad as Lancelot Victor Edward Pinard (1902-2001).

The history of Calypso is basically simple, like the folk music of all nations... (it is) the need for the people to express themselves in song. While many of the tunes confine themselves to the age-old expression of love and romance, primarily Calypso songs might be called tabloids in music. They spread news among the people, tell local stories and often are concerned with the broad issues of the day. Calypso is sort of a blend of three cultures, French, Spanish, and African. It gets [its]<sup>26</sup> rhythm from the African drum beat.<sup>27</sup>

Although *Bimini* is written in the style of a calypso, it does have its irregularities. First, the melody played in A major is comprised of several phrases that have no exact number of beats in between them. In other words, after the first phrase is played, there is an indefinite amount of time until the second one is played (it could be four beats, or six, or eight), and so on. The entrance of the each phrase truly seems to be spontaneous and dependent on the communication of the musicians at the time of performance. The reason, I suspect, is because the versions I have listened to and attempted to transcribe have all had varying lengths of time in between phrases. Yet, the musicians entered together at each new phrase, which suggests an on-the-moment communication; and some of the entrances that sounded hesitant on the recordings could suggest a failure in clarity of the on-the-spot communication.

<sup>26</sup> My personal correction; incorrectly spelled "it's" in the original liner notes.

<sup>27</sup> Sir Lancelot [Lancelot Victor Edward Pinard], liner notes for *The Legendary Sir Lancelot: Calypso of the West Indies and Ballads of the Caribbean* (Lyricord 7406, ca.1973).

Also, on the pedal A that sustains the melody in the first chorus, the next-to-last phrase is in B $\flat$ , which creates an unidiomatic dissonance for a calypso. I believe that Hall was attempting to hint at the next chorus of the melody played in F major. In this next chorus, he again introduces some dissonances, and then abruptly plays the last phrase in the original key, A major. Hence, the melody choruses do contain some original ideas despite resembling the calypso style.

The solo section is much simpler, over three chords, A – E<sup>7sus4</sup> – E<sup>7</sup>, and back to A. In this section, I wanted to make a metric modulation towards Mauritius' folk music, the *sega*. The sega is a style of music that came from African slaves brought to Mauritius in the eighteenth century. Modern sega is a popular form of music that uses drums and a variety of electric instruments. However, in this context it was more appealing to use the traditional sega, typically only making use of percussive instruments such as the *ravanne*, a vertical hand drum made of goat skin that varies in size but can be anywhere from fifteen to thirty inches in diameter; it is the heart of the sega music. Additions to this are a triangle and the *maravanne*, essentially a large shaker made from uncooked rice in hollow bamboo canes.

The vast majority of sega music uses the very simple progression I-V<sup>7</sup>-V<sup>7</sup>-I, which is why it fits the solo section of *Bimini* so well. The rhythm is in 6/8 although not exactly: the first and fourth beats are typically slightly elongated, creating a faint unbalance as compared to a strict 6/8 meter; and the emphasis is on the fifth beat (one-two-three-four-FIVE-six). The triangle

typically follows the pattern closed-open-closed-closed-open-closed on each beat respectively. This music cannot be dissociated from the dance (also called sega), traditionally performed on the beach around a big bonfire.

The process of shifting meters and percussive patterns from the 4/4 calypso to the 6/8 sega involved a gradual metric modulation, where the members of the audience would not be able to pinpoint exactly what had changed but would eventually feel that the “groove” had transitioned into something new. An interesting way to do this was to take a pattern in 4/4 that is close to a triplet feel, and gradually shift the emphasis, as shown below:



Figure 8.1: Dotted-eighth-and-sixteenth-note pattern



Figure 8.2: Triplet pattern

The difference between these two patterns is very subtle and hence helps create fine transition from one meter to the next. The triplet pattern subsequently becomes the equivalent of the pattern shown below in the new 6/8 meter:



Figure 8.3: Triplet pattern transcribed in 6/8

As the piano repeats this pattern over the solo changes, the guitar and percussion instruments also gradually change their patterns until eventually everyone locks in the new meter, where the quarter-note of the 4/4 is equal to the dotted-quarter of the 6/8. Finally, there is a modulation returning to the

original meter before the chorus is played one last time, followed by the ending as performed by Petrucciani.

## 9. Conclusion

The recital was performed on April 11, 2009, and achieved its aim, which was to showcase some of the various types of music that are all called “jazz”. The possibilities of combinations of sounds and ideas are endless, and these were just a few of them. Some of the combinations involved merging ideas from different time periods; others involved fusions of style differentiated by geographical location; and some involved a blend of these. Despite the characteristics that differentiate each style of music discussed above, there is a justification to labeling them as jazz: ultimately, I believe that the common thread with all these works is an attitude of creating something in the moment, in communion with other musicians or with the audience. I will leave it to a well-respected professional, Joshua Redman (b.1969), to sum it up:

[Jazz is] about discovering something in the moment and discovering something through your interaction with the relationships to other musicians you are playing with. [...] I think the spirit of jazz is the primary essence of jazz. That is ultimately an approach of adventurousness, risk, spontaneity, immediacy, and honesty. It's improvisation, and not improvisation purely as one guy taking a solo but improvisation as a whole esthetic commitment. That I think is the heart and soul of jazz. That's the attitude, the spirit, and that's what's primary.<sup>28</sup>

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<sup>28</sup> Joshua Redman in Lloyd Peterson ed., *Music and Creative Spirit: Innovators in Jazz, Improvisation, and the Avant Garde* (Lanham, MD: Scarecrow Press, 2006), 256-7.



## Appendix A:

## GRAPEFRUIT

SCORE

OLIVIER DAVID

FAST SWING  $\text{♩} = 138-144$  [A]

TENOR SAX.

CONCERT MELODY

PIANO

BASS

DRUMS

1 2 3

T. SX.

MLOD

PNO.

BASS

DRUMS

4 5 FILL 6 FILL 7 PRESS ROLL

Handwritten musical score for measures 8 through 11. The score is written for five staves: T. SX. (Tenor Saxophone), MLOY (Melodion), PNO. (Piano), BASS (Bass), and DRUMS (Drums). The key signature is one sharp (F#).

Measures 8-11 show the following chord progressions:

- Measure 8: D-7, G7, CΔ7
- Measure 9: C-7, F7, BbΔ7
- Measure 10: C-7, F7, BbΔ7
- Measure 11: C-7, F7, BbΔ7

The piano part includes a "COMP" (Comping) section in measure 9. The bass and drums parts provide a rhythmic accompaniment.

Handwritten musical score for measures 12 through 15. The score is written for five staves: T. SX. (Tenor Saxophone), MLOY (Melodion), PNO. (Piano), BASS (Bass), and DRUMS (Drums). The key signature is one sharp (F#).

Measures 12-15 show the following chord progressions:

- Measure 12: B-7(b5), A-7(b5), D7(b9), GΔ7
- Measure 13: B-7(b5), A-7(b5), D7(b9), GΔ7
- Measure 14: B-7(b5), A-7(b5), D7(b9), GΔ7
- Measure 15: B-7(b5), A-7(b5), D7(b9), GΔ7

The piano part includes a "COMP" (Comping) section in measure 13. The bass and drums parts provide a rhythmic accompaniment.

Handwritten musical score for measures 16-19. The score is for five instruments: T. SX., MLOY, PNO., BASS, and DRUMS. The key signature is two sharps (F# and C#). Measure 16 is marked with a circled 'C' and a key signature change to two sharps. Chord symbols are written above the staves: B-7, E7, AΔ7(#11) for T. SX.; A-7, D7, GΔ7(#11) for MLOY; A-7, D7, GΔ7(#11) for BASS. The PNO. and DRUMS parts are also present.

16 17 18 19

Handwritten musical score for measures 20-23. The score is for five instruments: T. SX., MLOY, PNO., BASS, and DRUMS. The key signature is one sharp (F#). Measure 20 is marked with a key signature change to one sharp. Chord symbols are written above the staves: F#-7, B-7, Bb13(#11), G#-7(b5) for T. SX.; E-7, A-7, Ab13(#11), F#-7(b5) for MLOY; E-7, A-7, Ab13(#11), F#-7(b5) for BASS. The PNO. and DRUMS parts are also present. Measures 21 and 22 are marked with 'FILL'.

20 21 FILL 22 FILL 23

Handwritten musical score for measures 24 to 28. The score is written for five staves: T. SX., MLOY, PNO., BASS, and DRUMS. The key signature is two sharps (F# and C#). The time signature is 4/4. The notation includes various chords and rhythmic patterns.

Measures 24 to 28 are marked with a box containing the letter 'D' above measure 24. The chords for measures 24 to 28 are:

- Measure 24: G°7
- Measure 25: B-7
- Measure 26: D-7
- Measure 27: C#-7
- Measure 28: C°7

The PNO. staff shows a 'COMP' (comping) pattern in measure 24. The BASS staff shows a rhythmic pattern of eighth notes. The DRUMS staff shows a pattern of eighth notes and a quarter note.

Measure numbers 24, 25, 26, 27, and 28 are indicated below the staves.

Handwritten musical score for measures 29 to 33. The score is written for five staves: T. SX., MLOY, PNO., BASS, and DRUMS. The key signature is two sharps (F# and C#). The time signature is 4/4. The notation includes various chords and rhythmic patterns.

Measures 29 to 33 are marked with a box containing the letter 'D' above measure 29. The chords for measures 29 to 33 are:

- Measure 29: B-7
- Measure 30: E7
- Measure 31: A°7
- Measure 32: G°7
- Measure 33: A-7

The PNO. staff shows a 'SOLO BREAK' in measure 29. The BASS staff shows a rhythmic pattern of eighth notes. The DRUMS staff shows a pattern of eighth notes and a quarter note.

Measure numbers 29, 30, 31, 32, and 33 are indicated below the staves.

## Appendix B:

**I GOT IT BAD**  
(AND THAT AIN'T GOOD)ELLINGTON/WEBSTER  
ARR. OLIVIER DAVID

SCORE

**A** (2ND X 8VA OPTIONAL MELODY)

FLUTE

ALTO SAX. (2ND X ONLY MELODY)

BARITONE SAX.

HORN IN F (2ND X ONLY)

FLUGELHORN (2ND X ONLY)

BASS TROMBONE

EUPHONIUM

PIANO

DOUBLE BASS (2ND X ONLY ARCO)

DRUM SET

FL.

A. SX.

B. SX.

HN.

FLGHN.

B. TBN.

EUPH.

PNO.

O.B.

O.S.

4 5 6

SIMILE

Detailed description: This is a page of a musical score, page 39, showing measures 4, 5, and 6. The score is for a large ensemble. The instruments listed on the left are: FL. (Flute), A. SX. (Alto Saxophone), B. SX. (Baritone Saxophone), HN. (Horn), FLGHN. (Flugelhorn), B. TBN. (Bass Trombone), EUPH. (Euphonium), PNO. (Piano), O.B. (Ophicleide), and O.S. (Orchestra). The key signature is one sharp (F#). The time signature is 4/4. Measures 4, 5, and 6 are indicated at the bottom. The piano part (PNO.) is marked 'SIMILE' in measure 4. The woodwinds and brass parts have various notes and rests, while the strings (O.S.) are mostly resting.

Musical score for measures 7, 8, and 9. The score is written for the following instruments: Flute (FL.), Alto Saxophone (A. SX.), Baritone Saxophone (B. SX.), Horn (HN.), Flute/Clarinet in Bb (FL/CL. Bb), Baritone (B. TBN.), Euphonium (EUPH.), Piano (PNO.), Double Bass (D.B.), and Double Bass (D.S.). The key signature is one sharp (F#). The score shows measures 7, 8, and 9. Measures 7 and 8 are mostly rests for the woodwinds and brass, with the piano playing a rhythmic pattern. Measure 9 features melodic entries for the Flute, Alto Saxophone, Baritone Saxophone, Horn, and Flute/Clarinet in Bb. The Double Bass (D.B.) plays a sustained note, and the Double Bass (D.S.) is marked with a double bar line.

FL.

7 8 9

A. SX.

B. SX.

HN.

FL/CL. Bb

B. TBN.

EUPH.

PNO.

D.B.

D.S.

7 8 9

Musical score for page 41, measures 10-12. The score is written for a large ensemble, including woodwinds, brass, strings, and piano.

**Measures 10-12:**

- FL.** (Flute): Measures 10-11 have a melodic line. Measure 12 has a whole note rest.
- A. SX.** (Alto Saxophone): Measures 10-11 have a melodic line. Measure 12 has a whole note rest.
- S. SX.** (Soprano Saxophone): Measures 10-11 have a whole note rest. Measure 12 has a whole note rest.
- HN.** (Horn): Measures 10-11 have a melodic line. Measure 12 has a whole note rest.
- FLGHN.** (Flugelhorn): Measures 10-11 have a melodic line. Measure 12 has a whole note rest.
- S. TBN.** (Soprano Trombone): Measures 10-11 have a whole note rest. Measure 12 has a whole note rest.
- EUPH.** (Euphonium): Measures 10-11 have a whole note rest. Measure 12 has a whole note rest.
- PNO.** (Piano): Measures 10-12 have a complex, rhythmic accompaniment.
- O.B.** (Oboe): Measures 10-11 have a melodic line. Measure 12 has a whole note rest.
- O.S.** (Orchestra): Measures 10-12 have a whole note rest.

Rehearsal marks 1, 1, 1, 1, 1, 1, 1, 1 are placed above the staves for measures 12, 12, 12, 12, 12, 12, 12, and 12 respectively.

Measure numbers 10, 11, and 12 are indicated at the bottom of the page.



FL.

13 14 15

A. SX.

B. SX.

HN.

FLGHN.

B. TBN.

EUPH.

PNO.

D.B.

13 14 15

D. S.

13 14 15

G $\Delta$ 13(#11) F $\Delta$ 13(#11) G $\Delta$ 13(#11) F $\Delta$ 13(#11) G $\Delta$ 13(#11) F $\Delta$ 13(#11)

BASS SOLO CON ARCO

FL. 16 17 18

A. SX. 2.

B. SX. 2.

HN. 2. *pp*

FLGHN. 2.

B. TBN. 2.

EUPH. 2. *pp*

PNO. 2. *simile*

D.B. *G<sub>♭</sub>13(#11)* *F<sub>♭</sub>13(#11)* 2.

D. S. 16 17 18 HI-HAT KICK

8

[illegible]

FL.

A. SX.

B. SX.

HN.

FLGHN.

B. TBN.

EUPH.

PNO.

O.B.

O.S.

22 23 24

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

LIGHT FILLS ON CYMBALS

22 23 24

Detailed description: This is a page of a musical score, page 45, covering measures 22, 23, and 24. The score is written for a large ensemble. The instruments and their parts are as follows: Flute (FL.) has a whole note in measure 22 and rests in 23 and 24. Alto Saxophone (A. SX.) has a whole note in measure 22 and rests in 23 and 24. Baritone Saxophone (B. SX.) has a whole note in measure 22 and rests in 23 and 24. Horn (HN.) has a whole note in measure 22 and rests in 23 and 24. Flugelhorn (FLGHN.) has a whole note in measure 22 and rests in 23 and 24. Bass Trombone (B. TBN.) has a whole note in measure 22 and rests in 23 and 24. Euphonium (EUPH.) has a whole note in measure 22 and rests in 23 and 24. Piano (PNO.) has a complex accompaniment in all three measures. Oboe (O.B.) has a whole note in measure 22 and rests in 23 and 24. Snare Drum (O.S.) has a single stroke in measure 22 and a light fill on cymbals in measure 24. The key signature is one sharp (F#), and the time signature is 4/4. Dynamics include *mf* (mezzo-forte) for several instruments in measure 22.

FL.

25 26 27

A. SX.

B. SX.

HN.

FLGHN.

B. TBN.

EUPH.

PNO.

D.B.

22

22

27 MALLET6

22

25 26 27

D.S.

22

22

27 MALLET6

22

Detailed description: This musical score page covers measures 25, 26, and 27. The woodwind section (Flute, Alto Saxophone, Baritone Saxophone, Horn, Flugelhorn, Baritone Trombone, Euphonium) and brass section (Horn, Flugelhorn, Baritone Trombone, Euphonium) are mostly silent, indicated by whole rests. The piano (PNO.) plays a complex, rhythmic accompaniment in both hands. The double bass (D.B.) and double snare (D.S.) are also present. The double bass part features a melodic line starting in measure 27, marked 'ARCO' and '22'. The double snare part has a rhythmic pattern in measure 25, marked '22', and a melodic line in measure 27, marked 'MALLET6' and '22'. The page number 46 is in the top right corner.

28

29

30

(MELODY)

FL.

A. SX.

B. SX.

HN.

FLGHN.

B. TBN.

EUPH.

PNO.

D.S.

D.S.

28 cresc.

29

30

L.V.

FL.

A. SX.

B. SX.

HN.

FLGHN.

B. TBN.

EUPH.

PNO.

D.B.

D.S.

Pizz.

A $\Delta$ 13(#11)

F $\Delta$ 13(#11)

FILL

FILL

FILL

FL. 34 DIM. 35 36 *p*

A. SX. DIM. *p*

B. SX. DIM. *p*

HN. DIM. *p*

FLGHN. DIM. *p*

B. TBN. DIM. *p*

EUPH. DIM. *p*

PNO. *p* *D<sub>Δ15</sub>(#11)*

D.B. *D<sub>Δ15</sub>(#11)*

D. S. 34 DIM. 35 36 *p*

Detailed description: This page of a musical score covers measures 34, 35, and 36. The key signature is three sharps (F#, C#, G#). The score includes parts for Flute (FL.), Alto Saxophone (A. SX.), Baritone Saxophone (B. SX.), Horn (HN.), Flute/Horn (FLGHN.), Trombone (B. TBN.), Euphonium (EUPH.), Piano (PNO.), Double Bass (D.B.), and Drum Set (D. S.). Measures 34 and 35 feature a gradual decrescendo (DIM.) across most melodic lines. In measure 36, the music transitions to a piano (*p*) dynamic. The Piano part has a melodic line in the right hand and rests in the left hand, with a specific chord marked *D<sub>Δ15</sub>(#11)*. The Double Bass part also has a melodic line with the same *D<sub>Δ15</sub>(#11)* marking. The Drum Set part consists of a steady eighth-note pattern in measures 34 and 35, followed by a rest in measure 36.



Handwritten musical score for measures 57, 58, and 59. The score includes staves for various instruments and a double bass line.

**Instrument Staves:**

- FL. (Flute)
- A. SX. (Alto Saxophone)
- B. SX. (Bass Saxophone)
- HN. (Horn)
- FLGHN. (Flugelhorn)
- B. TBN. (Baritone Trombone)
- EUPH. (Euphonium)
- PNO. (Piano)
- D.B. (Double Bass)
- D. S. (Drum Set)

**Measure 57:** All instrument staves show a whole rest. The Piano (PNO.) and Double Bass (D.B.) staves show a whole note chord labeled  $D_{\Delta 13}(\#11)$ . The Drum Set (D. S.) staff shows a continuous rhythmic pattern of eighth notes.

**Measure 58:** All instrument staves show a whole rest. The Piano (PNO.) and Double Bass (D.B.) staves show a whole note chord labeled  $G_{\Delta 13}(\#11)$ .

**Measure 59:** All instrument staves show a whole rest. The Piano (PNO.) and Double Bass (D.B.) staves show a whole note chord labeled  $A^b_{\Delta 13}(\#11)$ .

**Measure 60:** All instrument staves show a whole rest. The Piano (PNO.) and Double Bass (D.B.) staves show a whole note chord labeled  $G_{\Delta 13}(\#11)$ .

**Measure 61:** All instrument staves show a whole rest. The Piano (PNO.) and Double Bass (D.B.) staves show a whole note chord labeled  $A^b_{\Delta 13}(\#11)$ .

FL. 40 41 42 (MELODY)

A. SX.

B. SX.

HN.

FLGHN.

B. TBN.

EUPH.

PNO.  $G_{\Delta 13}(\sharp 11)$   $A^b_{\Delta 13}(\sharp 11)$   $G_{\Delta 13}(\sharp 11)$   $A^b_{\Delta 13}(\sharp 11)$

D.B.  $G_{\Delta 13}(\sharp 11)$   $A^b_{\Delta 13}(\sharp 11)$   $G_{\Delta 13}(\sharp 11)$   $A^b_{\Delta 13}(\sharp 11)$

D. S. 40 41 42

Detailed description: This musical score page, numbered 51, covers measures 40, 41, and 42. The instrumentation includes Flute (FL.), Alto Saxophone (A. SX.), Baritone Saxophone (B. SX.), Horn (HN.), Flugelhorn (FLGHN.), Baritone Trombone (B. TBN.), Euphonium (EUPH.), Piano (PNO.), Double Bass (D.B.), and Drum Set (D. S.). Measures 40 and 41 are mostly rests for the woodwinds and strings, with the piano and double bass playing a rhythmic pattern of eighth notes. Measure 42 features a melodic entry for the flute, marked '(MELODY)', while the other instruments continue their patterns. The piano and double bass parts are specifically labeled with chords:  $G_{\Delta 13}(\sharp 11)$  and  $A^b_{\Delta 13}(\sharp 11)$ . The drum set part consists of a steady eighth-note pattern throughout the three measures.

FL.

43 44 45

A. SX.

B. SX.

HN.

FLGHN.

B. TBN.

EUPH.

PNO.

D.B.

D.S.

43 44 45

Detailed description: This page of a musical score contains measures 43, 44, and 45. The instruments listed on the left are Flute (FL.), Alto Saxophone (A. SX.), Baritone Saxophone (B. SX.), Horn (HN.), Flugelhorn (FLGHN.), Bass Trombone (B. TBN.), Euphonium (EUPH.), Piano (PNO.), Double Bass (D.B.), and Double Bass (D.S.). Measures 43 and 44 are marked with a '43' and '44' respectively. Measure 45 is marked with a '45'. The key signature is one sharp (F#). The time signature is 4/4. The score shows various musical notations including quarter notes, half notes, and whole notes, with some measures containing rests. The piano part (PNO.) is marked with a 'PNO.' and shows a series of rests. The double bass part (D.B.) is marked with a 'D.B.' and shows a series of rests. The double bass part (D.S.) is marked with a 'D.S.' and shows a series of rests.

FL.

46 47 48

A. SX.

B. SX.

HN.

FLGHN.

B. TBN.

EUPH.

PNO.

D.B.

D. S.

46 47 48

Detailed description: This is a page of a musical score, page 53, showing measures 46, 47, and 48. The score is written for a large ensemble. The instruments listed on the left are: Flute (FL.), Alto Saxophone (A. SX.), Baritone Saxophone (B. SX.), Horn (HN.), Flugelhorn (FLGHN.), Trombone (B. TBN.), Euphonium (EUPH.), Piano (PNO.), Double Bass (D.B.), and Double Bass (D. S.). Measures 46 and 47 are in 2/4 time, and measure 48 is in 3/4 time. The key signature has three sharps (F#, C#, G#). The Flute, Alto Saxophone, Baritone Saxophone, Horn, Flugelhorn, Trombone, and Euphonium parts have melodic lines with some dynamics markings like 'p' and 'f'. The Piano part is mostly rests. The Double Bass part has a rhythmic pattern of eighth notes. The Double Bass (D. S.) part has a rhythmic pattern of eighth notes.

**[F]**

FL.

A. SX.

B. SX.

HN.

FL. & HN.

B. TEN.

EUPH.

PNO.

D.B.

D.B. / DR.

49 50 51

*mf*

FL.

A. SX.

B. SX.

HN.

FLGHN.

B. TBN.

EUPH.

PNO.

D.B.

D. S.

52 53 54

8-7

A

FL.

A. SX.

B. SX.

HN.

FLGHN.

B. TBN.

EUPH.

PNO.

D.S.

D.S.

55 56 57

G7b9b4

CΔ7 C/B

SUB. m2

m2

GRADUALLY FADE OUT

57 m2

FL.

58 59 60

A. SX.

B. SX.

HN.

FLGHN.

B. TBN.

EUPH.

PNO.

A-7 A-7/G F#7 F#7/E D-7 D-7/C

D.B.

D. S.

58 GRADUALLY FADE OUT 59 60



FL.

61 62 63

A. SX.

B. SX.

HN.

FLGHN.

B. TBN.

EUPH.

PNO.

RUBATO

G/B

L.V.

D.S.

61 62 63

Detailed description: This is a musical score for page 58, covering measures 61, 62, and 63. The score is written for a large ensemble. The woodwind section includes Flute (FL.), Alto Saxophone (A. SX.), Baritone Saxophone (B. SX.), Horn (HN.), Flugelhorn (FLGHN.), Baritone Tuba/Euphonium (B. TBN.), and Euphonium (EUPH.). The keyboard section includes Piano (PNO.) and Double Bass (D.B.). The percussion section includes Drum Set (D.S.). The Piano part features a 'RUBATO' marking in measure 61 and a 'G/B' chord in measure 62. The Double Bass part has a 'L.V.' (Lento) marking in measure 61. The Drum Set part has a 'D.S.' (Da Capo) marking in measure 61. The woodwind and brass parts are mostly silent, indicated by rests. The Piano part has a complex, flowing melody in measure 61, which continues in measure 62. The Double Bass part has a simple bass line in measure 61. The Drum Set part has a simple drum pattern in measure 61.

FL. H

A. SX.

B. SX.

HN.

FLGHN.

B. TBN.

EUPH.

PNO.

O.B.

O. S.

64 65 66

A TEMPO

FILL AND SET-UP

67 68 69 KICK

FL.

A. SX.

B. SX.

HN.

FL. HN.

B. TBN.

EUPH.

PNO.

D.B.

D. S.

[illegible]

FL. 73 74 75

A. SX.

B. SX.

HN.  $mf$   $f$

FL. C.  $mf$   $f$

B. TBN.  $mf$   $f$

EUPH.  $mf$   $f$

PNO.

D.B.  $G_{\Delta 12}(\#11)$   $F_{\Delta 12}(\#11)$   $G_{\Delta 12}(\#11)$   $F_{\Delta 12}(\#11)$

D.S. 73 74 75

FL.

A. SX.

B. SX.

HN.

FLGHN.

B. TBN.

EUPH.

PNO.

D.B.

D.S.

76

77

78

$G_{\Delta 13}(\#11)$

$F_{\Delta 13}(\#11)$

$G_{\Delta 13}(\#11)$

$F_{\Delta 13}(\#11)$

$E^b_{\Delta 13}(\#11)$

VAMP

RAL. LAST X

VAMP

RAL. LAST X

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