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Thesis: Research and Recital

April 11, 2001

I. Johann Sebastian Bach (1685-1750)

Bach is one of the most important musicians of all time. As a virtuosic performer, Bach attained extensive fame. As a composer, Bach secured his place in the history of music. In both aspects of his musical life, Bach consolidated many styles and techniques of previous generations into his own musical language, one that is still studied today.

Influences of the *Suite*- The Place and Period

Beginning in 1703, Bach was gainfully employed by various German princes and dukes, "patrons of the arts", to compose music for grand soirees at their courts. Between the March 1714 and August 1717, Bach held the post of Konzertmeister to the Duke of Weimar, with whom Bach kept a strictly professional relationship. Bach decided to leave when he heard the Duke was angling for Telemann, an up-and-coming organist. He accepted a similar position from Prince Leopold at Cöthen. Prince Leopold loved and understood music, and thus the motive for Bach to compose at the highest level of quality was strongest in this town; stronger than it had been in any other town where he was a patron. Indeed, Bach composed his most important chamber pieces in Cöthen[i].

When Bach arrived in Cöthen, he found the harpsichord and organ in poor condition, so he instead turned to chamber music for strings. It has been identified that Bach's compositional process was such that "[it] never allowed him to relinquish a form of art when once he had taken it up till he had worked it out in every

direction[ii]". He composed six solo violin suites and six solo vioincello suites in succession while in Cöthen. These compositions represented Bach's effort to "exploit the resources[iii]" that Cöthen band possessed in the absence of keyboards: among these resources was the cello master Abel.

The violin and violincello suites each have their own character that supports the natural character of the instrument. The violin suites have "passionate and penetrating energy...inner fire which often grew to be painful in its intensity[iv]". These characteristics are attainable on such an agile instrument. The violincello, on the other hand, has a deeper pitch, softer texture, and a fuller tone. In comparison to the violin suites, the violincello suites are "softened down to a quieter beauty and a generally serene grandeur[v]".

The Suite Form

A suite is "any ordered set of instrumental pieces meant to be performed at a single sitting[vi]". During the Baroque period, in which Bach lived, the suite was "an instrumental genre consisting of several movements in the same key, some or all of which were based on the forms and style of dance music[vii]". Each of Bach's violincello suites begins with a grand prelude, which boldly outlines the particular key. Then, in traditional order, the *allemande*, *courante*, and *sarabande*. Before the concluding *guige*, Bach (in all of the suites) inserted two intermezzos. In the case of the G major suite, these intermezzos are *minuets*.

Courante is the French word for "running or "flowing". By the end of the 17th century, there were two distinct types. The French version is a majestic dance in triple

meter. There are often rhythmic ambiguities present, especially hemiola. The Italian *corrente* is also in triple meter, but it is a fast dance. The form is binary, and there is a clear harmonic and rhythmic structure. This is the version that Bach adopts in the *Cello Suite in G Major*.

II. Robert Schumann (1810-1856)

Robert Schumann was an important composer in the Romantic period of music. He is particularly known for his contributions to the development of piano music and song, but his music demonstrates all major Romantic ideals: emphasis on expression, and new extra-musical associations, and extended lyricism. It is in this way that Robert Schumann best represents the Romantic composer.

The Compositional Process of *Album for the Young*

Much of what the music world knows about Robert Schumann has come directly for the diaries of Clara Schumann, his wife. In 1841, she wrote "the pieces children usually study in piano lessons are so poor that it occurred to Robert to compose and publish a volume consisting entirely of children's pieces"[viii]. In this year, the year that his daughter Marie was born, Robert composed *Kinderszenen*, his first collection of pieces for children.

Robert Schumann created the Album in three phases. The first phase was August 30-31, 1848, when he composed *Kinderstücken*, or "children's miniatures", a collection of piano pieces that he gave to Marie for her seventh birthday This collection was not a self-contained opus, but more of a collection of incidental pieces. Four of these fourteen pieces were included in the final *Album*. In this first phase, Robert planned to use the pieces privately, specifically for Marie's own piano lessons; he had no plans for publication.

The second phase was September 2-9 of the same year. Historians have identified this phase from a folio of Schumann's that contained plans for a published collection of 34 pieces from various composers, including himself, for the final *Album*. This folio also contains a sketch for "Knecht Ruprecht".

The third phase began one day later, September10, and ended on the 27th. In this phase, Robert developed a plan for the published *Album* to also include illustrations from local Dresden artists. Robert also composed new miniatures for the *Album*, and finalized the order of the pieces for publication.

Influences of the *Album*- The Place and Period

Schumann himself wrote in a letter to Carl Reinecke "I wrote the first pieces for the Album specifically for the birthday of our oldest child, and then more pieces came to me one after another; it was as if I were once again starting to compose from the beginning. You will also detect something of my earlier humor". In a comparison of *Kinderszenen* to the *Album,* Schumann wrote in the same letter "the *Kinderszenen* are reminiscences written by an adult for adults, whereas [the Album] contains more anticipation, presentiment, [and] forward-looking perspectives for youthful players". Historians note that no other work of Schumann's was so closely connected to his own life. (To Reinecke) "The pieces in the Album in particular had a special place in my heart and were taken directly from my family life".

During the period of composition of the *Album*, Schumann lived in Dresden, Germany. He had a strong connection to the city, as he had familial roots there and was also active in Dresden's artistic circle: other members included Ferdinand Hiller,

Richard Wagner, and Carl Reineke. He spent a total of five years there, and the composition of the *Album* took place towards the end of his stay. The fact that Schumann had few friends outside the artist's circle[ix] supports the widely-held theory that Schumann's *Album* was taken directly from his family life[x].

Two common traits typical of the Romantic period are found in the *Album for the Young*. First, emphasis of self-expression and strong emotional content can be found in the Album's connection to Schumann's home life, especially in his original intent to keep the collection private. Second, the extra-musical associations are found in the inclusion of illustrations in the *Album*, and also in the explicit titles of the pieces.

Performing Pieces- "The Happy Farmer"

As mentioned earlier, the *Album* is basically a cross-section of Schumann's family life. "The Happy Farmer", one of the least serious pieces of the *Album*, can be identified as a simple, idyllic, representation of rural German life. The melody is simple and driving, one that could be whistled by a child to himself while doing his repetitive chores on the family farm.

The piece is in rounded binary form. It is short- only 26 measures long, including repeated measures. The key (F Major) never modulates, but harmonic rhythm fluctuates quite often, given the simple nature of the piece; there are between one and five chords per measure. There is a consistent separation of melody and accompaniment through the piece, even though the two sometimes cross voices. Schumann achieves this separation in a few different ways.

First, the accompaniment has a horizontal line, while melodic phrases are arc-shaped. Melodies A1 and A2 both contain two arcs. Melody A2 is inverted, and the shape of the line is compressed, which increased the momentum of the melody into the repeat (and into the B section, second time). Melody B1 is a harmonized, inverted, variation of the A1 melody; also present is a cross-voicing of the melody and accompaniment. The B1a melody is a harmonized version of the A1 melody, but it is not inverted this time. The repeat of this melody makes the B section longer than the A section. The B2 melody is the same as the A2 melody, but includes a harmonic variation before the repeat (and before the end, second time).

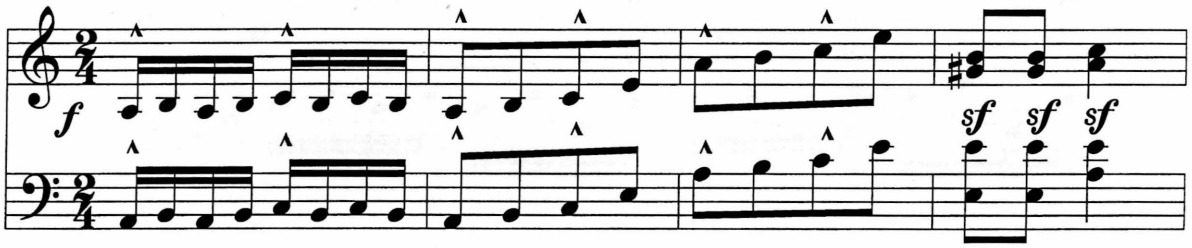
The second way that Schumann creates a separation of melody and accompaniment is in the different note values used. Eighth notes, quarters, and dotted quarters are used in the melody. This creates a consistent variation in the rhythmic patterns of the melodic phrases. In the accompaniment, the note values are almost consistently eighth notes. Quarter notes are notated, as in measure three, but these are just a subtle variation of the regular, staccato 8^{th} note pattern. Additionally, this variation is negligible on a staccato instrument such as the marimba.

The final way that Schubert achieves a separation is in the placement of phrases within measures. Generally, melodic phrases begin on the beat, and, excluding eighth note pickup beats, begin on the first beat of the measure. Accompaniment figures consistently begin on off beats, either of the first and third beats of the measure, or on the off beats of all four beats of the measure.

"Knecht Ruprecht"

"Knecht Ruprecht" is a horse-riding figure of German folklore. The piece is a continuation of the themes of other *Album* pieces "Wild Rider" and "Wintertime"[xi]; Schumann originally planned to order the songs of the *Album* according to the seasons. This piece is in ternary (ABA) form, with each section falling into a rounded binary structure. Both sections are rhythmically driving, with a constant forward momentum. Generally, as opposed to "The Happy Farmer", there is no accompaniment; there is a six-measure exception to this rule in the B section. In the A section, the melody is harmonized, with parallel motion throughout. The B section melody is also harmonized, but there exists much more contrary motion between voices.

The loud, driving A section represents the man riding his horse during a winter's night. In this section, the time signature and accent pattern match.

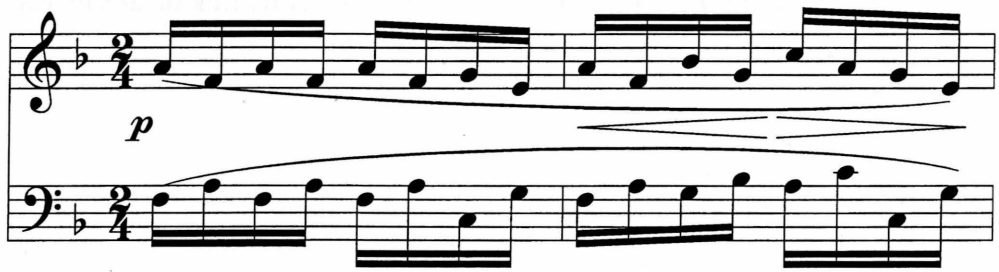


Even though 3 different beat durations appear (as in "The Happy Farmer"), the rhythmic pulse is maintained because they appear in a logical order. Over the course of the 4 measure phrases, the note values increase in length. The A section begins in A minor, and there is little harmonic variation, only i and V chords, in the repeated

A1 melody. The A2 melody is in D minor. Here, there is greater harmonic variation, with ii° and vii°. The A3 melody is in Em. The harmonic pattern is the same as the A2 melody. The A1a melody is a repeat of A1, and the key appropriately returns to A the four-measure phrase. This space was "left open" in the first appearance of the A1 melody, as a quarter note was the last note value the first time around; the A7 (V_7 of V) is more of an addition than a variation. The A4 melody begins on the chord of Dm, but the key remains in A minor.

In the A1 and A4 melodies, non-harmonic tones appear consistently on off beats. In the A2 and A3 melodies, non-harmonic tones appear only in the first of the four measures, again on the off beats. The remaining three measures of each melody are comprised of chord tones exclusively.

The B section, also in rounded binary form, is quiet, lyrical, and legato. It represents the merry-go-round dances of children playing inside by a fire[xii]



In the B section, the melodic phrases are two measures long, half as long as in the A section. The melodies here are two-part, and contain contrary motion throughout. The B section begins in F major, and, for the first time, there is an accidental in the key signature; it remains for the entire section. Like the A section, the harmony remains relatively simple before the first repeat sign. These first eight measures before the repeat sign are repeated, whereas in the A section, they were not.

The only difference between the B1a and B1b melodies is the fourth quarter note; the B1a melody falls, and the B1b melody rises to introduce the B2 melody in C Major. The B2 shape of the B2 melody is the same as the B1 melody, except for the quarter note right before the repeat, where the left hand drops out. The B3 melody, the only place in the piece where melody and accompaniment are clearly separate, is in F minor. The B4 melody is in D flat major, and contains the first relatively complex harmonic progression in the piece. Each quarter note is a new chord, and the key returns to F major on beat two of the third measure of B4. After that, melody B1 is appears again, as does B2 except for the last quarter note of the two-measure phrase. The notes change, which catches the listener's ear, but the harmony stays the same. The B5 melody modulates to B flat major for a measure and one beat. It is similar to the "The Happy Farmer" in its cross-voicing of melody and accompaniment, but the two are somewhat obscured here, as the accompaniment is just a momentary ostinato. The final measure is an authentic cadence in the original key, F major.

"Errinnung"

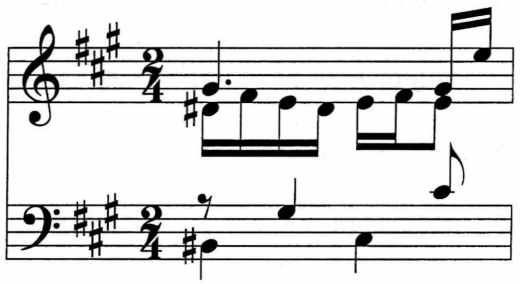
"Rememberance" piece is a musical homage to contemporary German composer Felix Mendelssohn. The date given beneath the title is November 4, 1847, the date of Mendelssohn's death. Schumann owed a large part of his development and sucsess to Mendelssohn's sponsorship; Mendelssohn also helped Ferdinand Hiller, a member of Dresden's artistic circle. Specifically, Mendelssohn conducted the premieres of Scumann's first two symphonies and first piano concerto; Clara gave over 20 performances with Mendelssohn as conductor. This aspect of their relationship easily developed because Mendelssohn was a pioneer in increasing the role of the conductor within musical direction of orchestras, whereas Shumann himself was "passive and inneffectual as a conductor"[xiii]. The two composers also taught together at the Leipzig Conservatory in Germany.

In "Rememberance", Schumann adapts the compositional inflections of Mendelsson's *Leider ohne Worte*, "Songs without Words"[xiv]. Schumann also wrote down his feelings in a companion essay to the piece (the essay shares the same title) when he heard the news. Julius Hübner, a member of the Dresden artist's circle and godfather to Robert Schumann's son Ludwig, wrote a poem as a poetic transcript of this piece.

Upon a first listen, it is not readily apparent that this piece was written by a man dealing with the death of a friend. As a whole, it is very soft, flowing, and beautiful. The fermatas, turnarounds, and ritards especially add to Remembrance's plush quality. But on repeated playbacks, or upon analysis of the piece, many dissonances, once hidden by the beautiful melody, are discovered. The harmonic

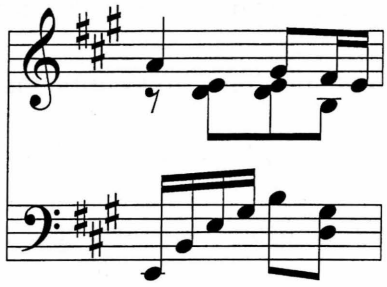
scheme of he piece is very complex. Many different tonal centers are established. Groups of repeated accidentals and the use of suspensions within the melody make this a multi-tonal piece.

Remembrance is in AABB form. The first four measures present the melody, here in A major. In the fifth measure, the melody begins again, as if all four measures will be repeated. But on beat two of measure 6, the key changes to B major, and new melodic matierial is presented. An explicit countermelody is presented in the alto voice in measure 8.

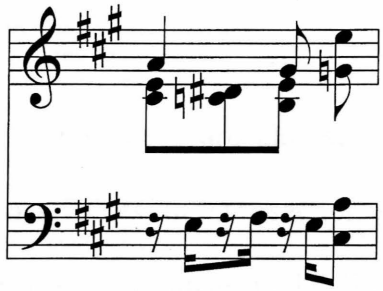


After the repeat, there is a four measure section that leads to another entrance of the melody. The first two measures of this section are sequences of the first measure of the original melody, except that here it begins on different notes. The repetition of this melodic fragment leads the listener to include the pickup beat before the beginning of the melody as part of the melody itself. The third and fourths measures of this section are the first and second measures of the original melody, but are not readily recognizable. This is because the third measure continues the sequence (the line is not interrupted) and because the fourth measure is harmonized differently.

Measure 2

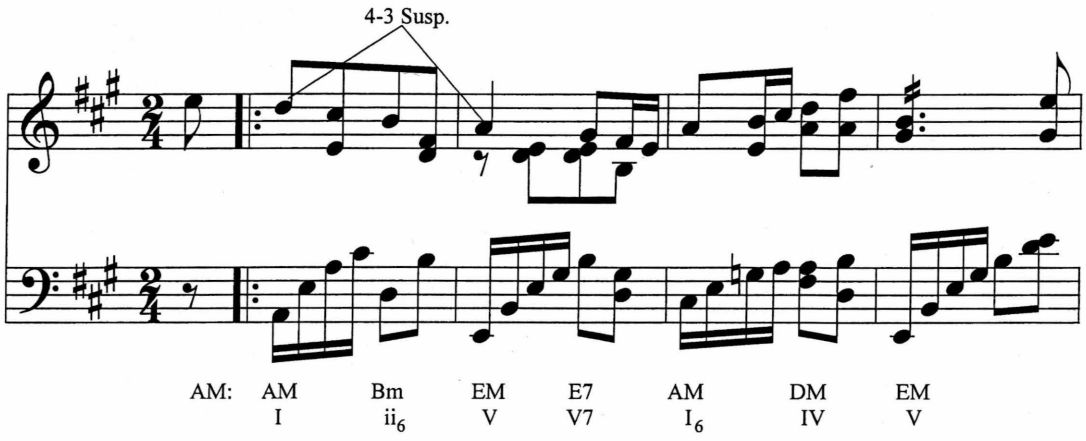


Measure 14



A break separates another entrance of the melody, beginning on the last eighth note of measure 14. This time, the original melody is harmonized in E major. Four measure later, the melody appears yet again under a new set of chords. 2 fermetas set up a 2 measure section that brings the key back to A major.

The melody of Remembrance is essential to the piece's musical content. It appears, in whole or in part, in 36 of the 44 measures. The piece does not ever become boring, though. The melody is harmonized in several different ways, so it is not always explicitly stated. Schumann succeeds in this by composing a four measure melody that has suspensions on down beats of the first two measures.



There are also many counter-melodies in the piece. The alto and bass voices do much more than just fill out the chord. The alto voice supplies a rhythmic motive

that, by repeating notes, serves as a rhythmic accompaniment figure. The bass voice also supplies a rhythmic motive, but it uses chord tones for the most part. This lays a stable foundation upon which many dissonances exist.

There are points where all four voices are present, but these are almost at random, and are mostly repeated notes from the alto and bass voices. In later sections, the tenor voice serves a more functional purpose. In the Bm section, measure 11, the tenor voice

III. Nikolay Rimsky-Korsakov (1844-1908)

Rimsky-Korsakov was a navy man turned musician. He came from a naval family, and he attended the Naval Academy in St. Petersburg until he was 22. In 1861, Rimsky-Korsakov met the composer Mily Balakirev and later joined a group of young Russian composers, later know as The Five, who stressed Russian Nationalism in their music. In 1871, Rimsky-Korsakov left the navy and joined the faculty of the St. Petersburg Conservatory, "despite his astonishing ignorance of elementary technicalities[xv]". Finally, in 1897, Rimsky-Korsakov stopped composing to teach himself the basics of counterpoint, harmony, and music form. He diligently learned the technical aspects of the various band instruments, their mechanism, and technique.

Rimsky-Korsakov is best known for his operatic works. But musicologists identify that he had a crippling disability in his compositions; "a lack of dramatic power, in particular the capacity to create characters of sound... [but they did] paradoxically succeed by being, in most cases, deliberately non-dramatic[xvi]". In his operas, his intention was not to just convey the action on stage, but instead to bring to the listener a blend of music with fairy-tale scenes. His musical conceptions of an opera's characters were intentionally puppet-like, rather than attempts at personification.

Plot Synopsis of: *The Tale of Tsar Saltan, of his son the famous and mighty hero Prince Gvidon Saltanovich, and of the beautiful Swan Princess*

Tsar Saltan meets a young lady (Tsarina) who wants nothing more than to bear the Tsar a strong and brave son. Tsarina's sisters, jealous that she has found a prince, decide on a ruse: after the wedding, and with Tsarina pregnant, they will spread a rumor that the new son is a monster. Tsar Sultan goes off to war, his son not born yet, and hears of the rumor. He sends a message back home that Tsarina and the child (Guidon) are to be put in a barrel and cast off into the sea. The mother and child land on an island; by this time, Guidon is full grown. He meets the Swan Princess there, and helps her escape an evil magician. In return, Guidon asks her to help him find his father, to find out why he was so cruel. She turns him into a bumblebee, so he can follow ship that is leaving the island for Guidon's original home, Tmurtarakania. "Flight of the Bumblebee" depicts this scene. The high-energy piece, running all over the place, represents what Guidon must have felt; he is meeting his father for the first time, an exciting occasion, but Guidon also wants retribution for his father's cruelty.

IV. Miles Davis (1926-1991)

Miles Davis was one of the most important and influential musicians of all time. Historians and musicians alike recognize that Davis' style did not just change with the times; he was largely if not entirely, responsible for the changes. The most obvious sign of his genius was that, like Picasso, once he mastered a particular style, he moved on to create an entirely new one.

Before Davis was innovating, he was learning the bebop vocabulary with Charlie Parker's group in the early 1940's. In the late 40's, he was one of the main cats leading the movement of *cool jazz*. In the 50's he returned to bebop, but this time, played it twice as fast. The result was labeled *hard bop*. In the early 1960's, with the recording of "Kind of Blue", Davis popularized the concept of modality in jazz. This album is considered one of the most influential jazz albums of all time. Each song is reported to be the first take. With the modal playing, he moved back from the highly chromatic and technically demanding lines of bop to a more simple, melodic form. In the mid 1960's, Davis' music was more free and abstract, playing his own version of an abstract form first used by Ornette Colman. And in the 1970's he combined the melodic and harmonic elements of jazz with the rhythms of R&B and Rock to create an entirely new genre called *fusion*. Each new release by Davis astonished musicians and fans alike with his consistently fresh sound. By the 1960's, Davis' style had been coined "the sound of surprise"[xvii].

So What- Style, Form, and Content

So What is a modal piece. With its standard 32 bar, AABA structure, Davis reduces the harmonic movement of the piece to two broad areas (A and B). The first 16 bars are based on the scale of CM, but harmonized with the chord of Dm7, the Dorian mode of CM. The B section is based on the scale of D flat Major, but harmonized with the chord of E flat minor, also the Dorian mode. The last A section is like the first two.

In the recording, Bill Evans (piano) plays a quiet introduction, filled with different chord voicings that lack a definite tonal center. This sound is reminiscent of the impressionistic (or symbolic) music of Debussy. Evans was knowledgeable about Classical music, and he also turned Davis on to Italian pianist Arturo Michelangeli. Davis chose Evans for the *Kind of Blue* recording because of his "quiet fire" style. According to Davis, "the sound he got was like crystal notes or sparkling water cascading down from some clear waterfall" [xviii]. This fit Davis' vision for the recording perfectly.

Davis was so confident in Evans' ability, and was so sure that Evans would want to join the best band in jazz at the time, that he decided to tell Evans that, in order to join the group, he had to sleep with all the band members. A serious man, Evans thought about it for 15 minutes, returned to Davis, and said" Miles, I thought about what you said, and I just can't do it. I'd like to please everyone and make everyone happy here, but I just can't do that". " [Davis] looked at him and smiled and said 'My man!' and then he knew I was kidding".

At the point of entrance of the bass in *So What*, the head begins. The rest of the sextet replies to each of the bass' repeated phrases with a two-tone motive in three-part harmony. The *So What* melodic form is a variation on the traditional jazz call-and-response; the bass calls, or "preaches", and the horns and piano respond with "amen", or "so what".

This piece, and others on *Kind of Blue*, is historically important because they provide a kind of lesson for jazz students on the use of modes. Before the release of *Kind of Blue*, information on musical modal playing was no readily available. As a concept, it was not new; a George Russel dissertation on the subject was well known at the time. However, Davis' goals for modal playing were "functional rather than purely academic" (Chambers 309). *Kind of Blue* was one of the most influential jazz albums because it was the first successful demonstrations of the application of modal concepts in jazz.

Before *Kind of Blue*, Davis recorded *Milestones*, his first jump into modal playing. It was around this time that Miles himself studied Russel's dissertation. What he learned was that "when you play this way, go in this direction, you can go on forever. You don't have to worry about changes and s--- like that. You can do more with the musical line" [xix]. So, in an academic sense, both Davis and Russel were excited about the new, seemingly limitless, possibilities that modal playing opened up for jazz.

But where Davis succeeded in the application of this concept was by not taking the easy way out- exploring each and every new avenue that modality opened. "The challenge here, when you work in the modal way, is to see how inventive you can become melodically. It's not like when you base stuff on chords, and you know at

the end of 32 bars that the chords have run out and there's nothing to do but repeat what you've done with variations. I was moving away from that and into more melodic ways of doing things. And in the modal way I saw all kinds of possibilities" [xx]. Thus, Davis succeeded in only devoting his time to the most musical of avenues that were opened to him. Specifically, he succeeded in harnessing the concept of modality by using it to enhance the basic music element of melody.

This move from the harmonic variation of hard bop to more melodic emphasis meant that Davis' music would have fewer chords, but many more possibilities of what to do with them. This concept fit in perfectly with the soloing style of bandmate John Coltrane.

Another influence on Davis' concept of modality was a single performance by the Ballet Africaine, a dance group from Guinea. The group's finger piano (a diatonic octave of metal strips, amplified like an acoustic guitar with a hollow gourd) and the complex rhythms of the dancers had a profound effect on him. "That's the thing, the secret, the inner thing that they had. It's African. I knew I couldn't do it from just watching them dance because I'm not African, but I loved what they were doing. I didn't want to copy that, but I got a concept from it.

Certain classical composers also had an influence on Davis during the early 60's. The music of Khatchaturian introduced Davis to new scales not usually found in Western music. Bill Evans introduced Davis to the music of Rachmaninoff (Davis cites "Concerto No. 4) and Ravel (Concerto for the Left Hand and Orchestra). Few of Davis' contemporaries influenced him at this point in his career. Likewise, few of his contemporaries held any interest in him. Said Davis in an interview in 1958, "I don't buy jazz records. They make me tired and depressed" [xxi].

When *Kind of Blue* was recorded, Davis presented the band with just a brief sketch of what he wanted them to play. As a connecting theme, he wanted to recreate the sound of the finger piano for *Kind of Blue*. To this end, he felt that he failed, even though he was content with the finished album. "But you write something and then guys play off it and take it someplace else through their creativity and imagination, and you just miss where you wanted to go. I was trying to do one thing and ended up doing something else" [xxii]

Davis felt that spontaneity within the *Kind of Blue* group was essential in order to recreate the chemistry that he witnessed between the Ballet Africaine Dancers. He may have misjudged where this spontaneity would take the finished product, but he succeeded in trusting his bandmates in helping him achieve other goals. "I wanted the music this new group would play to be freer, more modal, more African or Eastern, and less Western. I wanted them to go beyond themselves...be more creative, more innovative, take more risks...because then anything can happen, and that's where great art and music happens" [xxiii].

Davis' Solo on *So What*

On *So What*, Davis improvises over two choruses. His melodies are singable, and each note is important. In his move away from the dizzying tempos of hard bop, Davis adopted a "less is more" approach. "I wanted to cut the notes down, because I've always felt that musicians play way too much for too long. I didn't hear music like that. We [the *Kind of Blue* group] had to do something for our own voices" [xxiv]. Overall, Davis' solo is a wonderful example of lyricism and melodic sensitivity.

In the recording, there are many improvised inflections in Davis' solo; these subtle nuances are, of course, not explicitly marked in the music. The first type of inflection deals with time. Davis plays around with the metric pulse that is confidently laid down by the rhythm section. Sometimes he lays back and plays behind the beat, and other times he marks the center of the beat exactly. Other inflections rise from the nature of the breath-powered trumpet. These inflections include ghosted, almost inaudible, notes (m. 2, 17,20, 51) and half-valve effects, where Davis uses half- tones between chromatic notes (m. 40).

Throughout the solo, Davis sticks mainly to the Dorian modes, but he creates harmonic variations in several simple ways. He explicitly outlines the C Major chord in measure 34, 58, and 59. The blues scale is inserted in m. 41, where he plays the flat 5^{th}. He also anticipates key changes in measures 24, 48, and 56, three of four times that the key changes.

Space between phrases plays a major role in emphasizing melodic content. By displacing successive melodic phrases across the bar, he makes the entrances of shorter melodic phrases almost as important as the notes. To create longer phrases, Davis runs up a scale in eighth notes, but includes more rhythmic variation, often stretching out the value of the notes, on the way back down (m. 13-15, 17-20).

IV. Duke Ellington (1899-1974)

Duke Ellington is held at the top of musical achievement in jazz. His catalogue holds many different musical forms, including everything from 32-bar jazz standards to ballet to multimovement suites. Ellington's arranging, particularly his instrumental combinations, brought the world the unique "Ellington" sound from the early 1920s on. The most famous Ellington sound is his "jungle style", which was achieved by manipulating horns with plungers and mutes to produce a growling sound.

A great part of Elllington's success was achieved because he was able to surround himself with great musicians. Billie Strayhorn was the composer of so many famous Ellington melodies. Likewise, his band was made up of accomplished musicians that were the gas for the fire that Ellington lit. Often, he arranged pieces with specific players in mind. *Concerto for Cootie* was for trumpet player Cootie Williams; *Prelude to a Kiss* focuses entirely on alto saxophonist Johnny Hodges.

Don't Get Around Much Anymore

Don't Get Around Much Anymore was another Hodges feature. It was first played in 1939 as the instrumental *Never No Lament*. Bob Russell later added lyrics and renamed it:

Missed the Saturday dance
Heard they crowded the floor
Couldn't bear it without you
Don't get around much anymore

Thought I'd visit the club
Got as far as the door
They'd have asked me about you
Don't get around much anymore

Darling, I guess my mind's more at ease
But nevertheless, why stir up memories

Been invited on dates
Might have gone but what for
Awfully different without you
Don't get around much anymore

Satin Doll

This Ellington piece was first released on a 78 record in 1953. Johnny Mercer and Billie Strayhorn added lyrics five years later, but Ellington still played it mainly as an instrumental showcase for bass player Jimmy Woode. The melody is well suited for the voice (or a drum set) because there are many repeated tones and short leaps between notes.

Cigarette holder, which wigs me
Over her shoulder, she digs me
Out cattin', that satin doll

Baby, shall we go, out skippin'
Careful, amigo, You're flippin'
Speaks Latin, that satin doll.

She's nobody's fool,
So I'm playin' it cool as can be
I'll give it a whirl
But I ain't for no girl catchin' me

Telephone numbers, well, you know
Doin' my rhumbas, with uno,
And that's my satin doll.

V. Sonny Rollins (b. 1930)

Sonny Rollins is *the* Saxophone Colossus. He is noted for his remarkable rhythmic intuition and melodic vocabulary; many have called him the jazz world's greatest living improviser. As one himself, he has worked with many of the "greats of jazz" - Charlie Parker, John Coltrane, Dizzy Gillespie, Thelonious Monk, Miles Davis, and drummers Art Blakey, Max Roach, and Elvin Jones. Rollins has made close to 50 albums as a leader. *Saxophone Colossus* was recorded in 1956, when his band included Max Roach, Tommy Flanagan (piano), and Doug Watkins (bass).

St. Thomas

St. Thomas is a song in the calypso style. Calypso is a Caribbean dance and song that evolved from African and West Indian folk music. The style developed mainly in Trinidad, where it remains a popular form of music. Calypsos can be played with conventional dance band instruments but are more often played by steel drum bands, often consisting of 150 pans of different sizes. The calypso style is in *duple meter*, with two beats per measure. It most resembles the samba, a Latin American style

VI. Thelonious Monk (1917-1982)

Thelonious Monk was part of a small group of jazz musicians that pioneered the *bebop* jazz style in the early 1940's. While playing in Harlem clubs like Minton's Playhouse, Monk remained relatively obscure up to the mid 1950's. Critics today recognize that Monk was at the height of his form during this period, before he became well known.

Both his piano playing and his compositions have the trademark Monk sound which, at the time, was unorthodox. He played with splayed fingers (sticking straight out from his hand) and attacked the keyboard heavily. This produced a jagged, "clanging" sound on the piano. His focus was to find the cracks of the diatonic scale; to find the notes that were dissonant, but still somehow fit perfectly. His compositions often used unorthodox chord progressions and melodies. His standards include *Straight no Chaser*, *Round Midnight*, and *Blue Monk*. *Blue Monk* is a 12 bar blues: 12 measures per chorus, 4 beats per measure.

VII. Carl Stalling (1888-1974)

In the 1920's, Carl Stalling was an accompanist for silent cartoons at the Isis theatre in Kansas City. He joined Walt Disney for a year in 1928, and then left that job for a long career as a composer of cartoon scores for Warner Brothers.

In this part of the recital, I will played a percussion track behind this cartoon. This is in lieu of a "multi-percussion solo" which is standard in percussion recitals. Many of the bangs and crashes seem random, but if you listen carefully and tap your foot, you can feel how the music and the on-screen action coincide. To make the performance more accurate, I listened to the audio track and wrote out an abbreviated score, including tempo changes and accents. Then, I re-recorded the audio track. In the left side of my headphones, I hear the cartoon music and dialogue; in the right side, I hear a "click track", a metronome pulse that marks out the time of the music.

I chose Lumber Jack-Rabbit entirely on the fact that it gave me an opportunity to play my digeridoo. It is the long wooden tube to my left, a traditional instrument of the Australian Aborigines. I derived most of what I will play during the cartoon from the original background music. Other noises will be made because either certain sounds could not be reproduced, or because a different instrument fit in. The chrome drum to my right is a "cuica". Through the center of its calfskin head is a thin wooden rod. When one rubs a wet cloth against it, it vibrates the head and produces a very distinct rubbing sound. I felt that this sound was particularly appropriate for a certain section of the cartoon.

Early years of cartoons[xxv]

Cartoons in the 1920's were crude by today's standards, and even back then were little more than filler between the featured films. At this time, the audio part of a cartoon, in addition to the organ, consisted of a song's lyrics. These lyrics were projected during a show via a rotating drum. To synchronize the beat and the singing audience, an animator would move a "ball", a cut-out white circle on a black stick, above the lyrics to help them out.

Walt Disney identified that the next step in the evolution of the cartoon was to synchronize the audio and video parts of a cartoon into one medium, in order to enhance the action. He believed that sound effects would make the action on the screen seem a little more real. In the silent cartoon *The Barn Dance*, when Mickey clumsily dances with Minnie, his feet grow enormously; what is on the screen mirrors what is in Mickey's mind.

Evolution of Cartoon Action

Disney believed that the addition of sound effects and music would take care of portraying what the characters were thinking. This move would make old gags, like Mickey's feet, obsolete, and redefine the rules of on-screen action. Even before the technological advances in cartoon audio synchronization were in place, Disney constantly asked the animators to spend less time in the details of the drawings, and more to the action itself.

The new rules of on-screen action allowed characters to possess more eccentric qualities: psychological flaws and distinct idiosyncrasies. Additionally, inanimate objects were personified. And to highlight these new attributes, voice specialists had to have acting ability as well as vocal ability. Mel Blanc, the voice of many Warner Brothers characters and a former radio actor, stands out in this crowd.

In one of the "new" cartoons designed for the addition of sound, *The Opry House*, Mickey plays the piano. Before the addition of synchronized sound, this might have been the extent of the action; but here, the piano and stool become his adversaries. The piano kicks Mickey, the stool dances around, they all take bows. The music does not accompany the action, but is an integral part of it.

The production process for synchronized sound also changed. In the new method, animators and composers would create the skeleton for the story and the music simultaneously. The composer would next score and record the music. Then animators would draw the cartoon, adjusting their work to match the already finalized score. This process also gave birth to the "click track"[xxvi]. This tool allowed animators to draw along to the same set of beats that the musicians recorded to, cutting out a big chunk of the trial-and-error process of synchronization.

Stalling at Disney

Stalling and Disney met in Kansas City. After Disney attended one of Stalling' accompaniment sessions, they exchanged ideas; Stalling proposed a cartoon based on a "Skeleton Dance". This cartoon would make history, as it was the first cartoon to truly mesh sight and sound; the use of the click track for the first time allowed the

animators to work in Los Angeles after the music had been recorded in New York. Cartoon buffs note that the animation fits the music so well in this cartoon that the bony limbs of the swinging skeletons conform not only to the beat, but also to the melody of the music.

Jimmy Cracked Corn[xxvii]

This song, featured in *Lumber Jack-Rabbit*, was a popular song in American minstrel shows in the 1800s. These shows featured both black performers and white people in blackface (exaggerated eyes and mouths outlined in white) singing plantation songs and spirituals. In 1820s and 30s, many of the songs were based on much older stage and folk songs from the UK, which also had a blackface minstrel show tradition.

The true name of the song that Bugs Bunny sings is *Bluetail Fly*. The refrain, "Jimmy cracked corn, and I don't care" is a small part of another plantation song, and refers to the opening of a bottle of corn liquor. Versions of *Bluetail Fly* from the 1840s lack the "Jimmy" chorus; Dan Emmett is said to have put the two songs together. Daniel Decatur Emmett (1815-1904) was a white Ohio-born fiddler, banjo-player, and songwriter. He was a major figure in the blackface minstrel tradition, and belonged to a number of minstrel troupes, such as the Virginia Minstrels. Emmett also wrote *Dixie*, originally called *I Wish I was in Dixie's Land.*

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IX. Endnotes

[i] Spitta, 653
[ii] Spitta, 652
[iii] Grove, Vol. 1, 793
[iv] Spitta, 99
[v] Spitta, 99
[vi] Grove, Vol 18, 333
[vii] Grove, Vol 18, 333
[viii] Todd, 171
[ix] Grove, Vol. 16 845
[x] Todd, 190
[xi] Todd, 187
[xii] Spitta, 301

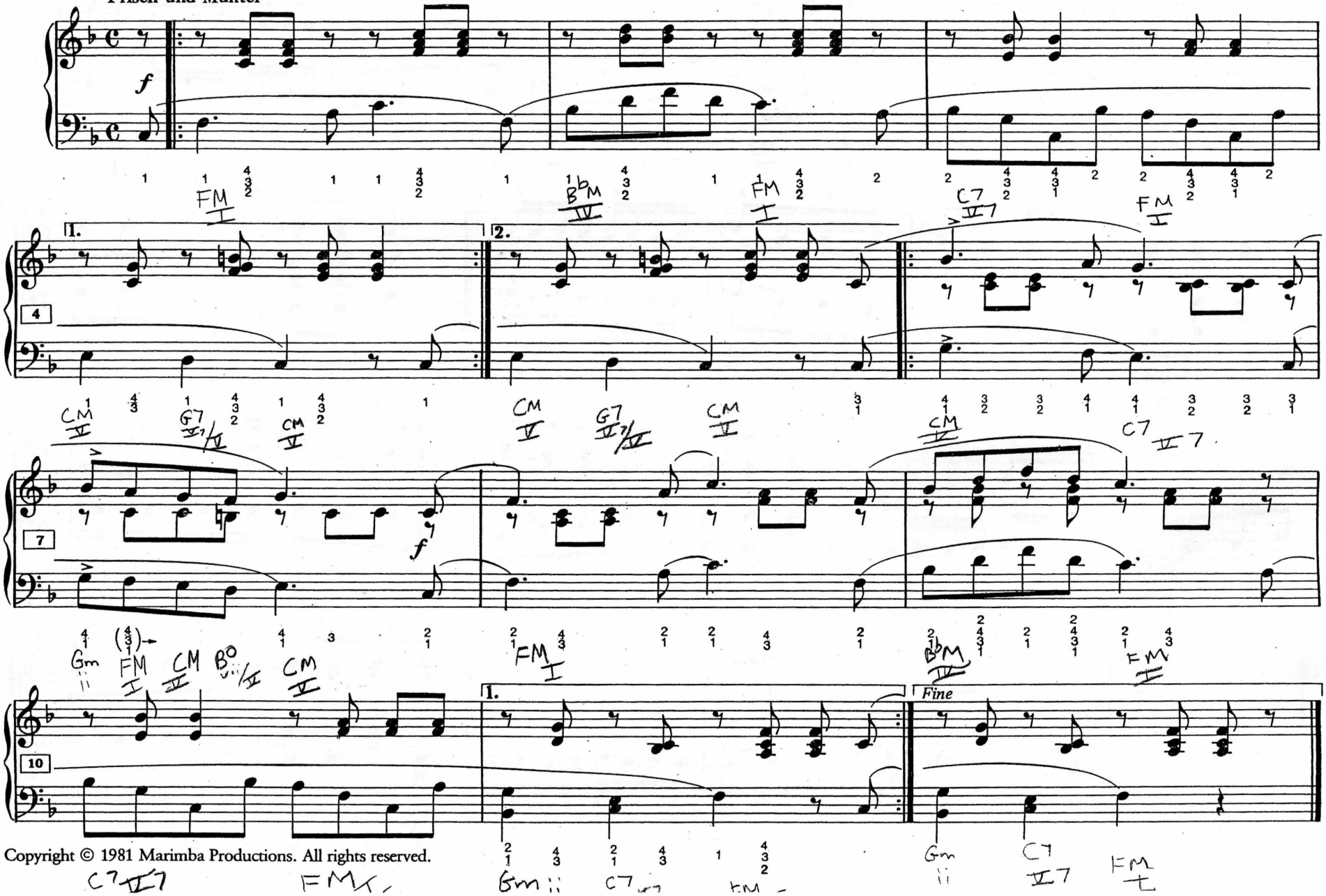
[xiii] Grove, Vol. 16, 841
[xiv] Todd, 183
[xv] Grove, Vol. 16, 28
[xvi] Grove, Vol. 16, 32
[xvii] Carr 104, quoting Balliett
[xviii] Autobiography, 226
[xix] Autobiography, 225
[xx] Autobiography, 225
[xxi] Carr 106
[xxii] Autobiography, 234
[xxiii] Autobiography, 220
[xxiv] Autobiography 220
[xxv] Barrier, 130
[xxvi] Sandler, 80
[xxvii] http://www.cgrg.ohio-state.edu/~spencer/FF/B.html

ROBERT SCHUMANN

with performance notes and stickings by Leigh Howard Stevens

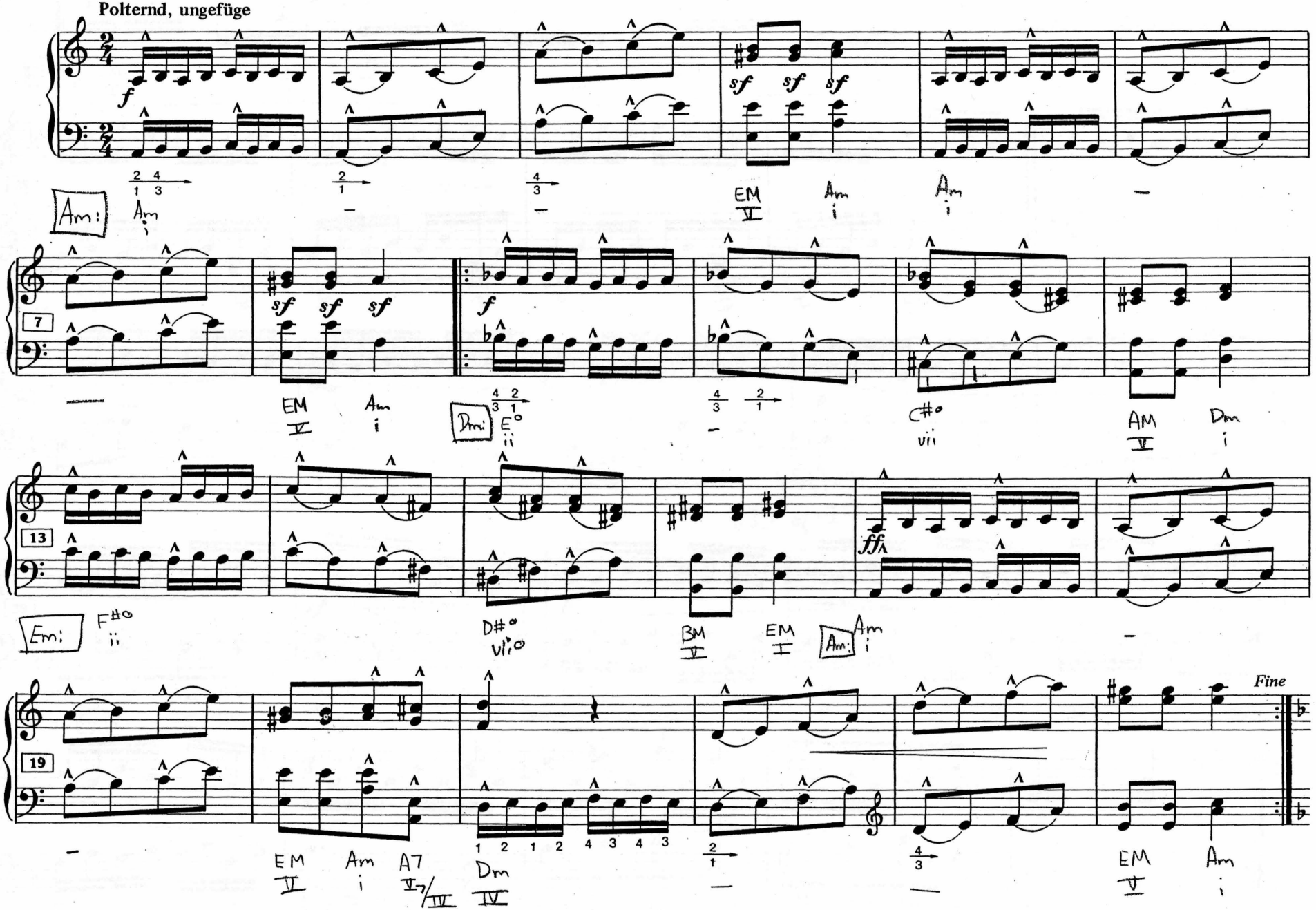
I. The Happy Farmer

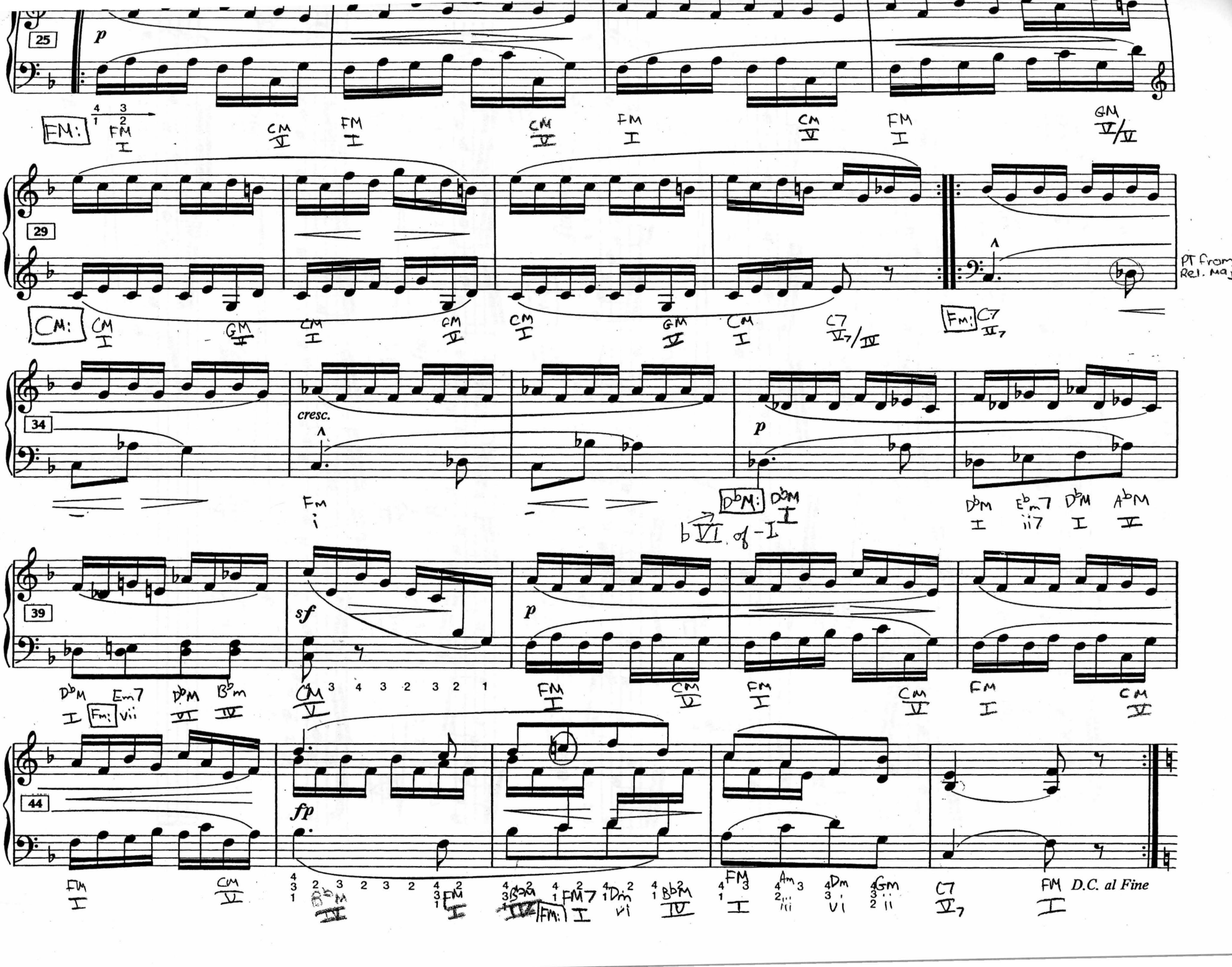
Frisch und Munter



II. Knecht Ruprecht

Polternd, ungefüge




25
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FM:
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I
CM
V
FM
I
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V
FM
I
CM
V
FM
I
GM
V/VI
29
CM:
CM
I
GM
V
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I
GM
V
CM
I
GM
V
CM
I
C7
V7/IV
Fm:
C7
IV7
PT from Rel. Maj
34
cresc.
p
Fm
i
DbM:
DbM
I
bVI of -I
DbM
I
Ebm7
ii7
DbM
I
AbM
V
39
sf
p
DbM
I
Fm:
vii
DbM
VI
BbM
IV
CM
V
FM
I
CM
V
FM
I
CM
V
FM
I
CM
V
44
fp
FM
I
CM
V
FM
I
FM7
IV/V
Fm:
I
Dm
vi
BbM
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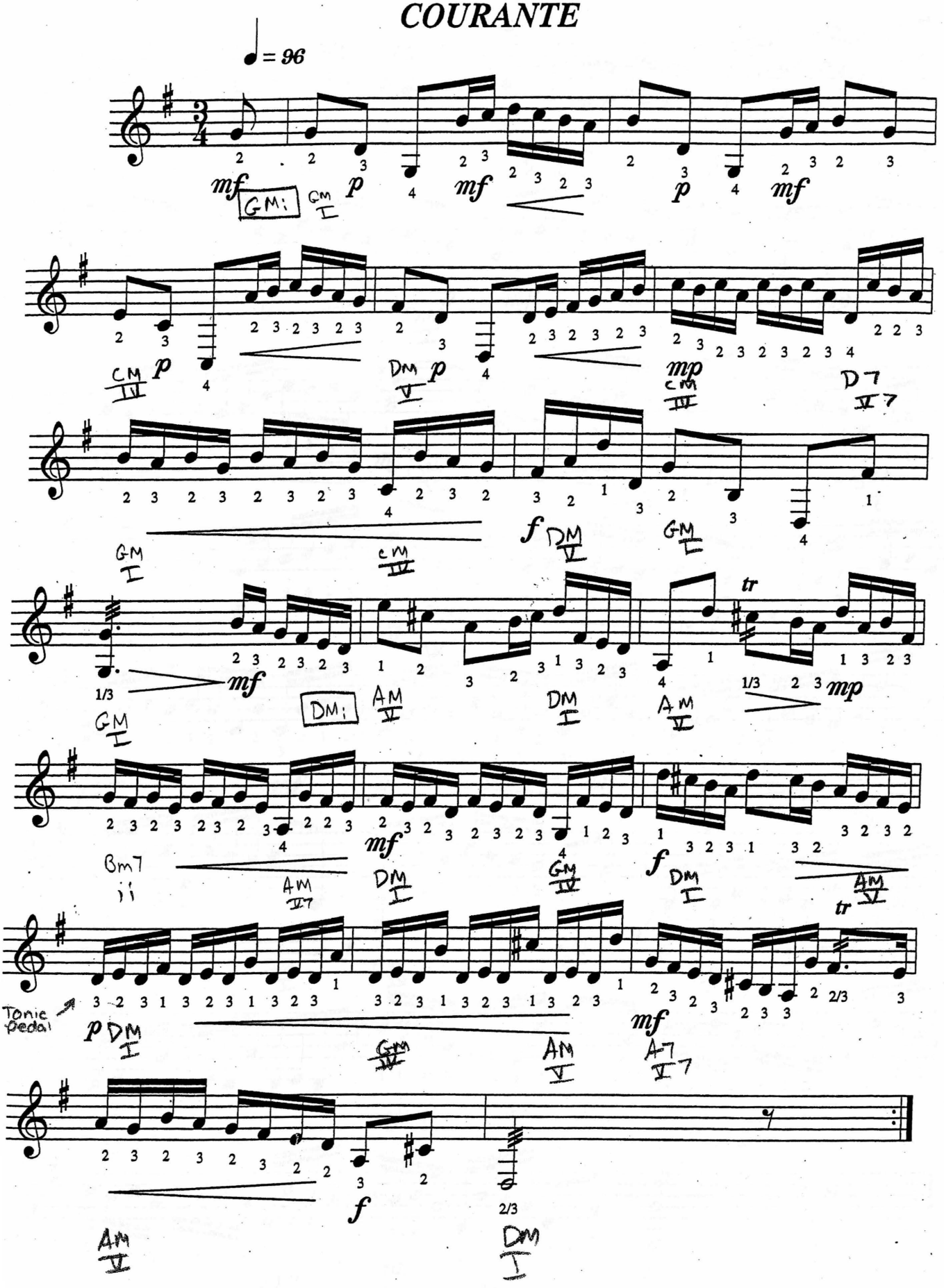
D.C. al Fine

COURANTE


♩ = 96
mf
GM:
GM I
p
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CM IV
p
DM V
p
mp
CM IV
D7 V7
f
DM V
GM I
GM I
CM IV
mf
DM:
Am V
DM I
Am V
tr
mp
GM I
Bm7 ii
Am V7
DM I
mf
GM IV
f
DM I
Am V
tr
Tonic Pedal
p
DM I
GM IV
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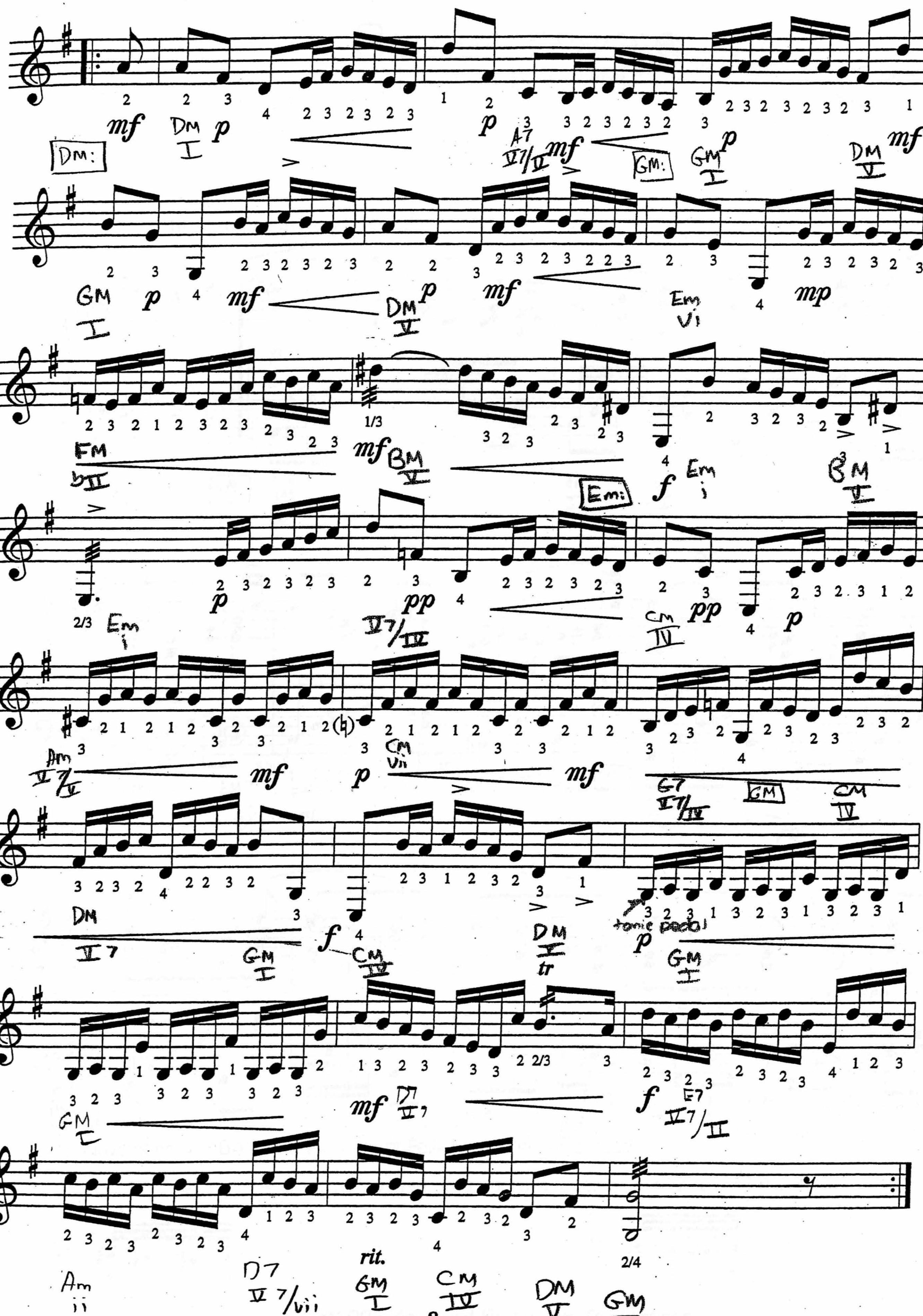
mf
A7 V7
f
Am V
DM I


DM:
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tonic pedal
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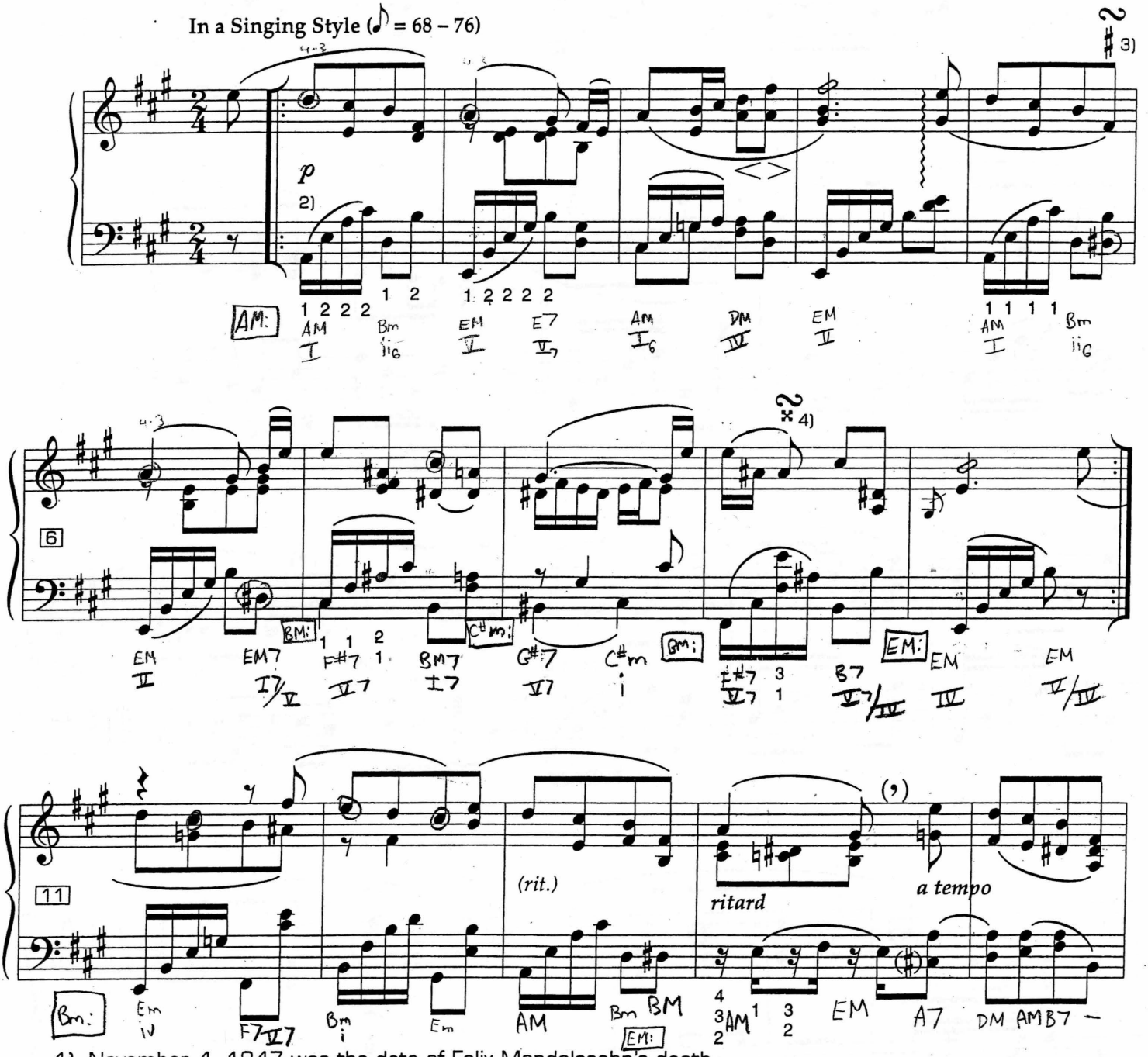
rit.

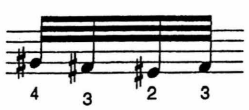
Remembrance
(4 November, 1847)[1]

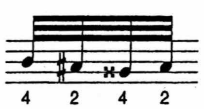
Robert Schumann
Trans. L. H. Stevens



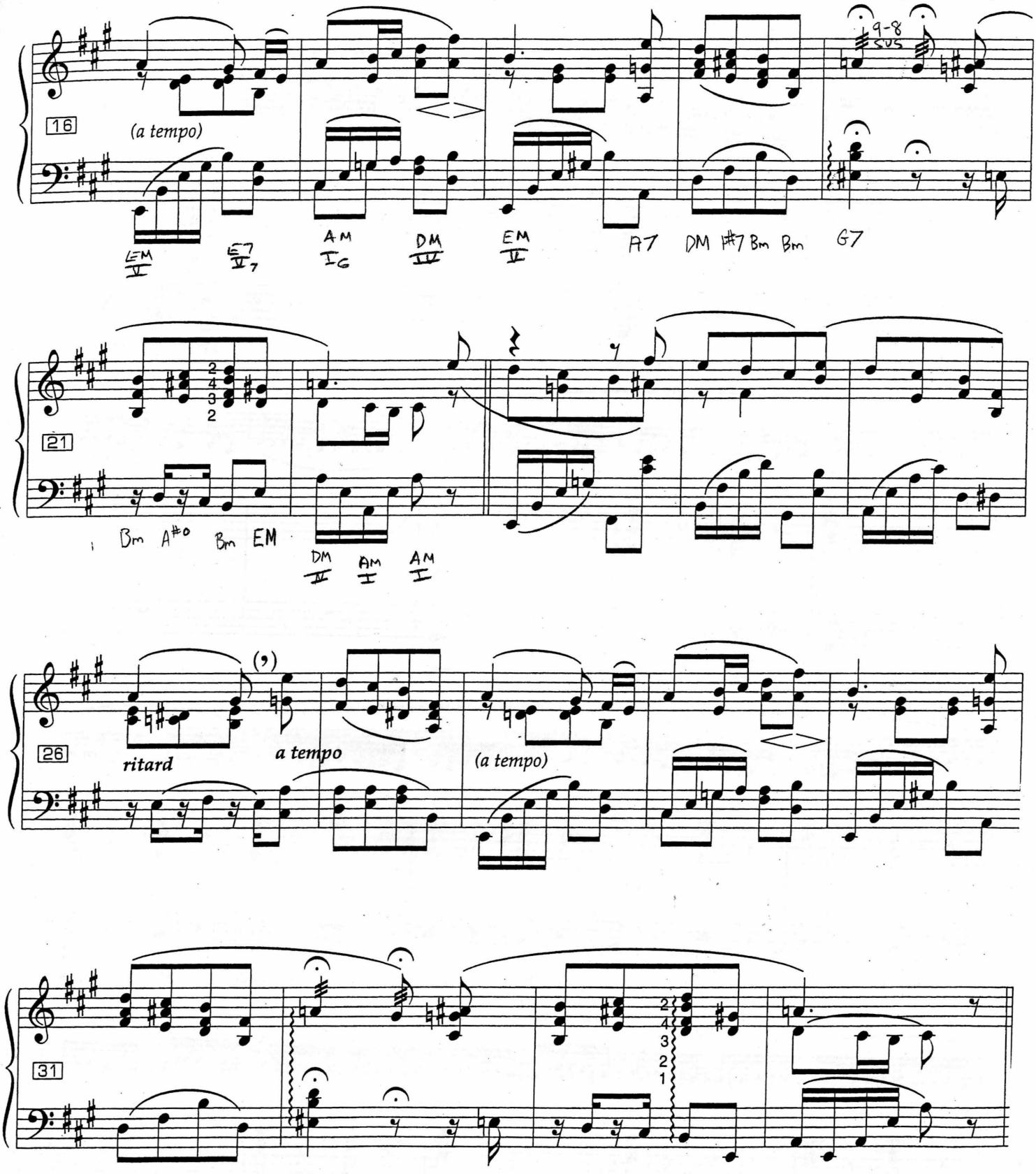
1) November 4, 1847 was the date of Felix Mendelssohn's death.

2) Low "E", "F#" and "G#'s" may be played up an octave if performed on a 4•3 marimba.

3) 

4) 

(roll top note only, 2–4)

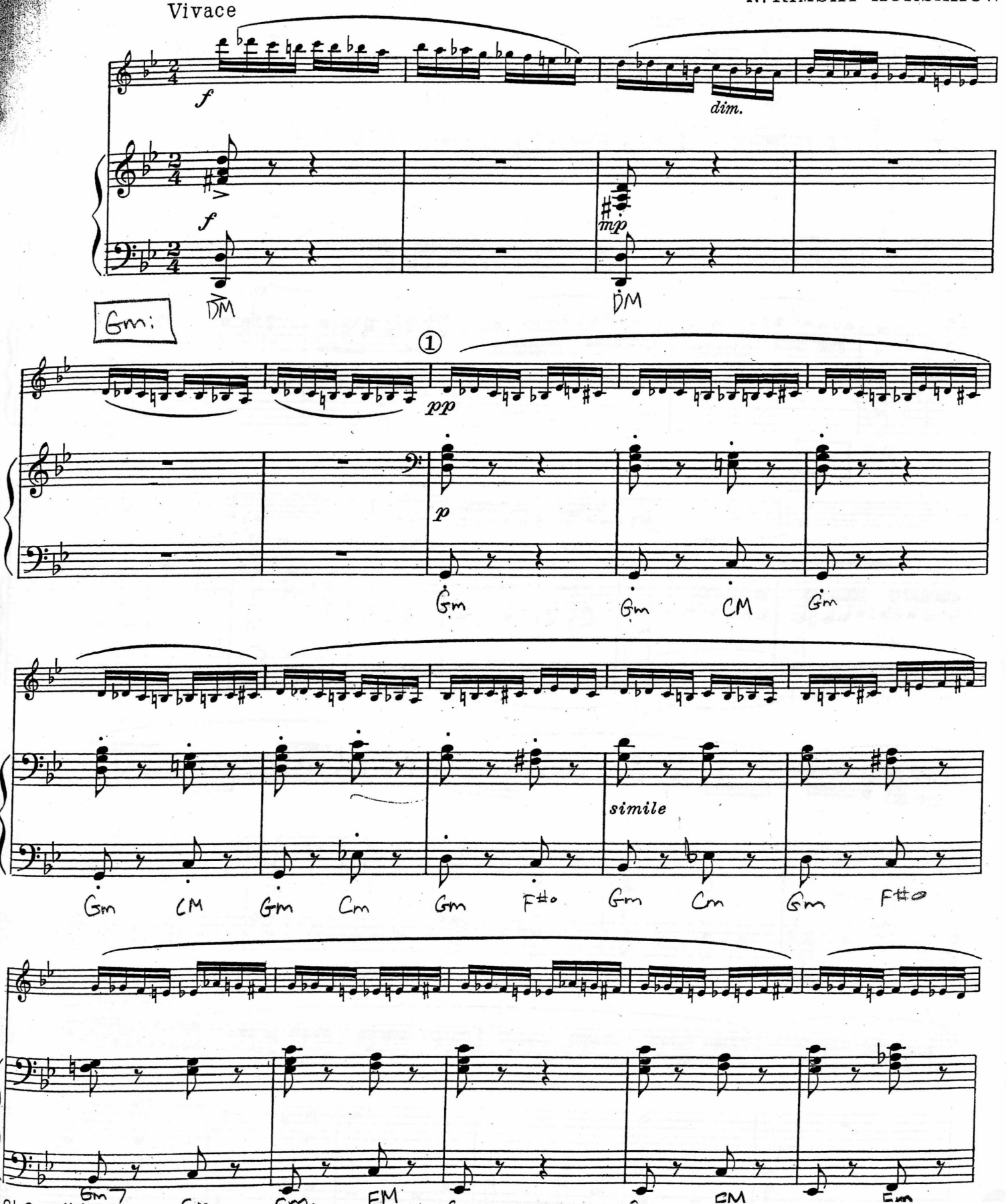


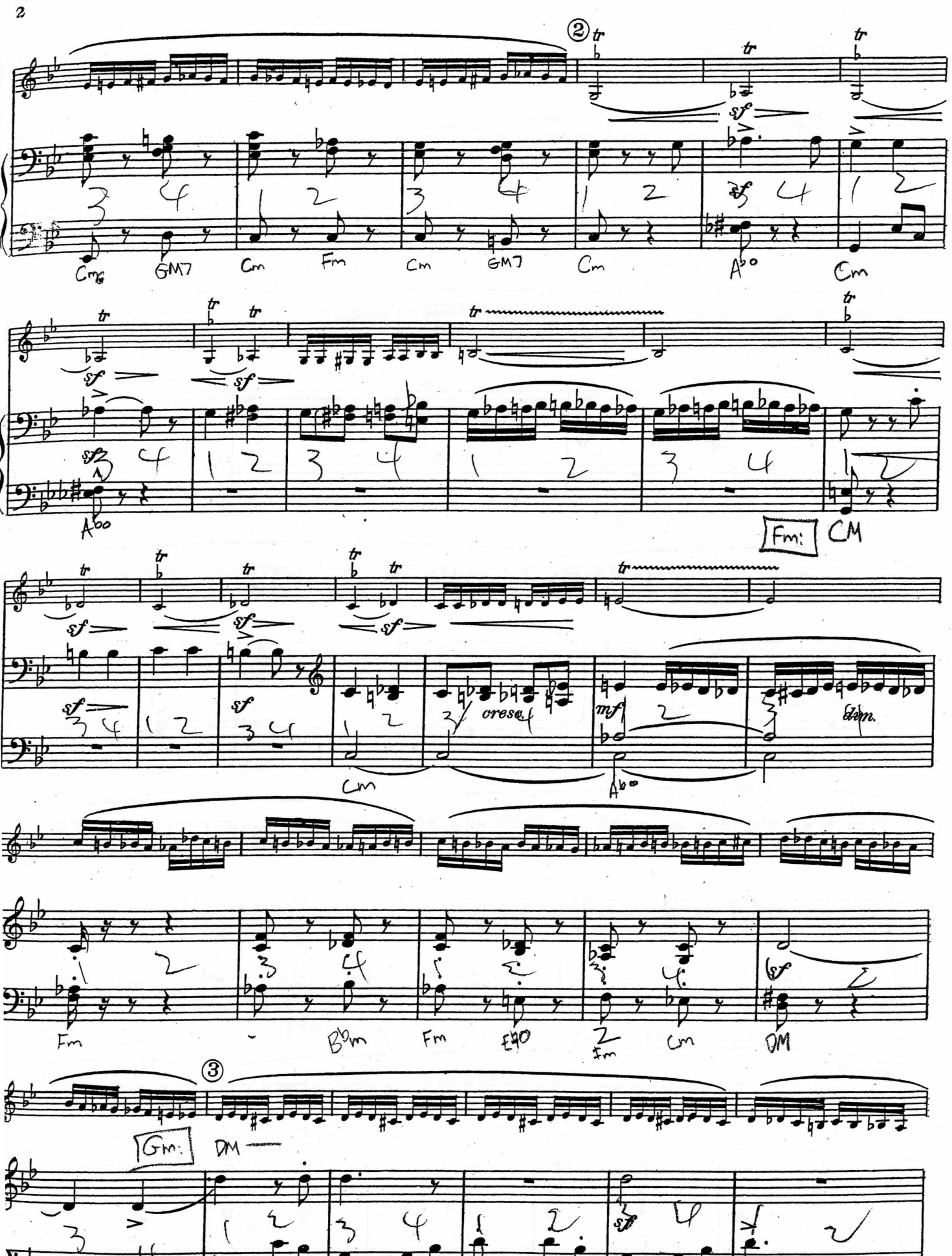
Flight of the Bumblebee

SCHERZO

Piano

N. RIMSKY-KORSAKOW




②
Cm6
GM7
Cm
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Cm
GM7
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A°
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A°
Fm: CM
cresc.
mf
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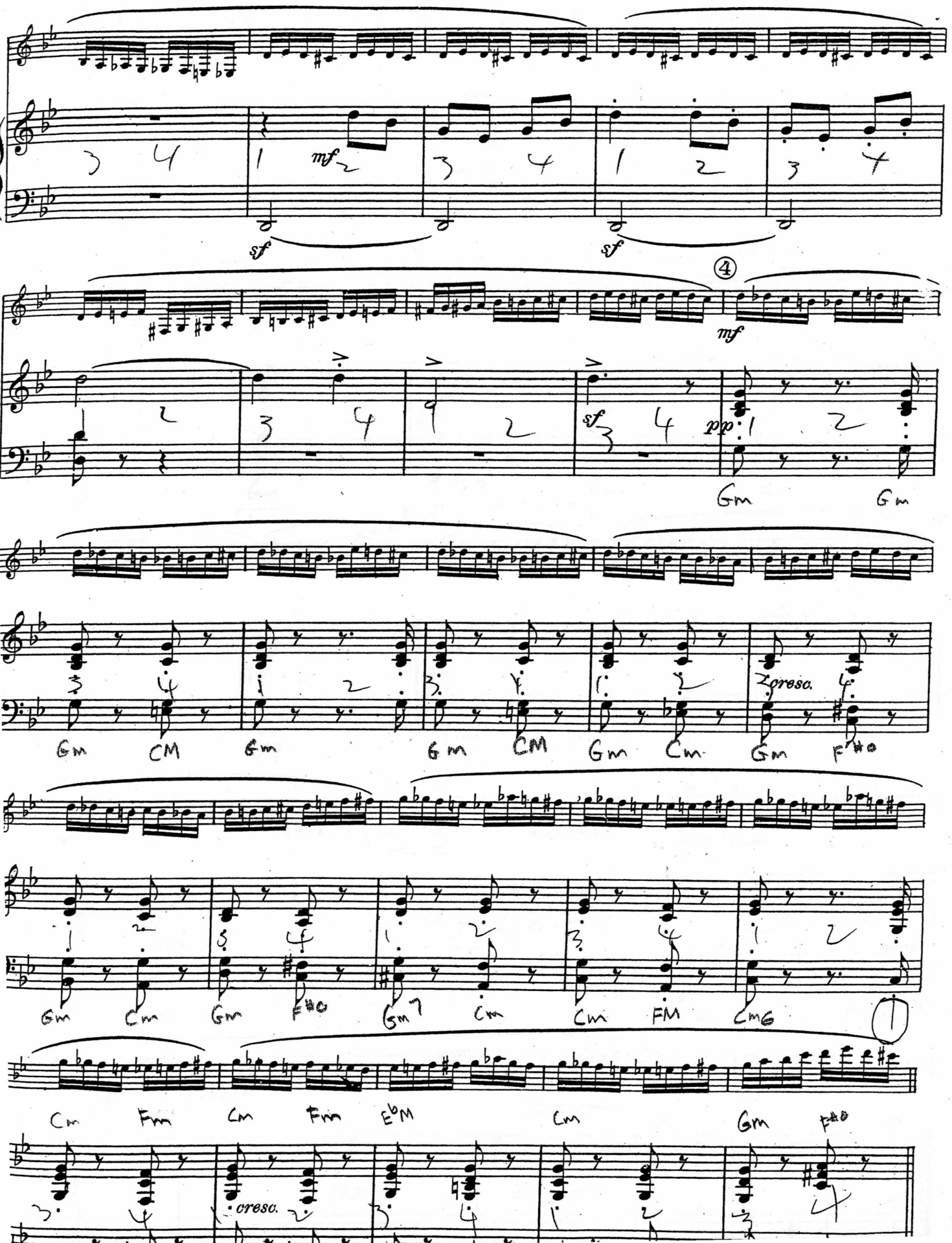
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cresc.
Gm
Cm
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F#o
Gm7
Cm
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FM
CmG
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Fm
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Fm
E♭M
Cm
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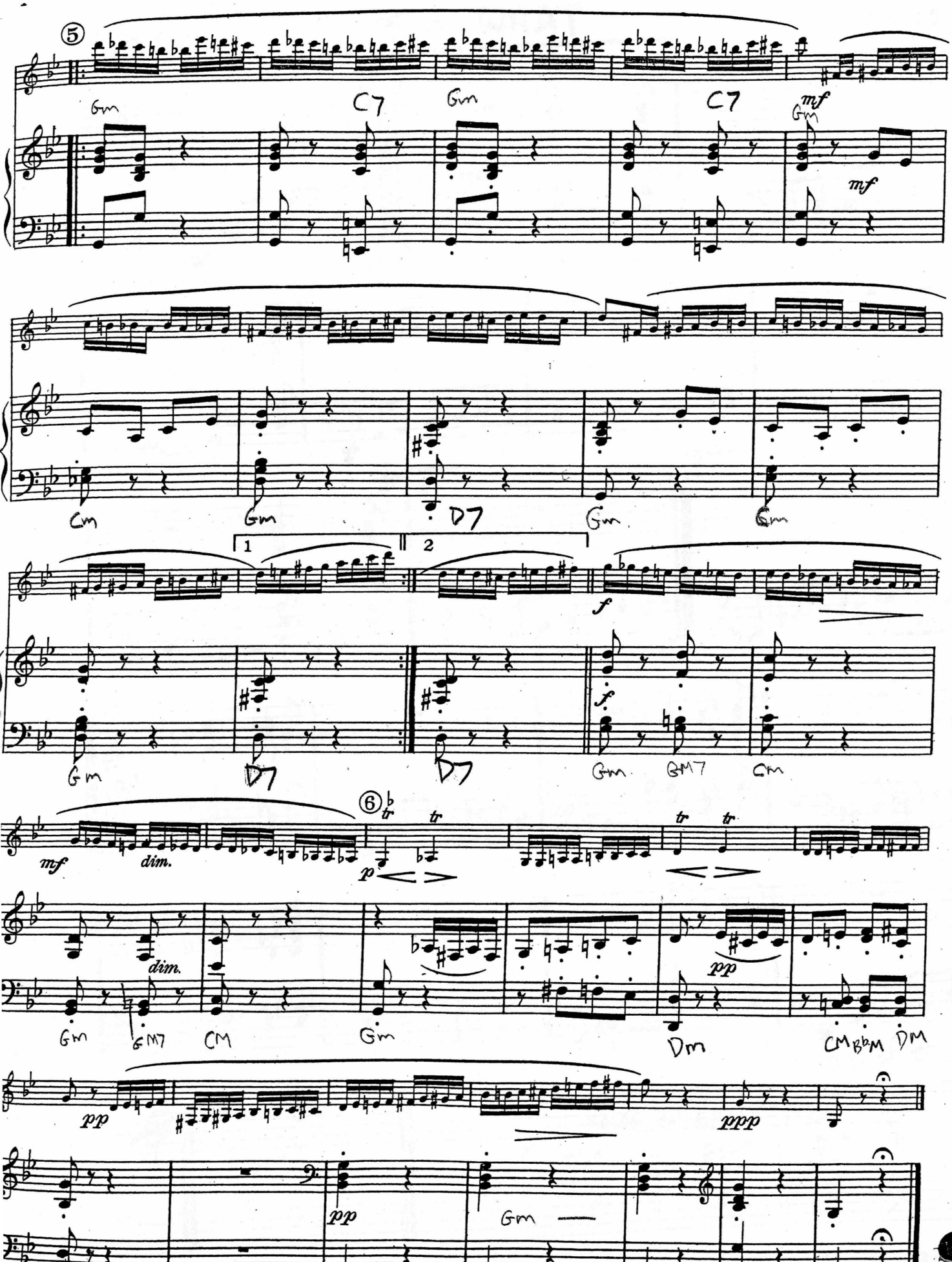
F#o
cresc.


⑤
Gm
C7
Gm
C7
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mf
mf
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D7
Gm
Gm
1
2
f
Gm
D7
D7
f
Gm
GM7
Cm
⑥
mf
dim.
p
tr
tr
tr
tr
dim.
pp
Gm
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CM
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CM BbM DM
pp
ppp
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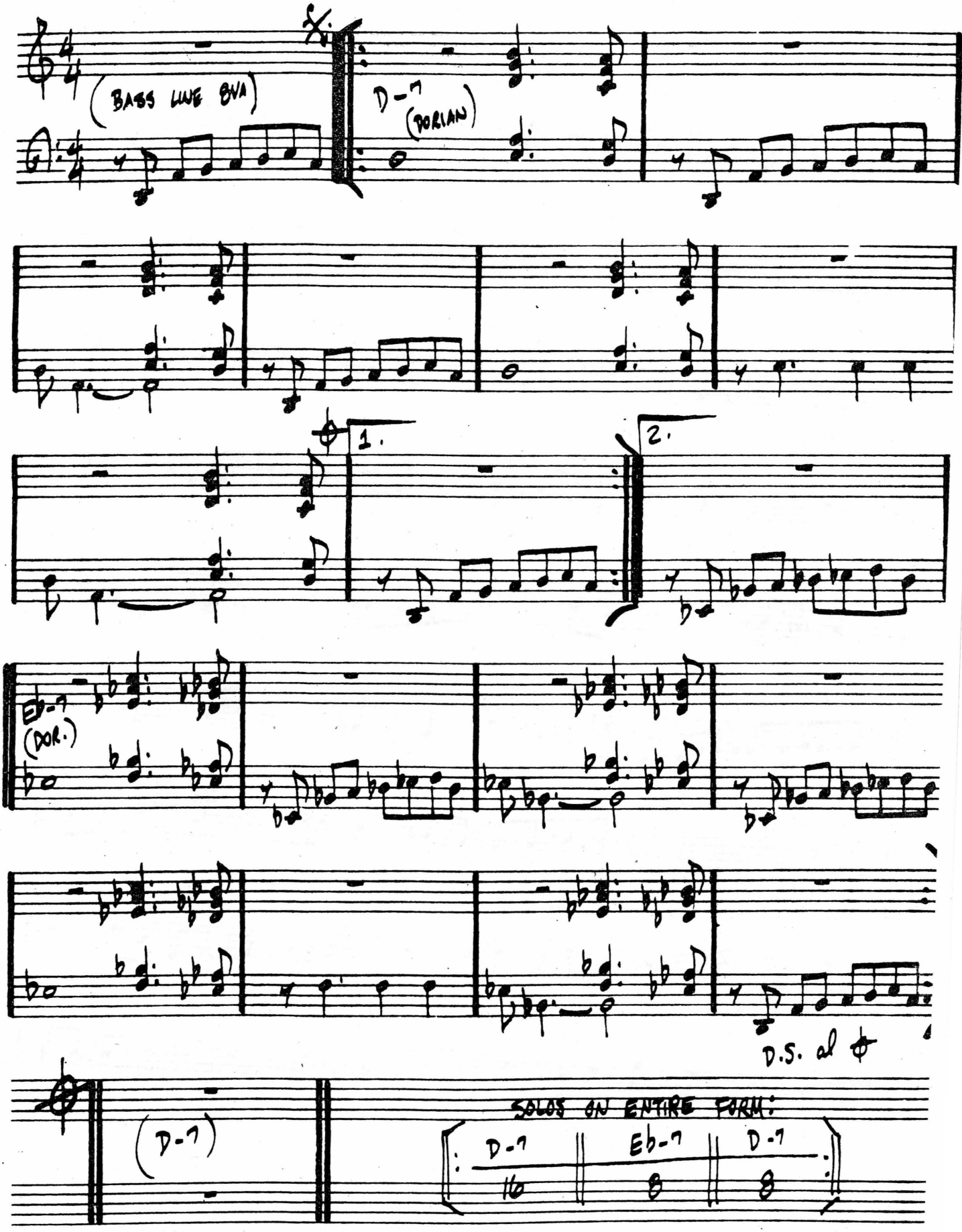
Gm

(MED. JAZZ)

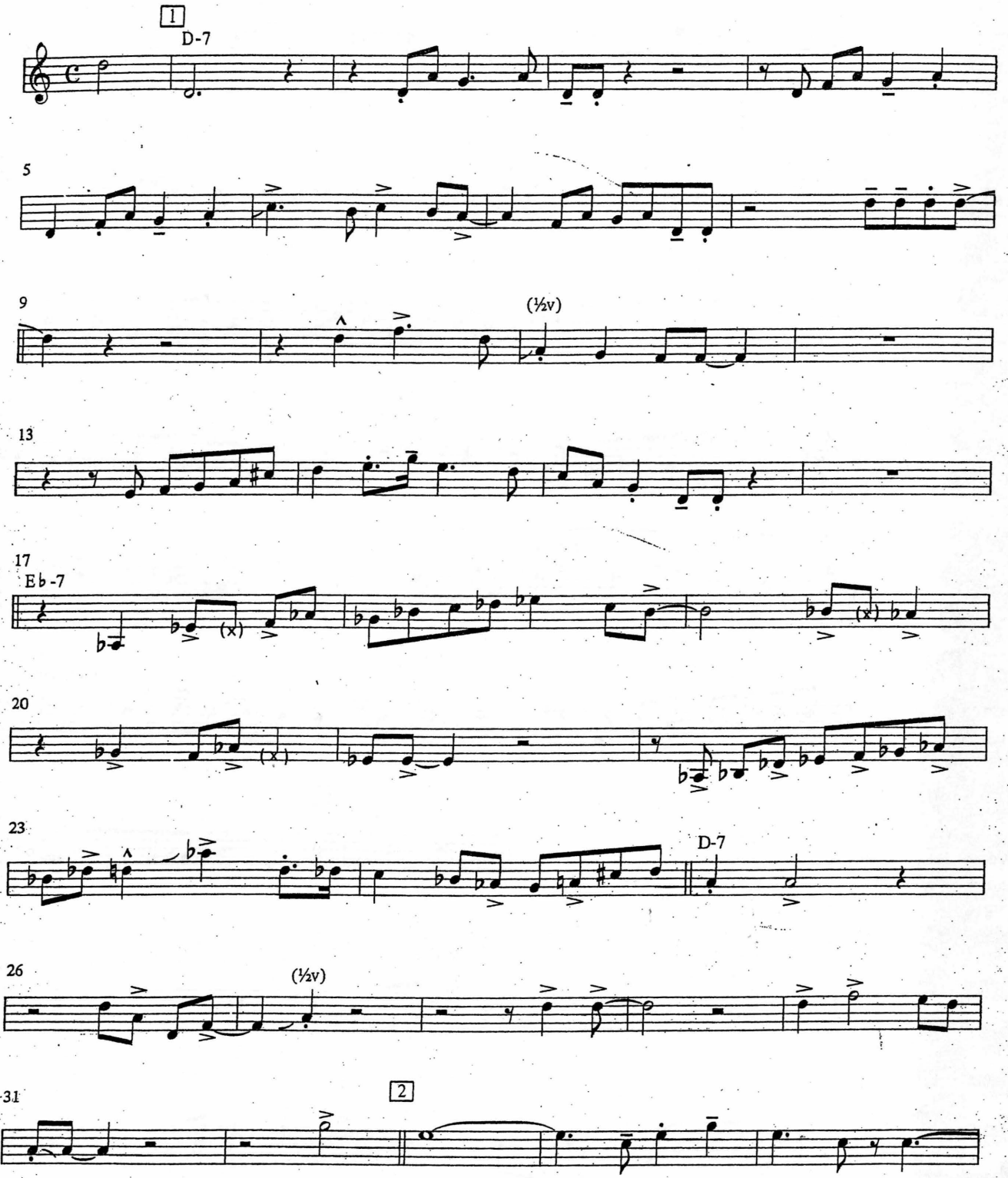
SO WHAT

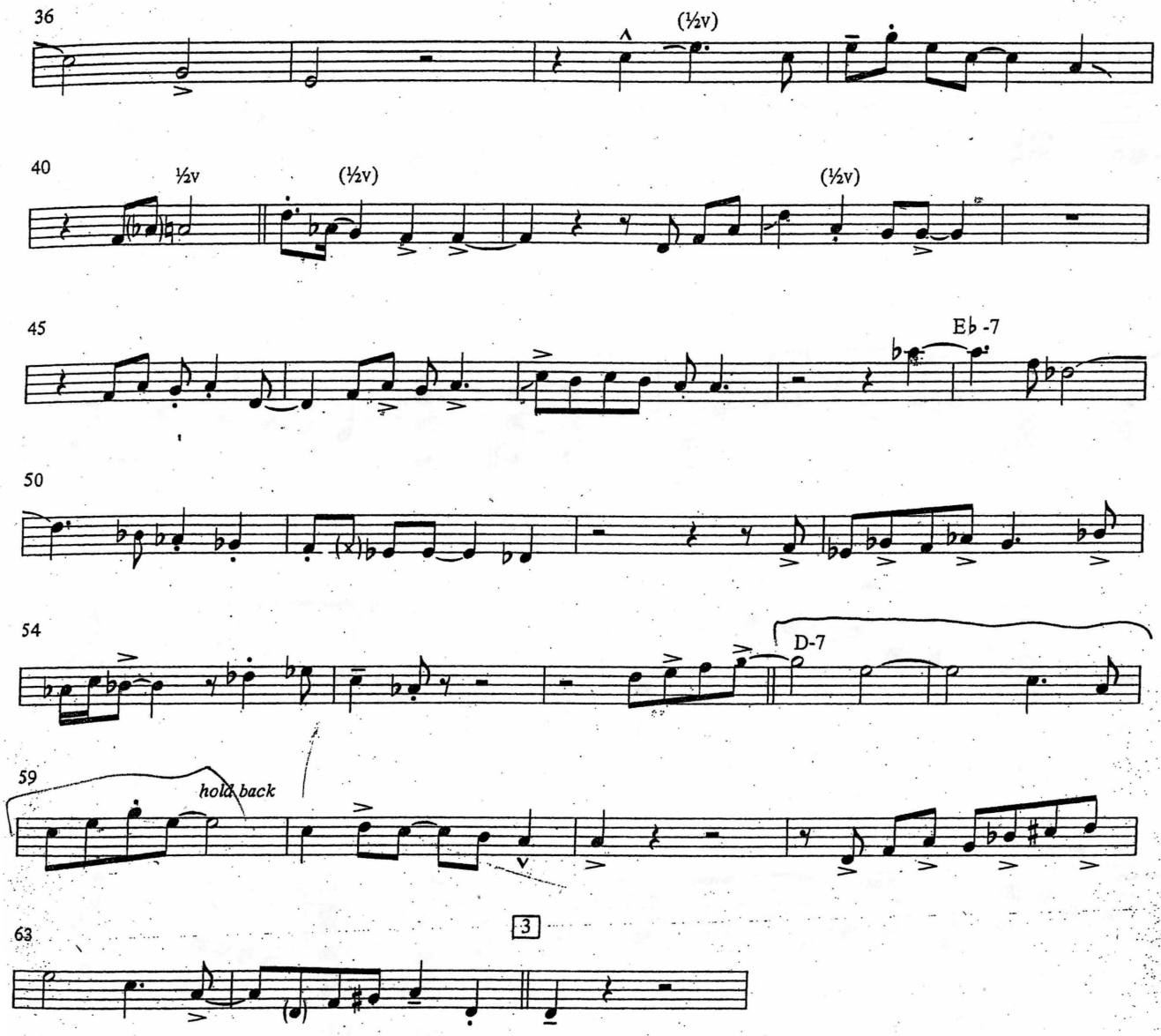
— MILES DAVIS



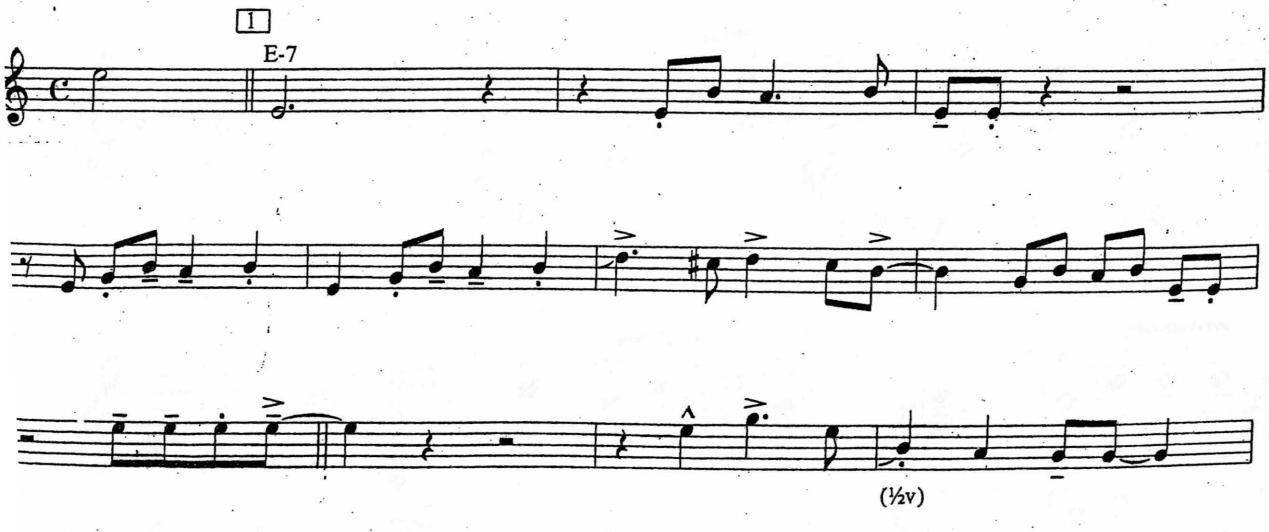
So What Solo: will be played as written.

Treble-clef C instruments:



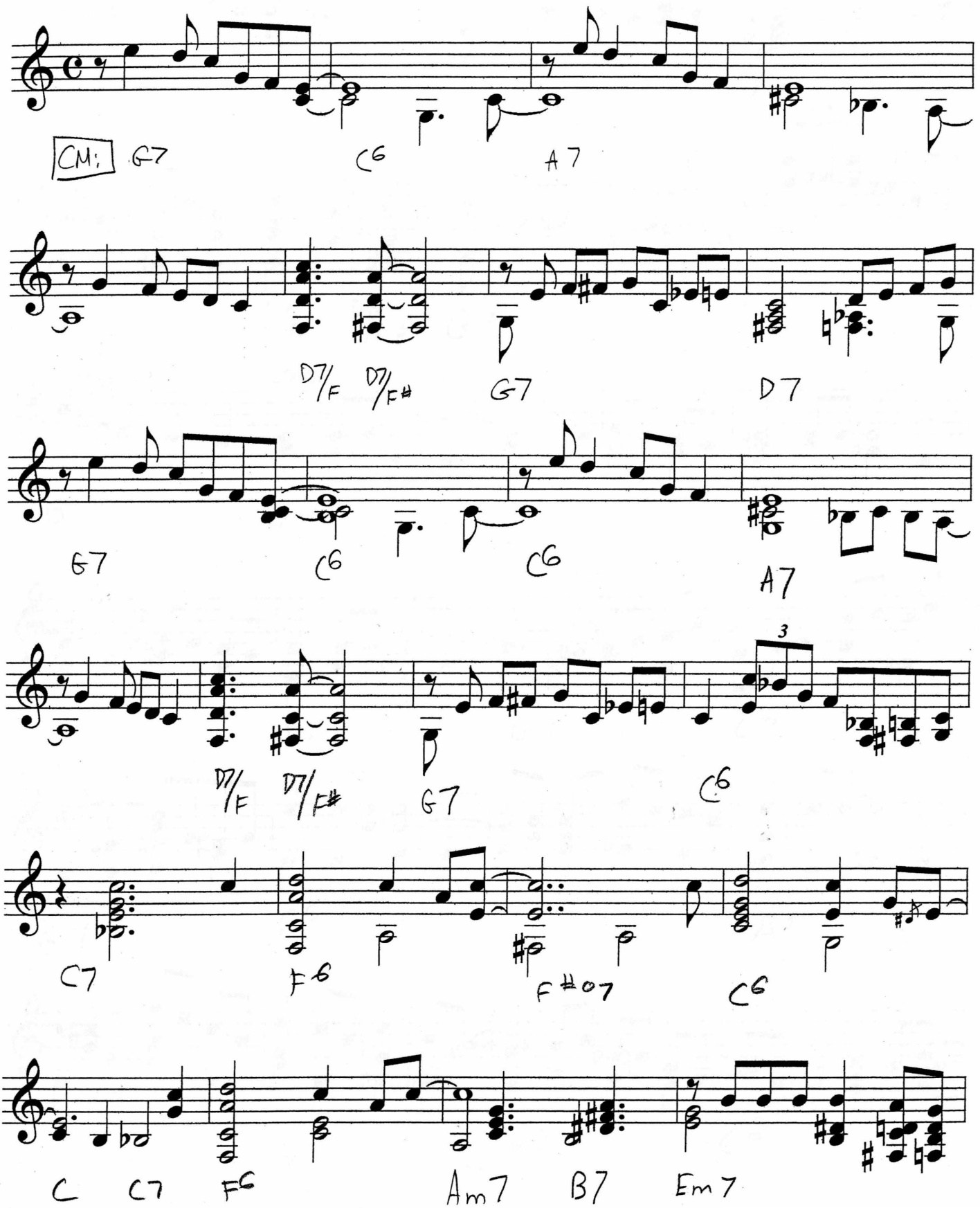


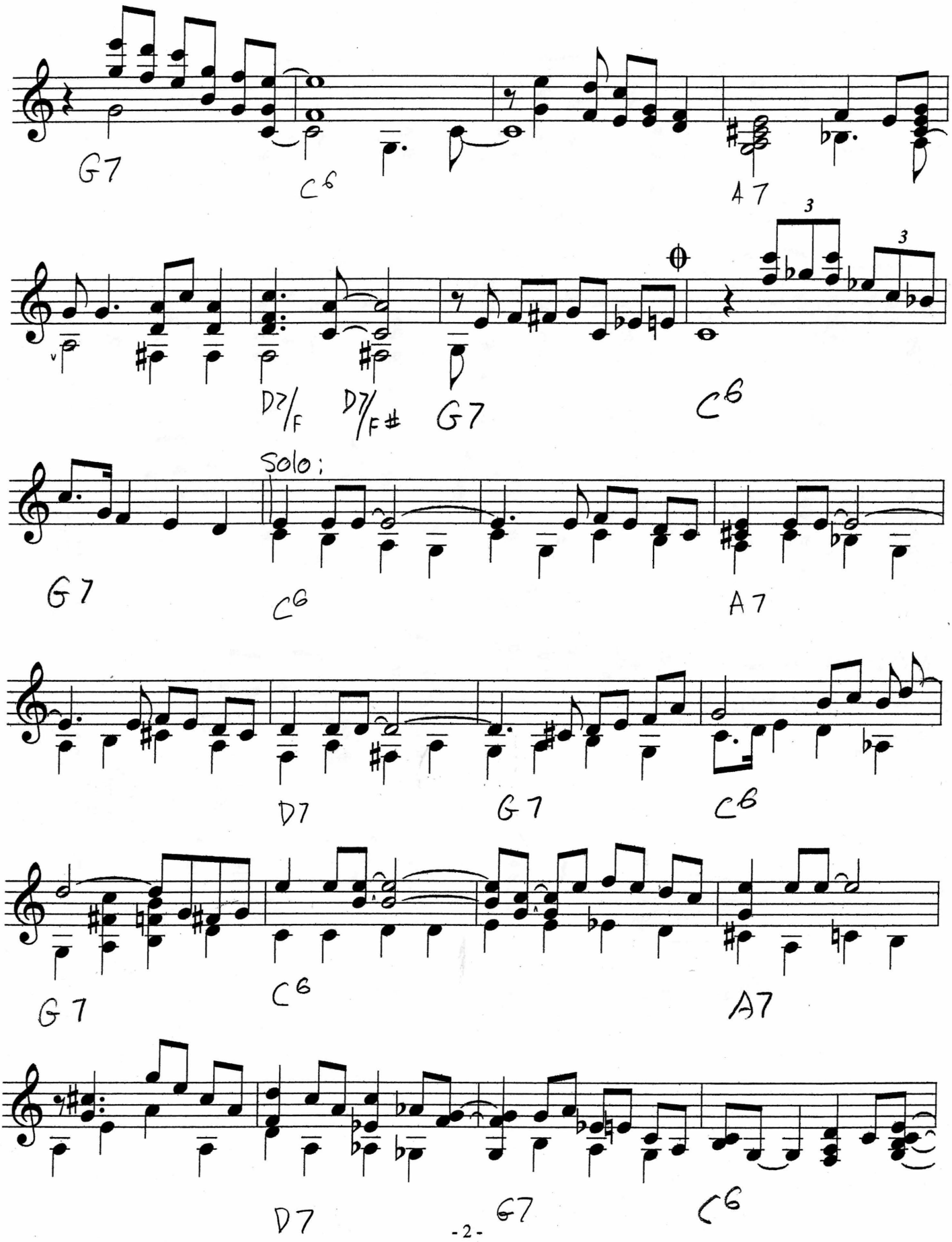
B♭ instruments:

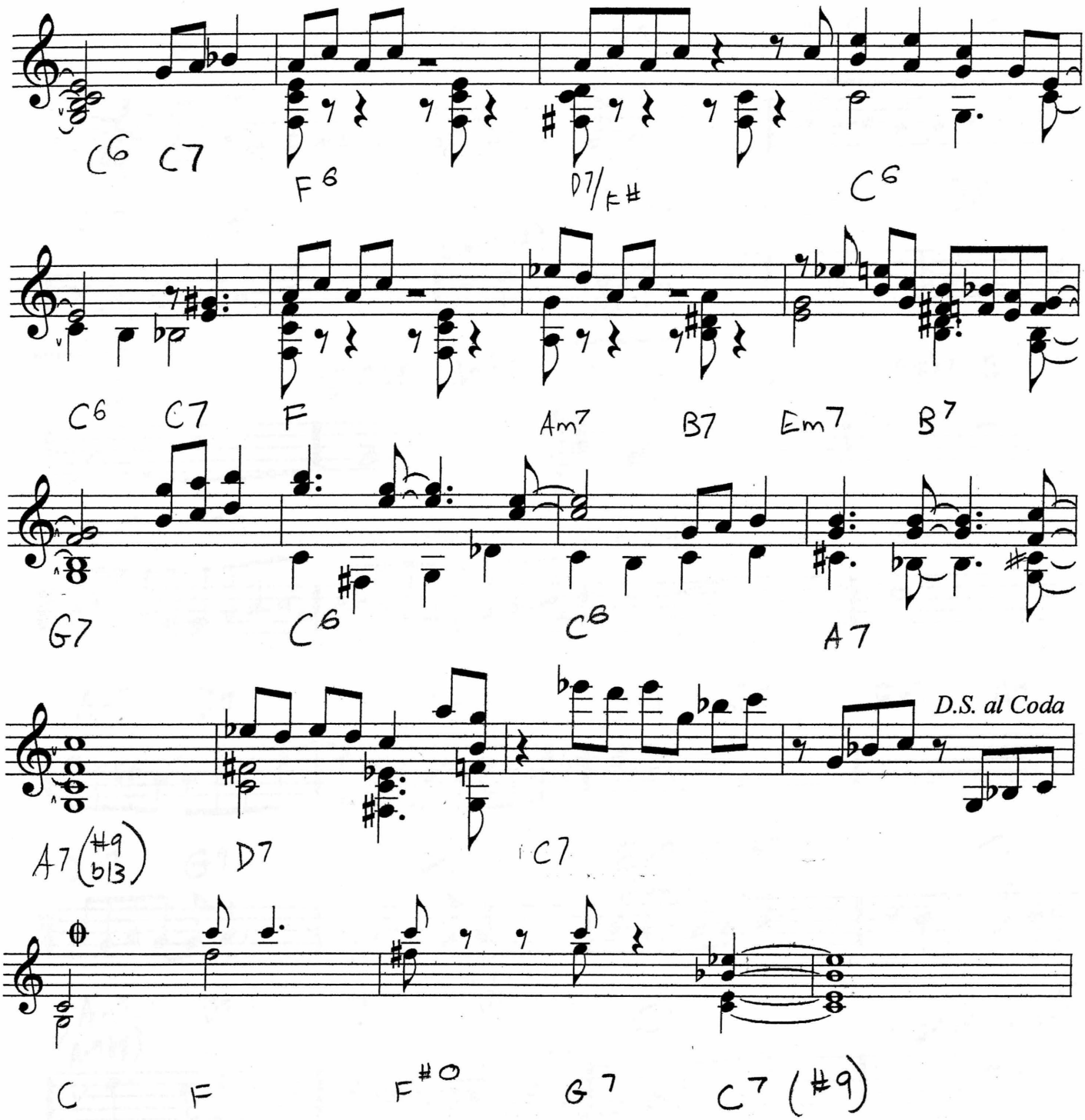


Duke Ellington

Don't Get Around Much Anymore

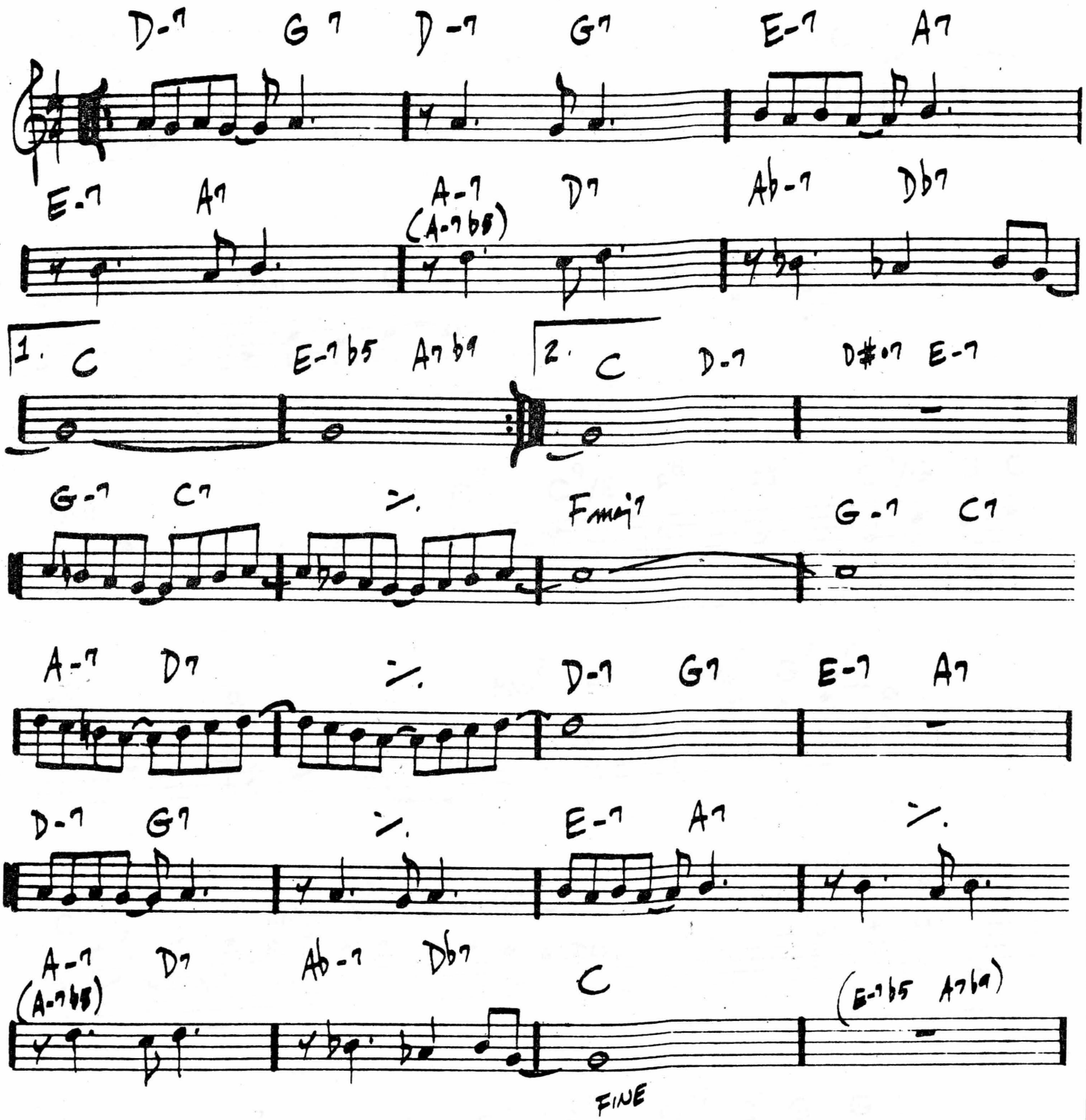



G7
C6
A7
3
3
D7/F
D7/F#
G7
C6
Solo:
G7
C6
A7
D7
G7
C6
G7
C6
A7
D7
G7
C6


C6 C7
F6
D7/F#
C6
C6 C7 F
Am7 B7 Em7 B7
G7
C6
C6
A7
D.S. al Coda
A7(#9 b13)
D7
C7
C
F
F#o
G7
C7 (#9)

SATIN DOLL

– DUKE ELLINGTON



DUKE - "70th BIRTHDAY"

"ELLINGTONIA, VOL. 2"

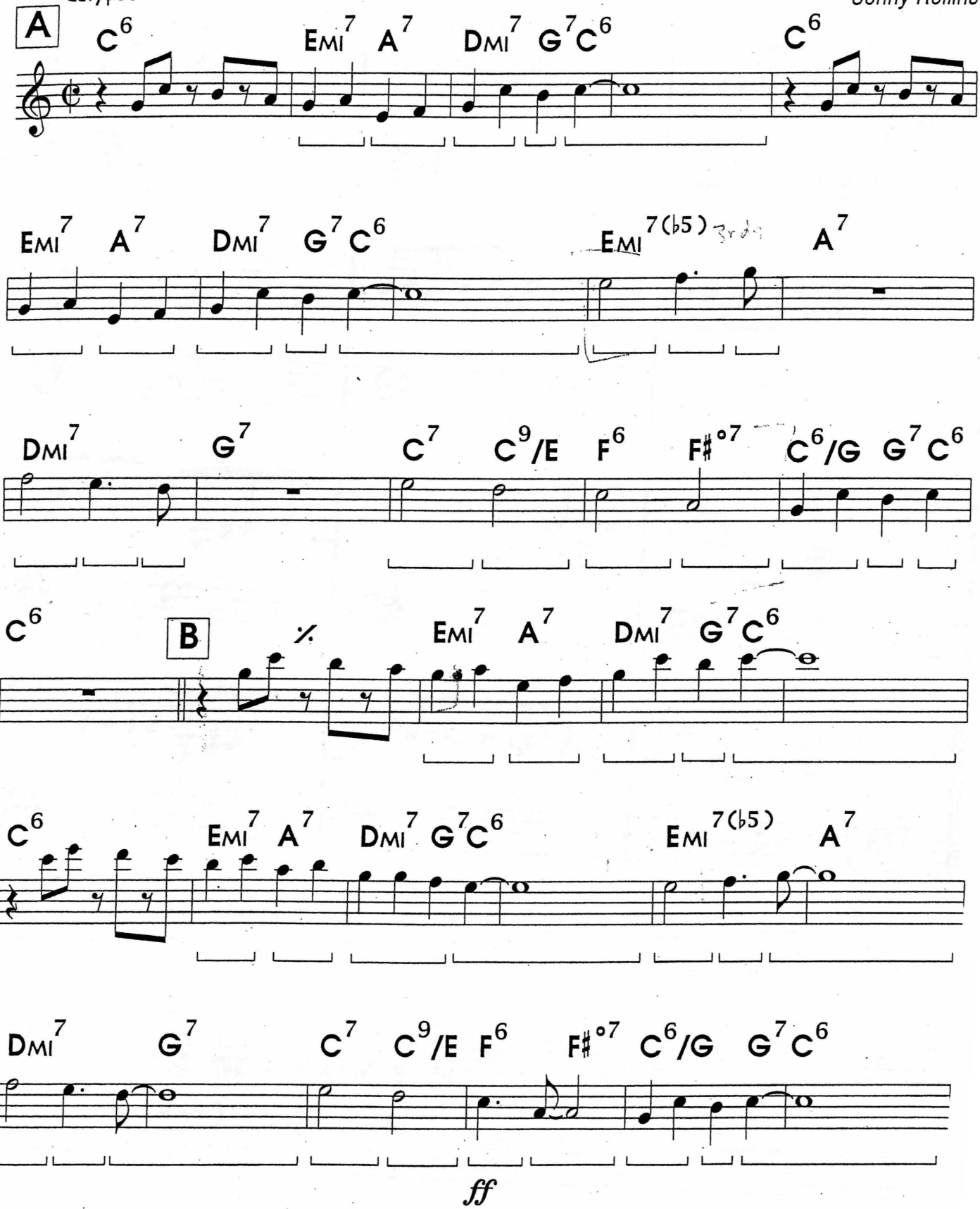
Step 1

Melody

St. Thomas

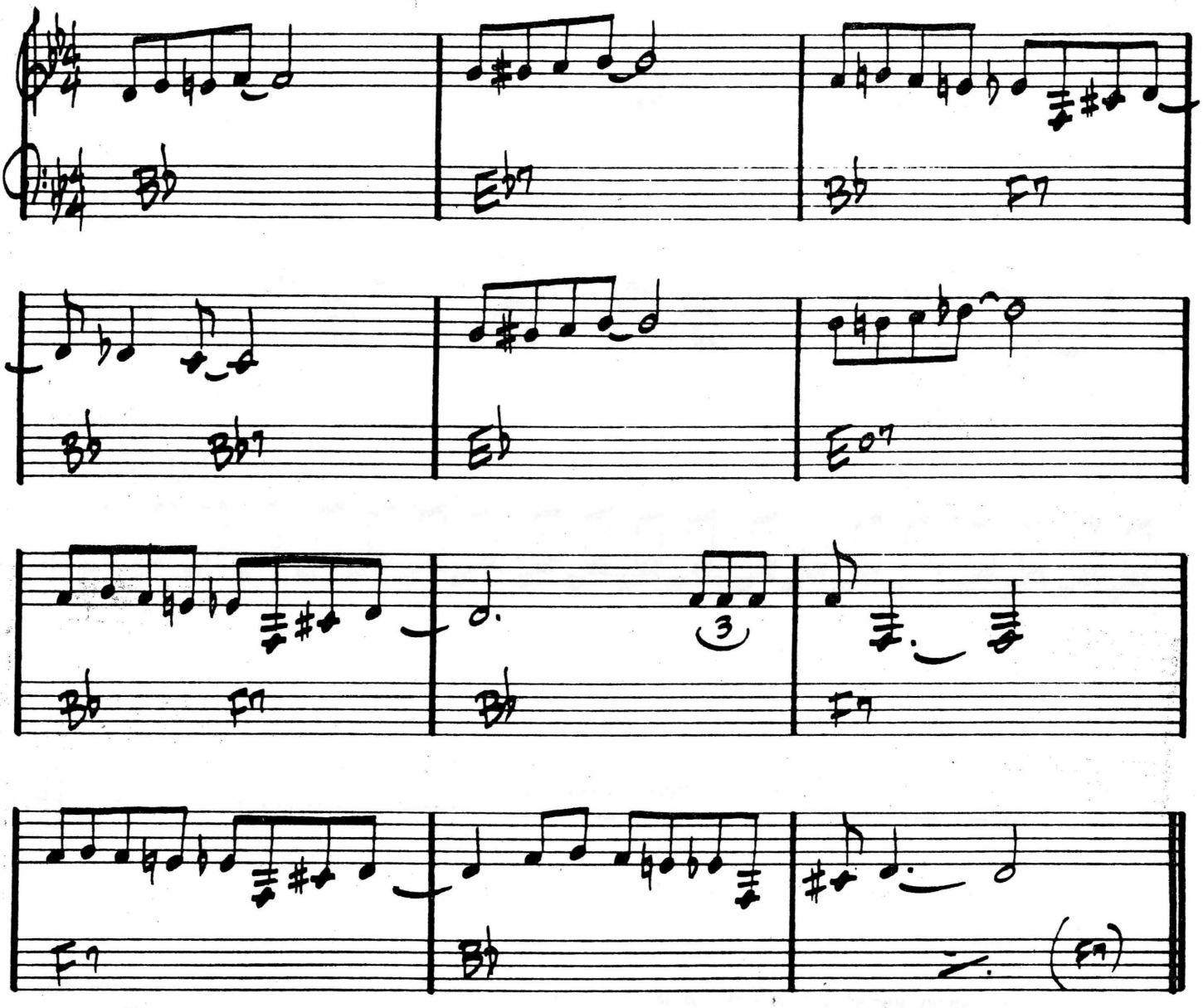
Calypso

Sonny Rollins



BLUE MONK

THELONIUS MONK



"THE THELONIUS MONK STORY"

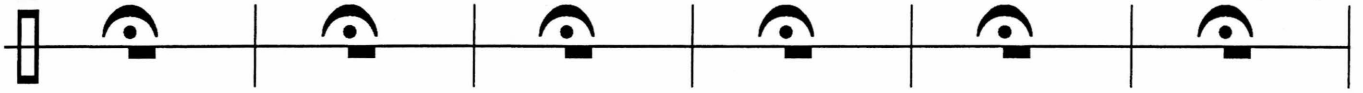
"MONK'S GREATEST HITS"

Lumber Jack Rabbit

(1952)

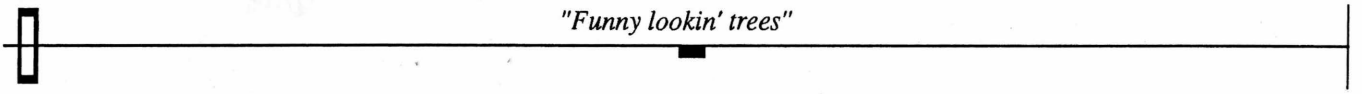
Original score by Carl Stalling

When I was young.....I used to wait.....on master and.....hand him his plate...and pass the bottle....when he got dry

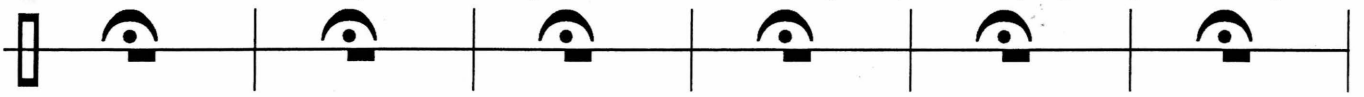


♩= 120

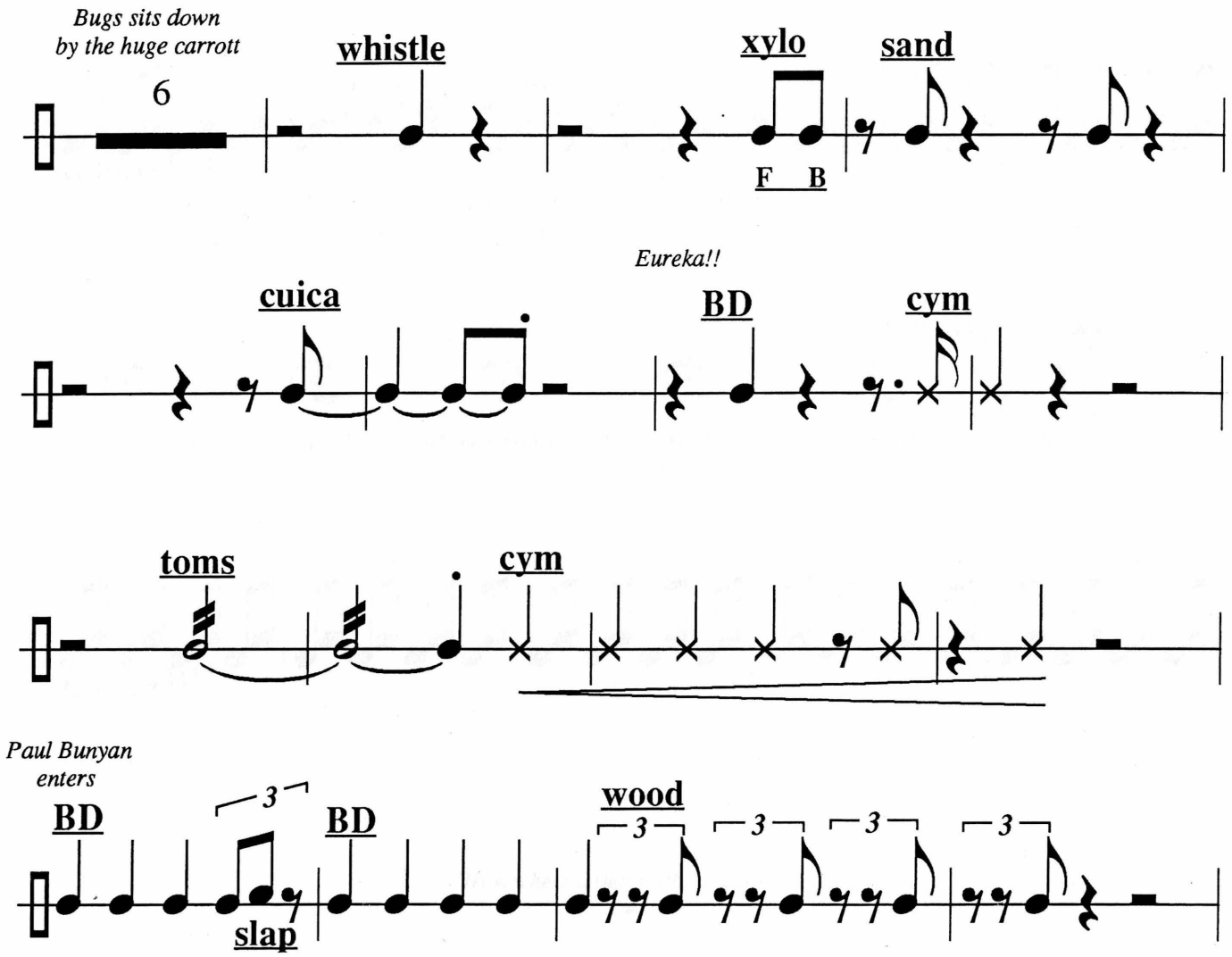
tamb+BD

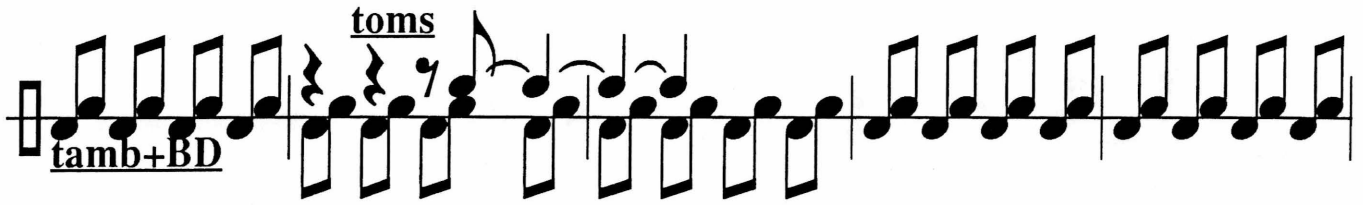


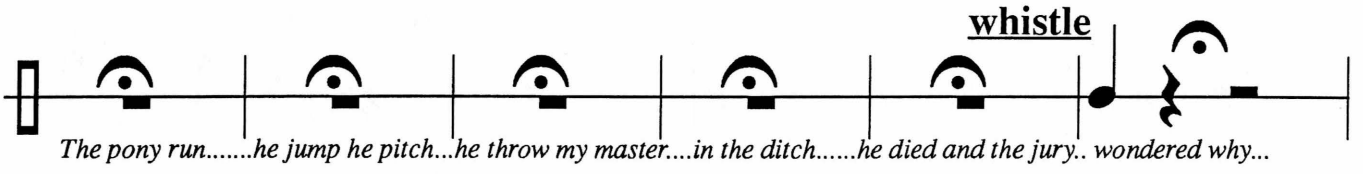
And when he'd ride.....in the afternoon.....I'd follow him.....with a hickory broom...but the pony being.....rather shy



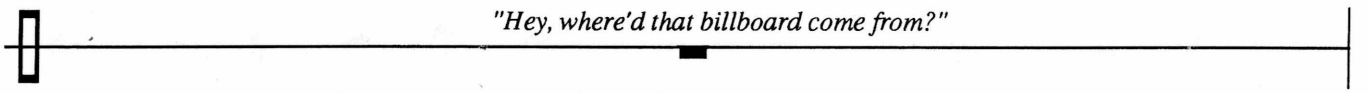
tamb+BD

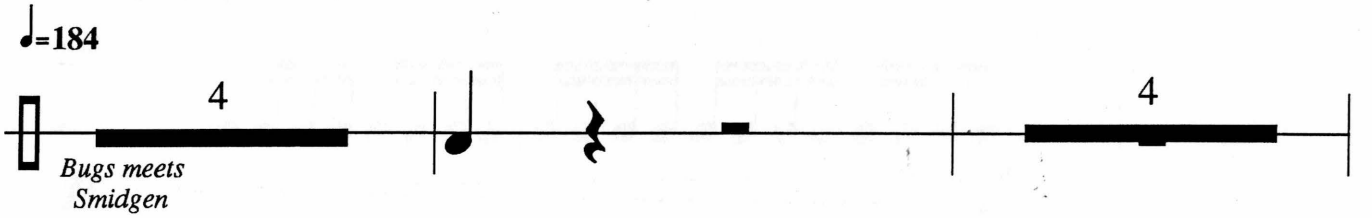

Bugs sits down
by the huge carrott
6
whistle
xylo
F B
sand
Eureka!!
cuica
BD
cym
toms
cym
Paul Bunyan
enters
BD
3
slap
BD
wood
3
3
3
3
"Keep an eye on those vegtables, boy. They're just about ready"
One day he ride.....around the pond....the flies so numerous..they did swarm...one chance to bite him...on the thigh...

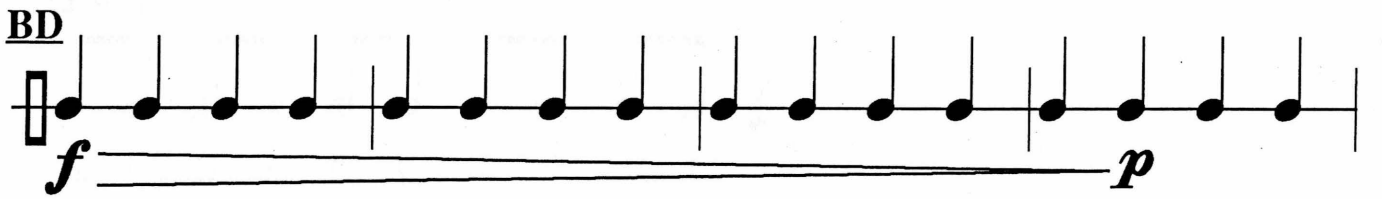


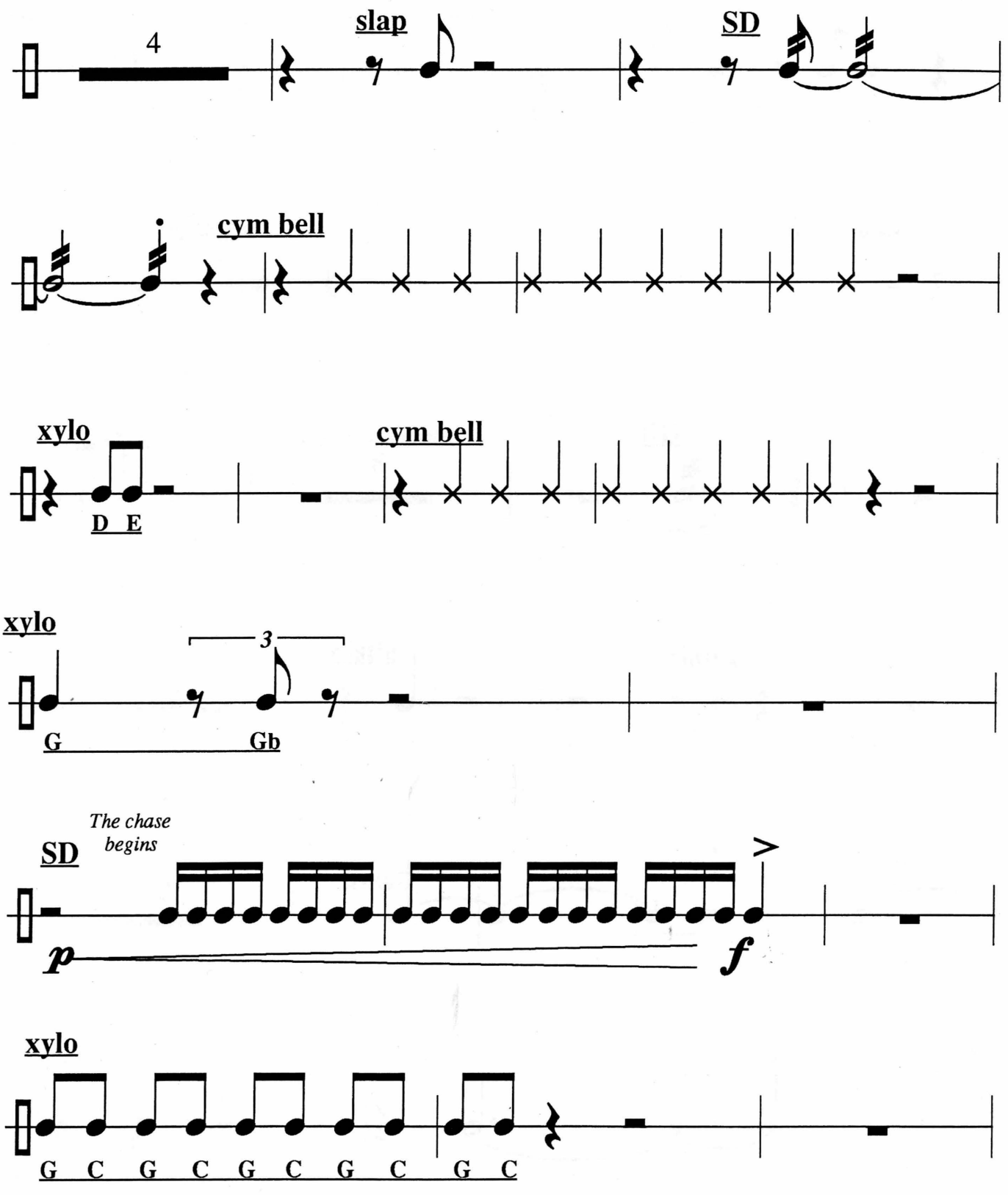


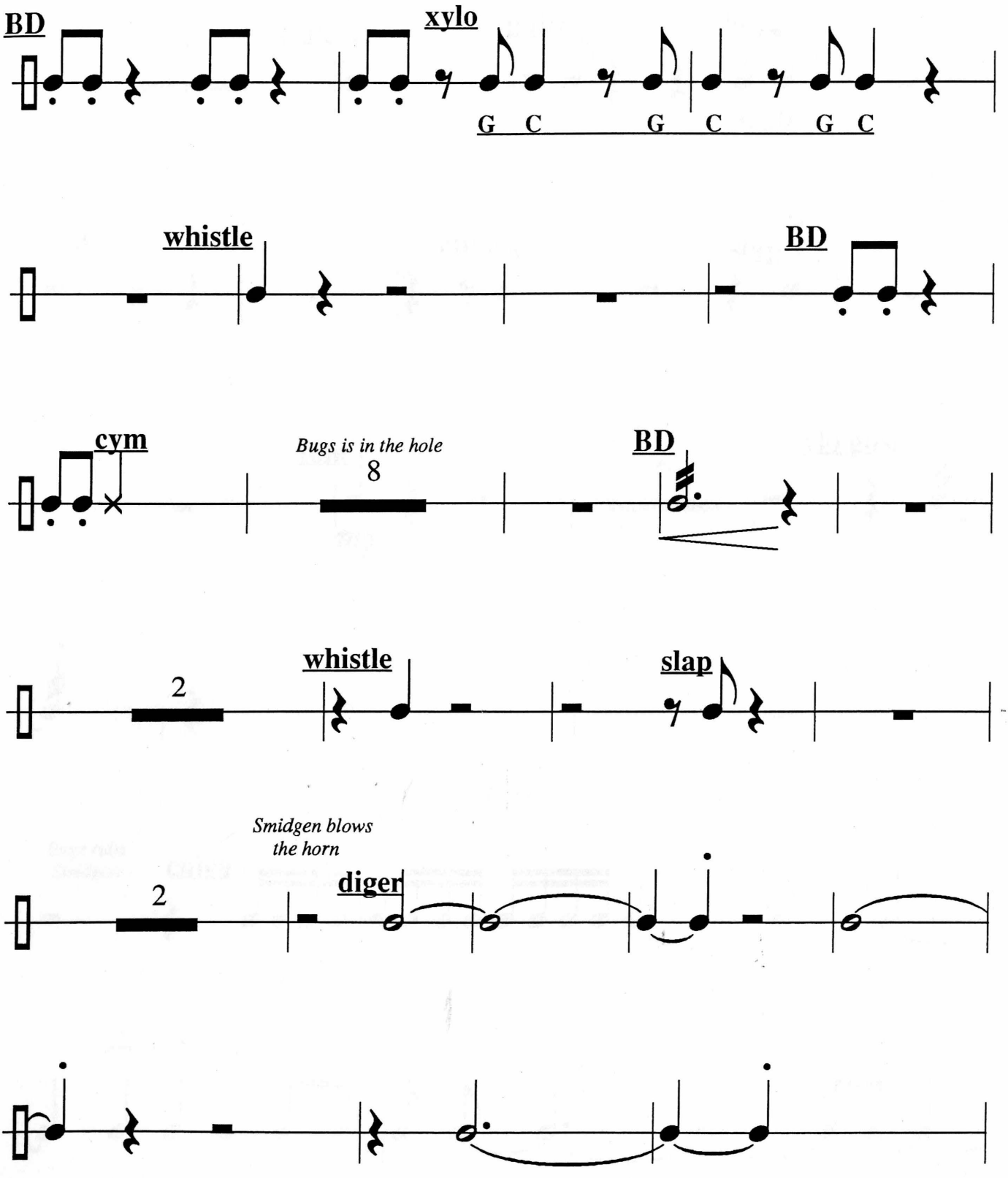
The pony run.....he jump he pitch...he throw my master....in the ditch.....he died and the jury.. wondered why...

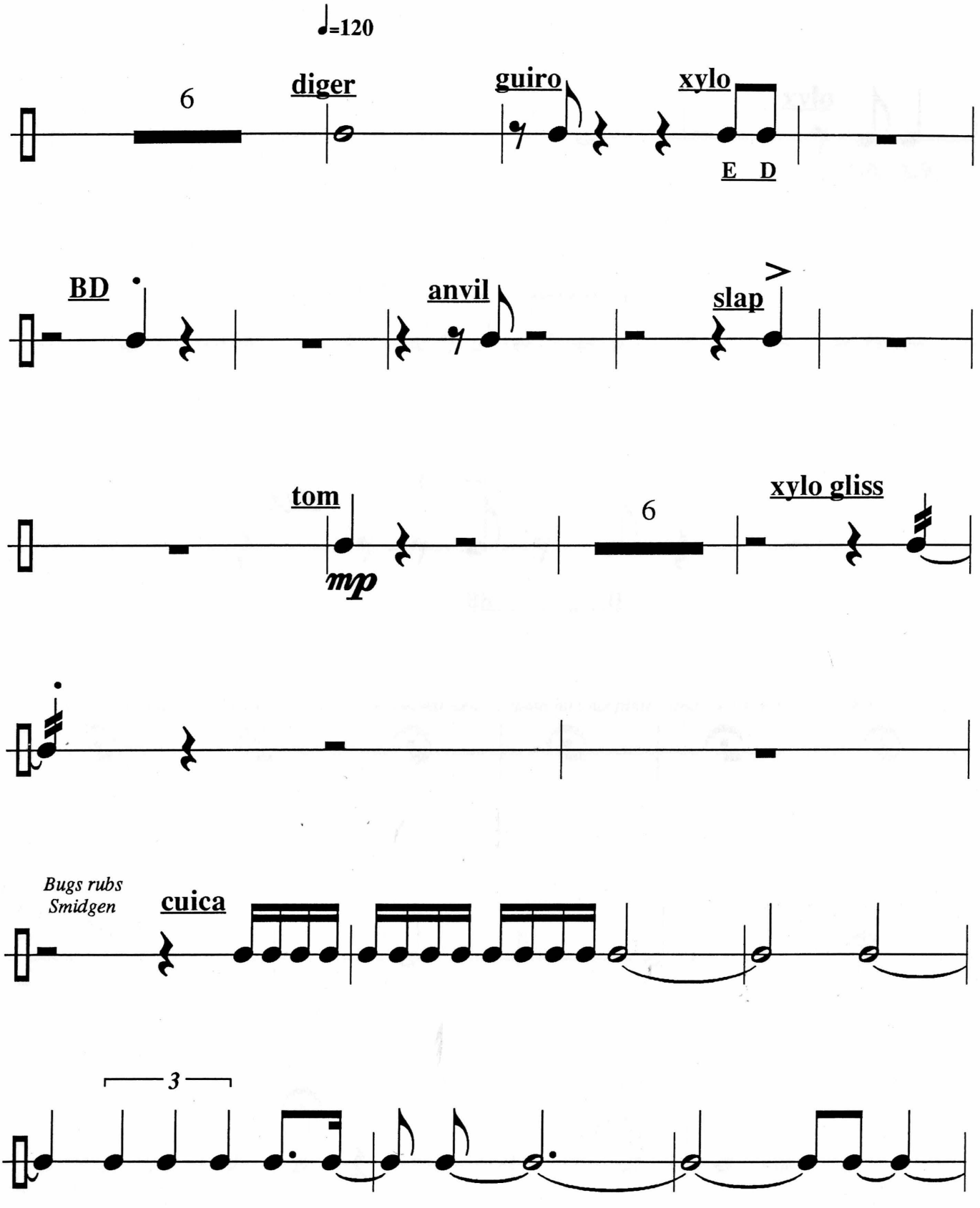


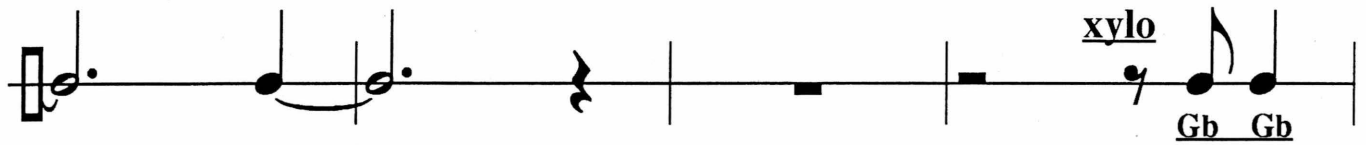


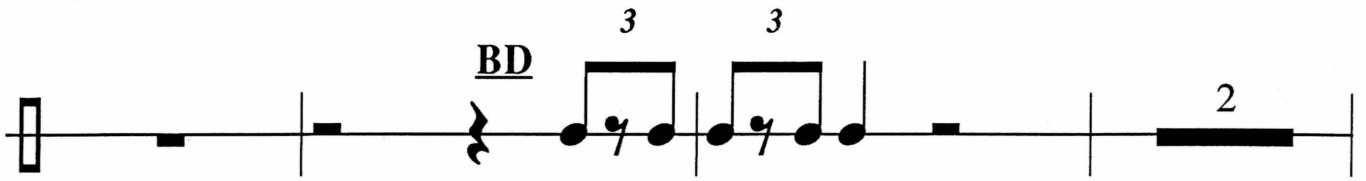


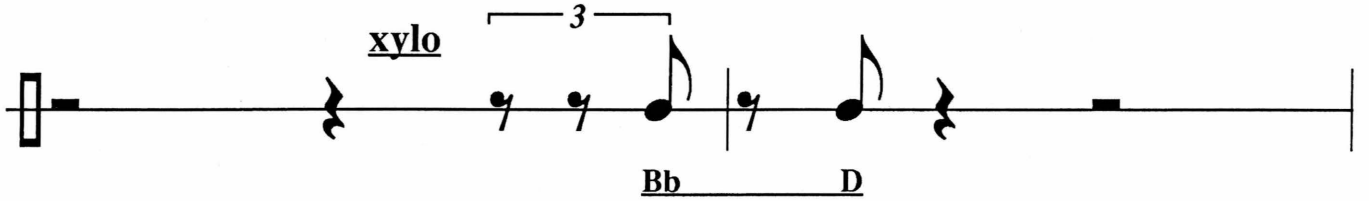

4
slap
SD
cym bell
xylo
D E
cym bell
xylo
3
G
Gb
The chase
begins
SD
p
f
xylo
G C G C G C G C G C


BD
xylo
G C G C G C
whistle
BD
cym
Bugs is in the hole
8
BD
2
whistle
slap
Smidgen blows
the horn
2
diger

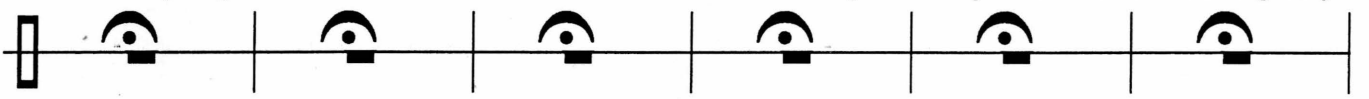

♩=120
6
diger
guiro
xylo
E D
BD
anvil
slap
tom
mp
6
xylo gliss
Bugs rubs
Smidgen
cuica
3







When I was young.....I used to wait.....on master and.....hand him his plate...and pass the bottle....when he got dry



Smidgen licks Bugs