A MASTER'S PIANO RECITAL

and

LECTURE RECITAL

by

ACCOMPANYING MATERIALS
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CONNATITRE E. MILLER

B.M.E. - KANSAS STATE UNIVERSITY

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

Kansas State University
Manhattan, Kansas

1987
CONNAITRE MILLER, Pianist
B.M.E. Kansas State University, 1984

Monday, March 30, 1987

8:00 p.m.

presented in partial fulfillment of the requirements
for the degree of Master of Music

PROGRAM

Partita No. II in C minor
Sinfonie
Allemande
Courante
Sarabande
Rondeau

Johann Sebastian Bach
(1685-1750)

Etudes, Op. 10
# 3 in E Major
# 6 in E minor
#12 in C minor

Frederic Chopin
(1810-1849)

Sonata No. 1, Op. 6
I Allegro non troppo
II Andantino semplice
III Allegro molto

Dmitri Kabalevsky
(b. 1904)

Invitation

Dmitri Kabalevsky

Kaper/Washington

arrangement by Connaitre Miller

assisted by
Tim George, Electric Bass
and
John Rogge, Drums
LECTURE RECITAL

IMPROVISATION: A COMPARISON AND CONTRAST OF BAROQUE AND JAZZ KEYBOARD STYLES

CONNATRE MILLER, PIANO
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AN ABSTRACT OF A MASTER'S REPORT

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The following outline was used as a guideline for discussion in the lecture recital:

I. History of Improvisation

II. Baroque Keyboard Improvisation
   A. Melodic
      1 ornaments
      2 figuration
   B. Harmonic
      1 figured bass
      2 crushes
   C. Rhythmic
      1 double dot
      2 syncopation

SARABANDE from SUITE in E minor ................ G.F. HANDEL

III. History of Jazz

IV. Jazz Keyboard Improvisation
   A. Melodic
      1 embellish the melody
      2 invent new melody
   B. Harmonic
      1 chord changes
      2 added color tones
   C. Rhythmic
      1 change of style

BLUE BOSSA . . . . . . . . . . . . . . . . . . . . . . . . KENNY DURHAM

This program was an informative lecture on improvisation. The bulk of the discussion centered around obtaining improvisational techniques as an amateur performer. With the comparison and contrast of jazz improvisation to baroque improvisation, the listener can see the importance this art form has played on both styles of music. Many similarities show that the basic idea of improvisation has changed very little, while the differences help to emphasize modern harmonic, melodic and rhythmic applications.
Extensive research was required in the historical background of both styles, baroque ornamentation, figured bass, jazz melodic embellishment, and jazz chord changes. The illustrations used were from the New Grove Dictionary of Music and Musicians and the original examples were written according to the rules stated in Grove's.