University of Miami
Scholarly Repository

Open Access Dissertations | Electronic Theses and Dissertations

2009-12-21

The Influence of Jazz Harmony and Jazz Style on Selected Bass Trombone Solo Literature

Joel Andrew Keene
University of Miami, keenebone@gmail.com

Follow this and additional works at: https://scholarlyrepository.miami.edu/oa_dissertations

Recommended Citation
Keene, Joel Andrew, "The Influence of Jazz Harmony and Jazz Style on Selected Bass Trombone Solo Literature" (2009). *Open Access Dissertations*. 351.
https://scholarlyrepository.miami.edu/oa_dissertations/351

This Open access is brought to you for free and open access by the Electronic Theses and Dissertations at Scholarly Repository. It has been accepted for inclusion in Open Access Dissertations by an authorized administrator of Scholarly Repository. For more information, please contact repository.library@miami.edu.

UNIVERSITY OF MIAMI

A RECITAL PAPER ON THE INFLUENCE OF JAZZ HARMONY AND JAZZ STYLE ON SELECTED BASS TROMBONE SOLO LITERATURE

By

Joel Andrew Keene

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

Coral Gables, Florida

December 2009

©2009
Joel Andrew Keene
All Rights Reserved

UNIVERSITY OF MIAMI

A doctoral essay submitted in partial fulfillment of
the requirements for the degree of
Doctor of Musical Arts

A RECITAL PAPER ON THE INFLUENCE OF JAZZ HARMONY AND JAZZ STYLE ON SELECTED BASS TROMBONE SOLO LITERATURE

Joel Andrew Keene

Approved:

Craig Morris, M.M.
Professor of Instrumental Performance

Terri A. Scandura, Ph.D.
Dean of the Graduate School

Gary Green, M.M.
Professor of Instrumental Performance

Timothy Conner, B.M.
Lecturer of Instrumental Performance

Nicholas DeCarbo, Ph.D.
Professor of Music Education and Music Therapy

KEENE, JOEL ANDREW (D.M.A., Instrumental Performance)
The Influence of Jazz Harmony and Jazz Style on Selected Bass Trombone Solo Literature. (December 2009)

Abstract of a doctoral essay at the University of Miami.

Doctoral essay supervised by Professor Craig Morris.
No. of pages in text. (67)

The development of solo literature for the bass trombone came relatively late in the history of instruments. Though the development of solo literature for this instrument and the birth and development of jazz occurring at the same time in history may be coincidental, the influence of one on the other is undeniable. Because of the large percentage of solo bass trombone literature that is influenced by jazz due to this coincidence, it is necessary that even a classically trained bass trombonist include jazz as a part of the study curriculum.

In order to exemplify the influences of jazz harmony and jazz style on bass trombone literature, it was decided that the pieces chosen would be either from the library of standard bass trombone literature or would be an outstanding example for this topic. Then, the stylistic influences must be proved as being derived from the jazz idiom. The same must be shown true for any jazz harmonies discussed. For this topic, the following pieces were chosen: Eugène Bozza's *New Orleans* composed in 1962, Alec Wilder's *Sonata for Bass Trombone and Piano* composed in 1969, and Daniel Schnyder's *subZERO: Concerto for Bass Trombone and Orchestra* composed in 1999.

ACKNOWLEDGEMENTS

Thank you to my wife Rayna Devron Keene. Without her constant support and love this would simply be an unrealized dream.

Thank you to my parents Lawrence and Susan Keene for their years of nurturing, educating, and directing me even when it meant sacrificing their own wants and wishes.

To my brother Saul and sister Deborah, thank you for your words of encouragement. The strength of both of your personalities has always been an inspiration for me when I've been faced with difficult challenges.

To my doctoral committee, thank you for your time, attention and persistence in accompanying me on my academic journey.

Thank you to all of my teachers who have strengthened my faith in music and teaching: Dr. Vern Kagarice, Dennis Bubert, Neil Slater, Eugene Corporon, Whit Sidener, Dante Luciani, and Thomas Sleeper.

To all my fellow musicians too numerous to name, believe when I offer this thanks that I have been touched by you and have not forgotten you.

Thank you to Gary Green for his years of dedication to music and musical integrity. Every day he leads with his spirit and heart in the right place and I am certainly blessed to have him in my life.

Finally, here is a special note of gratitude for Timothy Conner. While often soft-spoken and fair-tempered, his passion and professional excellence roar. Without his thoughtful guidance, patience, and understanding, none of this would have been possible.

TABLE OF CONTENTS

LIST OF MUSICAL EXAMPLES v

CHAPTER I INTRODUCTION 1

Background 1

Method 4

Format 4

CHAPTER II EUGÈNE BOZZA'S *NEW ORLEANS* 6

Biography 6

Historical Context 6

Presentation of Jazz Influences and Examples 8

CHAPTER III ALEC WILDER'S *SONATA FOR BASS TROMBONE AND PIANO* 23

Biography 23

Historical Context 24

Presentation of Jazz Influences and Examples 26

CHAPTER IV DANIEL SCHNYDER'S *SUBZERO: CONCERTO FOR BASS TROMBONE AND ORCHESTRA* 40

Biography 40

Historical Context 41

Presentation of Jazz Influences and Examples 42

CHAPTER V CONCLUSION 63

WORKS CITED 66

LIST OF MUSICAL EXAMPLES

2.1 - Eugène Bozza's *New Orleans*, measures 1-2 8

2.2 - Eugène Bozza's *New Orleans*, measures 7-8 9

2.3 - Eugène Bozza's *New Orleans*, measures 15-29 10

2.4 - Eugène Bozza's *New Orleans*, measures 37-45 12

2.5 - Eugène Bozza's *New Orleans*, measures 57-69 14

2.6 - Eugène Bozza's *New Orleans*, measures 72-74 16

2.7 - Eugène Bozza's *New Orleans*, measures 79-91 17

2.8 - Eugène Bozza's *New Orleans*, measures 94-105 19

2.9 - Eugène Bozza's *New Orleans*, measures 109-123 21

3.1 - Alec Wilder's *Sonata*, Movement I, measures 1-9 26

3.2 - Alec Wilder's *Sonata*, Movement I, measures 63-66 28

3.3 - Alec Wilder's *Sonata*, Movement II, measures 1-7 29

3.4 - Alec Wilder's *Sonata*, Movement III, measures 1-9 31

3.5 - Alec Wilder's *Sonata*, Movement III, measures 44-58 32

3.6 - Alec Wilder's *Sonata*, Movement III, measures 67-75 34

3.7 - Alec Wilder's *Sonata*, Movement IV, measures 1-9 35

3.8 - Alec Wilder's *Sonata*, Movement V, measures 1-6 36

3.9 - Alec Wilder's *Sonata*, Movement V, measures 13-17 37

3.10 - Alec Wilder's *Sonata*, Movement V, measures 36-53 38

4.1 - Daniel Schnyder's *subZERO*, I. subZERO, measures 1-12 42

4.2 - Daniel Schnyder's *subZERO*, I. subZERO, measures 13-24 44

4.3 - Daniel Schnyder's *subZERO*, I. subZERO, measures 86-93 45

4.4 - Daniel Schnyder's *subZERO*, I. subZERO, measures 238-245 46

4.5 - Daniel Schnyder's *subZERO*, I. subZERO, measures 306-312 47

4.6 - Daniel Schnyder's *subZERO*, II. Samā'ī Thaqīl, measures 1-16 49

4.7 - Daniel Schnyder's *subZERO*, II. Samā'ī Thaqīl, measures 40-47 51

4.8 - Daniel Schnyder's *subZERO*, II. Samā'ī Thaqīl, measures 75-78 52

4.9 - Daniel Schnyder's *subZERO*, II. Samā'ī Thaqīl, measures 99-105 53

4.10 - Daniel Schnyder's *subZERO*, III. Zoom Out, measures 1-9 54

4.11 - Daniel Schnyder's *subZERO*, III. Zoom Out, measures 15-30 56

4.12 - Daniel Schnyder's *subZERO*, III. Zoom Out, measures 31-43 58

4.13 - Daniel Schnyder's *subZERO*, III. Zoom Out, measures 61-69 60

4.14 - Daniel Schnyder's *subZERO*, III. Zoom Out, measures 77-83 62

CHAPTER I

INTRODUCTION

The purpose of this essay is to exemplify the influences of jazz harmony and jazz style on bass trombone solo literature. This will be beneficial both for its analytical value and for the encouragement of performers to perform these works in the appropriate style that expresses the composer's true intent. This should make clear to the bass trombone soloist the importance of making jazz a part of the study curriculum. The examples contained herein should serve as a foundation for preparing these and other pieces of jazz-influenced literature for performance. As well, it should help delineate some of the differences between classical and jazz implications in solo compositions.

Background

The development of solo literature for the bass trombone, came relatively late in the history of instruments. The earliest written works typically played by bass trombonists as solo works are dated around the mid- to late-1600s. However, these works were not written specifically for bass trombone and are typically arrangements or transcriptions. For instance, J.I Muller's *Praeludium, Chorale, Variations, Fugue* is one of the most common early works performed on bass trombone. The work was originally written in 1839. Coincidentally, this was the same year that German instrument maker Christian Friedrich Sattler patented his F-attachment for what became the modern bass trombone. Muller's work, however, was not actually arranged for bass trombone until 1959.

Thomas Everett's *Annotated Guide to Bass Trombone Literature* was, at the time of the publication of the third edition, a nearly complete listing of all compositions for the solo bass trombone composed before 1985. Using this guide as a starting point, it was found that the bulk of literature for the bass trombone was not composed until after 1950[1]. This is in bold contrast to the literature available even to the tenor trombonist. The abundance of repertoire available for the tenor trombone is due to its lengthy history in contrast to the relative youth of the bass trombone as a solo instrument. Because of this history, a comprehensive understanding of jazz, while beneficial, is not required for an individual tenor trombonist to maintain a robust solo repertoire.

The development of jazz occurs around the turn of the twentieth century. As a point of reference, Scott Joplin's *Maple Leaf Rag* was published in 1899. Ragtime, along with the Blues, is considered to be the main influence for what developed into jazz. Though much of our understanding of jazz before the 1920s is based on oral tradition, changes in recording technology in the mid-1920s, including the move to electronic recording, allowed the working history of jazz to be recorded and move across larger geographic boundaries[2]. Historically, harmonies and styles associated with jazz were beginning to settle in by the 1950s. About this time, the development of Cool Jazz, Third Stream Jazz, and West Coast Jazz sprouted forth in their respective geographical regions. While each of these jazz genres has well-defined characteristics, the general harmonies and structures all developed out of the same history. The developments in recording technology, as well as individual interests in jazz, prompted newer composers to

---

[1] Thomas G. Everett, *Annotated Guide to Bass Trombone Literature: 3rd Edition*, (Nashville: The Brass Press, 1985).

[2] Ted Gioia, *The History of Jazz* (New York: Oxford University Press, 1997), 73.

incorporate these harmonies and styles in their writing. Of course, the crossing over of one musical style into another is inevitable. Early twentieth century composers were quick to use the harmonic ideas usually associated with jazz. In particular, the use of 9th and 13th harmonies and diminished substitutions make their appearance in more and more large-scale instrumental and orchestral works. Though they existed in compositions long before the appearance of jazz in the works of composers such as Debussy and Ravel, the usage of these harmonies in jazz changed their use in modern works such as George Gershwin's *Porgy and Bess* composed in 1935.

Like many other instruments, bass trombone was mostly a "double" instrument for a performer. A "double" instrument is one that a performer is typically expected to be able to play proficiently but may not be the primary instrument of choice. While certainly speculative, it may be said that the need for a dedicated bass trombonist was born out of the physical requirements of the instrument as well as the need for a consistent bass trombonist in ensembles. Though this realization took effect on the world's musicians, the bass trombone still did not reach solo legitimacy until the influx of the big band era. This may have had something to do with the relatively small size of the big band in comparison with a symphony orchestra and its increased importance relative to the size of that smaller ensemble. Some of the first great bass trombone solos were offered in the Stan Kenton Orchestra by Bart Varsalona as early as 1943[3]. That tradition was continued by George Roberts who became the bass trombonist for the Stan Kenton Orchestra after Varsalona. Roberts worked closely with both Stan Kenton and Frank

[3] Denson Paul Pollard, "Bart Varsalona – Birth of the Big Band Bass Bone," *ITA Journal* (Spring 2001): 24.

Sinatra and became the preeminent bass trombone soloist[4]. This trend found musicians taking on the bass trombone as a primary instrument and sent them to the practice rooms.

Though the development of solo literature for this instrument and the birth and development of jazz occurring at the same time in history may be coincidental, the influence of one on the other is undeniable. Because of the large percentage of solo bass trombone literature that is influenced by jazz due to this coincidence, it is necessary that a classically trained bass trombonist include jazz as a part of the study curriculum.

Method

In order to prove the influences of jazz on bass trombone literature, it was decided that the pieces chosen would be either from the library of standard bass trombone literature or would be an outstanding example for this topic. Then, the stylistic influences must be proved as being derived from the jazz idiom. The same must be shown true for any jazz harmonies discussed. For this, the following pieces were chosen: Eugène Bozza's *New Orleans* composed in 1962, Alec Wilder's *Sonata for Bass Trombone and Piano* composed in 1969, and Daniel Schnyder's *subZERO: Concerto for Bass Trombone and Orchestra* composed in 1999.

Format

In order to fully grasp the concepts involved in this essay, a working knowledge of trombone techniques, jazz harmonies, and composer biographies is essential. Each of the chapters of this essay is dedicated to a particular composition and begins with a

[4] Paul Hill, "Interview with George Roberts," Online Trombone Journal [Internet], Available from <http://www.trombone.org/articles/library/viewarticles.asp?ArtID=257>, Accessed 29 April 2007.

biographical overview of the composer followed by a discussion of the historical context in which the work was composed. Each chapter concludes with a presentation and discussion of the examples for each work. In the examples where tempo is not noted, it should be assumed the tempo is the same as in the previous example. For instance, Example 5 from Bozza's *New Orleans* is marked at 116 beats per minute. While Examples 6, 7, 8 and 9 do not have tempo markings, they retain the same 116 beats per minute as printed on Example 5.

CHAPTER II

EUGÈNE BOZZA'S *NEW ORLEANS*

Clearly, one of the most standard pieces of repertoire for the bass trombone is Eugène Bozza's *New Orleans*. Originally written for French bass trombonist Paul Bernard, the piece is rife with jazz influences including harmony, style, and even title. This piece is in three large sections and is very open to interpretation allowing for a bit of freedom in style. Being that style is a major component of jazz, it would be a mistake not to include Bozza's composition as an example.

Biography

Eugène Bozza was born in Nice, France in 1905 at the same time ragtime was gaining popularity in the United States. He began studies at the Paris Conservatory in 1924 and won prizes for violin, conducting, and composition in 1924, 1930, and 1934, respectively. Bozza conducted the Paris Opéra-Comique from 1939 to 1948 before becoming the director of the Ecole Nacionale de Musique in 1951. In 1958, he was named a Chevalier by the Legion of Honor. Bozza died in 1991 in Valenciennes, France[5].

Historical Context

The development of ragtime happens right around the time of Bozza's birth. Again, Scott Joplin's *Maple Leaf* Rag was published in 1899. Ragtime was partially

[5] Paul Griffiths "Bozza, Eugène," *Grove Music Online* ed L. Macy, Available from http://www.grovemusic.com, Accessed 15 April 2007.

responsible for the development of jazz music as the rhythms served to move the groove of the music away from the downbeat[6]. This idea developed into early swing music. An important component of ragtime music is the stride bass line. In 1900, John Philip Sousa brought cakewalks on European tour. Cakewalks are a march form of ragtime.

Many pieces from 1917-1923 use the trombone to reinforce the bass line, play small solos, and add the glissandi associated with jazz trombone[7]. In 1917, Igor Stravinsky incorporates trombone to aid in the jazz sound of his *L'Histoire du Soldat*. He even titled his third dance movement "Ragtime." Darius Milhaud also uses both the trombone and jazz style in the "The Chaos Before Creation" movement of his 1923 *La Création du Monde*. A change in the use of the trombone came in the 1920's with players like "Tricky" Sam Nanton, Tommy Dorsey, and Glenn Miller. In particular, these last two trombonists are known for their high lyrical registers and uses of slide vibrato. This sound influenced Ravel's use of the trombone in many of his orchestral works, the most famous of which is his use of the instrument in his 1928 *Boléro*.

New Orleans was written during the composer's exploration in jazz writing. It comes shortly after writing his *Ballade* in 1944 which was inspired by Frank Martin's *Ballade* composed in 1944. Martin's composition for solo tenor trombone and piano bridged the void in jazz-influenced composition in France.

---

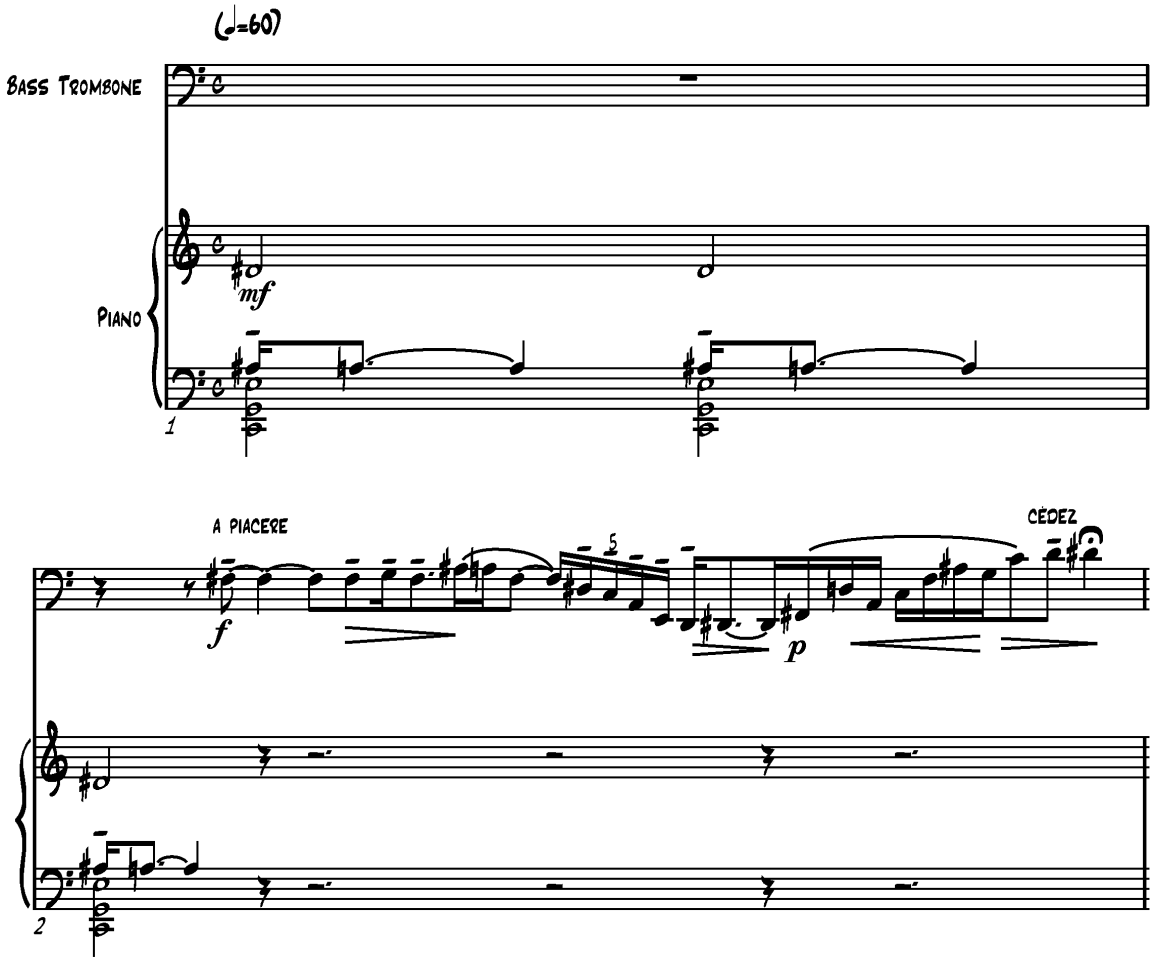
[6] Mervyn Cooke, *Jazz* (London: Thames and Hudson Ltd, 1998), 27.

[7] James Campbell, "Jazz Influence," Jazz Influence on French Trombone Music 1910-1960, Available from <http://www.geocities.com/jbonecampbell/jazzinfl.htm?200716> Accessed 15 April 2007.

Presentation of Jazz Influences and Examples

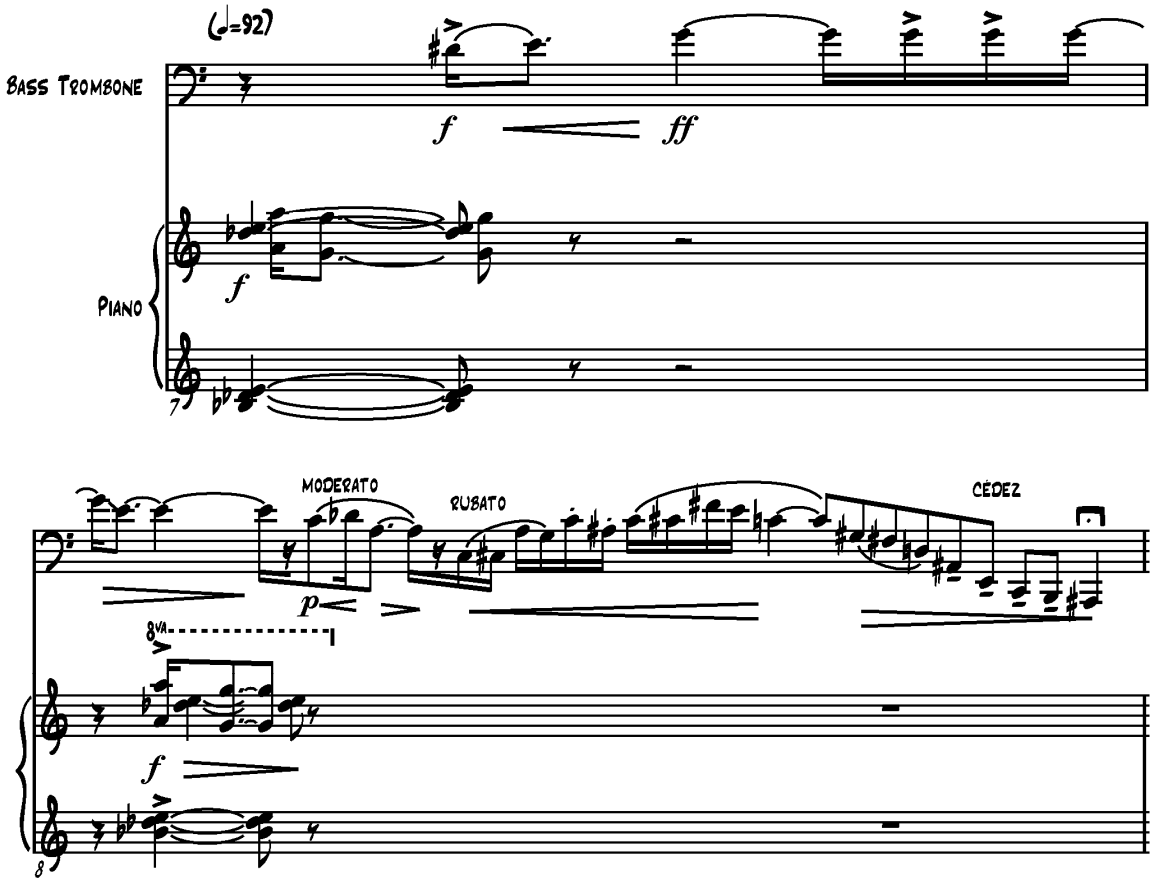
Example 2.1 – measures 1-2

The harmony sets up a full $C^{13\sharp 9}$ chord. Look for the "blue notes" in the chord: the D♯ (enharmonic for the ♭3), the F♯ (enharmonic for the ♭5), and the A♯ (enharmonic for the ♭7). Also, watch for the major 7th tension against the lead voice. Giving extra weight to the “blue notes” in the melody during performance both builds tension in the line and cues the listener in to the blues sound.



Example 2.2 – measures 7-8

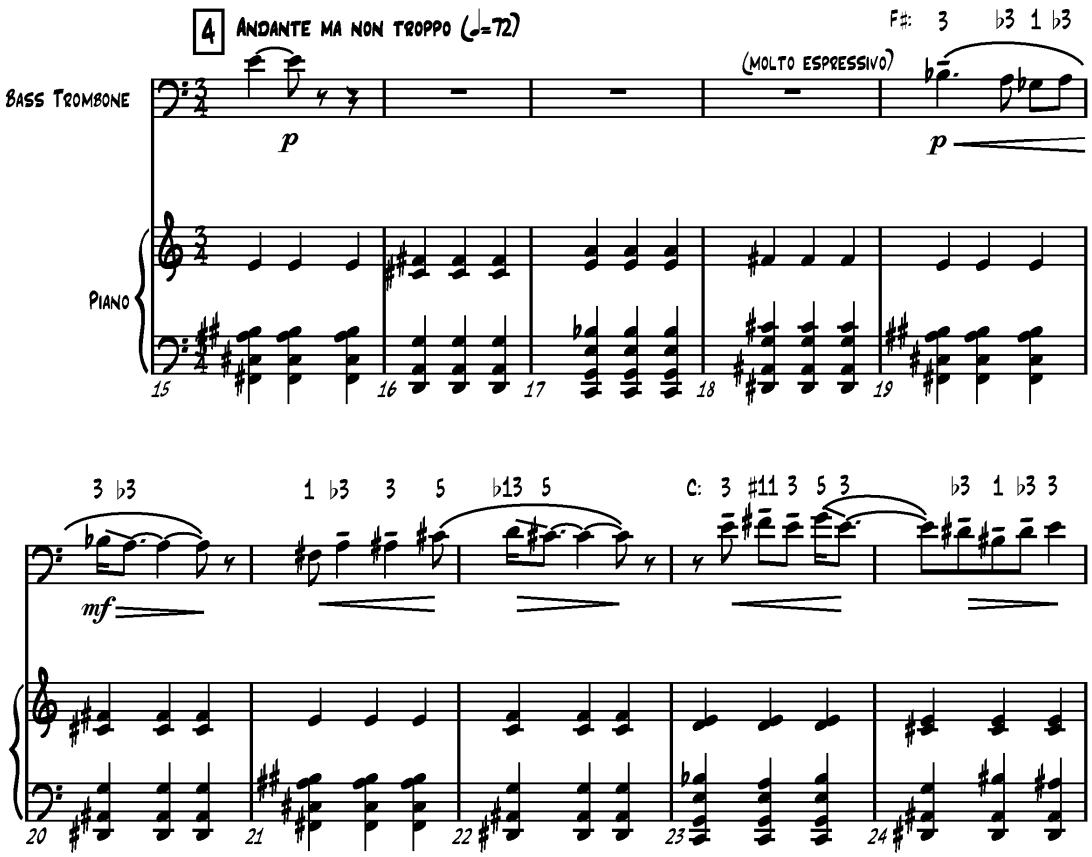
The first evidence of jazz style comes in measure 7 going to measure 8. As Ted Hale correctly points out in his analysis of Bozza's *Ballade*, Bozza "imitates the blues' tendency to be interpreted rhythmically on the 'back side of the beat'"[8]. Here in *New Orleans*, Bozza emphasizes this notion by including the first written glissando of the piece in beat 1 of measure 8. In performance, the soloist should "lay back" rhythmically as opposed to playing the line in exact time and meter.

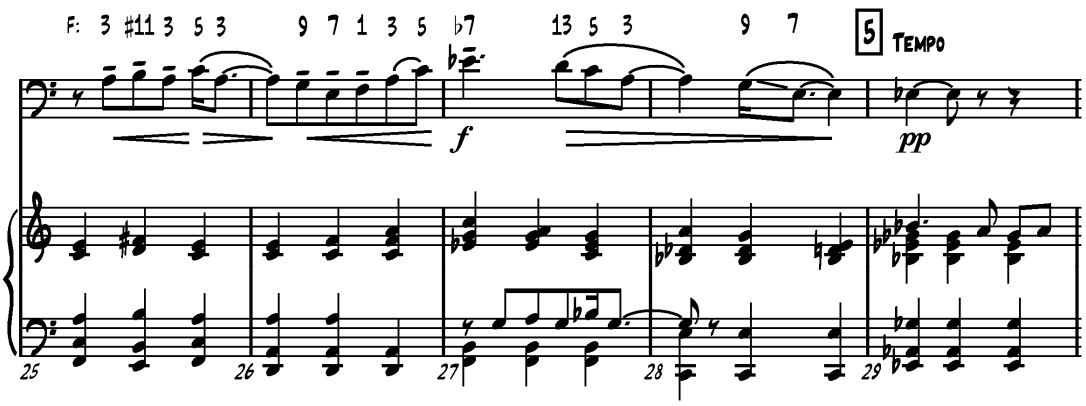


[8] Ted Hale, "The Influence of Selected Stylistic Elements of Jazz on Seven 20th-Century Solo Trombone Pieces," (DMA dissertation, Indiana University, 1996).

Example 2.3 – measures 15-29

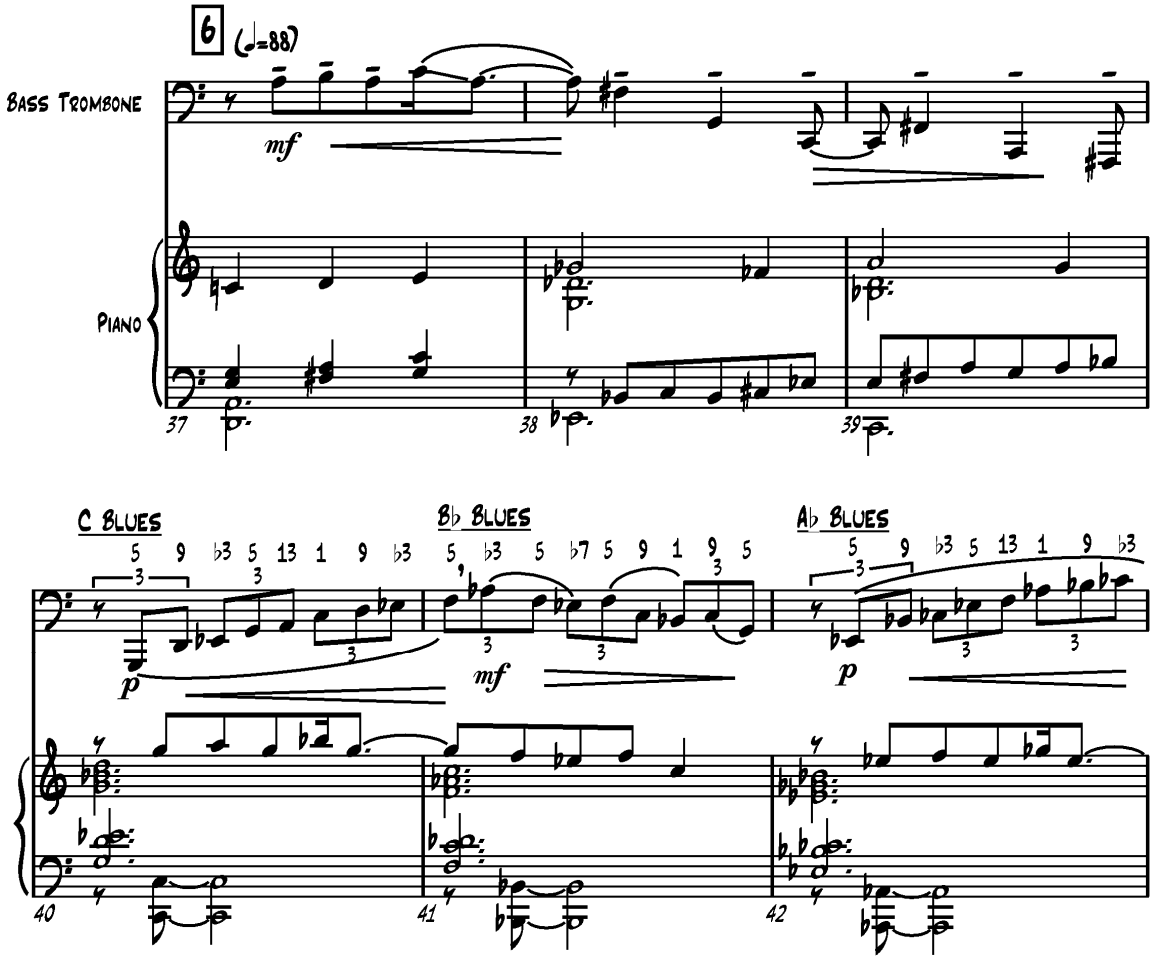
After settling in on the F#$^{7\sharp11}$ tonality, Bozza introduces the theme and uses each two-bar phrase as an opportunity to explore blues tensions. This is most apparent when the phrase reaches its apex at measure 27. The blues scales, their respective keys, and the scale degrees of each melody note are notated on the example. In this section and at this tempo, the "blue notes" add a necessary tension that should not be overlooked. Again, in performance stressing the ♭3, ♭7, and ♯11 tones helps build that tension.

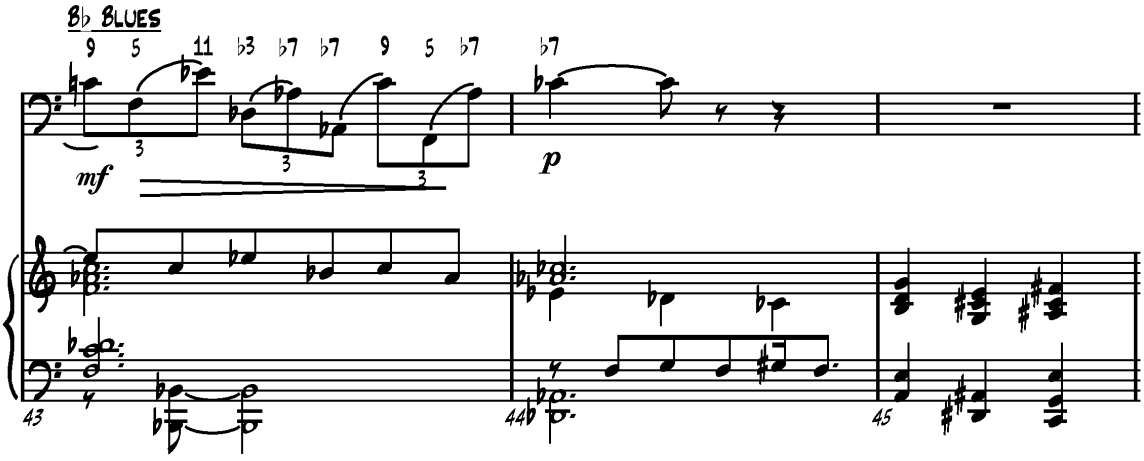



F: 3 #11 3 5 3
9 7 1 3 5
♭7
13 5 3
9 7
5
TEMPO
f
pp
25
26
27
28
29

Example 2.4 – measures 37-45

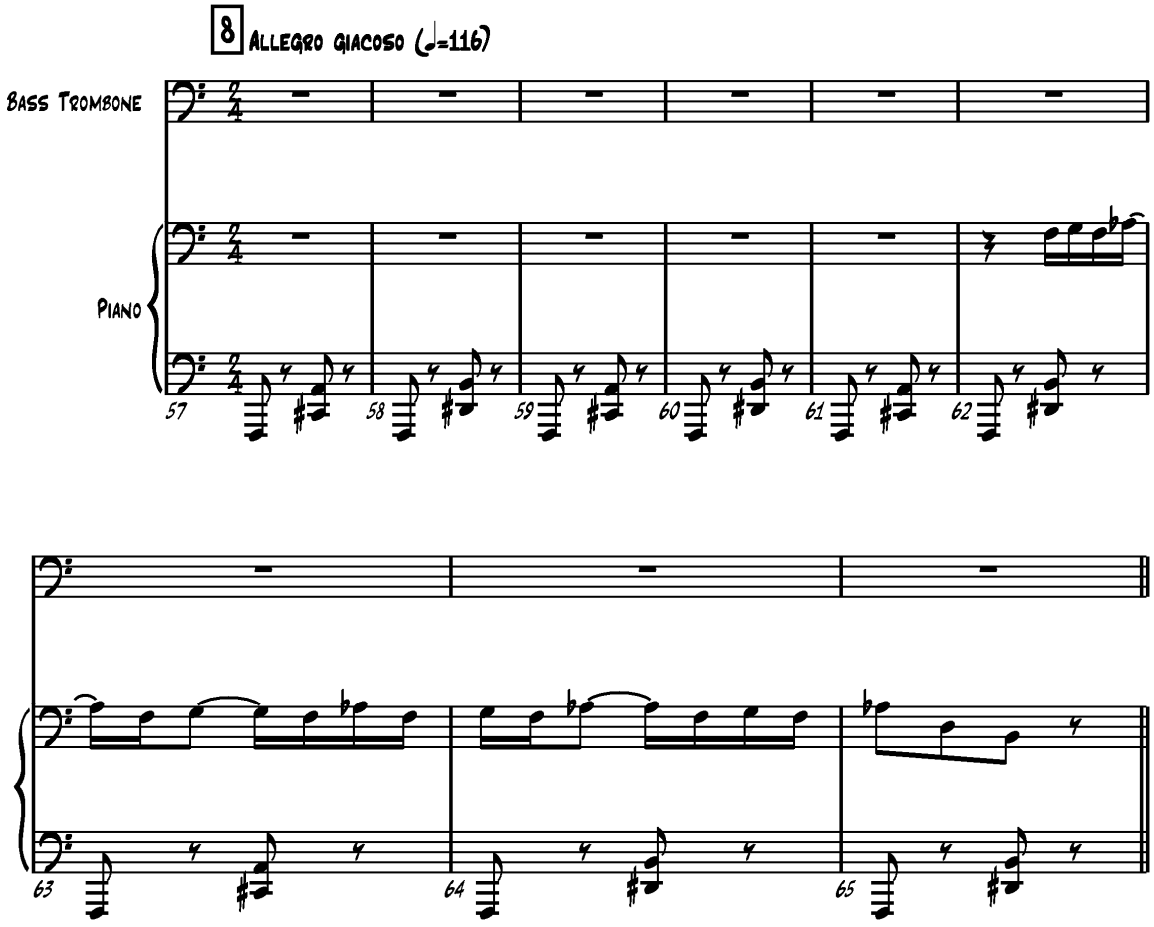
Bozza's use of the blues scale hasn't been clearer than in measures 37-45. Each one of these ascending passages is simply a broken blues scale over its parent chord. The blues scales and the scale degree of each note have been identified and notated.

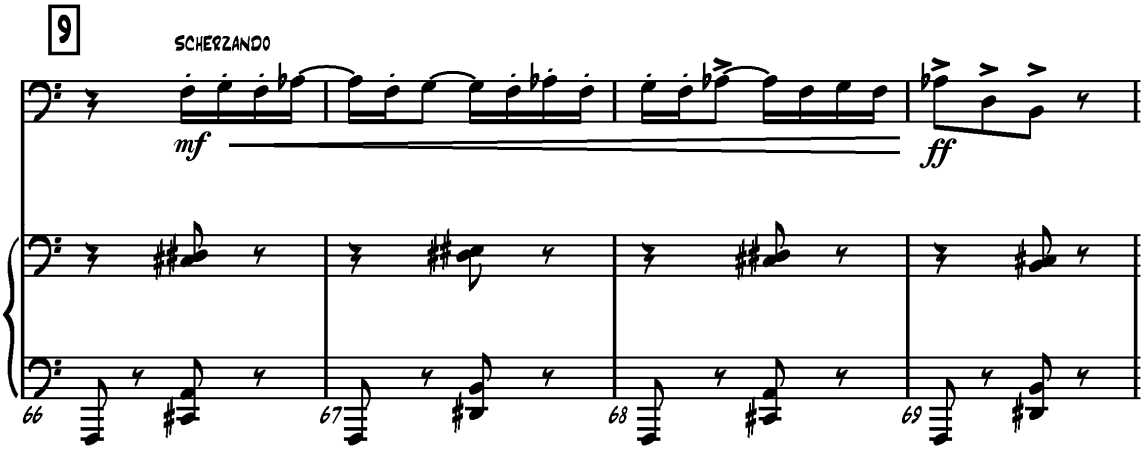



B♭ BLUES
9 5 11 ♭3 ♭7 ♭7 9 5 ♭7
♭7
mf
p
43
44
45

Example 2.5 – measures 57-69

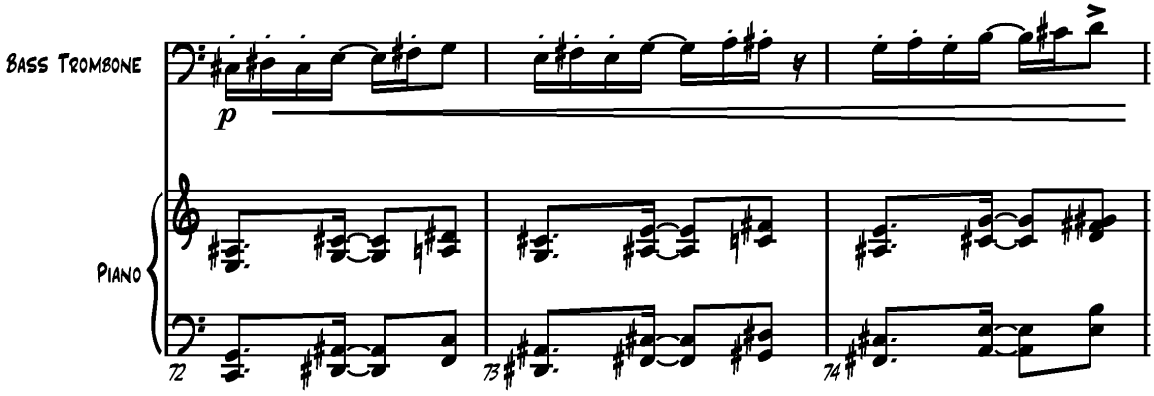
The mood of the piece changes here. Bozza begins with a stride piano bass line and uses a syncopated 16th-note rhythm in the melody. Both of these ideas are hallmarks of ragtime music. In performance, the melodic notes should have equal weight and the rhythms should be played precisely straight and in time without relaxing the tempo.




9
SCHERZANDO
mf
ff
66
67
68
69

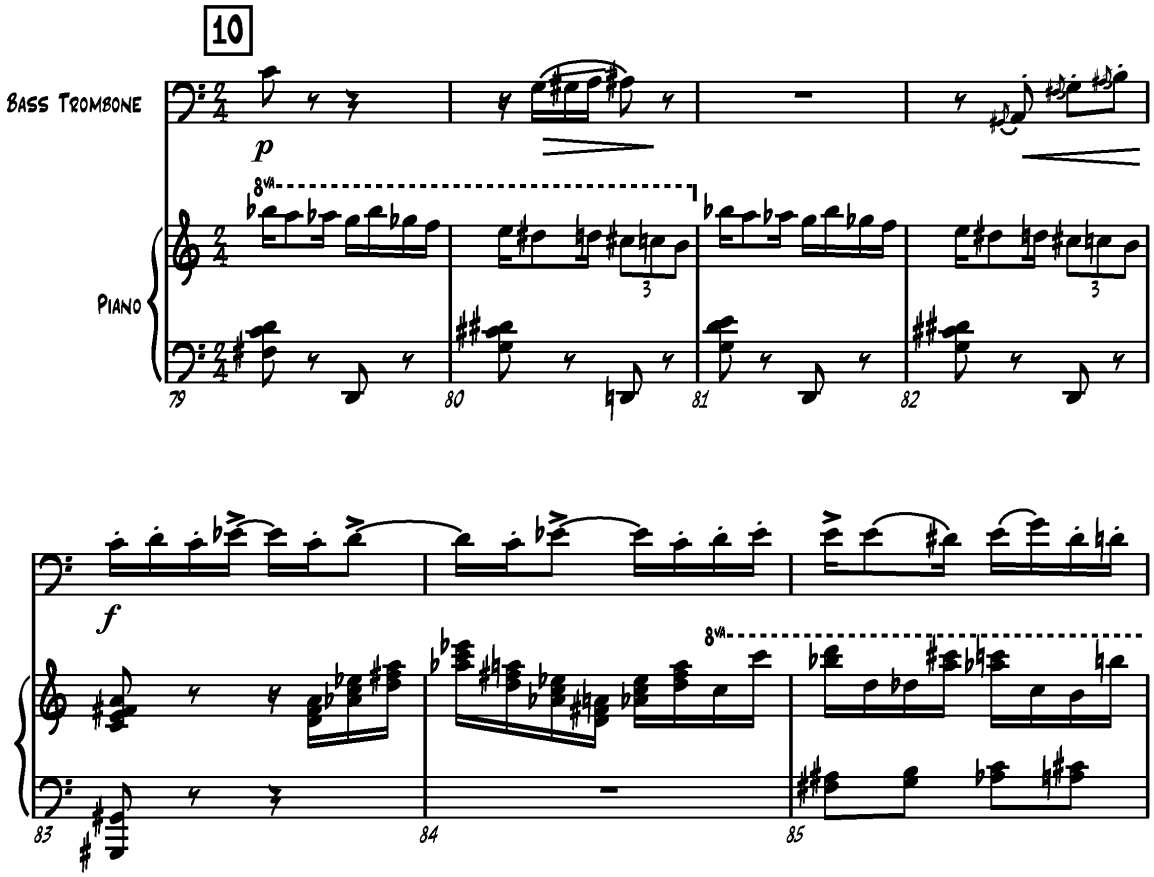
Example 2.6 – measures 72-74

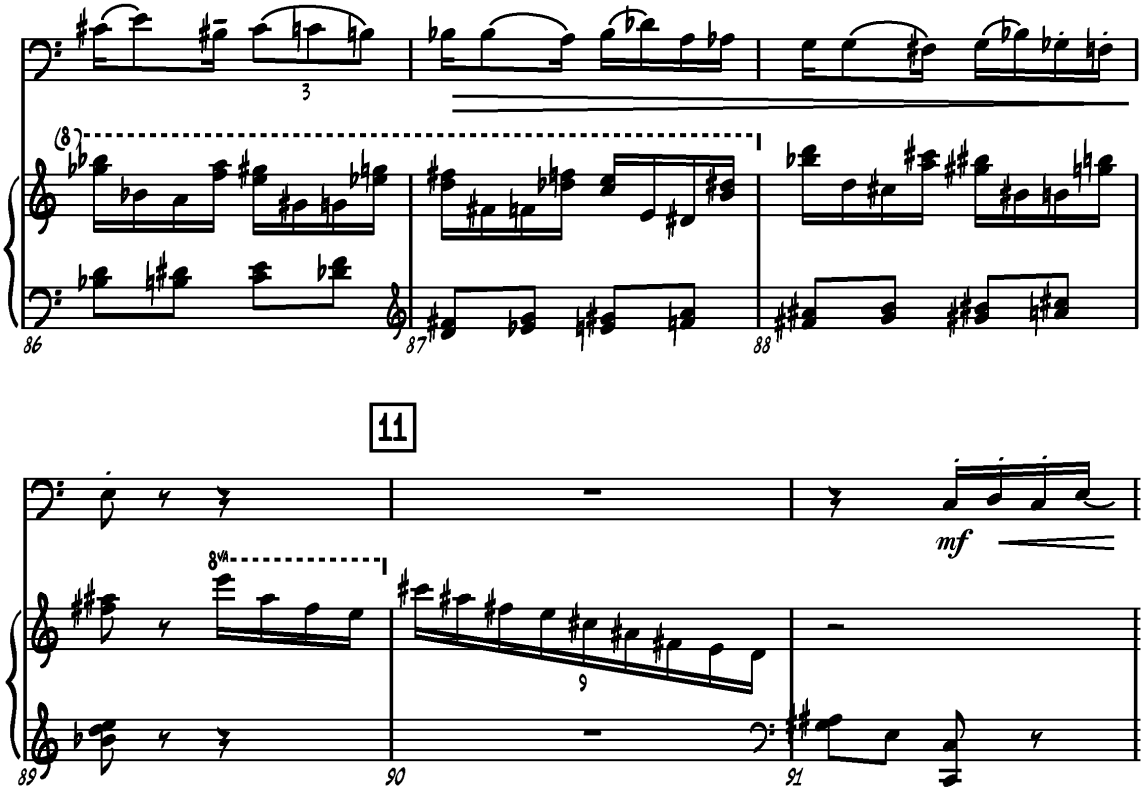
The piano accompaniment in measures 72-74 contains a very standard jazz rhythm. Sometimes referred to as a "jazz triplet," this rhythmic device is common in sections of music where the composer's intent is to increase the tension by creating a sense of accelerando though the tempo does not actually increase. In order to improve the feel of this anticipation in performance, extra emphasis or weight can be given to the fourth sixteenth note of beat 1 (or the "-a" of 1) in each measure.



Example 2.7 – measures 79-90

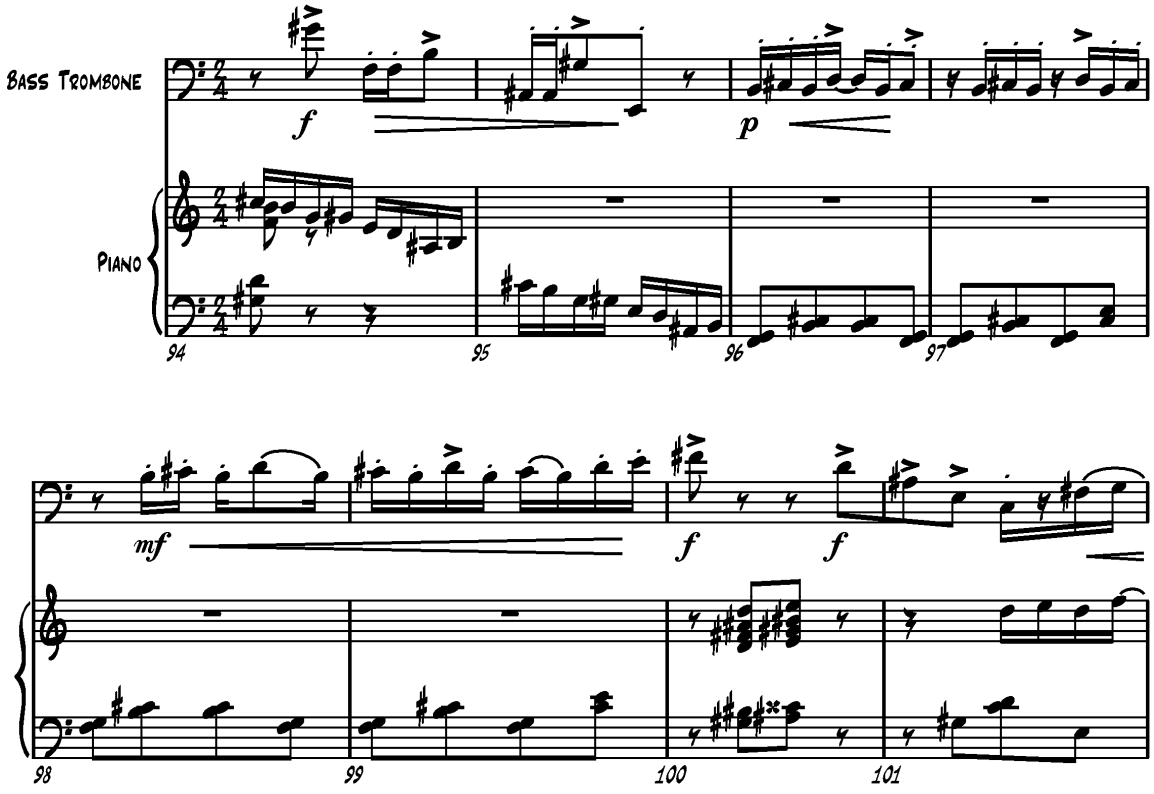
Bozza employs a glissando as an effect as opposed to a part of the melody in measure 80. Soon to follow in measure 82 are the first scoops of the piece. He also returns to a C blues for the melody in measures 83-84 and then employs a chromatic melody and counterpoint. The melody here outlines an E diminished harmony with chromatic passing tones against a chromatic ascending bass line. This obscures the grounded feeling of the key until the return of the C blues in measure 90.

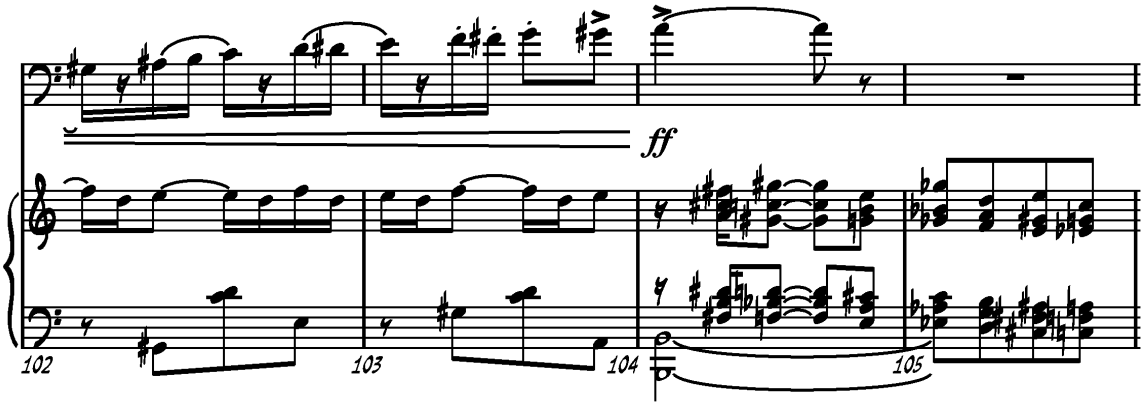



3
86
87
88
11
mf
8va
9
89
90
91

Example 2.8 – measures 94-105

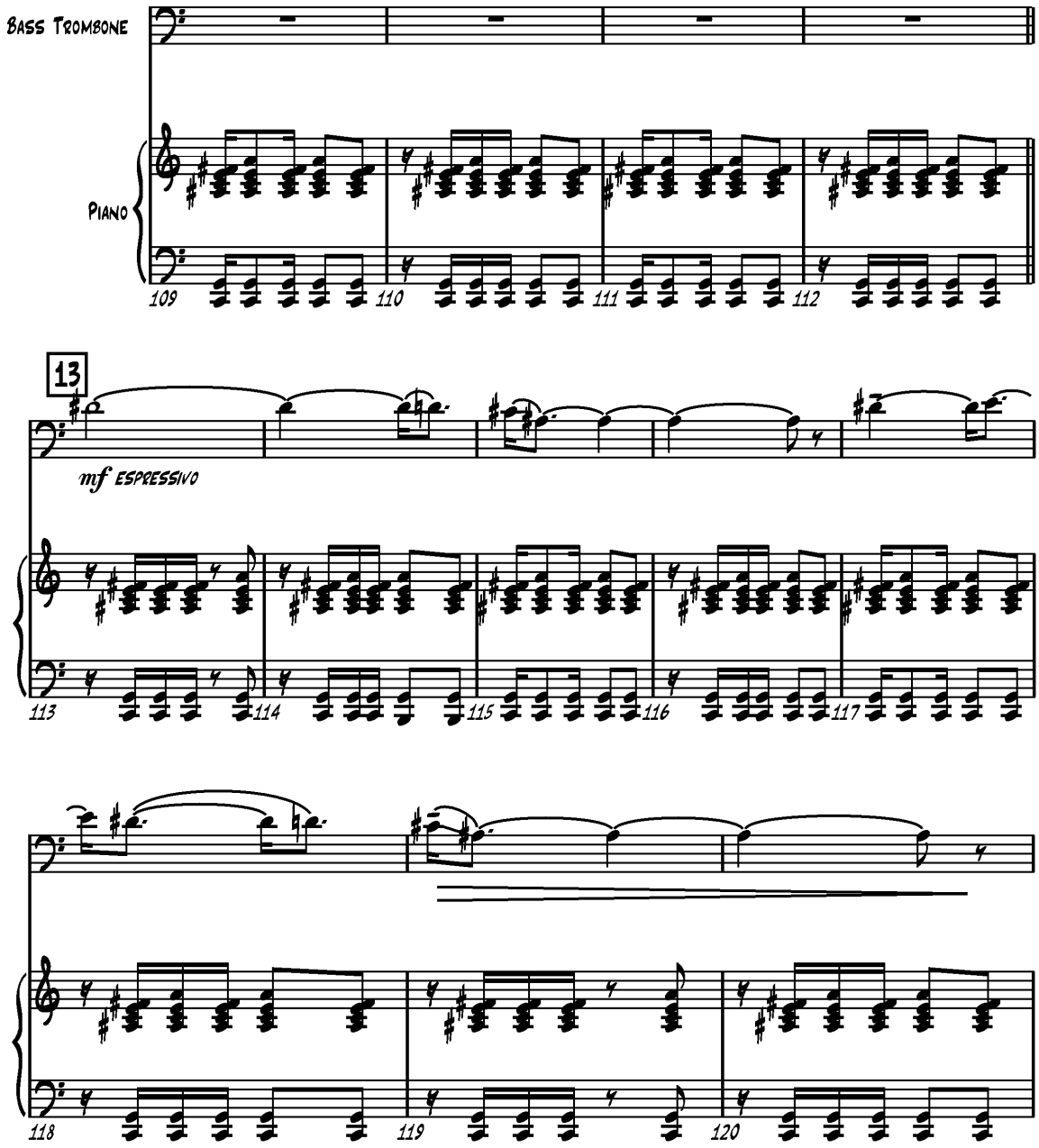
Bozza successfully hides the downbeat of the measure while still allowing the ragtime theme to come through. That theme itself is broken and aids in disguising the downbeat. The accents in measures 94-95 put the heavy feel on the upbeat. Then the melody in measure 98 is put off until the upbeat. The piano does not play the arrival downbeat of measure 100 but instead plays in the middle of the measure and again in measure 101. The arrival finally occurs in measure 104 with the piano playing an accompaniment line that winds down and returns to a simple beat in measure 105.

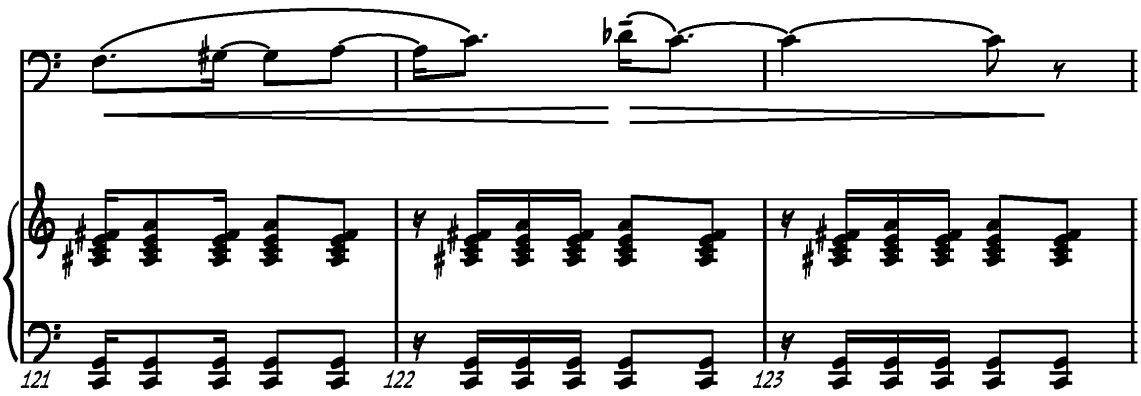



ff
102
103
104
105

Example 2.9 – measures 106-123

Harmonically, this is Bozza's final return to the C blues harmony. Stylistically, the wide rhythmic notations and glissandos allow Bozza to juxtapose the idea of the lyrical section first heard at measures 19-28 onto the ragtime rhythm that continues in the piano. In performance, a Dorsey-style fast and smooth slide vibrato is perfectly fitting for this section.




121
122
123

CHAPTER III

ALEC WILDER'S *SONATA FOR BASS TROMBONE AND PIANO*

Alec Wilder's *Sonata for Bass Trombone and Piano* is another piece heavily influenced by jazz. The work, written in 1969, is a five-movement piece written, as the title suggests, for bass trombone and piano. After its original premiere in 1969, the work was edited by Gunther Schuller in 1976 and dedicated to the International Trombone Association.

Biography

Alec Wilder was born February 16, 1907 in Rochester, NY. He briefly studied at the Eastman School of Music beginning in 1925. He soon began working in New York as a songwriter and arranger and lived at the Algonquin Hotel. In 1945, Frank Sinatra convinced Columbia Records to record some of Wilder's works for winds with strings. *American Popular Song: The Great Innovators, 1900-1950* was co-authored by Wilder and James T. Maher in 1972. The book traces American songwriting from 1890's ragtime through 1950's popular songs. Wilder died of lung cancer on December 24, 1980 in Gainesville, Florida. Three years later he would be inducted into the Songwriter's Hall of Fame and in 2005, *Letters I Never Mailed* – a collection of Wilder's letters and writings – was published. During his lifetime, Wilder published over 300 compositions in folk, popular, classical, and jazz styles[9].

[9] Desmond Stone, *Alec Wilder in Spite of Himself – A Life of the Composer*, (New York: Oxford University Press, 1996).

Historical Context

About Wilder, Gunther Schuller said: "…Wilder drew on a wide variety of personal musical influences. In his best works he was able to forge a style uniquely his own, distinguished by those elements he most cherished in other composers: an absence of clutter, honest sentiment, unexpectedness, singing melodies and sinuous phrases"[10]. Marian McPartland, a long time admirer and friend of Alec Wilder as well as jazz pianist and historian, pointed out that Wilder had great influence on many young American composers and musicians in the 1960s and 1970s. She noted that "The striking thing about that conscience was the range of it: from formal music to jazz, and through the great middle ground of popular music"[11].

Whilst rumors that the piece was written for George Roberts abound, the piece was specifically written for and premiered by Russ Schultz, currently Dean of the College of Fine Arts and Communications at Lamar University. The famed Eastman School of Music trombone professor Emory Remington was discussing with Wilder the possibility of writing a bass trombone solo. Remington told Wilder that if he wrote the piece, Schultz would perform it. Schultz premiered the piece on March 24, 1969 at a senior recital at the Eastman School of Music[12]. There is an edition of the *Sonata* known as the "Stanley Webb" edition that is signed by Wilder himself. An edition done by Gunther

---

[10] Gunther Schuller, "Wilder, Alec," *Grove Music Online*, Available from http://www.grovemusic.com, Accessed 15 April 2007.

[11] Marian McPartland, *Marian McPartland's Jazz World*, (Chicago: University of Illinois Press, 1987).

[12] Doug Yeo, "The Alec Wilder *Bass Trombone Sonata*: An update," *ITA Journal* (Fall 1990): 16.

Schuller was published by Margun Music in 1976 and is the subject of much controversy as many of the markings are not Wilder's own[13].

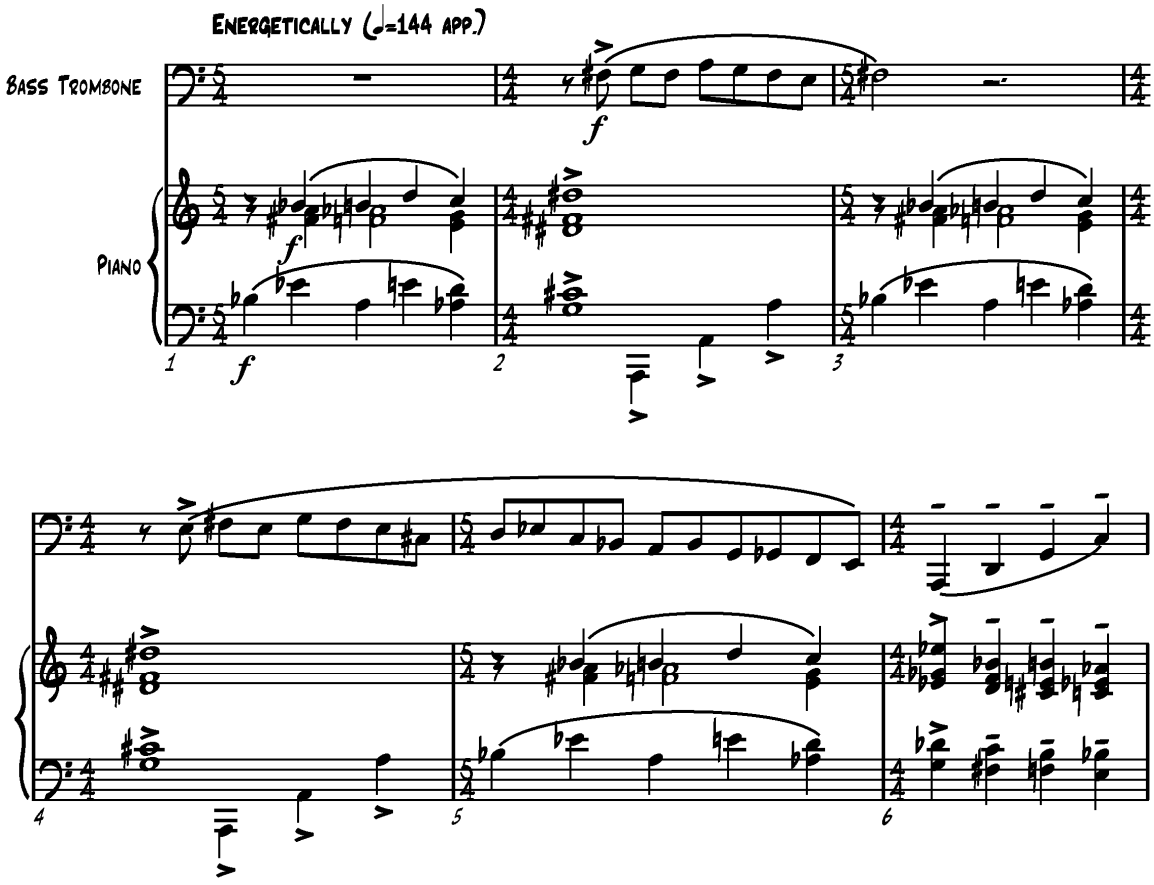
The musical examples and analysis used for this essay are based on a recreation of the Stanley Webb edition using notes by Douglas Yeo as printed in the Fall 1984 edition of the *ITA Journal*.

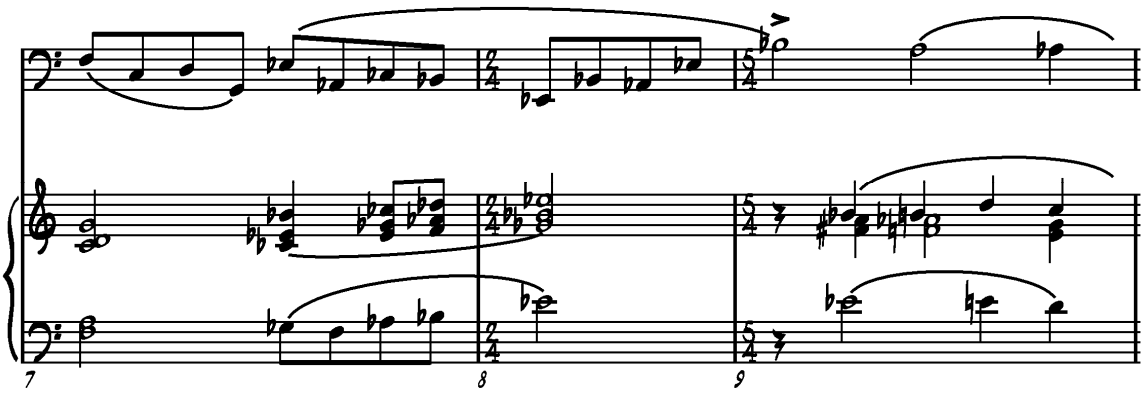
[13] Doug Yeo, "A new edition of the Alec Wilder *Sonata for Bass Trombone and Piano*," *ITA Journal* (Fall 1984).

Presentation of Jazz Influences and Examples

Example 3.1 – Movement I, measures 1-9

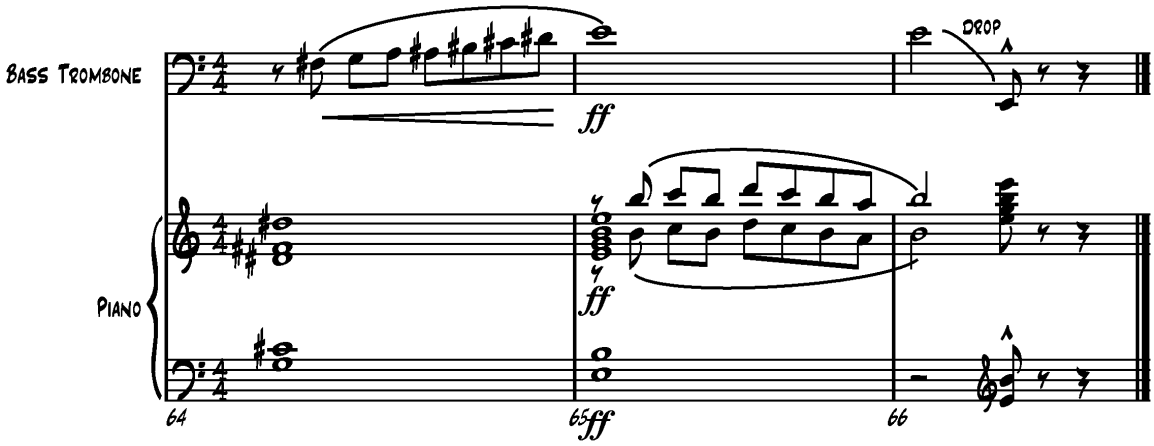
Right at the beginning of the movement, the bass line mimics a walking bass. It functions just as much as a component of rhythm and direction as it does harmony. Like most jazz bass lines, it quite often serves to create a pattern. In this case, the bass moves by fourths (including both perfect and augmented fourths and their inversions) in measure 1, by octaves in measure 2, and chromatically downward in measure 6. The changing time signatures make the feel of the bass line uneven, but this increases its importance. The melody should be played fluidly, but forward movement as defined in the bass line is essential in performance.




7
8
9

Example 3.2 – Movement I, measures 63-66

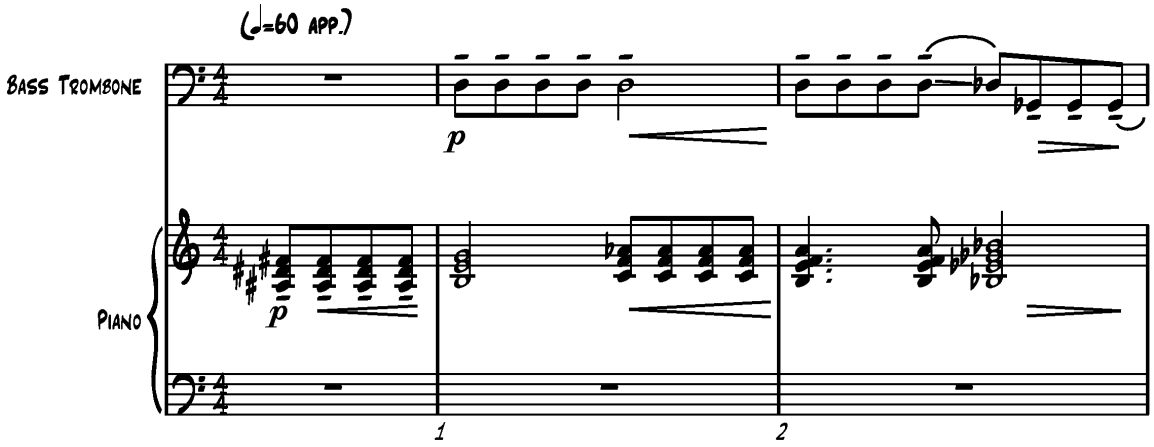
The use of "drop" to stress the resolution in measure 66 is the first appearance of any techniques associated with the trombone. Also, Wilder very clearly outlines his diminished harmonies in the form of a scale. In performance, this drop should have a feel similar to that of a finale in a Cole Porter musical; that is it should be loose and in time with a firm, fat emphasis on the resolution.



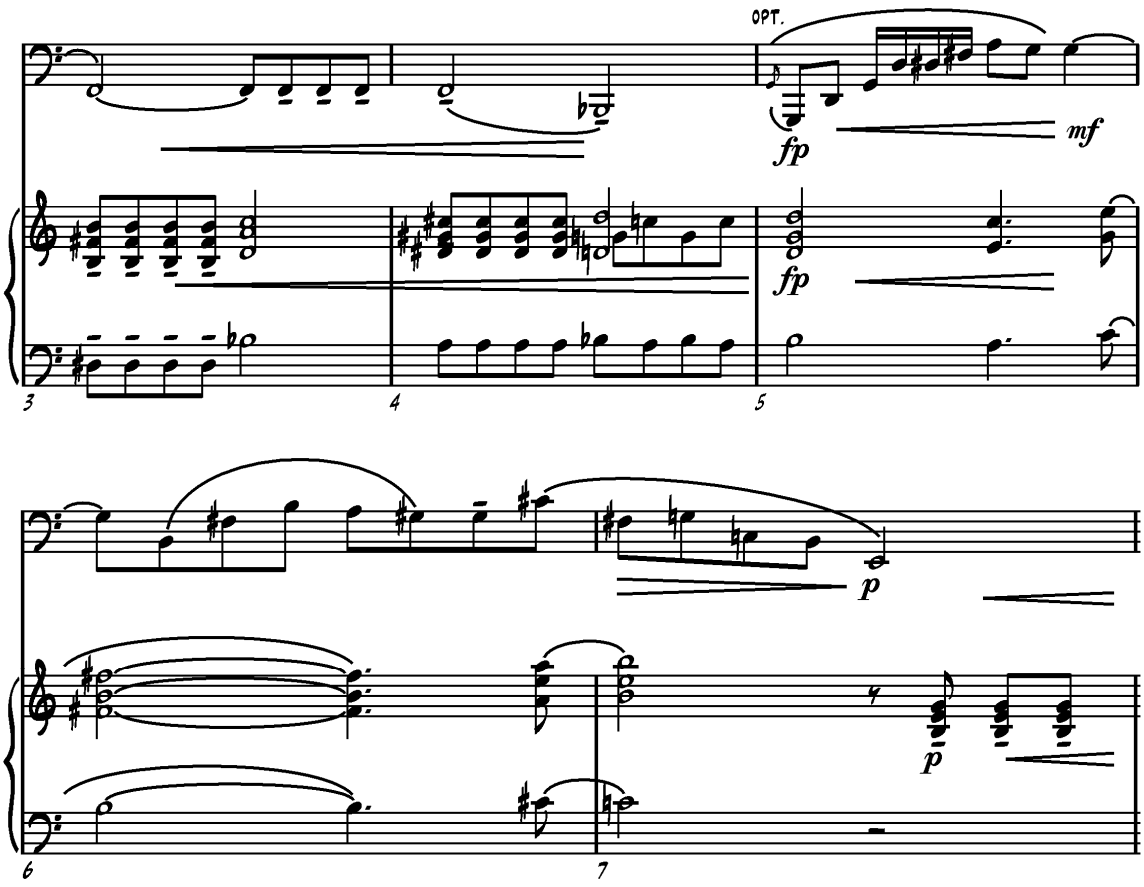
Example 3.3 – Movement II, measures 1-7

This movement utilizes glissando both in measure 2 and moving from measure 2 to measure 3 (and later in measure 30 to 31). However, there is little to support these glissandos as having any influence from the jazz idiom given the Romantic nature of this movement.

This movement is both stylistically and harmonically Romantic and there is little evidence that jazz harmony has had a specific influence in its composition. It is included here simply to note that "Jazz ballads...have melodies that are constructed following the developmental procedures that have come from the melodic style of Tchaikovsky and Rachmaninoff by way of the popular music composers of the [1920s] to the [1950s]...With this is mind, it is very important that the jazz composer...be able to compose a romantic melody"[14].

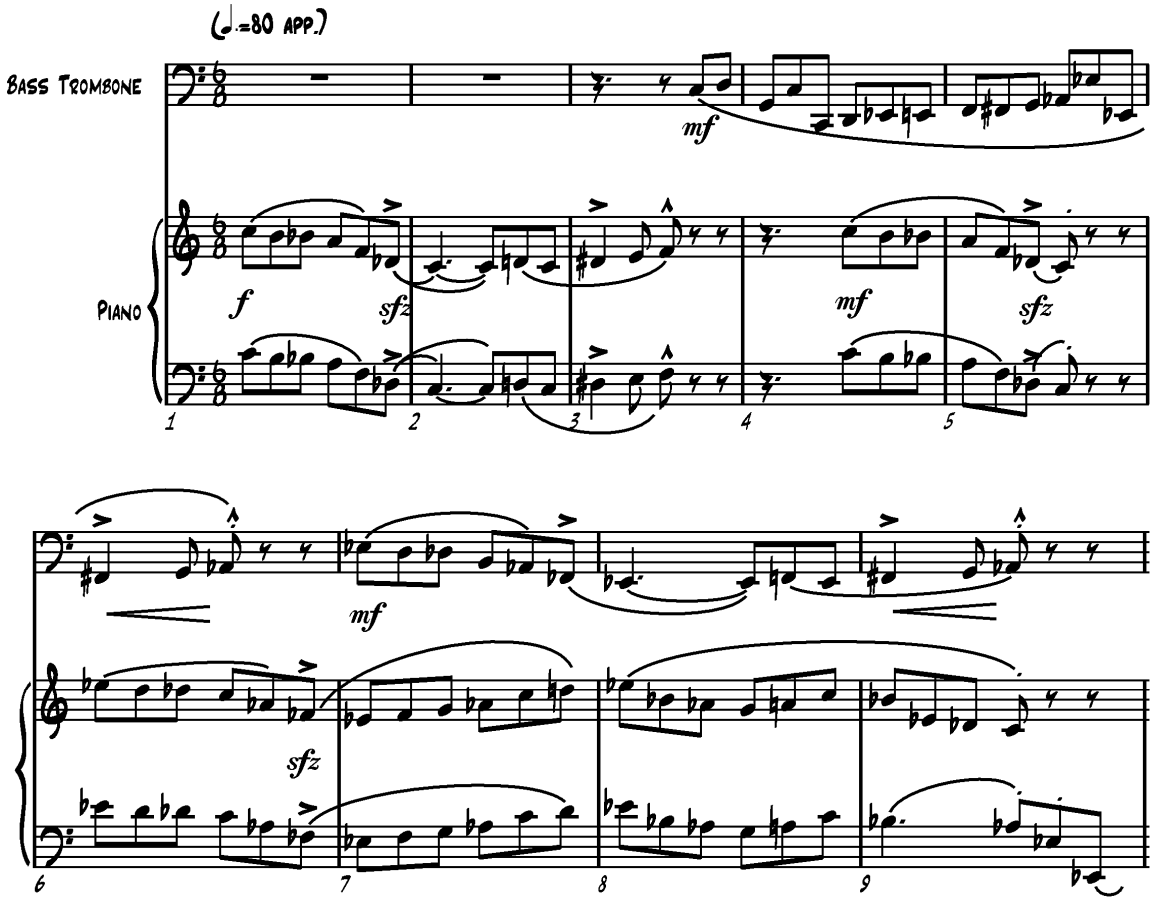


[14] Ron Miller, *Modal Jazz Composition and Harmony, Volume 2*, (Rottenburg: Advance Music, 1997), 23.


OPT.
fp
mf
fp
3
4
5
p
p
6
7

Example 3.4 – Movement III, measures 1-9

The 6/8 meter in this movement gives it a faux swing feel. This is reinforced by the shift of emphasis on the heavy beats in the measure. The strong beats in 6/8 are usually beats 1 and 4. The rhythm on other beats serves to add direction and feel to a line. In this case, stressing beat 6 in measure 1 helps to move the line towards beat 1 of measure 2. The same is accomplished in measure 2 going to measure 3, however this time the movement starts on beat 5 of measure 2. The continual shifting of this aids in the swing feel of this movement. Many blues and swing tunes are written with a triplet feel that functions in the same manner called a shuffle.

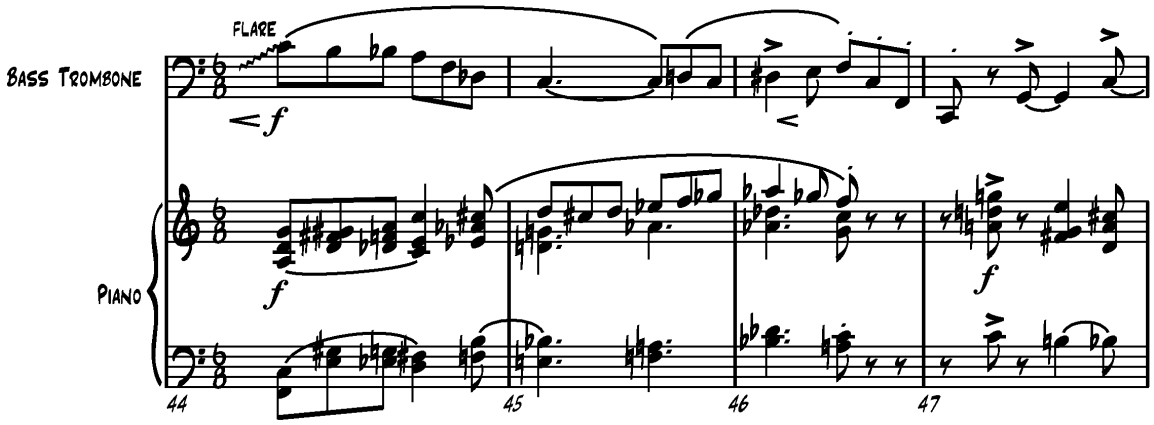


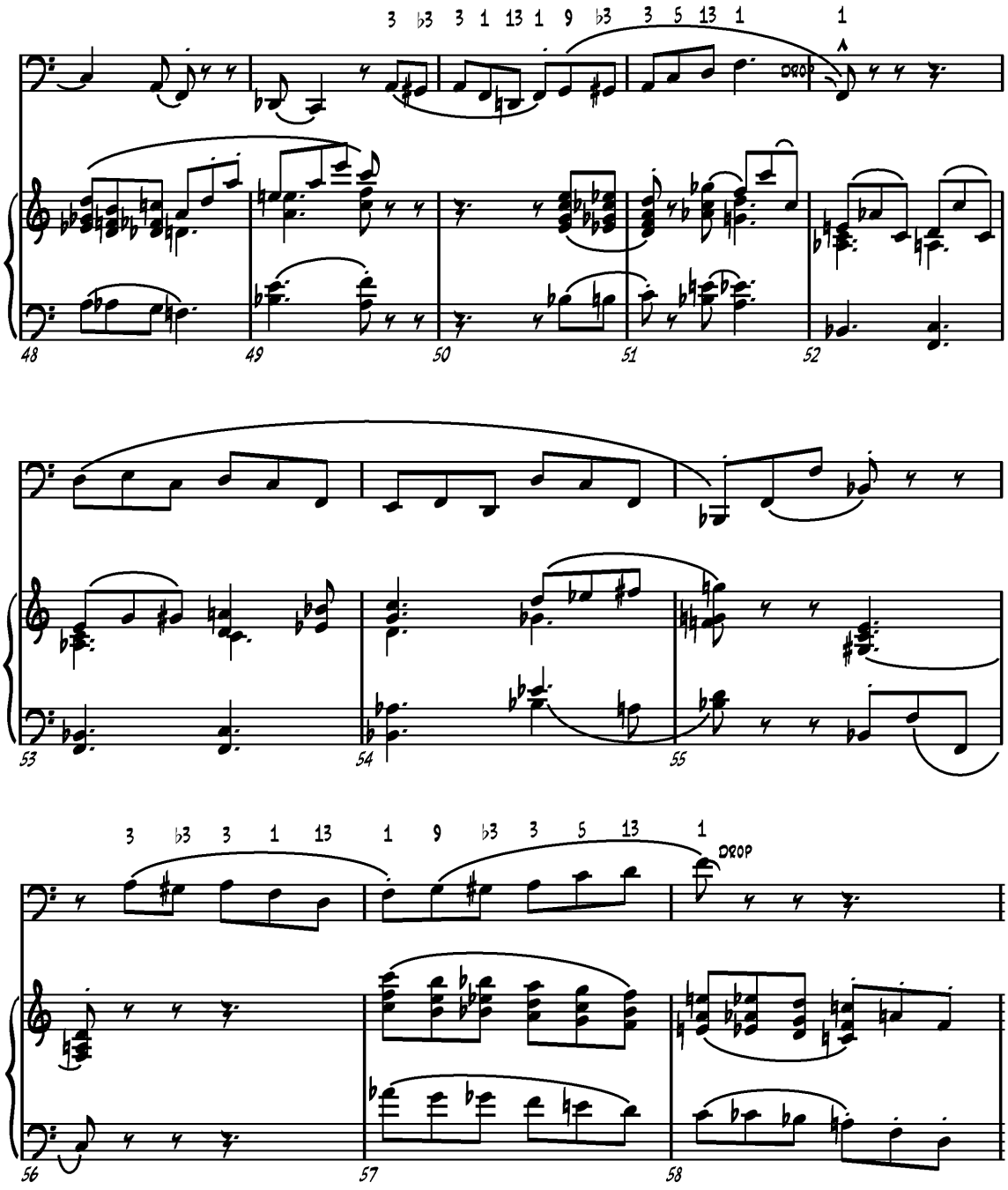
Example 3.5 – Movement III, measures 44-58

Wilder added quite a few inflections to this section. Included are: a “flare" into measure 44, a "drop" into measure 52, and a "drop" off of beat 1 of measure 58. These inflections add to the blues feel of this particular section.

Unlike other sections of the movement where the chromatic movement of the harmony and melody toys with the idea of jazz harmonies, each of the statements in this section is answered by the F blues scale. Measures 44-49 are answered by the melody running from measures 49-52 and likewise measures 53-55 are answered by measures 56-58. The scale degrees of the melody notes have been notated in the example.

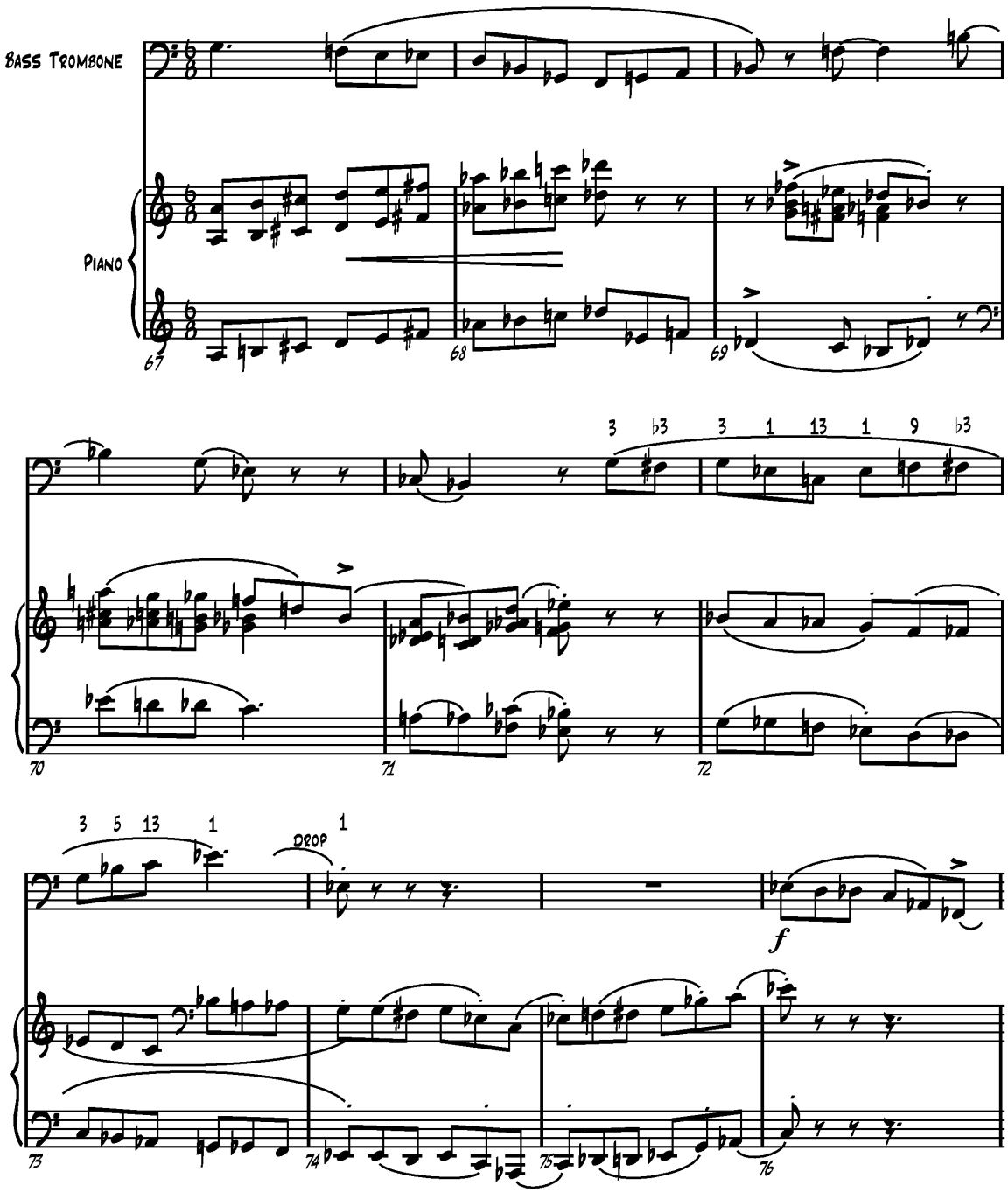
As in Bozza’s *New Orleans*, emphasis should be given to the “blue notes.” Unlike the Bozza, the “flare” markings are more of a growling rip or “razz” into a note as opposed to a smooth, fluid Dorsey-style glissando.




3 ♭3 3 1 13 1 9 ♭3 3 5 13 1
1
DROP
48
49
50
51
52
53
54
55
3 ♭3 3 1 13 1 9 ♭3 3 5 13 1
DROP
56
57
58

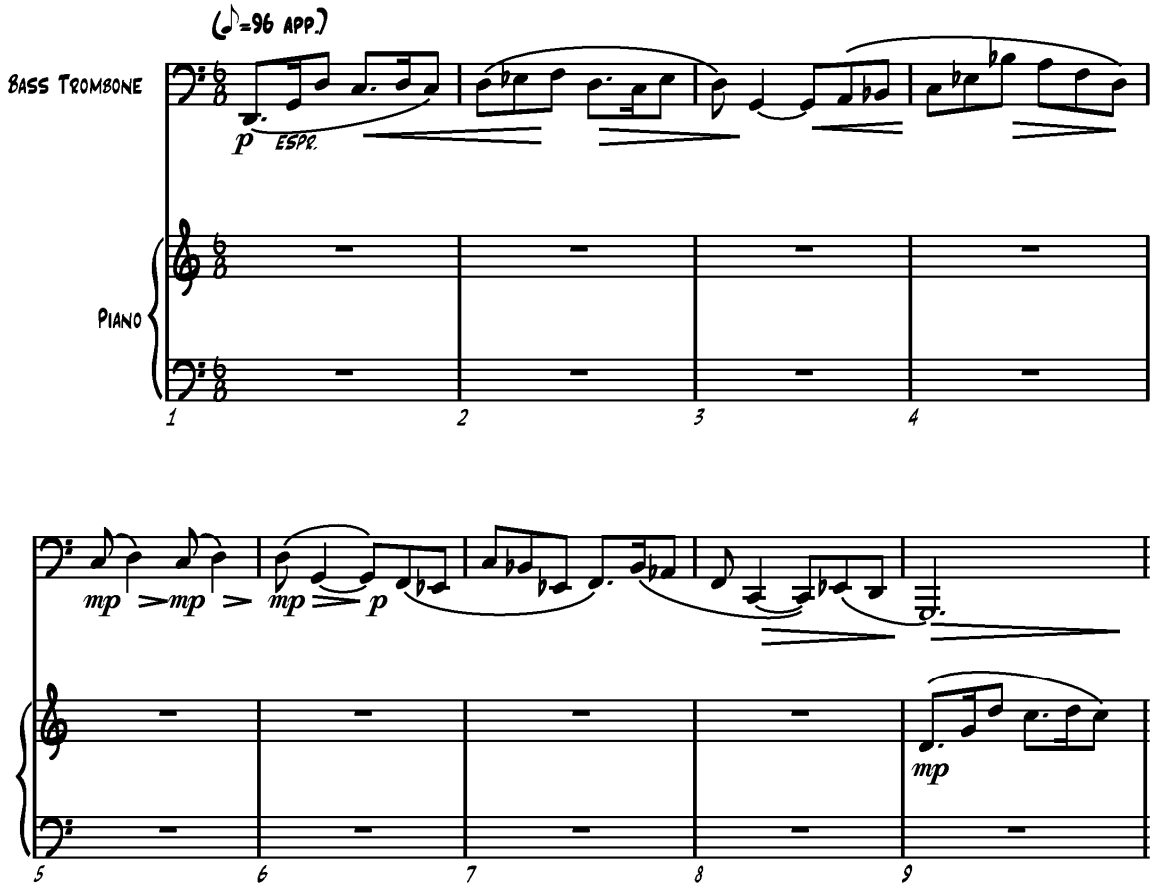
Example 3.6 – Movement III, measures 67-76

Here, there is another "drop" from measure 73 to measure 74 much like the drop from measure 57 to measure 58 in the previous example. Harmonically, the melody in this section is resolved by a response from the C blues scale in measure 72-74. The scale degrees of the melody notes have been notated in the example.



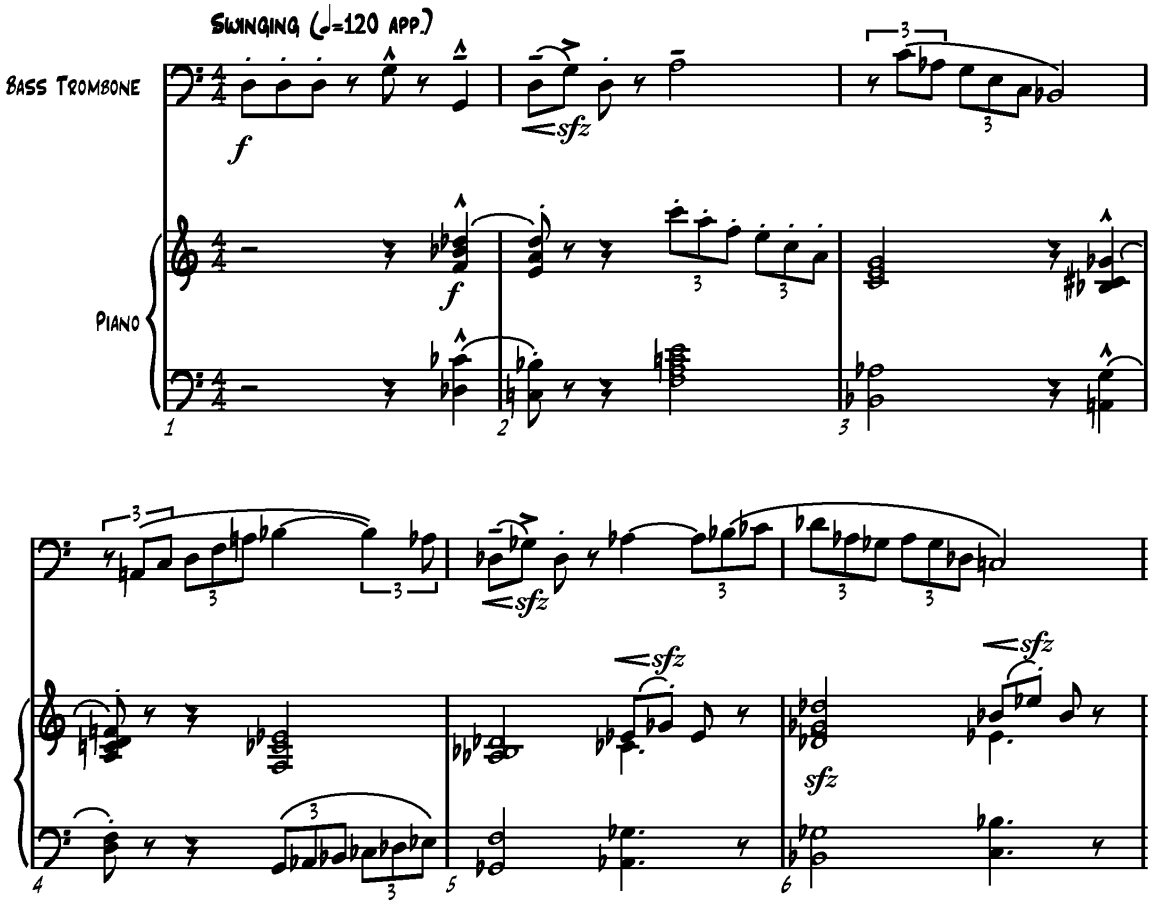
Example 3.7 – Movement IV, measures 1-9

This movement shows extremely little evidence of jazz influenced harmony or style. The melody and modal setting for this movement is primarily G minor. Aside from range, Wilder does not employ any techniques unique to the bass trombone or the jazz idiom.



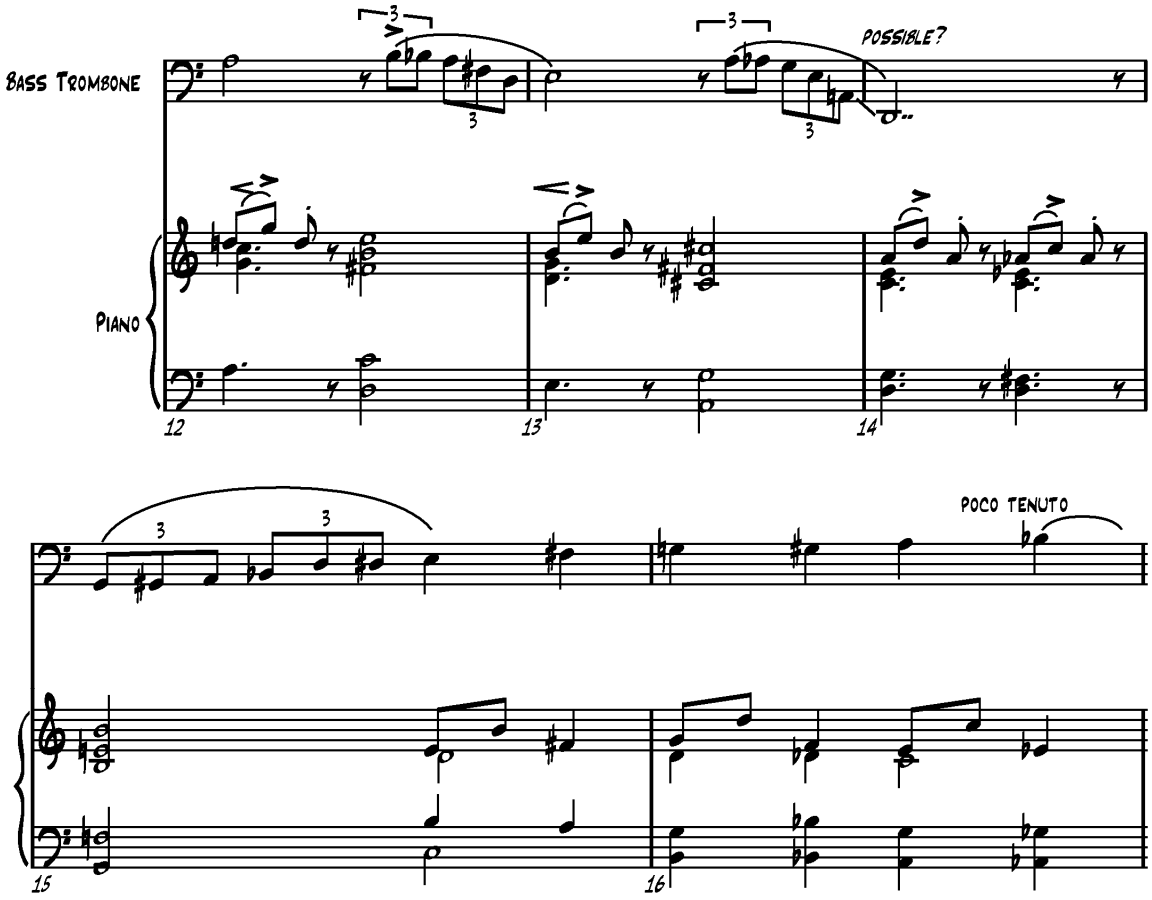
Example 3.8 – Movement V, measures 1-6

Amongst trombonists, this movement is a popular example of a jazz-influenced classical composition. This is due mainly to the "Swinging" marking at the beginning of the movement. The articulation markings and the alternation between duple and triple feel help give this movement its swing feel. One thing that makes performance difficult here is the staccato eighth notes that are atypical to jazz swing. Extra time should be spent on preparation of this section for that reason alone.



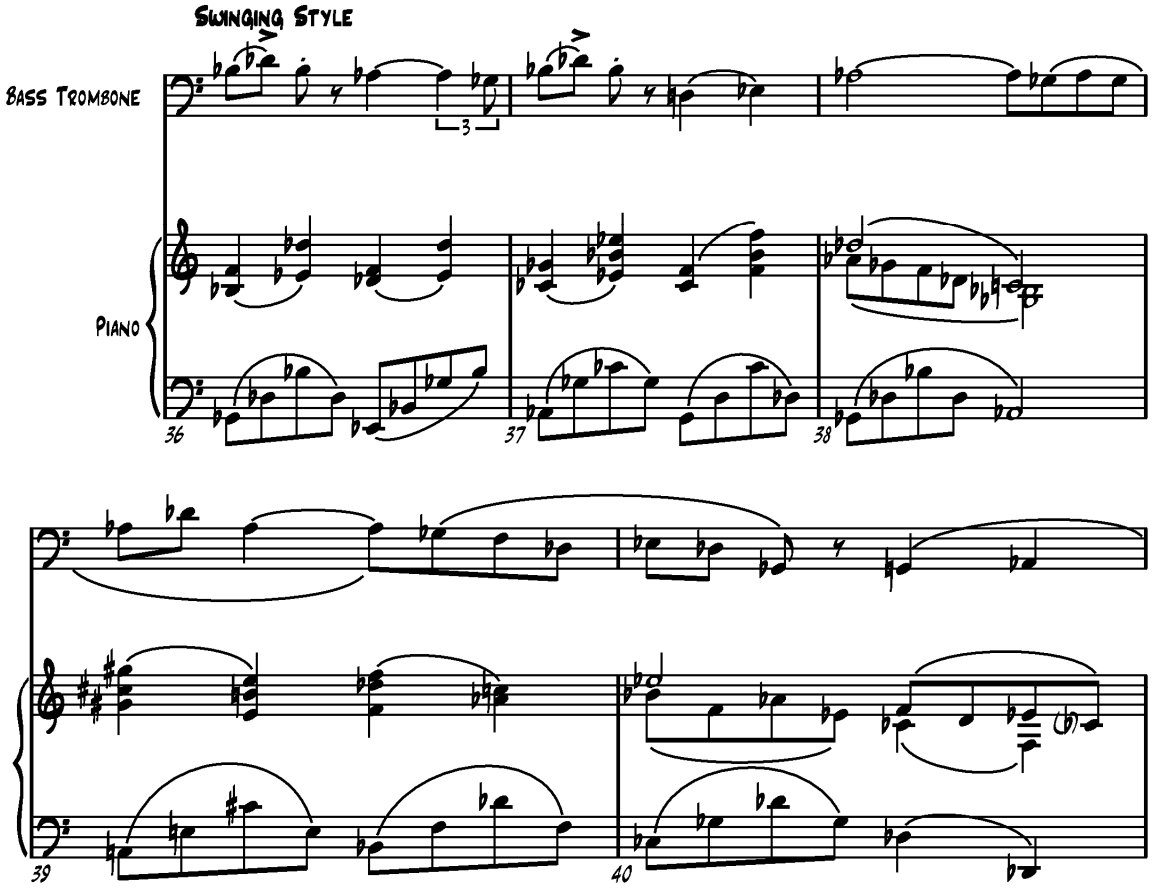
Example 3.9 – Movement V, measures 13-17

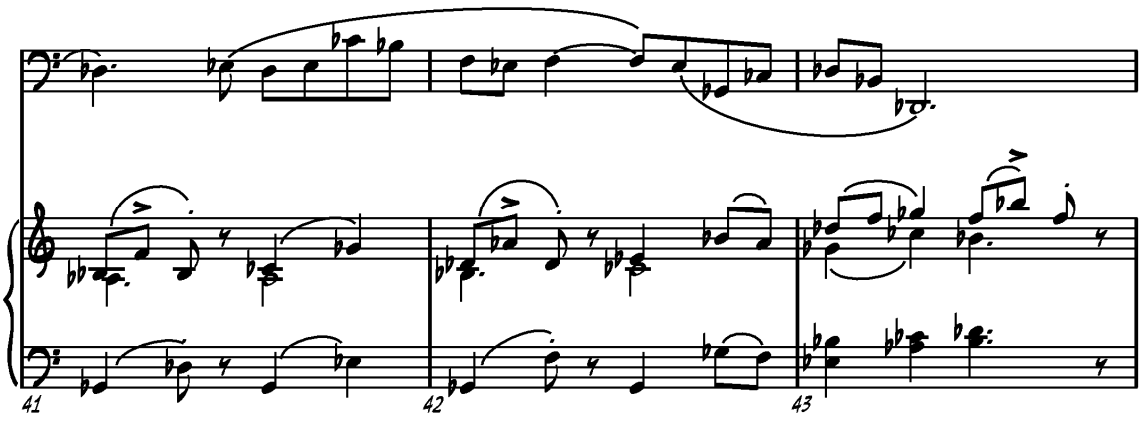
The only marking in this movement that is indicative of a technique unique to trombone is implied going from measure 13 to 14. The "portamento" marking is to be played as much like a glissando as possible, however, the notes here (A to D) cross a break in the overtone series making a true glissando impossible. On the original score, the "portamento" was marked "possible?" as Wilder wasn't sure the glissando was possible. This was changed in the Gunther Schuller edition.



Example 3.10 – Movement V, measures 36-43

The "Swinging style" marking serves as a reminder to swing the eighth notes in this section. As opposed to the previous sections that move the melodic motive back and forth from bass trombone to piano, the piano part now supports the bass trombone melody with a stride feel. Unlike Bozza's *New Orleans*, the stride style here is a swing style and not a straight ragtime feel.




41
42
43

CHAPTER IV

DANIEL SCHNYDER'S *subZERO: CONCERTO FOR BASS TROMBONE AND ORCHESTRA*

Though relatively new to the repertoire, Daniel Schnyder's *subZERO – Concerto for Bass Trombone and Orchestra* should also be considered. This piece was written for David Taylor, a New York freelance musician who is a major figurehead in promoting the bass trombone as a primary instrument of study, and premiered by him at the 2000 International Trombone Festival in Utrecht, Netherlands.

The work, done in three movements titled "I. subZERO," "II. Samā'ī Thaqīl," and "III. Zoom Out," is an excellent display of jazz influence on bass trombone solo literature. This extremely difficult work is meant for performance with an ensemble but may be presented with the piano reductio. This is so because the importance of being able to simplify the work in order to show influence far outweighs the desire to perform the piece with full accompaniment as a proficient, experienced pianist may construe the ideal performance needs; namely, provide balanced harmony and demonstrate the proper style that is a part of the original accompaniment.

Biography

Daniel Schnyder was born in Zurich, Switzerland in 1961. He lives and works in New York City as a composer, arranger, producer, and saxophonist. Schnyder became a notable composer in the brass world after winning first prize at the International Trumpet Guild's Composition Contest in 1996 with his *Trio for Trumpet, Horn and Trombone*. A

year later, he was commissioned to write the opening orchestral piece for the official inauguration of the renovated concert hall of the Milwaukee Symphony Orchestra. Schnyder spent much time touring with his trio including members David Taylor and Kenny Drew, Jr. In addition to teaching, Schnyder works as a consultant and producer for creative solutions and ideas in classical music and jazz, working closely with major festivals, promoters and ensembles[15].

Historical Context

subZERO was written for David Taylor and the Absolute Ensemble under the direction of Kristjan Jarvi. The piece "...weaves jazz, classical, world music, and contemporary elements into an astonishing musical tapestry"[16]. *subZERO* premiered on September 16, 1999 with Taylor and the Absolute Ensemble at the Miller Theater at Columbia University in New York City. As well as high acclaim, the Absolute Ensemble's recording *Absolution* which features *subZERO* received a 2002 Grammy Nomination for Best Classical Small Ensemble Recording.

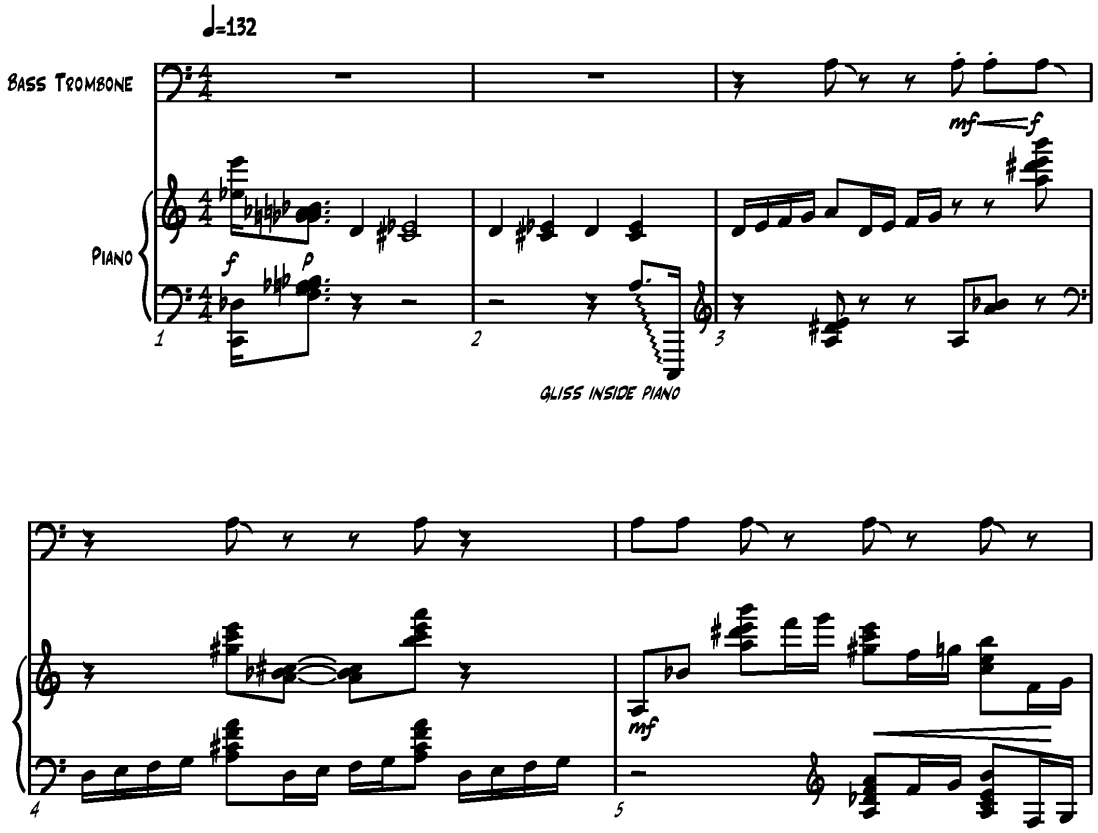
[15] David Taylor "Biography," Dave Taylor – Biography [Internet], Available from < http://www.davetaylor.net/bio.html>, Accessed on 29 April 2007.

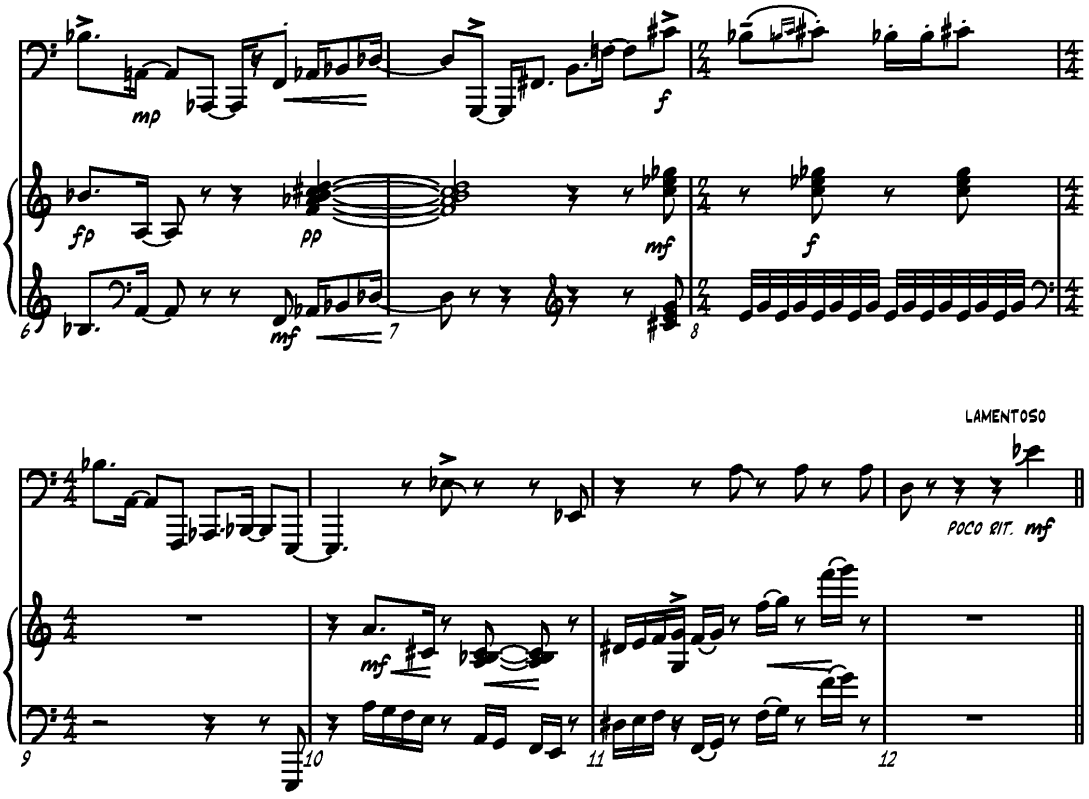
[16] Ryan Williams, "Review: Concerto for Bass Trombone by Daniel Schnyder," *ITA Journal*, (Fall 2003): 48.

Presentation of Jazz Influences and Examples

Example 4.1 – Movement I, measures 1-12

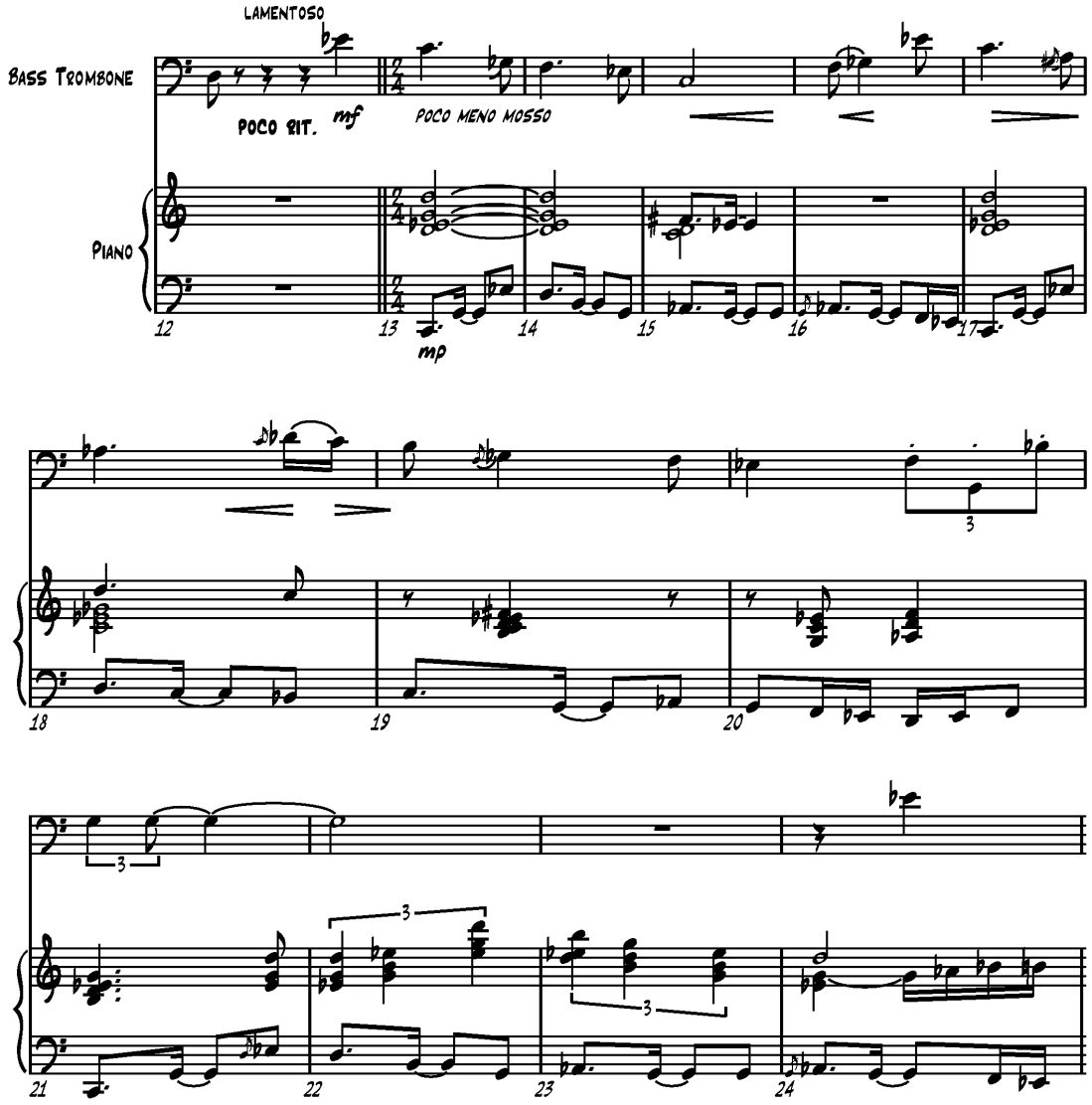
Schnyder wastes no time in employing jazz techniques in the melody and theme. In measures 3-5 and measures 10-11, he uses tears off of notes and employs a passing note glissando in measure 8. These tears are faster than the falls in Wilder's *Sonata*. As in the style of the Stan Kenton Orchestra's performance of *Machito*, keeping these tears fast and quick will help keep the performer from falling behind the tempo.




mp
fp
pp
mf
f
mf
6
7
8
LAMENTOSO
POCO RIT.
mf
9
10
11
12

Example 4.2 – Movement I, measures 12-57

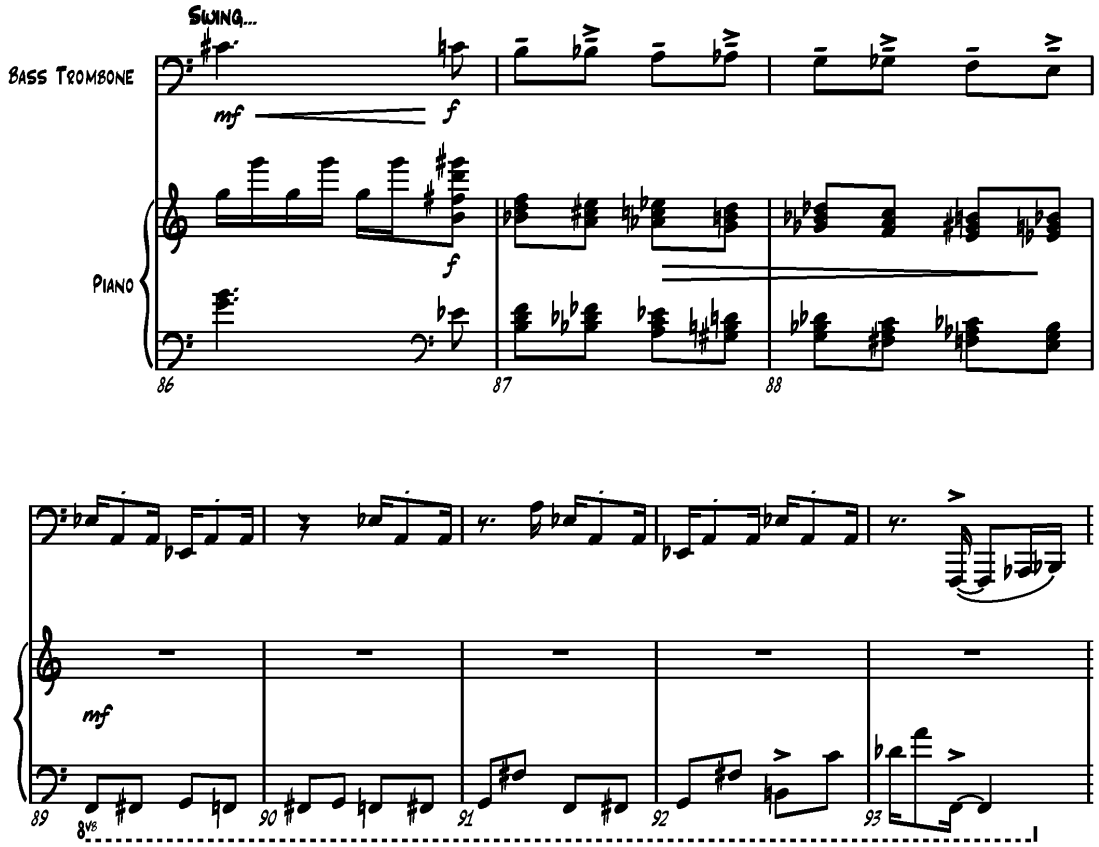
Schnyder uses jazz techniques to exaggerate the bluesy style of this section. There are written scoops in measures 12, 17-19, 25, and 29. Moving over to a C blues tonality, Schnyder accents blue notes in the melody with the aforementioned techniques. As well, the bass line begins a rhythmically repetitive idea known as a clave. Much like an ostinato line, this becomes the driving motive behind the music and is built in a 3+3+2 fashion very typical to jazz, particularly Latin jazz[17].



[17] Mike Bogle, "The Latin Trombonist, Part 2," *ITA Journal*, (Summer 1998), 24.

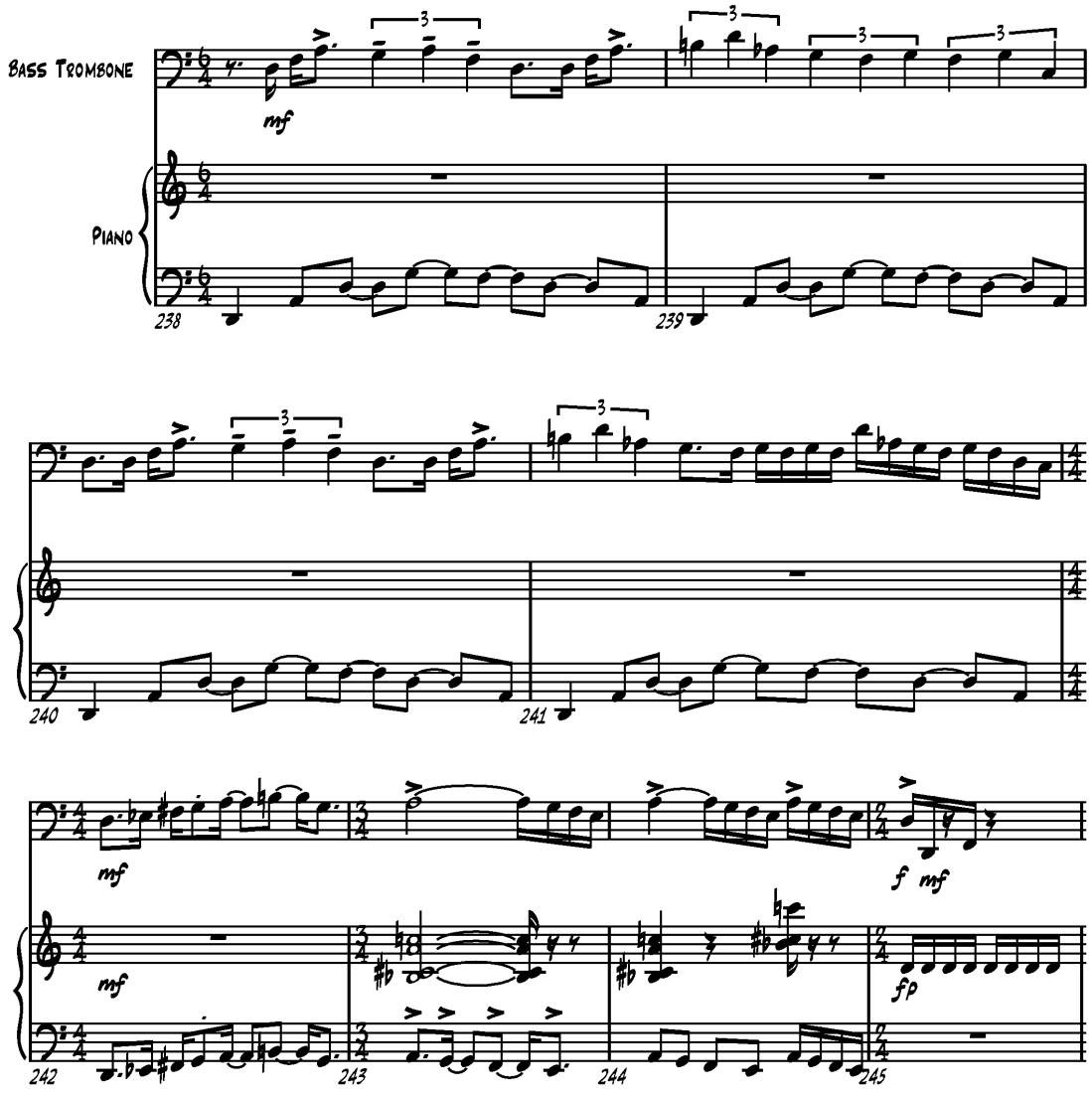
Example 4.3 – Movement I, measures 86-93

This section begins with the "Swing..." marking in measure 86. While there isn't any definite rhythmic change, the idea is to give a heavier feeling to the upbeats before getting into the double-time feel in measure 89. This idea is aided by the addition of a walking bass line in measures 89-93.



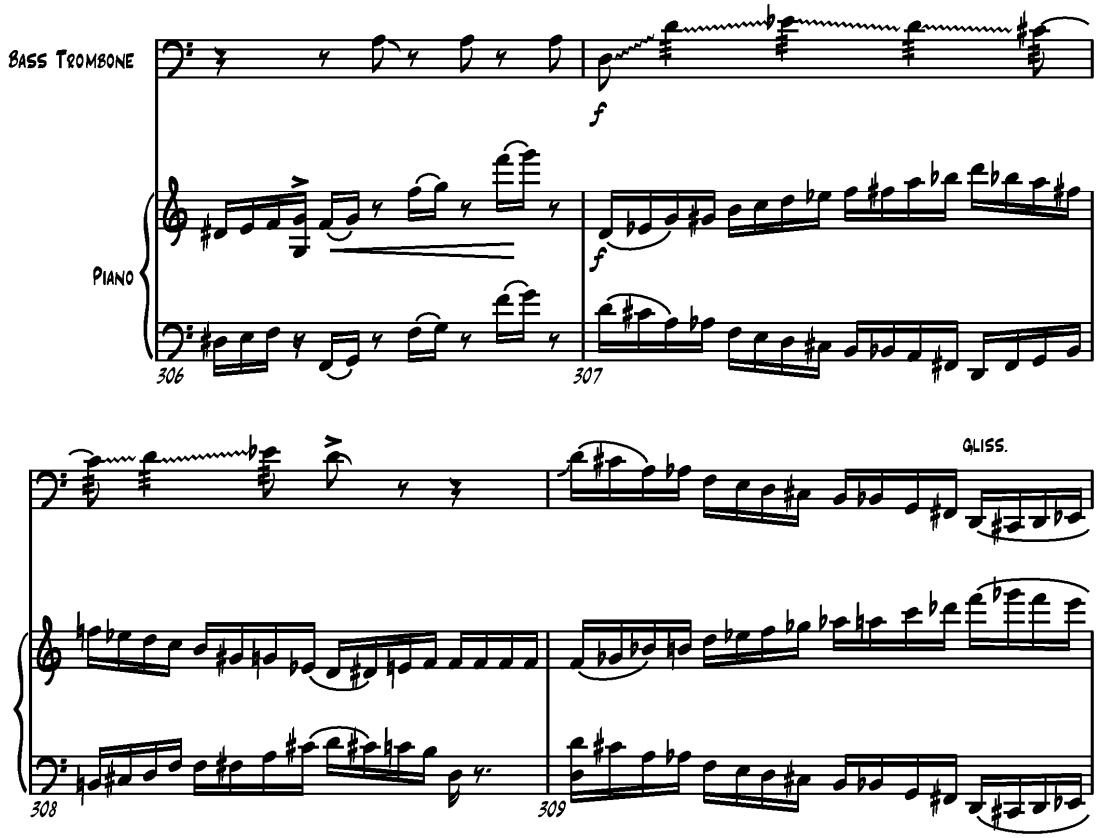
Example 4.4 – Movement I, measures 238-245

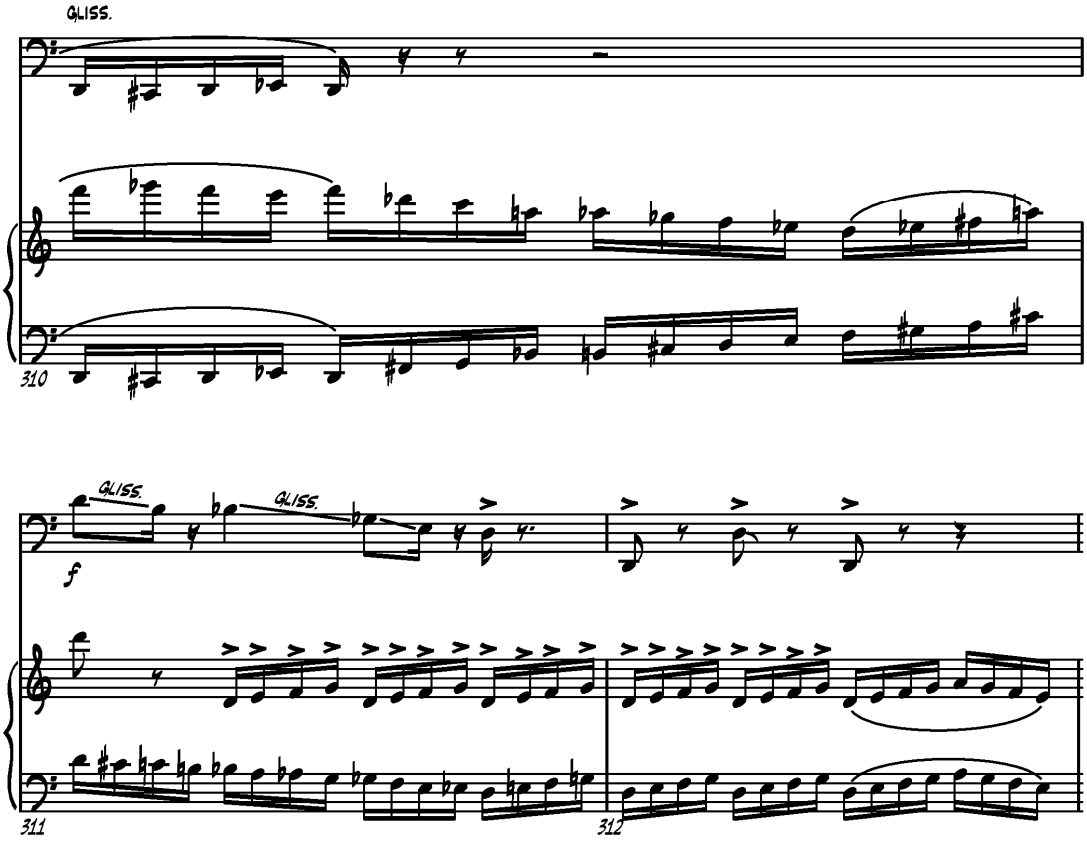
Here, Schnyder changes to a double-time swing feel. The tempo does not change but doubles rhythmically. This is made most apparent by the placement of the dotted-8th and 16th note rhythms against the quarter note triplet. All of this is over a steady bass line that, while it looks like a straight rhythm, gives itself over to the swing feel of the double-time feel of the melody line. Schnyder clearly lays down a simple D minor blues scale. This is made obvious by his use of the D blues scale and the D diminished scale in measure 242. Keep in mind that the tempo here is still 132 beats per minute.



Example 4.5 – Movement I, measures 306-312

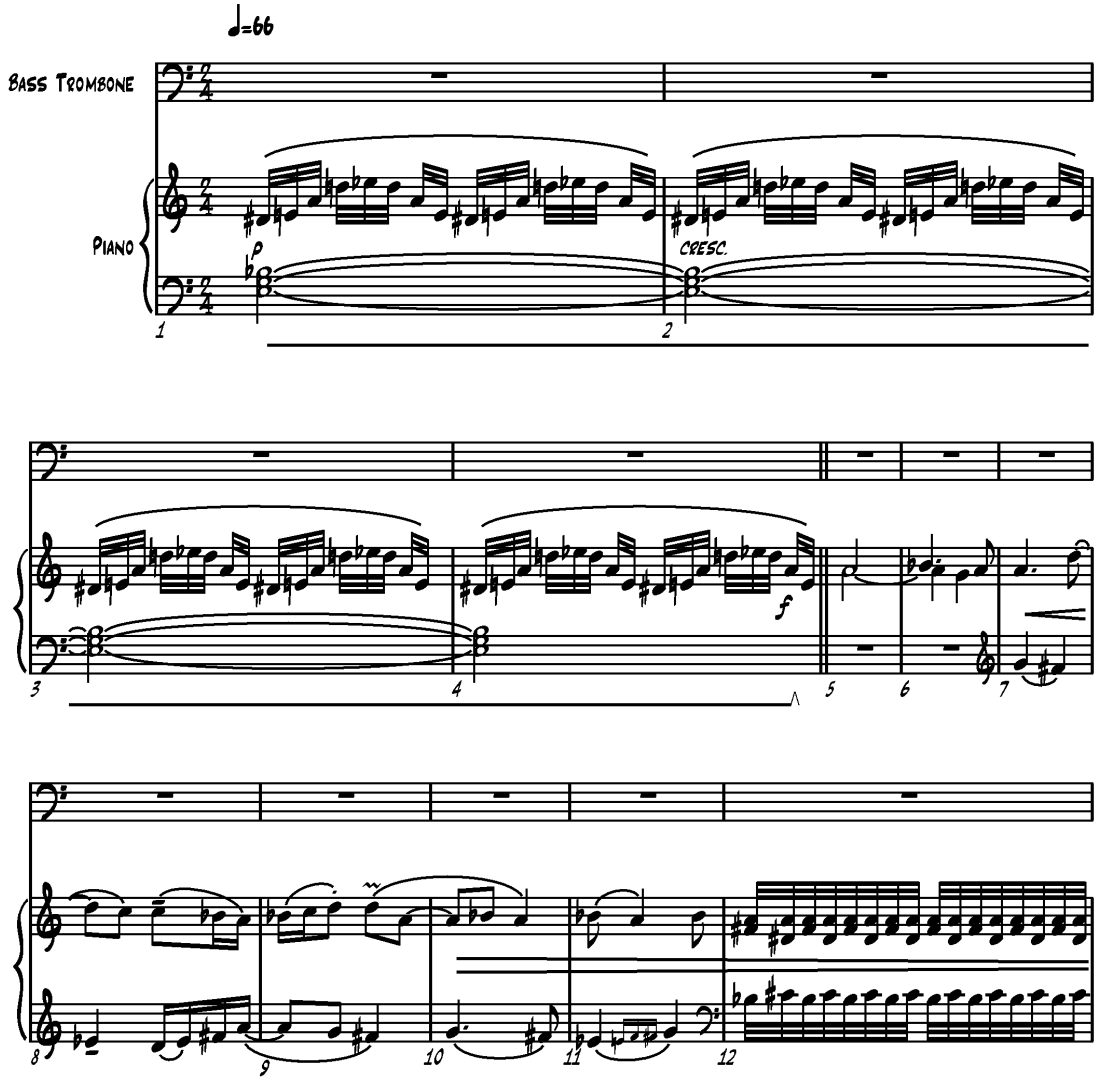
Like Wilder, Schnyder employs the flutter tongue technique and even combines it with glissando in measures 307-308. While this isn't specific to the jazz idiom, a study in the growls and razzes associated with early big band improvisers such as Louis Armstrong does help get the desired effect in performance. Again, there are tears written in measures 306, 308 and 312. There is a singular scoop in measure 309 and glissandos are present in measures 307-311.

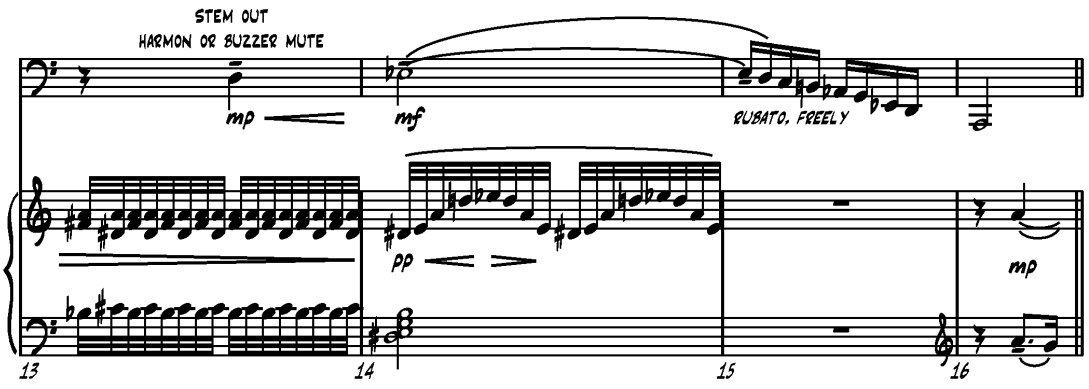



GLISS.
310
GLISS.
GLISS.
f
311
312

Example 4.6 – Movement II, measures 1-16

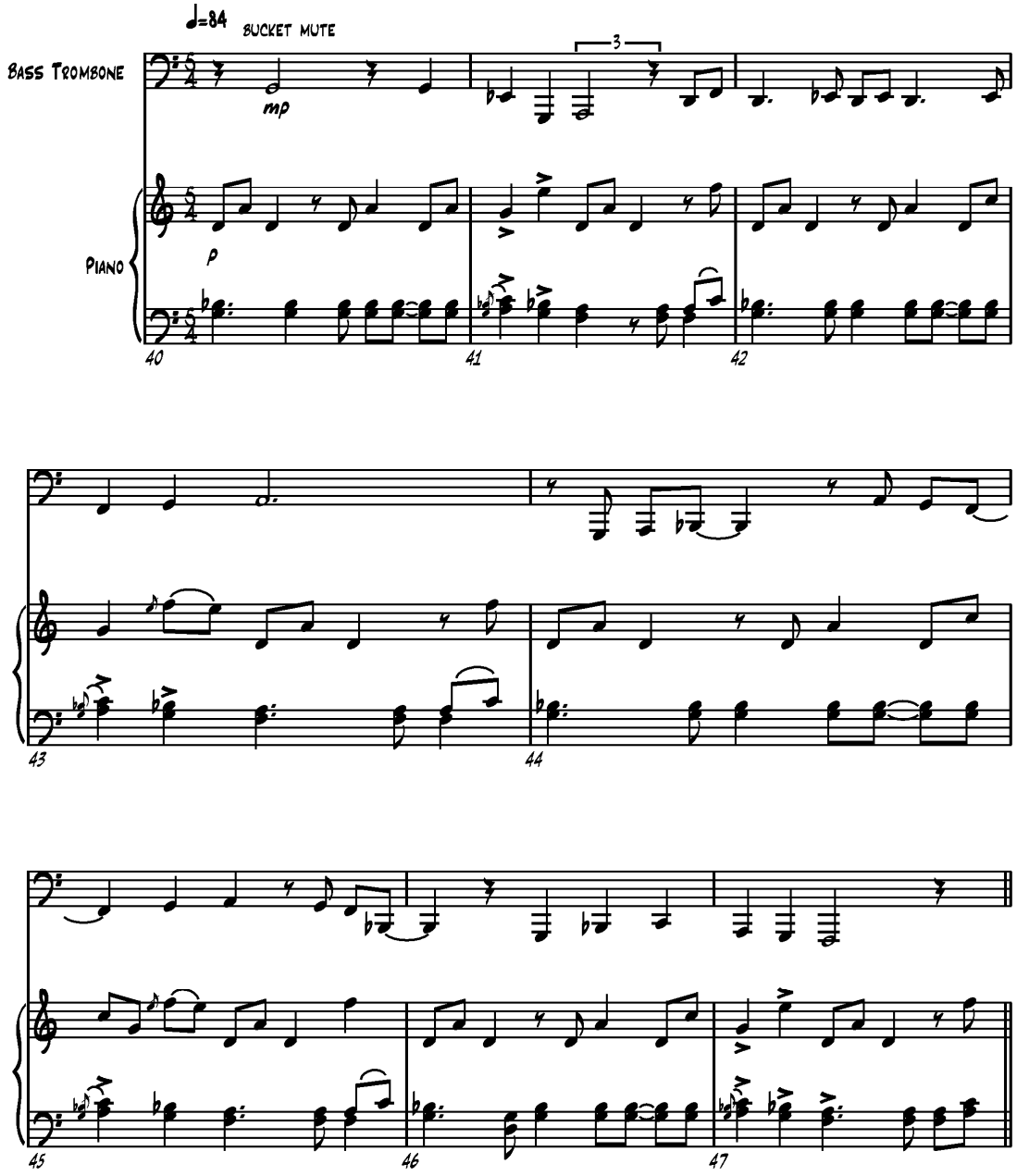
The bass trombone begins in a whisper or harmon mute. Schnyder begins with a flowing piano line over an E diminished triad. Upon examination of the piano line, it is found that the chromatic use of the D, D♯, and E fit perfectly into the A blues scale. E diminished is fully functional within an A blues framework. Further down the road, a good example of the relationship of the A blues scale to the C harmonic minor scale is found as Schnyder uses the C harmonic minor scale in measures 13-16.




STEM OUT
HARMON OR BUZZER MUTE
mp
mf
RUBATO, FREELY
pp
mp
13
14
15
16

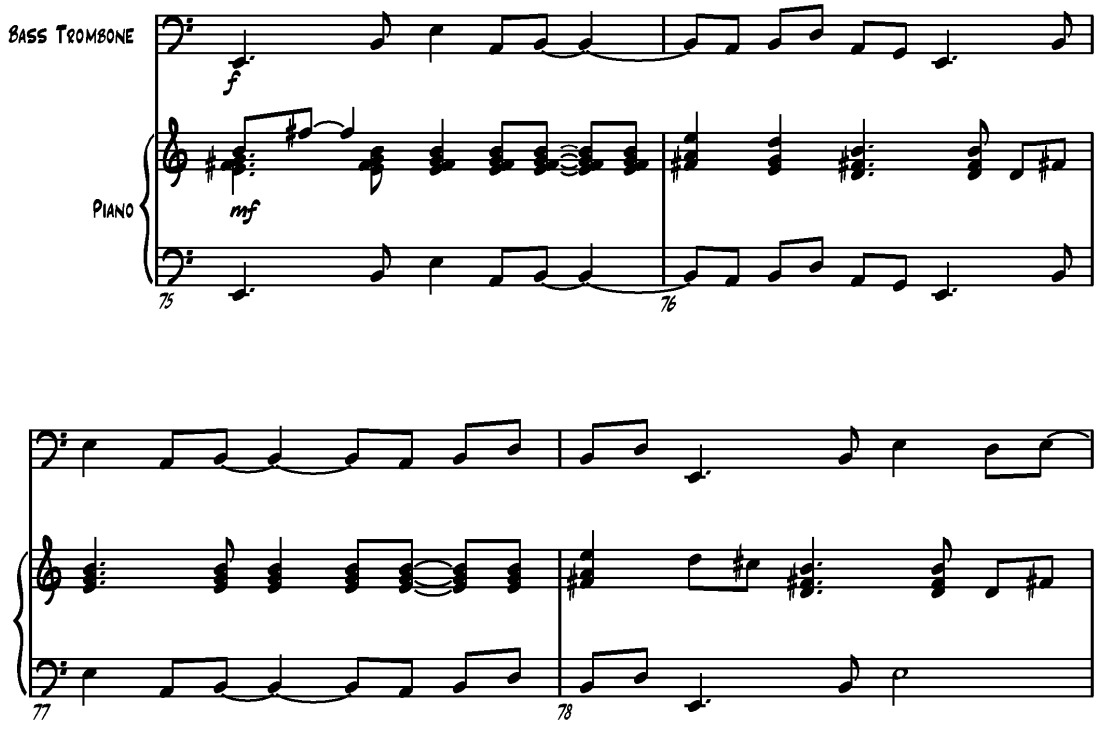
Example 4.7 – Movement II, measures 40-47

Schnyder darkens the sound of the melody by using a bucket mute. As well, he writes this section in 5/4 but the rhythms have a tendency to obscure the first downbeat of each measure. Stepping away from the more jazz oriented harmonies, this section is written in G natural minor.



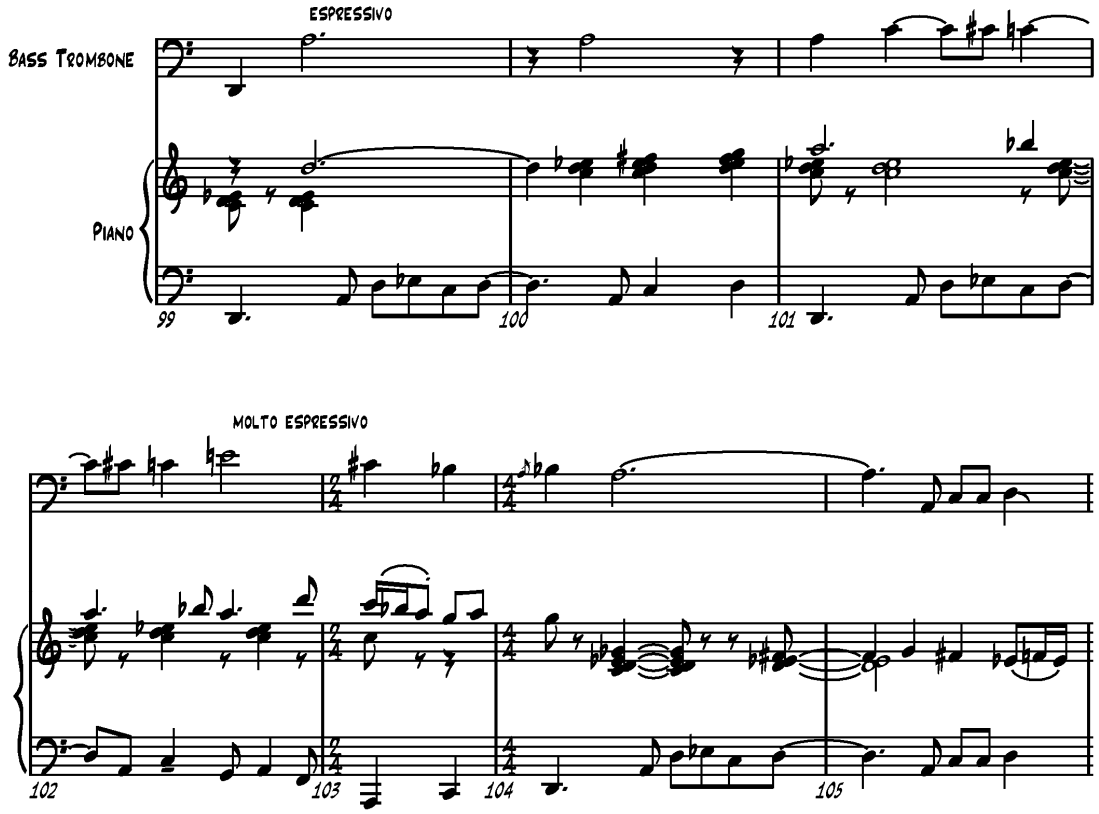
Example 4.8 – Movement II, measures 75-79

Measures 75-78 contain a simple clave written as the melody. The movement is still in 5/4, but the melodic clave works as if in 4/4. Though the layering of meters is not specifically a jazz technique, it would be a mistake not to take note of Schnyder's use of the clave and emphasize it in performance as it is the material that is developed in the following section.



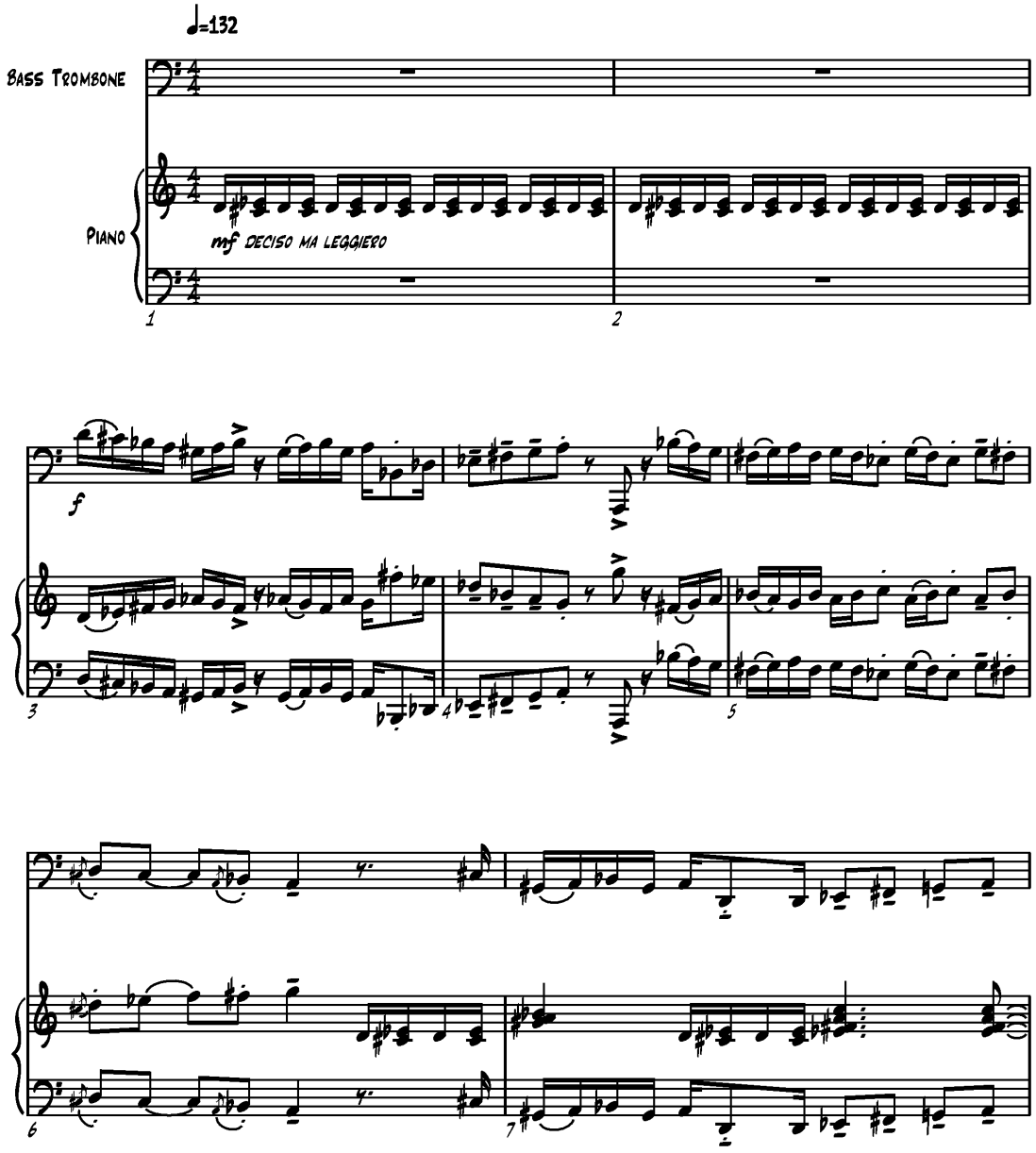
Example 4.9 – Movement II, measures 99-113

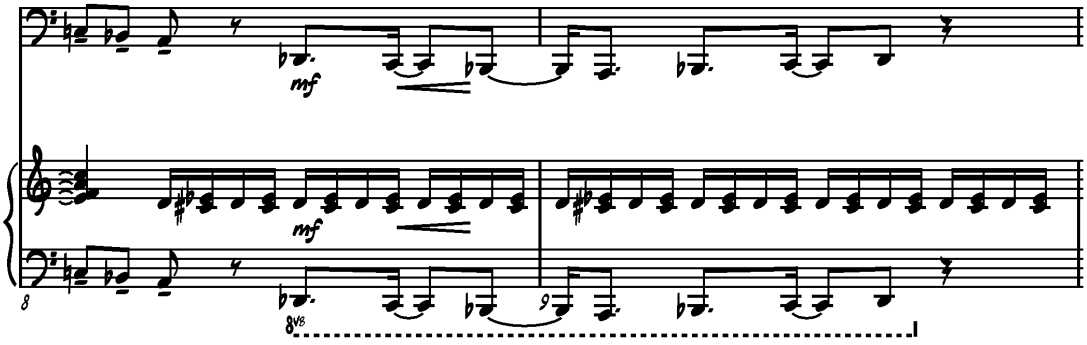
Schnyder again uses specific techniques to help outline the blues feel of this section. There are passing note scoops in measures 104, 109, and 112. A tear is written in measure 105. Also, the articulation markings and repeated note rhythms in measures 106-107 give this section an offset swing feel. Because of this and the wide rhythm in the melody, the performer can feel free to lay back on the rhythms here. This section is written in D minor which gives it a blues feel, particularly with the use of C♮ versus C♯ in measures 101-103.



Example 4.10 – Movement III, measures 1-9

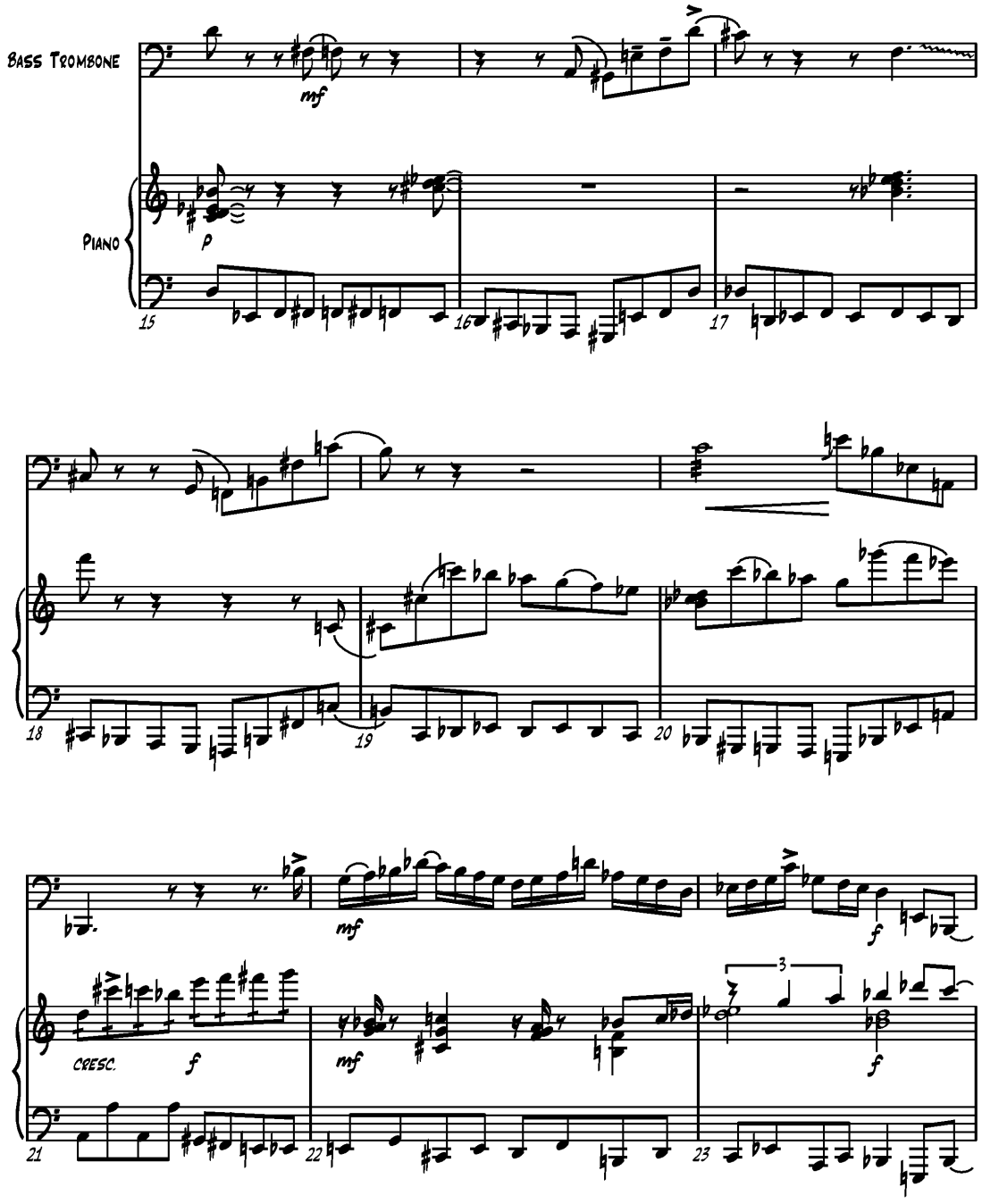
Though there are scoops in measure 6, more important is the 16th-note melody. At the marked tempo of 132 beats per minute, this movement is extremely fast. The doodle tonguing technique may aid in the performance of this section. This movement begins in D harmonic minor but, like much of the rest of the piece, Schnyder goes back and forth between that and D diminished scales in his melodies.

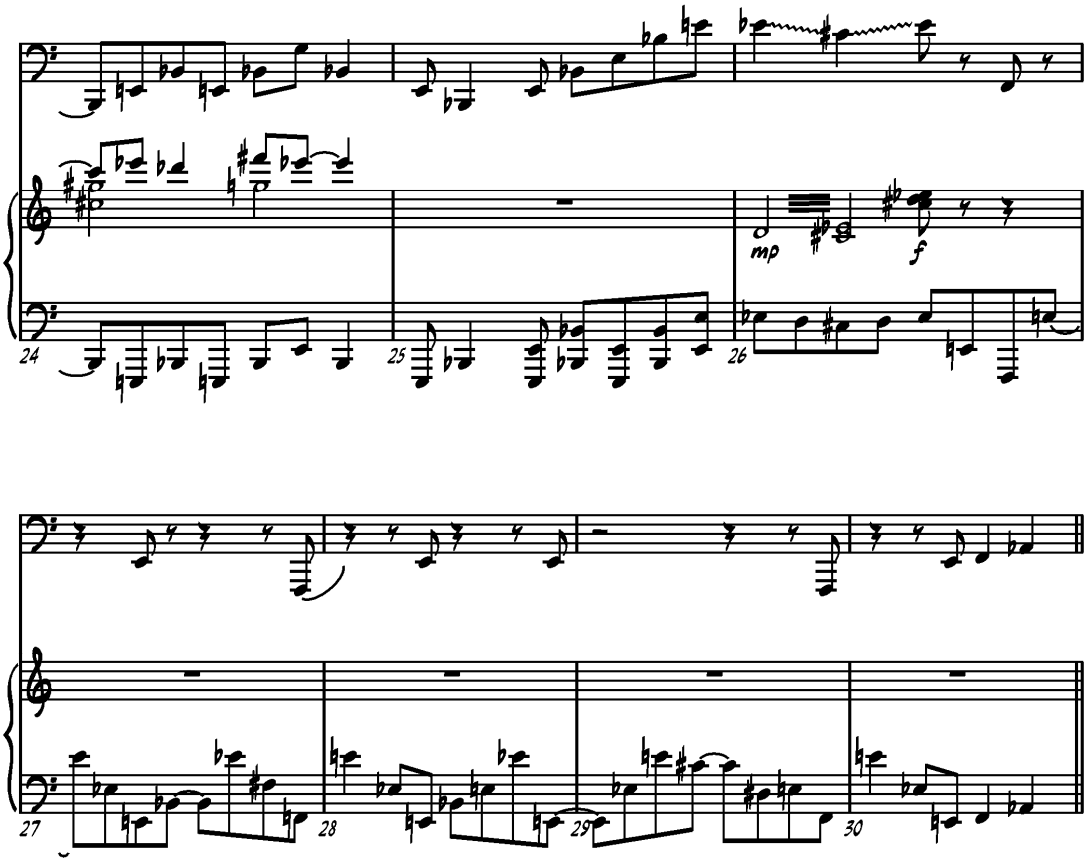



mf
mf
8
8va

Example 4.11 – Movement III, measures 15-30

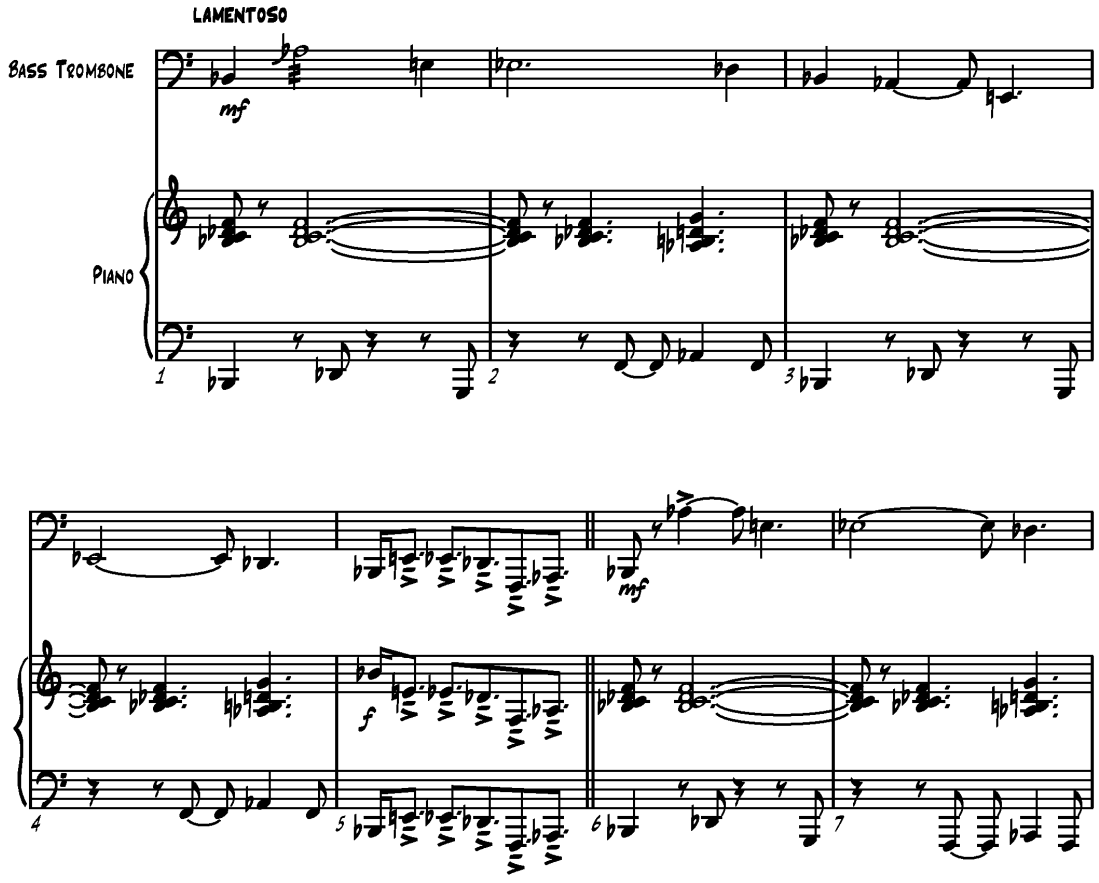
Getting back to the jazz idiom, Schnyder brings back the walking bass line in measure 15. Against that, the trombone has little fills that use jazz techniques like the glissando in measures 17-18, the flutter tongue and scoop in measure 20, the glissandos in measure 26, and the tear in measure 27.

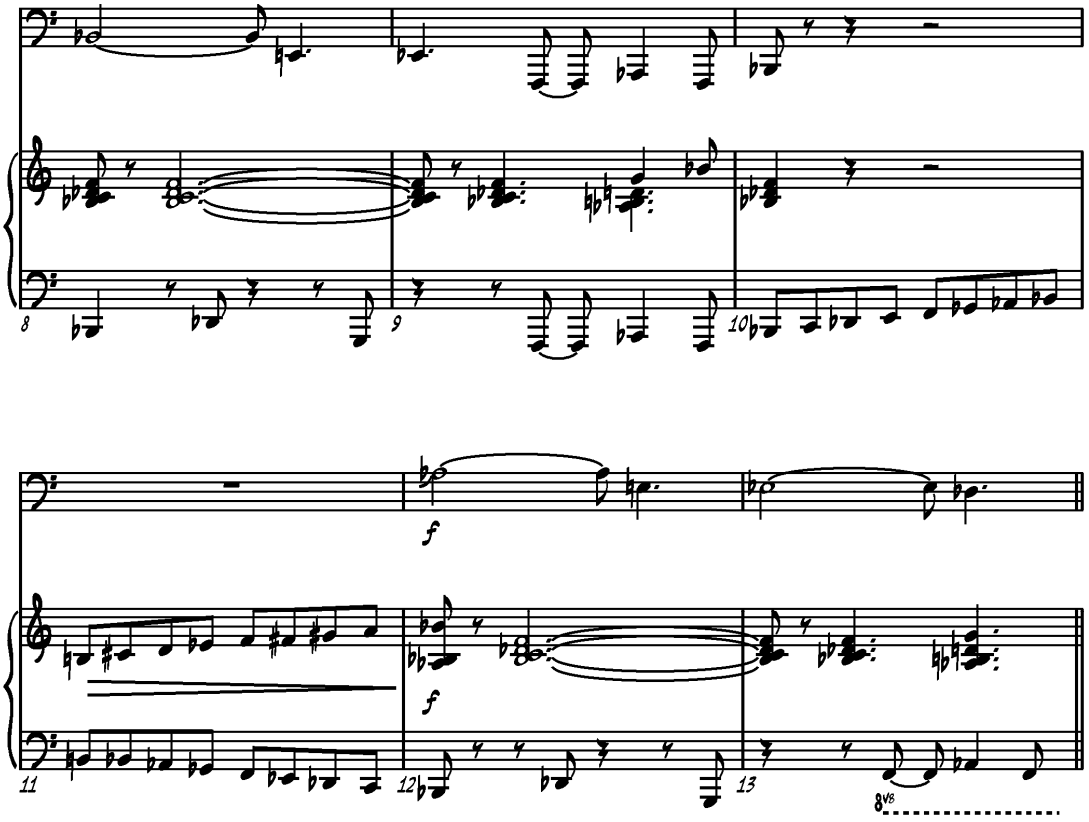



mp
f
24
25
26
27
28
29
30

Example 4.12 – Movement III, measures 31-43

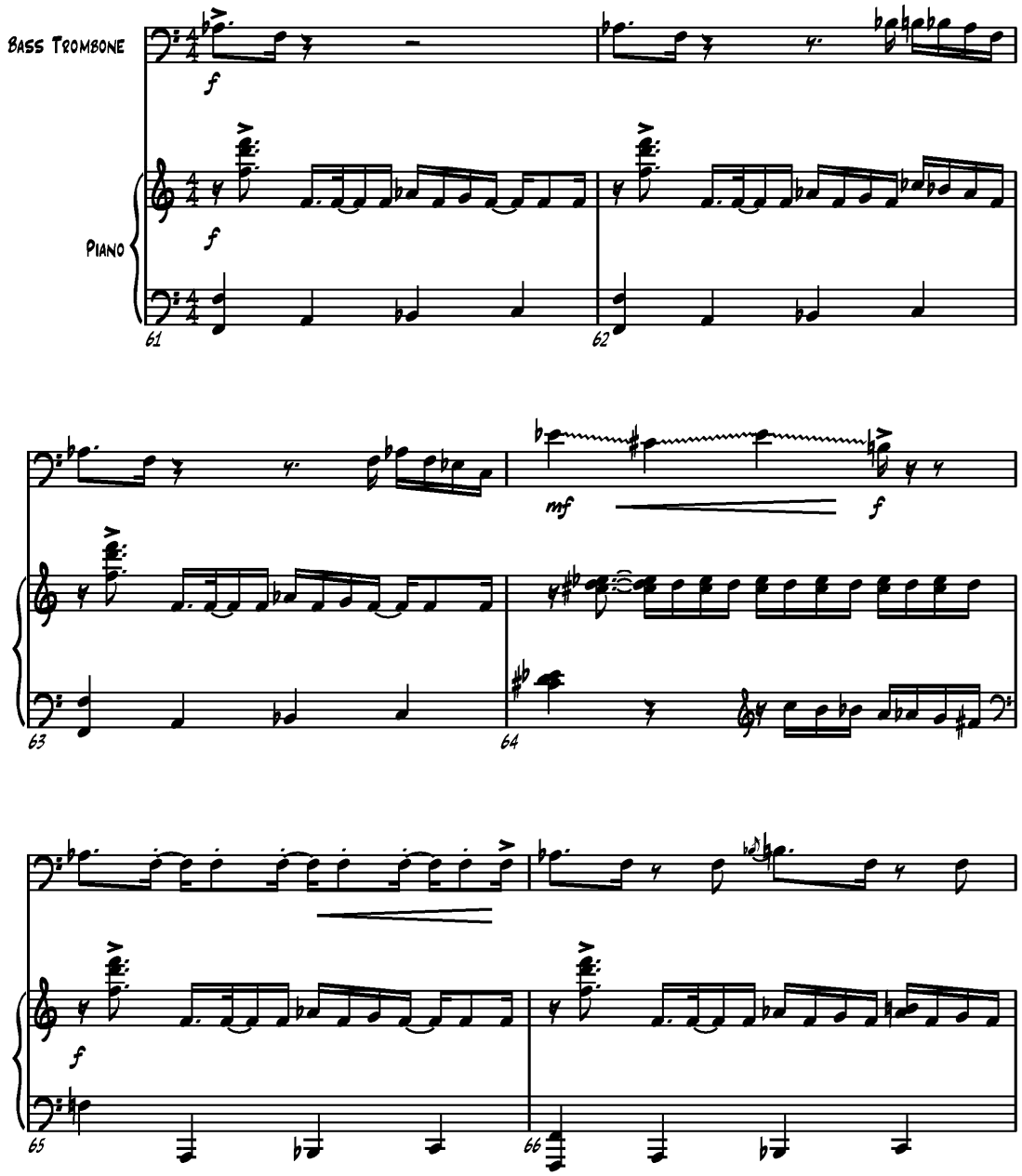
Along with the scooped flutter tongue in measure 31 and scoop in measure 42, of note is the double-time swing feel in measure 35. This is only hinted at for a singular measure here but the idea hints at things to come. Moving out of the D-oriented introduction, Schnyder lays out a very clear B♭ blues harmony. Emphasis on the "blue notes" in each key center in this section will aid in the harmonic transition.

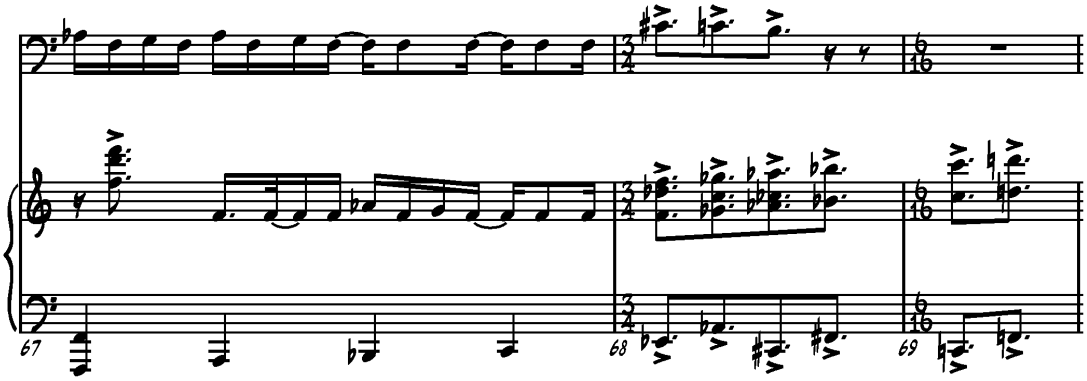



8
9
10
f
f
11
12
13
8va

Example 4.13 – Movement III, measures 61-69

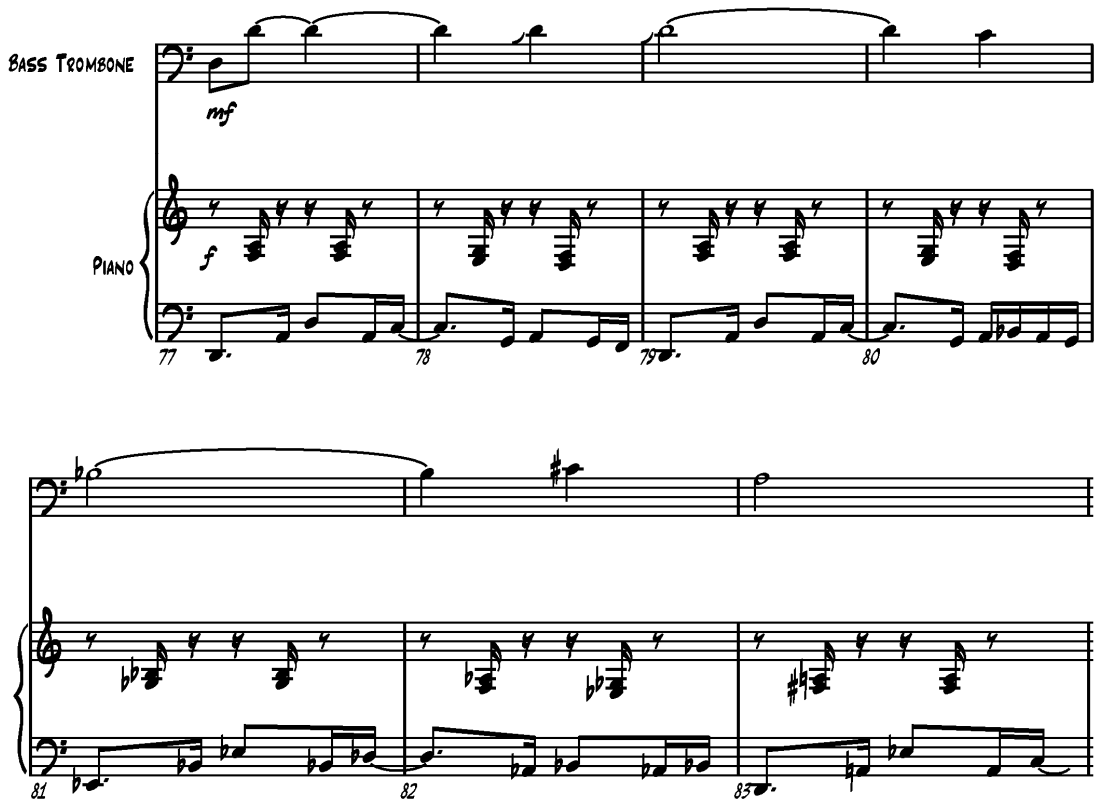
This section begins the double-time swing feel that Schnyder uses until the end of the movement. The 16th-note rhythms are played as fast 8th-note lines would be played in an up-tempo swing chart. Techniques like the glissandos in measure 64, the syncopation in measure 65, and the scoop in measure 66 around the "blue notes" keep the piece rooted in jazz. Schnyder again uses a blues tonality but this time in F.




67
68
69

Example 4.14 – Movement III, measures 77-83

The bass line from the second movement returns in a double-time feel and there are scoops into the melody in measures 78-79. Schnyder returns to his D harmonic minor/diminished key center once again proving the close relationship between D and F blues. He goes back and forth with this idea until finally resolving the entire piece around the F blues. And like the end of the second movement, Schnyder gives the performer room to lay back on the wide rhythm of the melody.



CHAPTER V

CONCLUSION

As a bass trombone soloist, playing compositions that are harmonically and stylistically influenced by jazz is unavoidable. Through the analysis of Eugène Bozza's *New Orleans*, Alec Wilder's *Sonata for Bass Trombone and Piano*, and Daniel Schnyder's *subZERO: Concerto for Bass Trombone and Orchestra*, it is possible to begin to clearly outline some hallmarks of jazz harmony and style included in much of the bass trombone solo repertoire. Though these three works represent only a small sampling of the entire library of compositions available to bass trombone soloists, they are prime materials for analysis.

This essay has taken on the task of providing some of these hallmarks of jazz harmony and style. From a historical standpoint, this includes attention to a composer's place in history and biography, the influences in that composer's background, and the context in which the work was composed. All of the composers included in this essay are excellent examples of these considerations. Eugène Bozza is the oldest composer referenced here and has the least amount of jazz influence in his history. Alec Wilder was a broad-studied composer who wrote for many idioms including jazz, folk, and pop. Daniel Schnyder, the youngest composer included here, is extremely active as a jazz musician and composer. This information helped to delineate what aspects of the compositions selected were influenced by jazz.

From an analytical perspective, looking for trombone techniques associated with jazz is important. For instance, the many glissandos, tears, drops and their variations are

in all of these works. As well, being aware of the blues scale and diminished scales and their associated harmonies will assist in determining whether or not jazz is being used in the harmonic construction of a composition. Trying to figure out a composer's various markings on a page is already difficult. The task can be made more arduous by simple lack of knowledge and experience.

A working knowledge of the history of the bass trombone and its use in ensembles is useful. But, exposure to these ideas through performance in jazz ensembles is mandatory for understanding how these influences function in the jazz idiom. Participation in big bands with varying styles is important. After all, the Stan Kenton Orchestra has a completely different style as the Count Basie Orchestra just as no two composers write the same. That is because each of these ensembles grew out of different jazz influences. Small jazz ensembles help develop an artist's ear and ability to improvise. This also gives the learning bass trombonist an opportunity to experiment with melody in various jazz styles. For instance, learning the Gerald Marks and Seymour Simons 1931 classic "All of Me" has become a jazz standard and can be performed in a typical 4/4 swing or even a fast 3/4 jazz waltz each lending itself over to a different set of influences and inflections available to the soloist.

Without any specific studies in jazz, it would be impossible to fully realize the jazz influences in these works. It might behoove the up-and-coming bass trombone soloist to create a study curriculum that includes jazz. Basic jazz ear training and theory are a must as they deal with richer chord structures than typical core music theory. A study in jazz composition is essential in learning to differentiate between traditional and jazz influences in works. And, while not essential for performance of most solo bass

trombone compositions, learning to improvise in jazz helps to develop an artist's ability to play a melody in the proper style. For example, this knowledge is essential when undertaking a work like Schnyder's *subZERO*.

It would be easy to understate the importance of jazz study for the bass trombone soloist. However, it was the author's intention to elevate the importance of the influence of jazz harmony and style on solo bass trombone literature so that future performers do not overlook the necessity of jazz study. The understanding of and attention to these elements of jazz will greatly benefit the performer's goal of bringing the music to life and expressing the composer's true intent.

WORKS CITED

Bogle, Mike. "The Latin Trombonist, Part 2." *ITA Journal*, (Summer 1998): 24-26.

Bozza, Eugène . 1962. *New Orleans: pour saxhorn basse si b ou tuba ut ou trombone basse et piano*. Paris: Alphonse Leduc.

Campbell, James. "Jazz Influence." Jazz Influence on French Trombone Music 1910-1960. Available from <http://www.geocities.com/jbonecampbell/jazzinfl.htm ?200716> Accessed 15 April 2007.

Cooke, Mervyn. *Jazz*. London: Thames and Hudson Ltd, 1998.

Everett, Thomas G. *Annotated Guide to Bass Trombone Literature: 3rd Edition*. Nashville: The Brass Press, 1985.

Gioia, Ted. *The History of Jazz*. New York: Oxford University Press, 1997.

Griffiths, Paul. "Bozza, Eugène." *Grove Music Online* ed L. Macy. Available from http://www.grovemusic.com. Accessed 15 April 2007.

Hale, Ted. "The Influence of Selected Stylistic Elements of Jazz on Seven 20th-Century Solo Trombone Pieces." (DMA dissertation, Indiana University, 1996).

Hill, Paul. "Interview with George Roberts." Online Trombone Journal [Internet]. Available from <http://www.trombone.org/articles/library/viewarticles.asp?ArtID=257>. Accessed 29 April 2007.

McPartland, Marian. *Marian McPartland's Jazz World*. Chicago: University of Illinois Press, 1987.

Miller, Ron. *Modal Jazz Composition and Harmony, Volume 2*. Rottenburg: Advance Music, 1997.

Pollard, Denson Paul. "Bart Varsalona – Birth of the Big Band Bass Bone." *ITA Journal*, (Spring 2001): 24-27.

Schnyder, Daniel. 1999. *subZERO – Concerto for Bass Trombone and Orchestra*. Roswell: Williams Music Publishing Company.

Schuller, Gunther. "Wilder, Alec." *Grove Music Online*. Available from http://www.grovemusic.com. Accessed 15 April 2007.

Stone, Desmond. *Alec Wilder in Spite of Himself – A Life of the Composer*. New York: Oxford University Press, 1996.

Taylor, David. "Biography." Dave Taylor – Biography [Internet]. Available from < http://www.davetaylor.net/bio.html>. Accessed on 29 April 2007.

Wilder, Alec. 1983. *Sonata for Bass Trombone and Piano*. Edited by Gunther Schuller. Newton Centre, MA: Margun Music Inc.

Williams, Ryan. "Review: Concerto for Bass Trombone by Daniel Schnyder." *ITA Journal*, (Fall 2003): 48.

Yeo, Doug. "A New Edition of the Alec Wilder *Sonata for Bass Trombone and Piano*." *ITA Journal*, (Fall 1984): 38-41.

Yeo, Doug. "The Alec Wilder *Bass Trombone Sonata*: An Update." *ITA Journal*, (Fall 1990): 16-17.