

A MASTER'S PIANO RECITAL

and

LECTURE RECITAL

by

**ACCOMPANYING MATERIALS
LOCATED IN AUDIO-VISUAL**

CONNAITRE 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

A handwritten signature in cursive script, appearing to read "RA Steinbauer".

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

Monday, March 30, 1987

All Faiths Chapel

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 Johann Sebastian Bach
Sinfonie (1685-1750)
Allemande
Courante
Sarabande
Rondeau

Etudes, Op. 10 Frederic Chopin
3 in E Major (1810-1849)
6 in E minor
#12 in C minor

Sonata No. 1, Op. 6 Dmitri Kabalevsky
I Allegro non troppo (b. 1904)
II Andantino semplice
III Allegro molto

Invitation 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

CONNAITRE 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.