

AN EXAMINATION OF RICHARD PEASLEEE'S *NIGHTSONGS*, ERIC EWAZEN'S
SONATA FOR TRUMPET AND PIANO, ANTONIO CARLOS JOBIM'S *DESAFINADO*,
HORACE SILVER'S *PEACE*, AND BRONISLAW KAPER'S *GREEN DOLPHIN STREET*

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Abstract

This Master's report contains the biographical, harmonic, and style analysis of the five compositions performed on the author's Master's recital that occurred on October 11th, 2007. The analyses included will provide foundational information for thorough study of Richard Peaslee's *Nightsongs*, Eric Ewazen's Sonata for Trumpet and Piano, Antonio Carlos Jobim's *Desafinado*, Horace Silver's *Peace*, and Bronislaw Kaper's *Green Dolphin Street*.

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Dedication

I would like to dedicate this to my mom, dad, and the rest of my family for all of their support.

CHAPTER 1 - *Nightsongs*

Biographical Information on Richard Peaslee

Richard Peaslee was born in New York City on June 13th, 1930. He graduated from Yale University with a Bachelor's degree in Music Composition graduating Phi Beta Kappa. Following two years as an artillery instructor in the United States Army, he went to The Juilliard School where he received a Master of Science degree. At Juilliard he studied with composers Vincent Persichetti, Vittorio Giannini, Bernard Wagenaar, and Henry Brant.

After leaving Juilliard he studied with the world-renowned composer Nadia Boulanger in Paris. His original career plan was to compose and arrange for big bands, the main influence being Stan Kenton's big band. Following his eclectic interests he expanded his experience by studying in New York with William Russo, who arranged and composed for Stan Kenton. When William Russo moved to London to form the London Jazz Orchestra, he extended an invitation to Peaslee to move to London and write for the band. "Peaslee accepted the invitation and spent two years working with Russo" (Schropp, 1987, p.32).

Style and Career

Brumeloe, 2001, states in The New Grove Dictionary of Music and Musicians that, "his compositional style is eclectic, encompassing jazz influences, folk-like idioms, extended instrumental techniques and electronic sound resources" (p. 265). This eclectic style can probably be attributed to the fact he was born and raised in the rich culture of New York City. Peaslee has composed and worked in a variety of genres including jazz, dance, and scores for film and television. He is best known for his work in the theatre, especially in New York, London, and Paris, writing scores for Broadway, Off-Broadway and regional theatres. Orchestras and chamber groups throughout the United States have performed his works.

Nightsongs was written in 1973 for Harold Lieberman, a leading concert and studio trumpet player from New York. Mr. Lieberman performed the piece at Carnegie Hall the same year. It was composed after he had completed his work with Russo and began composing heavily

for musical theatre, but he incorporates jazz characteristics that he learned from his time with Russo. See Appendix B.

Awards and Honors

He was the recipient of the Obie in 1983-84 for his musical score for *The Garden of Earthly Delights*. The Obie Awards have been around since 1955. The awards were created to acknowledge and encourage the growing Off Broadway theater movement. The awards have become a theatrical tradition, with the awards changing almost every year, but the spirit remains the same. (<http://www.villagevoice.com/obies/index.php?page=bios>)

Peaslee was also awarded The National Academy of Arts and Letters Marc Blitzstein Award for musical theatre in 1988. It is a fund that was set up in his memory in 1965 and an award of \$5,000 is given out periodically to a composer, lyricist, or librettist, to encourage the creation of works of merit for musical theater and opera. (<http://www.artsandletters.org>)

The New York Foundation for the Arts gave Peaslee an Artists' Fellowship award in 1990 for Music Composition. Peaslee had this to say about the award:

The fellowship enabled me to study and experiment with a digital sampler in the course of creating a work about the Abstract Expressionists and their paintings. It opened up for me a whole new way of composing—applying sampling to speech, sound, and music created for conventional instruments. (http://www.nyfa.org/nyfa_artists_details.asp?pid=214)

For more than three decades, the NYFA has nurtured the people and environment that make art happen. They provide the time and resources for the creative mind and the artistic spirit to flourish. Their focus is on artists that create new works of art, such as painters, poets, choreographers, composers, filmmakers, playwrights, and other creators of original art. (http://www.nyfa.org/default_mac.asp)

In 2002, Peaslee received a \$10,000 grant from the National Endowment of the Arts in the dance category. The grant was to help support the revival of his 1986 work *Vienna: Lusthaus* with the choreography and direction by Martha Clarke. It would include new choreography sections with other collaborations between Peaslee and writer Charles L. Mee Jr. The work was performed through the Spring Lake Productions, Inc. from New York City. (<http://www.nea.gov>) Along with his awards, he has also been on the faculties at the Lincoln Center Institute and New York University's Music Theatre Program.

Theoretical Analysis

Nightsongs is a nine and a half minute one-movement composition written for trumpet and flugelhorn. The work contains contrasting sections that exploit the characteristics of each instrument. The first section is described as *Moderate-Flowing* at a metronome marking of 104-108. It begins with a four-measure introduction of solo piano in the key of G minor. In the first twenty measures, the right hand of the piano trills for a long amount of time. For instance, in the opening it is trilling on an A and continues the effect on G and C before using tremolos between Bb and D, G and D, A and C, and A and D. What this technique does is add tension, non-chord tone, and release, chord tone, effect to the piece. The flugelhorn enters with the melody in measure 5 and it exploits the lush low register of the instrument. Syncopation, with the use of dotted quarter-note rhythms and entering on the second note of quarter-note triplets, and trills are characteristics of the melody as well. See figure 1.1.

Figure 1.1 Peaslee, *Nightsongs*, mm. 1-8

The image displays a musical score for the first 8 measures of the piece *Nightsongs* by Peaslee. The score is written for piano and flugelhorn. The key signature is G minor (three flats) and the time signature is 4/4. The score is divided into two systems. The first system (measures 1-4) shows the piano introduction. The right hand of the piano has a trill (tr) on the A note. The left hand of the piano has a melody starting on the G note. The second system (measures 5-8) shows the flugelhorn entering with the melody. The flugelhorn part is marked *mp* (mezzo-piano). The piano accompaniment continues with a trill in the right hand and a melody in the left hand. The score includes a pedaling instruction: "Ped. ad lib. except where specifically marked".

In measure 26 the texture changes in the piano and flugelhorn parts. The first change is in the left hand of the piano by playing waves of eighth-note triplets. The right hand of the piano is playing a straightened, non-syncopated version of the melody. The flugelhorn is playing a variation of the melody with constant quartet-note triplets and half notes. See figure 1.2. This section is also the peak of the A section after a gradual build-up since the opening of the piece. It descends back down with the flugelhorn returning to the lower register and the piano becoming less active and returning to its original accompaniment pattern.

Figure 1.2 Peaslee, *Nightsongs*, mm. 27-32

The image displays a musical score for measures 27-32 of Peaslee's *Nightsongs*. The score is arranged for piano and flugelhorn. The piano part consists of two staves. The left hand plays a continuous pattern of eighth-note triplets, while the right hand plays a straightened melody. The flugelhorn part is written on a single staff and plays a variation of the melody using quartet-note triplets and half notes. Dynamics include *mf*, *f*, and *mf*. Pedal markings and "etc. simile" are present.

The flugelhorn transitions into the second section, described as *Slower—Expressive*, in measure 44 by introducing a twelve-tone row, which is the foundation for the next section. See table 1.3. The piano immediately repeats the row in measures 45-49, beginning in bass clef and quickly shifting to treble clef utilizing the vast range of the piano. See figure 1.3. In measures 50-55 the piano begins playing the row in retrograde and the trumpet joins in on the third beat. The

last note from the tone row is missing, but the piano repeats the row, varying the rhythm, and completes the row in measure 55. See figure 1.4.

Figure 1.3 Peaslee, *Nightsongs*, mm. 45-49

Slower - expressive (♩ = 68)
45 to Trumpet

ff-mp *f*

Ped.

mp

Table 1.1 *Nightsongs* Twelve Tone Row mm. 44-67

0	11	8	7	4	3	2	10	9	6	5	1
1	0	9	8	5	4	3	11	10	7	6	2
4	3	0	11	8	7	6	2	1	10	9	5
5	4	1	0	9	8	7	3	2	11	10	6
8	7	4	3	0	11	10	6	5	2	1	9
9	8	5	4	1	0	11	7	6	3	2	10
10	9	6	5	2	1	0	8	7	4	3	11
2	1	10	9	6	5	4	0	11	8	7	3
3	2	11	10	7	6	5	1	0	9	8	4
6	5	2	1	10	9	8	4	3	0	11	7
7	6	3	2	11	10	9	5	4	1	0	8
11	10	7	6	3	2	1	9	8	5	4	0

Figure 1.4 Peaslee, *Nightsongs*, mm. 50-55

The image displays a handwritten musical score for measures 50-55 of Peaslee's *Nightsongs*. The score is organized into three systems of staves. The top system features a Trumpet part with triplets and a piano part with a forte (f) dynamic. The middle system shows measures 52-54, with dynamics ranging from piano (p) to forte (f). The bottom system shows measures 55-56, with dynamics ranging from mezzo-piano (mp) to forte (f). The score includes various musical notations such as triplets, slurs, and dynamic markings.

From measure 55 to the end of this section, measure 67, Peaslee utilizes a semi-twelve-tone approach. He begins a row and about mid-way through the row he either abandons the row or repeats it. A prime example of this would be in measure 64 when the trumpet begins to play P-7, and after the seventh pitch Peaslee abandons the row.

The third section, beginning at measure 83, is a slow section and opens with E minor 13th chords. The accompaniment part returns to the syncopation of the opening theme, mixing dotted quarter note rhythms and held eighth note triplets. The flugelhorn enters at measure 89 with a smooth melodic line. The major challenge for the soloist is the several large intervals throughout the melody. See figure 1.5. In measure 93, the piano is sustaining an Ab minor 11th chord while the flugelhorn enters with a rubato line. The line is modal and stresses the Lydian mode.

Figure 1.5 Peaslee, *Nightsongs*, mm. 83-90

83 Slow (♩ = 68 - 72)

89 Flugelhorn

The musical score is presented in three systems. The first system (measures 83-88) shows the piano accompaniment with chords and triplets, marked with dynamics *p*, *cresc.*, and *mf*. The second system (measures 89-92) introduces the flugelhorn with a melodic line, marked with dynamics *mf*, *p*, and *mf*. The third system (measures 93-96) continues the piano accompaniment and flugelhorn parts, with the piano sustaining an Ab minor 11th chord in measure 93. The soloist part is indicated by a line with a large interval and triplets.

In measure 101, the tempo decreases a bit, but the accompaniment is extremely active with arpeggiated sextuplets in both hands. The tonal center shifts to F sharp minor, with a pedal F sharp on every downbeat. In measure 108 the dynamic drops to *piano* and slowly intensifies to the downbeat of measure 111 with the high C sharp with a slight decrescendo and a ritardando. See figure 1.6.

Figure 1.6 Peaslee, *Nightsongs*, mm. 108-112

The image displays a musical score for measures 108 through 112 of Peaslee's *Nightsongs*. The score is written for piano and is in F# minor, 2/4 time. It features arpeggiated sextuplets in both hands. The dynamics are marked as *mf* (mezzo-forte) at the beginning, followed by *cresc* (crescendo), *poco* (poco), *a* (a), *poco* (poco), *rit.* (ritardando), *ff* (fortissimo), and *dim* (diminuendo). The piece concludes with a star symbol.

At measure 113, the piece returns back to the feel of measure 83 with the syncopation and E-minor 11th chords. The one exception, this time around, is that the flugelhorn is playing the same syncopated rhythms as the piano in the beginning. In measure 118, the melodic line in the piano is foreshadowing measure 121 when the piano and flugelhorn repeat the line. It is being played over a C-minor 9th sus 4 chord, which fades away over the two-and-a-half measures. The section continues the minimal accompaniment idea, and ends with the piano sustaining an E-minor 11th chord while the flugelhorn works down, utilizing the locrian mode, from a C above the staff to a C below the staff ending with a held low B. See figure 1.7.

The next section, described as *Fast*, is the most intense of all of the sections. Its main rhythmic drive is the eighth note triplet, sometimes passing from the left and right hand of the piano, and sometimes between the performer and piano. Peaslee also decides to mix time signatures the most in this section, opening in 4/4 and mixing in 5/4 and 3/4 time signatures. This section also calls for the quick dynamic changes, for instance going from *piano* to *mezzo forte* in a matter of two beats and going from a *fortissimo* down to a *mezzo piano*. The tight harmonies in the accompaniment, throughout this section, add tension and fuel to the intensity. See figure 1.8. Peaslee also uses this section to explore different tonal centers. In the trumpet lines he uses whole-tone scales, G-sharp Aeolian, D Dorian, G harmonic minor, and G-sharp Lydian.

Figure 1.7 Peaslee, *Nightsongs*, mm. 118-128

This musical score is for Peaslee's *Nightsongs*, measures 118-128. It is written for voice and piano in 2/4 time. The key signature has two flats (B-flat and E-flat). The score is divided into three systems. The first system (measures 118-120) features a vocal line with a melodic phrase and a piano accompaniment with sustained chords and a triplet. The second system (measures 121-123) continues the vocal melody with a triplet and includes a *15^a* (fifteenth) measure rest. The piano accompaniment features a triplet and a *15^a* measure rest. The third system (measures 124-126) shows the vocal line with a triplet and a *lunga* (long) marking. The piano accompaniment features a triplet and a *lunga* marking. The score includes various dynamic markings such as *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *f* (forte). Pedal markings (*Ped.*) are present at the end of measures 120 and 123. The score concludes with a final chord in measure 126.

Figure 1.8 Peaslee, *Nightsongs*, mm. 143-146



This section contains has one main theme that last from the opening measure of 129 up until measure 162, and immediately repeats itself with some variation. For example, the material in measure 176 coincides with the material from 143, but Peaslee has this measure in 5/4 instead of 4/4 and beginning a beat earlier than previous adding two beats of new material. He also decides to end this section at this point instead of carrying on with the previous material. See figure 1.9.

Figure 1.9 Peaslee, *Nightsongs*, mm. 175-179

The musical score for Figure 1.9, Peaslee's *Nightsongs*, measures 175-179, is presented in two systems. The first system (measures 175-178) is in 2/4 time and G minor. The piano part features a steady accompaniment of eighth-note triplets in both hands, with dynamic markings of *mf* and *f*. The flugelhorn part enters in measure 175 with a melodic line of eighth-note triplets, marked *mf* and *f*. The second system (measures 179-188) shows a transition. Measure 179 is marked *rit.* and *ff*. The piano part continues with eighth-note triplets. The flugelhorn part, labeled "to Flugelhorn", plays a trilled fermata note in measure 188, marked *ff*. The score concludes with a double bar line and a repeat sign in measure 189.

Peaslee uses three bars to go from a metronome marking of 132-138 down to 60. He then uses an additional eight measures of transition material to setup the return of the opening section. The flugelhorn sets up the return with a trilled fermata note in measure 188. Measure 189 is the return of the opening section with the melody heard from the right of the piano part. The flugelhorn is playing a pedal point, at first, on the fifth in the key of G-minor. With the pick-up into measure 197, the flugelhorn takes over the melody this time displaced an octave above until measure 200, then dropping down to the original range. The piano abandons the simplistic accompaniment and becomes more active with a barrage of eighth note triplets, then returning to simplicity in measure 203. See figure 1.10.

Figure 1.10 Peaslee, *Nightsongs*, mm. 197-202



The last few measures of the piece exhibit a lot of ebb and flow with fluctuation in tempo. In measure 205, the tempo decreases slightly with minimal activity from the flugelhorn and piano parts. At measure 212, the flugelhorn begins with a quarter note pick-up from the previous measure and gradually increases the note value to set-up the luscious low B trill at *Tempo I* in measure 213. Simultaneously, the right hand of the piano is playing a variation of the melody with a gradual ritardando to an Eb7 chord. The piece ends with two chords that consists of 4ths and 5ths giving the piece an unresolved sound. See figure 1.11.

Figure 1.11 Peaslee, *Nightsongs*, mm. 213-220

213 Tempo I

rit. ritard. trill Slow

Table 1.2 *Nightsongs* Phrase Graph

Section	Measures
A	1-43
B	44-67
A	68-82
C	83-128
D	129-188
A	189-220

Stylistic and Technical Considerations

From a stylistic standpoint, like Peaslee, *Nightsongs* is an eclectic composition. It has a jazz sound to it with its syncopation and use of extended harmonies. To go along with the jazz sound, Peaslee uses a modal approach with the Dorian, Lydian, and Locrian modes. His use of the twelve tone row technique adds to the modern sound.

Technical considerations would include endurance and intervals. Endurance becomes an issue when the performer first transitions from trumpet to flugelhorn. This particular section is slow and is not written in the optimal range for flugelhorn, which adds to the difficulty level, because a majority of the section lies above the staff. Another problem area for endurance occurs at the end of the piece with the melodic line is displaced an octave and again is being played on the flugelhorn. There are a couple of sections where intervals are an issue. The first is in the previously mentioned area, with the largest number of wide intervals. The second area would be in the second section of the piece. There are only a couple of instances of wide intervals in this section.

CHAPTER 2 - Sonata for Trumpet and Piano

Biographical Information on Eric Ewazen

Eric Ewazen was born in 1954 in Cleveland, Ohio. For his undergraduate studies, he attended Eastman School of Music, receiving a Bachelor's degree in composition. For his Master of Music, 1978, and his Doctor of Music Arts in composition, 1980, he attended the Juilliard School of Music. While in college he displayed his talent for composition by winning numerous accolades, scholarships, and fellowships. The first prize he won was the Howard Hanson Prize, Eastman 1976. While at Juilliard he won the George Gershwin Fellowship, 1977, and the Rodgers and Hammerstein Scholarship, 1979. After completing his Doctoral degree at Juilliard, he was immediately hired as a part of the pre-college faculty, and since 1982 has held a full-time position teaching Composition and Literature and Materials.

Compositional Training

Ewazen's teachers include an accomplished list of twentieth-century composers. They each had different tastes and styles of compositions. The first teacher was Joseph Schwantner during his studies at Eastman. Schwantner is known for his premiere wind band music. He encouraged his students to become familiar with contemporary composers, and to be experimental. Because of this, Ewazen studied the music of George Crumb, Elliot Carter, and Krzysztof Penderecki.

Ewazen also studied with another prominent composer during his tenure at Eastman and that was Samuel Adler. Prior to his appointment at Eastman, Adler taught at North Texas State University, and ended up teaching at the New England Conservatory. Ewazen spoke very highly of Adler stating he was "one of the genuine great teachers of our time" (Wurtz, 2001, p.56). Studying with Adler, Ewazen learned about timing, building, and symmetry. In this method of building a composition towards a timed climax is crucial to Ewazen's compositional style.

His main teacher while he attended Juilliard was Milton Babbitt. What he received from Babbitt's tutelage were "all the contemporary compositional techniques from jazz and pop to

serialism.” These traits were a big part of Babbitt’s compositional style. From the very beginning “Ewazen was fascinated with his approach, musical associations, and his concepts of development.” Babbitt also wanted each of his students to develop and have their own style of compositions. The fourth teacher with which Ewazen studied with was Gunther Schuller. They met while Ewazen was attending a summer festival at Tanglewood. What Schuller brought to the table was the exposure to jazz and orchestra music. “Schuller’s compositional procedure made a profound impact on Ewazen’s, especially impacting his ability to go from a short score to a large score effectively” (Wurtz, 2001, p.56).

Composition Style

From these four different experiences and approaches, Ewazen would find his own style. This occurred in 1980 around the time he finished his Doctor of Musical Arts and while studying with Babbitt, and his style is one that is unique in its approach to tonality. Ewazen feels that studying with such a variety of teachers left him versed in all twentieth-century compositional styles, but when he had the freedom to choose his own path, that path led tonality, in the modern sense of tonality. This style has drawn both modern performers and audiences to music. The evidence of this can be taken from what David Wood, manager of the prominent sheet music company, of Sheet Music Service of Portland, Oregon said, “Ewazen’s music sells faster than any other living brass music composer” (Wurtz, 2001, p. 57).

During his career he has been successful composing for brass instruments, but he has been successful in other genres. His works have been performed numerous orchestras in the United States and abroad. The Juilliard Symphony, Stow Chamber Orchestra (OH), Flower Mound Chamber Orchestra (TX), Birmingham (UK) Philharmonic, Illinois Symphony, Israel Symphony Orchestra Rishon Le’Zion, Honolulu Symphony, Mankato (MN) Symphony, and the Everett (WA) Symphony have performed his works. “He has been a guest at almost 100 Universities and colleges throughout the world in recent years including, Curtis, Eastman, Peabody, Indiana U., UCLA, U. of Texas, U. of Hawaii, Birmingham (UK) Conservatory, the Conservatory of Santa Cruz (Spain), and Boston Conservatory”(http://www.ericewazen.com/new/index.php).

The International Trumpet Guild commissioned Ewazen’s Sonata for Trumpet and Piano in 1993. The premiere of the piece was given on May 30, 1995 at the International Brassfest in

Bloomington, Indiana. Chris Gekker premiered the piece on B-flat trumpet, with Ewazen accompanying.

Theoretical Analysis

The structure that Ewazen utilizes for his sonata is what one would expect for this genre. The three movements are in the traditional fast-slow-fast tempo scheme. Individual movements are also derived from the Classical forms of this genre. The way the sonata differs from the Classical style is from a harmonic standpoint. The way to analyze the sonata, especially in the minor tonal centers, is to think modally and not tonally. Throughout the sonata, there are not very many traditional cadences, for example a V7-chord to I-chord, and Ewazen feels inclined to end each movement in a different tonal center.

The first movement is in a rondo-like form. The term rondo can be used loosely because there are no clear-cut breaks between the different sections. As stated earlier, there are no definite cadence points. Instead the sections are melded together, and Ewazen changes the texture and mood to achieve the different sections.

The piece opens with a slow four-measure introduction. Ewazen clearly establishes the tonal center of E-flat natural minor in the introduction with the use of pedal e-flats, and he also continues the idea through the first few measures of the A-section. See figure 2.1. The A-section begins with a pattern that Ewazen uses extensively with the opening theme. The left hand is playing four quarter notes while right hand is playing ascending and descending sixteenth notes giving it an ebb and flow feel. Over this pattern Ewazen writes a lyric trumpet line that is both conjunct and disjunct. See figure 2.2.

Figure 2.1 Ewazen, Sonata for Trumpet and Piano, mvt. 1, mm. 1-4

This musical score excerpt covers measures 1 through 4 of the first movement. It is written for a trumpet and piano in 4/4 time, with a tempo marking of *Lento* and a metronome indication of $\text{♩} = 52$. The key signature has two flats (B-flat and E-flat). The trumpet part begins with a half rest in measure 1, followed by a half note B-flat in measure 2, and continues with a melodic line. The piano accompaniment starts with a half note chord (B-flat, E-flat) in measure 1, followed by a half note chord (B-flat, E-flat, A-flat) in measure 2, and continues with a rhythmic pattern of eighth notes. The score includes dynamic markings such as *p* (piano) and *ff* (fortissimo), and a *simile* instruction. The measures are numbered 1, 2, 3, and 4 at the end of each line.

Figure 2.2 Ewazen, Sonata for Trumpet and Piano, mvt. 1, mm. 7-14

This musical score excerpt covers measures 7 through 14 of the first movement. It continues the trumpet and piano parts in 4/4 time. The key signature remains two flats. The trumpet part features a melodic line with some rests. The piano accompaniment has a more complex rhythmic pattern, including eighth and sixteenth notes. The score includes dynamic markings such as *p* (piano) and *ff* (fortissimo), and a *simile* instruction. The measures are numbered 7, 10, and 14 at the end of each line.

Beginning in measure 11, Ewazen adds some interesting harmonic movement. He modulates to E-Major, but only for a few measures. In measure 10, he uses a C-flat Major chord, a VI chord, in the home key which enharmonically spelled is a V chord in the key of E-Major. See figure 2.2. Then, he quickly decides to move away from it by borrowing chords from different tonal centers. See figure 2.3.

Figure 2.3 Ewazen, Sonata for Trumpet and Piano, mvt. 1, mm. 16-18



The second interesting harmonic movement in this section is the usage of the tritone relationship between a G triad and a D-flat triad. See figure 2.4.

Figure 2.4 Ewazen, Sonata for Trumpet and Piano, mvt. 1, mm. 19-21

This musical score snippet covers measures 19, 20, and 21. The top staff is for the Trumpet, showing a melodic line with a half note in measure 19, a quarter note in measure 20, and a half note in measure 21. The piano accompaniment consists of two staves. The right hand plays a continuous eighth-note pattern in the treble clef. The left hand plays a steady quarter-note bass line in the bass clef. Measure numbers 19, 20, and 21 are indicated at the beginning of their respective measures. The dynamic marking 'mf' (mezzo-forte) is present in measures 19 and 20.

Theme 2 begins with the piano playing the opening pattern for one measure before a variation of the original pattern for a few measures before returning the original pattern. Simultaneously the right hand is playing theme 1 with the theme 2 coming in one measure later. Also in this section, the melody and the accompaniment have four against three rhythms. See figure 2.5.

Figure 2.5 Ewazen, Sonata for Trumpet and Piano, mvt. 1, mm. 41-46



The B-section of the first movement is drastically different from the preceding section. Ewazen shifts to a different tonal center going from E-flat natural minor to a pentatonic sound. He utilizes the C major, B-flat major, E major, D minor, and A minor pentatonic scales. It opens with, and maintains, a very thin texture. Both the trumpet and piano parts play very lightly and at a soft dynamic level. The piano part opens with an ostinato pattern for two measures with the trumpet entering, repeating the ostinato pattern from the piano, with a lighthearted melodic line. Even with more technical playing involved with sixteenth notes in the melody line, it still

contains lyrical characteristics. The melodic line also maintains both the conjunct and disjunct characteristics from the preceding section. See figure 2.6.

Figure 2.6 Ewazen, Sonata for Trumpet and Piano, mvt. 1, mm. 61-64

Figure 2.7 Ewazen, Sonata for Trumpet and Piano, mvt. 1, mm. 77-78

Ewazen begins to transition into theme 2 in measure 77 by varying the accompaniment pattern going from close interval chords, See figure 2.6, to arpeggiating the chords. See figure 2.7. He introduces the new idea and shifts back to the original with the climax on the downbeat of measure 93.

Measure 94 marks the second theme in the B-section. The piano opens with thick chord voicings. Ewazen also goes back to the idea of ebb and flow with ascending and descending C-

minor triads. Over this accompaniment, the trumpet plays a fanfare-like melody, which leads up to the *fortissimo* downbeat at measure 104. The downbeat of this measure is a Bb minor chord, which is the V of E-flat minor, and is the return of the original tonal center.

Figure 2.8 Ewazen, *Sonata for Trumpet and Piano*, mvt. 1, mm. 95-103

Ewazen restates the material of the A-section in measure 106, giving it the feel of a recapitulation. He quickly moves into developing this material in measure 116. The melody is stated and then is developed by being played in different tonal centers and by rhythmic variation.

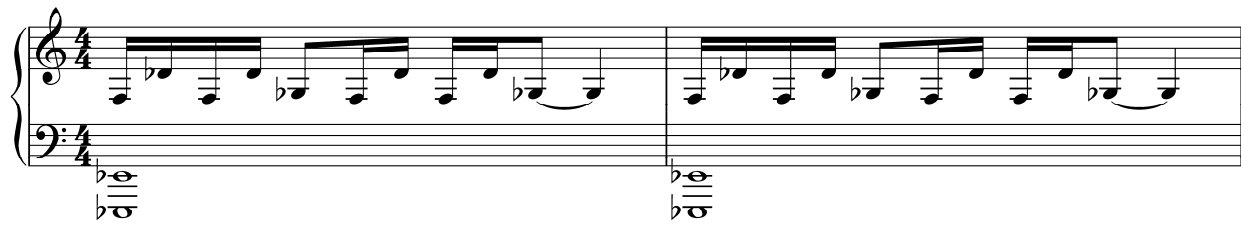
For the piano accompaniment, he shifts between the four different accompaniment ideas in the development section. The development section ends on the downbeat of measure 182. At this point the recapitulation begins and, Ewazen shifts back to the opening ideas of the sonata. He goes back to the opening tonal center of E-flat minor and the same accompaniment pattern. The one variation is that the trumpet does not state the opening line, but instead is stated by the piano. See figure 2.9.

Figure 2.9 Ewazen, Sonata for Trumpet and Piano, mvt. 1, mm. 182-185

The image shows a musical score for measures 182-185 of Ewazen's Sonata for Trumpet and Piano, first movement. The score is written for trumpet and piano. The tempo is marked 'Lento (Tempo I)'. The key signature is E-flat minor (three flats). The time signature is 4/4, which changes to 6/4 in measure 185. The trumpet part is marked 'add mute' and has a whole rest in measure 182. The piano part consists of a right hand and a left hand. The right hand has a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand has a steady, rhythmic pattern of eighth notes. The score shows a transition from 4/4 to 6/4 time in measure 185. The piano part features a pedal point of E-flat in the left hand and an ostinato pattern in the right hand. The trumpet part is muted.

In measure 186, Ewazen uses the same harmonic structure as the beginning opening with a pedal E-flats. Over those pedal tones, he uses the ostinato pattern from the second theme of the A-section as the accompaniment. Instead of going back to the original theme, Ewazen composes a new melodic line. The reasoning behind this is that the original material was prevalent in the development section, but this new material has the same lyrical characteristics as the opening theme. Ewazen would describe this as a “hidden recapitulation” (Wurtz, 2001, p. 69).

Figure 2.10 Ewazen, Sonata for Trumpet and Piano, mvt. 1, mm. 186-187



Towards the end of the recapitulation, Ewazen revisits the fanfare-like material of the B-section. But this time around, he puts the material in the key of E-major. The ebb and flow idea from the piano continue throughout this section. The recapitulation section gradually melds into the coda with a diminuendo from the trumpet and piano parts. At measure 229 the coda begins and utilizes the opening piano accompaniment. As was stated earlier, Ewazen does not feel inclined to end movements in the same key as he begins them, so he ends the first movement in the key of G-major.

The second movement of Sonata for Trumpet and Piano is very different from the first movement. It is in a slow 6/8 meter and has a folksong bounce to it, coming from the sixteenth-note to dotted eighth-note pattern. This pattern serves to give the movement rhythmic interest and as an appoggiatura on the second downbeat. See figure 2.11. The second movement is composed in a ternary-like form, with the opening melody appearing sporadically throughout the second movement.

The movement opens in the key of F-sharp major with the piano stating the melody over the first four measures. When the trumpet enters with the piano, the piano falls back to accompanying the melody with open voiced chords. See figure 2.11. After the trumpet states the melodic line, the two work together to expand on the original theme.

In measure 45, Ewazen introduces the second theme of the A section. The theme adds many different flavors to the movement. First, Ewazen shifts the tonal center to C-sharp natural minor and quickly modulating to E-flat natural minor. Secondly, whereas the first theme had a relaxed, bounce to it, the second theme has a forward momentum to it. The melody, introduced by the trumpet, is a lyric dotted quarter note line. The piano is playing arpeggiated sixteenth-note triads, giving it the forward momentum. See figure 2.12. The A section ends with the piano playing the original theme, in the new key of E-flat natural minor, from measures 62-66.

Figure 2.11 Ewazen, Sonata for Trumpet and Piano, mvt. 2, mm. 1-8

Allegretto $\text{♩} = 48$

p

Red. Red. simile

mp

mp

5

Figure 2.12 Ewazen, Sonata for Trumpet and Piano, mvt. 2, mm. 45-50

p

simile

p

45 *pp*

Red. Red. pedal simile

mp

49 *mp*

The B-section begins in measure 67 and it is very mysterious sound to it. Ewazen carries over the E-flat idea from the previous section by establishing it as an octave pedal point in the left hand. After a few measures, he alternates between E-flat and C. Over the pedal point, Ewazen incorporates some unique harmonies. After some analysis, he is utilizing the E-flat octatonic scale. The only notes that are missing are F-sharp and G, but once the trumpet enters the two pitches are being played. See figure 2.13.

One interesting aspect of the B-section is that in the beginning one could argue that it is being used as a developmental section, and therefore has the characteristics of being in a Sonata form. The reasoning behind this is that Ewazen decides to incorporate the opening theme every once in a while throughout this section. He never has it in the original key, but all of the characteristics are there.

In measure 106, Ewazen adds new material in the movement, and clearly establishes the B-section. In doing so, the movement now is in a ternary form. Ewazen also “decided that the chorale provided the perfect means of establishing a serenity and a pivotal point from which the movement can return to the expository material” (Interview with Wurtz p.74). This new material is in the form of a beautiful choral, and he switches from a compound feel of 6/8 to a duple feel of 2/4, which establishes it even more as the B-section. See figure 2.14.

Figure 2.13 Ewazen, Sonata for Trumpet and Piano, mvt. 2, mm. 67-78

This figure displays three systems of musical notation for the second movement of Ewazen's Sonata for Trumpet and Piano, measures 67 through 78. The score is written for a trumpet and piano.

The first system (measures 67-68) shows the trumpet part with a *pp* (pianissimo) dynamic marking. The piano accompaniment features a steady eighth-note pattern in the right hand and a sustained bass line in the left hand, marked with a *pedal* symbol.

The second system (measures 69-72) continues the piano accompaniment's eighth-note pattern. The trumpet part enters with a melodic line. A *pp* dynamic marking is present. A *pedal simile* instruction is noted below the piano part.

The third system (measures 73-76) shows the piano accompaniment continuing its eighth-note pattern. The trumpet part has a melodic line. A *p* (piano) dynamic marking is present.

The fourth system (measures 77-78) shows the piano accompaniment continuing its eighth-note pattern. The trumpet part has a melodic line.

Figure 2.14 Ewazen, Sonata for Trumpet and Piano, mvt. 2, mm. 106-117

The image displays three staves of musical notation for Ewazen's Sonata for Trumpet and Piano, mvt. 2, mm. 106-117. The top staff shows measures 106-110, featuring a trumpet part and piano accompaniment. The middle staff shows measures 109-114, featuring piano accompaniment. The bottom staff shows measures 115-117, featuring piano accompaniment. Dynamics include *p*, *mp*, and *mf*.

The recapitulation occurs in measure 134, with an abridged version of the A-section. Ewazen returns back to the tonal area of F-sharp major, with the piano introducing the main theme. The trumpet begins playing the melody, but this time around the accompaniment takes a more active role. Ewazen utilizes the forward motion from the second theme in the right hand

while the left hand is playing open fifth or fourth chords from the opening accompaniment. He quickly moves into the second theme, skipping the developmental section, which is a perfect fourth up from the original key. The movement ends with a six-measure coda, beginning in measure 161, with the piano restating the melody minus the trumpet. Similar to the first movement, Ewazen ends the movement in a different tonal area this time choosing to end in the tonal area of A-flat major. See figure 2.15.

Figure 2.15 Ewazen, Sonata for Trumpet and Piano, mvt. 2, mm. 162-166



The third movement, like the first movement, is in a rondo-like form. It is also quite different from the previous two movements. The first two movements had very lyrical melodies, whereas this movement is very animated from the beginning and is rhythmically active. When describing the role of the piano, it is just as important as the trumpet part. In the first two movements he had more of an accompaniment role, but for the third movement there is more equality.

The piece opens with a five-measure introduction that is unlike the other two openings. It begins at a *fortissimo* dynamic marking, the first two movements at *piano* dynamic, and unison octaves with the piano. In measure 6 the A section is introduced. On the downbeat of the measure, Ewazen uses octave C-sharps as a pedal point, a technique that is very familiar with the rest of the sonata. See figure 2.16. It is clear that he uses this to establish a tonal center and is also a compositional element that binds all three movements.

The theme in the A-section is very disjunct in nature and is made up of sequential two measure groups. Ewazen builds the melody upwards for four measures and descends the melody

over the next four measures, which helps the forward motion of the movement. The piano continues the melodic line while Ewazen composes a more lyrical countermelody for the trumpet in measures 14-21. See figure 2.16.

Figure 2.16 Ewazen, Sonata for Trumpet and Piano, mvt. 3, mm. 6-21

The musical score is presented in three systems, each containing staves for the trumpet and piano. The key signature is one sharp (F#) and the time signature is 3/4. The first system (measures 6-8) features the trumpet part with dynamics *mf* and *f*, and the piano accompaniment. The second system (measures 9-13) continues the piano's melodic line and the trumpet's countermelody. The third system (measures 14-21) shows the piano continuing the melodic line while the trumpet plays a more lyrical countermelody. The score includes various musical notations such as notes, rests, and dynamic markings.

The theme is developed from measure 21-42; the second theme is introduced in measure 43. This theme begins with a percussive interaction between the two instruments. The piano is alternating fifths and thirds in measure 46, and dropping down to *piano*, adds a mysterious flavor in this section. The percussive idea is repeated and expanded upon at different dynamics, as well as sudden dynamic changes. See figure 2.17. Until the introduction of the B-section in measure 78, the section gradually intensifies and within a few beats the style completely changes.

Ewazen effectively goes from a very percussive and rhythmic feel to a waltz feel. The melodic line is very lyrical and is such a contrast, that it feels it should have been in one of the previous two movements. Again Ewazen uses an F-sharp pedal point to establish a tonal center. In this section, there are two ostinato patterns, one more prominent than the other, that are two measures long. First is going to be the pattern in the right hand. This pattern is played three times before it goes through some variations. The second pattern is in the left hand and it is played, for the most part, continuously throughout the B-section. See figure 2.18.

Once again just as the tonality has been established, Ewazen then decides to shift tonal centers, although never establishing a new tonal center. He finally establishes a tonal center, albeit a different one, with the upcoming return of the A-section in measure 114. The accompaniment abandons the ostinato patterns and becomes more rhythmically driven anticipating the return of the A-section.

When the A-section returns, the piano plays the melody, minus the trumpet, in its entirety, and establishing the original tonal center with pedal C-sharps in the left hand. At measure 122 the trumpet enters to play the countermelody line from measure 14, with a slight variation of measures 126 and 127 written an octave higher than the first time. In order to get to the C-section, Ewazen adds new material that is similar to the second theme of the A-section. It has a repetition on a single note followed by melodic movement.

Figure 2.17 Ewazen, Sonata for Trumpet and Piano, mvt. 3, mm. 43-57

The musical score is presented in three systems, each with a Trumpet staff and a Piano staff. The key signature consists of two flats (B-flat and E-flat), and the time signature is 3/4.

- System 1 (mm. 43-46):** The Trumpet part begins in measure 43 with a forte (*f*) dynamic. The Piano part enters in measure 44 with a forte (*f*) dynamic. The Trumpet part concludes in measure 46 with a *sub. p* (subito piano) marking.
- System 2 (mm. 47-51):** The Trumpet part continues with a melodic line, marked *f* in measure 49. The Piano part provides a harmonic accompaniment, marked *f* in measure 49. The system concludes in measure 51 with a *sub. p* marking.
- System 3 (mm. 52-57):** The Trumpet part begins in measure 52 with a mezzo-piano (*mp*) dynamic. The Piano part enters in measure 53 with a forte (*f*) dynamic. The system concludes in measure 57 with a *f* dynamic marking.

Figure 2.18 Ewazen, *Sonata for Trumpet and Piano*, mvt. 3, mm. 80-89



Ewazen utilizes the new material to push towards the downbeat of 142, which is the introduction of the C-section of the rondo. In order to provide contrast, Ewazen shifts to the compound time meter of 5/8, also visits 7/8 and 4/4 times. From this point on, the main focus is momentum, with driving rhythms, strong pedal points, and the percussive trumpet part all contributing to this idea. See figure 2.19. Beginning in measure 166, the piano is relegated back to the accompaniment role and helps reinforce the change in meter. Also at this point, the left hand has large intervals from measure to measure, a pattern that will show up towards the end of the movement, creating tension and the forward momentum characteristic throughout this section. See figure 2.20.

Figure 2.19 Ewazen, Sonata for Trumpet and Piano, mvt. 3, mm. 151-158

This figure displays three excerpts from the musical score for Ewazen's Sonata for Trumpet and Piano, mvt. 3, measures 151-158. The score is written for Trumpet (top staff) and Piano (bottom staves). The key signature is one sharp (F#), and the time signature is 3/4.

The first excerpt (top right) shows measures 151-152. The Trumpet part features a melodic line with accents. The Piano part has a complex texture with triplets and a forte (*ff*) dynamic.

The second excerpt (middle) shows measures 153-155. The Trumpet part continues with a melodic line. The Piano part features a complex texture with triplets and a forte (*ff*) dynamic. The measure numbers 152, 153, 154, and 155 are indicated.

The third excerpt (bottom) shows measures 156-158. The Trumpet part continues with a melodic line. The Piano part features a complex texture with triplets and a forte (*f*) dynamic. The measure numbers 155, 156, 157, and 158 are indicated.

Figure 2.20 Ewazen, Sonata for Trumpet and Piano, mvt. 3, mm. 166-171



An *Allargando* and acceleration to *Presto* from measures 182-186 adds some variation to the last movement and is connecting material to the final section. At measure 186, the repetitive note in the trumpet part is reminiscent to the second theme of the A-section. There is also a constant eighth note driving feel throughout this section. Along with the constant drive, there is change of tonal centers throughout the *Presto* section, with it finally settling in with the octave A-pedal point at measure 230. At the end of measure 205 there is a pause, which is preparation for the final push to the end and presentation of the opening theme in the piano in measure 230. See figure 2.21.

Figure 2.21 Ewazen, Sonata for Trumpet and Piano, mvt. 3, mm. 230-233

This image shows a musical score for measures 230-233 of the third movement of Ewazen's Sonata for Trumpet and Piano. The score is written for three staves: a single staff at the top for the Trumpet, and a grand staff (treble and bass clef) for the Piano. The key signature has one flat (B-flat) and the time signature is 5/8. The tempo is marked 'Prestissimo'. The score includes dynamic markings such as 'sfz mf' and 'f'. The piano part features a constant eighth-note driving feel in the bass clef, while the trumpet part has a more melodic line with some rests. The score is divided into two systems, with measures 230-231 in the first system and measures 232-233 in the second system.

The last section can be labeled in many different ways. In order for the third movement to be a rondo, it has to be labeled as the return of the A-section. The question that one has to answer is, does the A section return? In my opinion there are enough characteristics from the A-section to justify a yes, and one can call it A Prime. At the beginning of the *Presto* section, the trumpet is playing a series of repeated notes, switching to a different note at each entrance. This derived from the second theme of the A section. Throughout this section, both the trumpet and piano parts are very percussive sounding, also another characteristic of the second theme. Up until the restatement of the opening theme, is expanding and developing of the material. At measure 230, there is an abbreviated statement of the opening theme, but contains enough material to call it a return.

Table 2.1 Sonata for Trumpet and Piano Phrase Graph

Section	Measure
First Movement	
Introduction	1-4
A	5-60
Theme 1	5-33
Theme 2	34-60
B	61-105
Theme 1	61-93
Theme 2	94-105
Development	106-135
C	136-181
Transition	182-185
A	186-228
Coda	229-239
Second Movement	
A	1-66
Theme 1	1-44
Theme 2	45-66
B	67-133
Theme 1	67-105
Theme 2	106-133
A	134-161

Theme 1	134-143
Theme 2	144-161
Coda	162-166

Third Movement

Introduction	1-5
A	6-77
Theme 1	6-42
Theme 2	43-77
B	78-113
A	114-141
C	142-185
A	186-238

Stylistic and Technical Considerations

Stylistically, Eric Ewazen's Sonata for Trumpet and Piano is a modern sonata with classical characteristics. He utilizes modern harmonic techniques, but puts them in classical forms. As stated in the analysis, the overall form of the sonata is fast slow fast. Each movement emphasizes a classical form, with a little bit of twist in each movement.

The biggest technical consideration is endurance, with the entire work being about twenty-three minutes in length. Ewazen saves the biggest challenge until the end with the third movement. This particular movement tests the performer's endurance due to the limited resting opportunities.

The second technical consideration is the intonation. In each of the movements Ewazen writes sections that employ large intervals, and the performer must accurately hear the pitches in order to execute these sections. The final technical consideration is multiple tonguing. The first and third movements, the two fast movements, have sections where the performer must have the ability to double and triple tongue. To achieve this, the Arban's *Complete Conservatory Method for Trumpet*, page 155 for triple tonguing and page 175 for double tonguing, becomes a vital tool.

CHAPTER 3 - *Desafinado* (Off Key)

Biographical Information on Antonio Carlos “Tom” Jobim

Antonio Carlos Jobim, Grammy Award-winning composer, songwriter, pianist, guitarist, and arranger, was born January 25, 1927 in Rio de Janeiro, Brazil. Jobim’s father was a diplomat, as well as an amateur poet. His family moved to the fashionable neighborhood of Ipanema when he was a year old. Jobim’s father died when he was eight, and his mother remarried a man that took an interest towards Jobim’s musical talent. Jobim came from a musical family background. His grandmother played piano and two uncles played guitar.

At thirteen his family bought a grand piano, originally for his older sister. He began taking piano lessons from Hans-Joachim Koellreutter. Koellreutter was a German musicologist who fled Germany in 1937 after the Nazis gained power. From his studies with Koellreutter, Jobim was introduced to the music of Chopin and the Impressionists, a major influence in his music. Jobim actually stated, “that ‘*One Note Samba*’ was inspired by Chopin’s ‘*Prelude in Db*’, but the affinity between another of Chopin’s Preludes—the ‘*Prelude in E-Minor*’—and one of his well-known songs—‘*Insensatez*’ (*How Insensitive*)—is far more evident” (Reily, 1996, p. 10). See figures 3.1 and 3.2. Music of French composers Claude Debussy and Maurice Ravel influenced him well as jazz.

Figure 3.1 A.C. Jobim’s *How Insensitive*



Figure 3.2. Chopin's Prelude in E Minor



But the Vincuis-Jobim collaboration that received international popularity was *Garota de Ipanema* (*Girl from Ipanema*), in 1962. It has been said that the two composed the song in the Veloso bar, now known as Garota de Ipanema. See figure 3.3. But Castro (2000) states that, “it was never the duo’s style to write music sitting at a table in some bar, although they had probably spent the best hours of their lives in them.” He continues saying that; “Jobim composed the melody meticulously on the piano at his new home in Rua Barão da Torre.” His partner Vinicius, “had written the lyrics in Petropolis, near Rio” (p. 239).

A concert promoting the *bossa nova* style music was presented at Carnegie Hall in November of 1962. For Concert Flyer See Appendix C. Prior to this in the 1950s, the young middle-class of Rio “were searching for a musical style that suited their self-image: it had to be simultaneously Brazilian and non-exotic; it had to be able to speak of guitars and tambourines as well as Rolliflex cameras” (Reily, 1996, p.6). Jobim said this to a journalist of *O Globo*, a major newspaper in Rio, before he left for the concert:

We are not going to sell [Brazil’s] exotic side, of coffee and carnival. We are not going to wheel out the typical themes of underdevelopment. We are going to pass from the agricultural to the industrial era. We are going to use our popular music with the conviction that it does not only have its own character, but also a high technical level. (Reily, 1996, p.6)

The following year an album *The Composer of Desafinado Plays* was issued. The album was also Jobim’s first solo recording.

Figure 3.3 Garota de Ipanema, formerly Veloso Bar



Bossa Nova

Whenever someone mentions the *bossa nova* style of music, one automatically thinks of Brazil, more importantly, you think of Rio de Janeiro. Rio is known for its white sand beaches packed with people and full of sun, upscale apartments that line the beaches giving residents a beautiful view of the ocean, and nightclubs that give Rio a rich cultural tradition. See figures 3.4 and 3.5. But what does the term *bossa nova* really mean?

Figure 3.4 Copacabana Beach (Picture by Matt Leifer 2007)

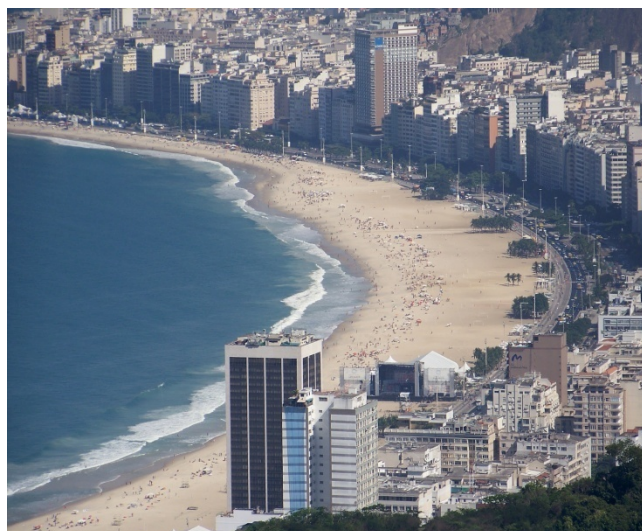


Figure 3.5 Ipanema Beach (Picture by Matt Leifer 2007)



The term *bossa* was a slang word being used in Rio de Janeiro before the explosion of the musical style. Ethnomusicologist Gerard Béhague said it meant, “special ability, shrewdness, astuteness” (Murphy, 2006, p.37). Jobim explained the term like this:

In Portuguese, a *bossa* means a ‘boss’—a protuberance, a hump, a bump.... And the human brain has these protuberances—these bumps in the head.... So if a guy has a *bossa* for something, it is literally a bump in the brain—a talent for something. To say that he has a *bossa* for guitar would mean that he has a genius for guitar. So it has come to mean a *flair* for something—and *bossa nova* was a ‘new flair’. (Murphy, 2006, p.37)

As early as 1932, the word “*bossa*” was showing up in lyrics, such as in the samba *Coisas Nossas*. In the 1940s the group Clube da Bossa, led by the guitarist Garoto, was using “*bossa*” in their lyrics. *Bossa nova* was “an expression of national identity and of Brazil’s modernization of the 1950s” (Murphy, 2006, p.xiv). “Applied to the new style, *bossa nova* meant a new way of making music, the *new wave* or the *new thing*” (Murphy, 2006, p.38).

Another important question is, what was the appeal to *bossa nova*? The first is the complexity, yet at the same time the simplicity of the music. The melodies in some of the *bossa nova* classics, *The Girl from Ipanema*, *Desafinado*, and *How Insensitive*, have beautiful melodic lines that one can sing and remember, and at the same time are extremely well crafted. The themes for songs, especially Jobim’s, were about love, political repression, betrayal, and about the natural beauties of Brazil.

Rhythm is the second part of the musical equation. First the melody incorporates a syncopated rhythm that lines up with the accents of the Portuguese lyrics. Second is the guitar accompaniment. See figure 3.6. It was created by João Gilberto, and is “known as *violão gago*, or stammering guitar, distills the samba’s energetic percussiveness into a playful alternation between the strong beats and syncopated chords” (Murphy, 2006, p.37).

Figure 3.6 João Gilberto’s rhythmic pattern for *The Girl from Ipanema*



(Reily, 1996, p. 12)

The chord progressions used in the music were very interesting. They were colorful and varied, using altered chords, which are used frequently in jazz especially in bebop music. Jobim felt it was appealing in the United States and Europe because it was more than a Brazilianisation of jazz:

Americans took to bossa nova because they thought it was interesting. If it were a copy of jazz, it wouldn't have interested them. They're tired of hearing copies of jazz. There's Swedish jazz, French jazz, German jazz—Germans play a lot of jazz. Actually they just call anything that swings jazz. But, styles that swing are in the United States, in Cuba, in Brazil. That's where they swing. The rest waltzes, with all due respect to the Austrians. (Reily, 1996, p. 9)

Antonio Carlos Jobim composed *Desafinado* in 1959. It first appeared on the album *Chega de Saudade* with João Gilberto singing and playing guitar and Jobim as producer. Stan Getz and Charlie Byrd propelled the popularity of bossa nova in the United States with their instrumental version of *Desafinado* from the album *Jazz Samba* in 1962.

Theoretical Analysis

Desafinado is in the *bossa nova* style with an AABA form. The form and melody, like most *bossa nova* tunes, is fairly easy to learn and memorize, but the analysis is the difficult part. Jobim does not use the basic chord progressions that one is accustomed of seeing, but instead a set of very sophisticated ones. He utilizes a number of secondary dominant chords, altered secondary dominant chords, and passing chords.

It does not take Jobim long before he puts in a chord that does not fit inside the tonal center. In the measures 3 and 4 he has an A7b5 chord, which is an altered secondary dominant chord. See figure 3.7.

Figure 3.7 *Desafinado* mm. 1-4



The next five measures are standard chord changes that one would expect to see. Measures 5 and 6 contain a ii-V7 in the home key of G major, and measures 7-9 contains a ii7b5-V7b9-i7 in A-harmonic minor. See figure 3.8.

Figure 3.8 *Desafinado* mm. 5-16



In the second measure, the B7b9 chord, of the first ending, Jobim begins a string of secondary dominant chords. The B7b9 chord is extended harmony of the I chord, GM7, and the third of the B7b9 would be the raised fifth of the GM7 chord. The next chord is VI7 chord, an extension of the ii chord in the home key, and the E7b9 that comes next is the V of A minor. Finally the last four measures of the first A-section, the A7b9 is the five chord from D minor and

the AbM7 is a I chord in the key of A-flat major, but classically speaking it is a Neapolitan chord. See figure 3.8.

The second is next after repeating the first half of the A-section. The ii7b5-E7b9 resolves to A-7 in the first measure of the second ending. Next, is chord that does not fit with the previous chord or with the one that follows it, so the c-minor chord is the ii from B-flat major. The next two measures are in the key of B-harmonic minor with a progression of i-7-ii7b5-V7b9. See figure 3.9.

Figure 3.9 *Desafinado* mm. 17-20



The next portion of the piece is the B-section, or the bridge. Instead of the last measure of the second ending resolving to a minor i chord, Jobim takes the piece to an unrelated key and that is B major. The bridge, from an analysis standpoint, is fairly standard, with the chords in measure 22 and measure 34 being passing chords. The G-sharp-7 chord in measure 30 is a vi chord, not uncommon to see, and the D7b5 chord in measure is the pivot chord which takes you back to the A section. See figure 3.10.

When the A section returns it is, for the most, the same. The first eight measures are identical to the top of the form, see figures 3.8 and 3.9, and the next three measures are identical to the second ending, see figure 3.10. Jobim uses the B-flat-diminished chord as a means of passing from the B-7 to the A7 chord, which is a secondary dominant chord, a II7 in the home key. The next two measures is a ii7-V7 progression in the key of B-flat major. With the last four measures, Jobim uses the A7 chord again, but this time resolves it to a D7, the V, and finally to G6, the I. See figure 3.11.

Figure 3.10 *Desafinado* mm. 21-40

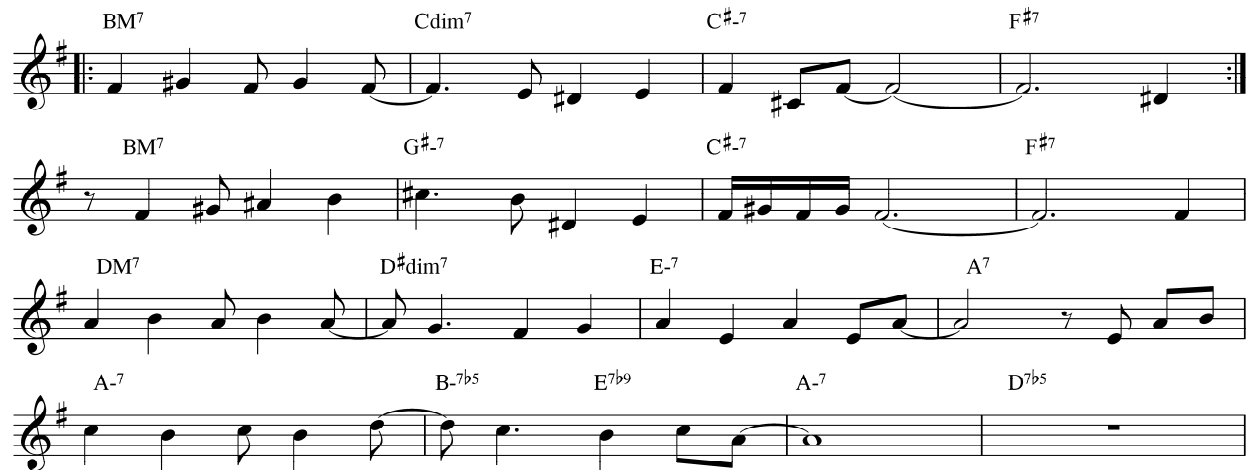


Figure 3.11 *Desafinado* mm. 52-60

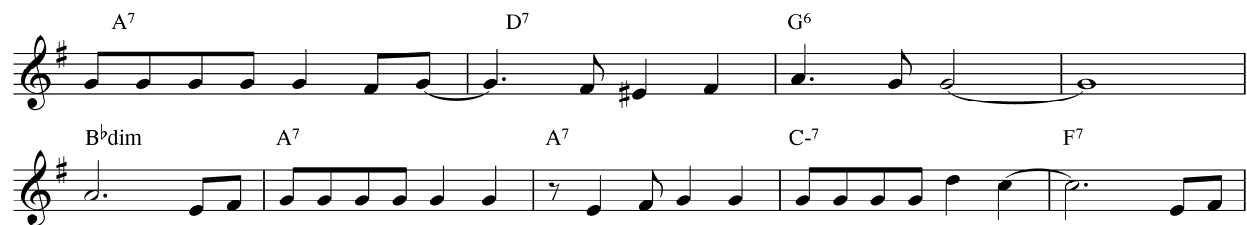


Table 3.1 *Desafinado* Tonal Centers

Measure(s)	Tonal Center
1-2	G major, D Major
3-4	A Super Locrian, A Lydian b7, G harmonic minor
5-6	G major
7-9	A harmonic minor
10	B half step whole step dim
11	A melodic minor
12	F dim or G# dim triads
13-14	A half step whole step dim
15-16	Ab major, Eb Major
17	A harmonic minor

18	C dorian, G natural minor
19-20	B harmonic minor
21-32	B Major
22,26	C whole step half step dim
33-36	D Major
34	D# whole step half step dim
37-39	A harmonic minor
40	D whole tone, D lydian, b7
41-42	G major, D Major
43-44	A Super Locrian, A Lydian b7, G harmonic minor
45-46	G major
47-49	A harmonic minor
50	C dorian, G natural minor
51	G major
52	Bb dim triads
53-54	D Major
55-56	B Major
57-60	G major, D Major

Table 3.2 *Desafinado* Phrase Graph

Section	Measures
A	1-20
B	21-40
A	41-60

Stylistic and Technical Considerations

Stylistically *Desafinado*, as previously stated, falls under the genre of a *bossa nova* tune. Therefore, the performer will play straight eighth notes, as opposed to a swing style where one would play swing eighth notes. The performer will get the feel from the rhythm section, as they will be playing a pattern that consists of straight eighth notes.

From a technical standpoint, range is not really an issue, unless when soloing the performer decides to stretch the range. Endurance can be an issue because of the long form, and if the performer were to go straight into soloing it could be an issue. The most challenging issue is for the performer to be able to navigate through all of the different tonal centers. As table 3.1 indicates, the performer has multiple options, in some cases, to get through the changes. In order to achieve this, one must know all of the appropriate scales and triads. A good book to have for this is Dan Haerle's *Scales for Jazz Improvisation*. This book gives you ways to practice scales, all of the different scales, and a guide to scale choice section.

CHAPTER 4 - *Peace*

Biographical Information on Horace Silver

Horace Silver was born September 2, 1928 in Norwalk, Connecticut. He is a pianist, bandleader, and composer. His father was from the Cape Verdean Islands, located off of the Western coast of Africa, and immigrated to the United States when he was 21 years old. His mother was born in New Canaan, Connecticut and was of Irish-African descent. Both of his parents were interested in music, and at a young age Horace was exposed to the folk music of his father's homeland. His father, who was not a professional musician, would play Cape Verdean folk-tunes by ear on the guitar and violin. He was also influenced by gospel, Latin American music, and some soul jazz.

At the age of 12 he started studying piano. Horace was very reluctant to practice the piano because he could only aloud to practice his scales. As he got older, he began to learn blues and boogie-woogie tunes by ear, forcing his father to chase him away from the piano. In high school, in order to enroll in band, he decided to pick up the saxophone and take lessons. "He didn't protest but studied the saxophone diligently in music class and used his gym periods and lunch hours to sneak into the auditorium to practice piano" (Gardner, 1963, p.20). Around this time he listened to Coleman Hawkins, Teddy Wilson, Lester Young, and Art Tatum. He also liked blues singers, especially Memphis Slim, and the bop pianist styles of Bud Powell and Thelonious Monk.

Professional Career

Throughout high school, he played piano in a trio on the weekends at the Sundown Club in Hartford. The group consisted of Silver, Joe Calloway on bass, and Walter Bolden on drums. He got his big break in 1951 when Stan Getz passed through Hartford, Connecticut, and Horace was leading the rhythm section that was playing behind Getz. Silver recalls that Getz liked the group, and promised to hire the entire trio:

I had been saving my money to go to New York, and I tried to do this two times but without enough gumption to make the move. I was apprehensive about the prospects. Stan said he liked my playing and followed through with his promise to hire the entire trio. I really owe it to him for leading me into the jazz world. I was and always have been impressed with how deeply Stan loved the music. (Meadows, 2003, p.301)

Silver established himself in New York as a freelance pianist with professionals such as Coleman Hawkins, Lester Young, Terry Gibbs, Oscar Pettiford, and Art Blakey. He also spent time playing at Birdland, and playing with bop players Charlie Parker, Sonny Rollins, and Hot Lips Page in jam sessions at Paradise Club. In 1952 Lou Donaldson asked him to play on his next recording session with Blue Note Records, which lead to Horace get his own recording date as a leader with Blue Note.

Blue Note Years

Horace Silver's relationship with Blue Note Records went from 1952 until 1981. It is rather unusual for an artist to stick with a record label for that amount of time, but Horace stayed at Blue Note for one reason. In an interview with *BILLBOARD* magazine he stated:

I have stayed with Blue Note because it has always given me the freedom to do my own thing. I record my own original compositions without interference. They respect me as a composer because they know that I never go into the studio unprepared. (Williams, 1977, p.34)

Blue Note also gave him the opportunity to play with some of the best musicians in the business.

Horace Silver made four major contributions to jazz while at Blue Note. The first contribution was he helped lay the foundation to the hard bop style. In doing so, he influenced pianists Bobby Timmons, Les McCann, and Ramsey Lewis. The second was his choice of instrumentation. His quintets consisted of trumpet, tenor saxophone, piano, double bass, and piano. It was a model for small groups of the mid-50s to the late-60s.

The third contribution was that he provided training to young musicians that would eventually lead their own groups. He tried to teach these young musicians the ropes and took rehearsals very seriously. Quintet members were "to attend regularly, to arrive promptly, and to settle down to work immediately" (Gardner, 1963, p.21). Some of these young musicians were trumpeters Kenny Dorham, Donald Byrd, Clifford Brown, Art Farmer, Woody Shaw, tenor saxophonist Hank Mobley and Joe Henderson, and drummers Roy Brooks and Louis Hayes.

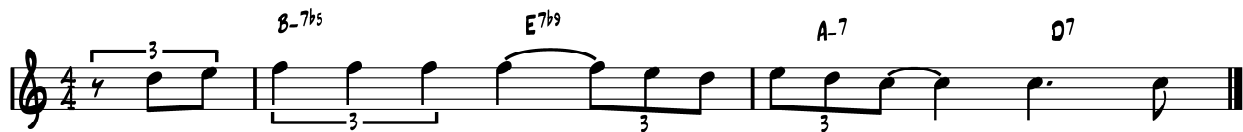
The final contribution is he refined composing and arranging for his group. He is a prolific composer and his level of quality has yet to be surpassed in jazz. Silver was also one of the very few jazz musicians to record primarily his own material. A number of original compositions he recorded with Blue Note turn out to be part of the standard repertoire, in big bands and combos, such as, *The Preacher*, *Doodlin'*, *Opus de Funk*, *Senor Blues*, *Sister Sadie*, *Peace*, *Nica's Dream*, *Filthy McNasty*, and *Song for my Father*.

Peace is a ten-measure ballad from the album *Blowin' the Blues*. The personnel for the track were “Blue Mitchell trumpet, Junior Cook tenor saxophone, Horace Silver, Gene Taylor bass, and Louis Hayes drums” (Stewart, 1999, p.46). It was recorded in Englewood Cliffs, New Jersey on August 29, 1959. About the compositional process, Horace had this to say, “I felt like I had an angel whispering in my ear [when I wrote it]. It just came right out” (Stewart, 1999, p. 26).

Theoretical Analysis

Peace is a composition in the ballad style, which has an unusual number of measures. The head is 10 measures in length, instead of the typical 8, 12, or 16 measures, and the head is repeated. There are essentially two four-bar phrases, and the last two measures of the second phrase are repeated down a minor third. Even though the piece is only ten measures long, it does not constrain Horace from utilizing different tonal centers. In fact in the first four measures alone, there are four or five different tonal centers one has to navigate. The first two measures are fairly simple with one or two tonal centers of A minor or G major.

Figure 4.1 *Peace* mm. 1-2



In the first measure you see a ii-half-diminished-7 to a V7b9 and it resolves to a i-minor-7 chord. To keep in a-minor tonality, one can think of the D7 chord as a major IV. One can do this because F#, which is the third of the chord, is a raised sixth and is derived from the melodic minor scale. Another way to think of the second measure is a ii-V7 in the key of G major.

The next two measures of the first phrase are when one must be very careful and attentive. As previously stated, the first phrase has four different tonal centers with three tonal centers in the last two measures.

Figure 4.2 *Peace* mm. 3-4



The downbeat of measure three is a chord that has to be taken care of. It is a Db major-7 chord, and it does not fit in with the previous tonal center or the one that follows. With the slow tempo,

one has plenty of time to take care of this chord, even though it last for two beats. The next two beats is ii-half-diminished-7 chord to a V7#9 chord in the key of C harmonic minor. That takes care of two of the three tonal centers, but Horace Silver decides to alter the progression. Instead of resolving to a i-minor7 chord, he resolves to a I-major7 chord, which leads to the third tonal center of C-major.

The second phrase of “Peace” begins like the first phrase with the first two measures in one tonal center. It begins with the pick-ups in the previous measure. The first one sees is a ii7-V7-I7 chord progression in B Major. The second measure is in one tonal center despite the number of chords that are in the measure. What is happening in that measure is it is going from a I7-chord to a iv7-chord. The note under the slash mark is showing that the bass line is moving down the scale beginning on the root. This movement leads to the downbeat of the next measure.

Figure 4.3 *Peace* mm. 5-6



The last two measures of the second phrase is a spot where one has to handle the chords with care. The downbeat of measure 7 is a ii-half-diminished7 chord, which is from the tonal center of e-flat minor. What Horace does with the next chord is a tritone substitution. Instead of going to a Bb7 chord, he decided to put an E7b5 chord, which is a tritone away from a Bb7 chord. He resolves this to an Eb-major7 chord, this is similar to what he did in measures 3 and 4. Instead of resolving it to an i-minor7 chord, he resolves it to a I-major7 chord.

Figure 4.4 *Peace* mm.7-8



When one figures out measures seven and eight, all one has to do in measures 9 and 10 is take everything down a minor third because these two measures have the same characteristics as measures 7 and 8. One sees a D7b5-chord, which is a secondary dominant chord, going to C#b5-chord, which again is a tritone substitution of a G7-chord, and it resolves to a I7-chord. It is also similar to measures 3 and 4, except you do have the tritone substitution in measure 9.

Figure 4.5 *Peace* mm. 9-10



Table 4.1 *Peace* Tonal Centers

MEASURE NUMBER	KEY AREA
1-2	A minor
3	D-flat Major
	C Harmonic Minor
4	C Major
5-6	B Major
7	Eb-natural minor
	E Whole Tone Scale
8	E-flat Major
9	D Whole Tone Scale
	C# Whole Tone Scale
10	C Major

Stylistic and Technical Considerations

From a style standpoint, *Peace* is in the style of a ballad. The tempo is slow, which gives the performer enough time to navigate the chord changes, which may occur as frequently as three times a measure. Regarding technique, the tempo allows the performer to play more than swing eighth notes. With the tempo being around quarter note at 60, the performer can play sixteenth notes, but at the same time trying to restrain from rushing, which is very easy with the slow tempo.

CHAPTER 5 - *Green Dolphin Street*

Biographical Information on Bronislaw Kaper

Bronislaw Kaper was born on February 5th 1902 in Warsaw, Poland and he passed away on April 26th 1983 in Los Angeles, California. After his death, the Los Angeles Philharmonic created the Bronislaw Kaper Awards For Young Artists, which encourages the development of young and gifted musicians. The contest is an annual event and there are piano and strings instrumental categories, which alternate each year. (<http://www.laphil.com/education/competition.cfm>)

He was the only member of his family that took an interest in music and at the age of seven began playing piano that his parents bought. When the time came for college, Bronislaw wanted to study music, but his businessman father wanted him to study law. He enrolled in law courses, but only to please his father and with no desire for a career in law. At the same time he was studying piano and composition at the Chopin School of Music. His skill on the piano was at a level he could have been a concert pianist, but he had a problem with nerves. After graduating from the Chopin School of Music, Bronislaw wanted to further his education and moved to Berlin.

In Berlin, he experienced a productive atmosphere throughout the 1920s as an arranger, accompanist, and discovered his talents as a composer. The theatrical and cinematic arts during this time were making new and creative strides, and Kaper was a major factor in this. “By the early thirties some of his songs were being sung and recorded by the major singers of the day” (Thomas, 1979, p.117). Unfortunately his time in Berlin did not last long. When the Nazis rose to power in 1933, Kaper moved to Paris after his marriage “with little more than their clothes” and luck. (Thomas, 1973, p.86)

Upon his arrival in Paris, he immediately became involved in the French film industry. The summer of 1935 was a life changing time in his life. Louis B. Mayer, from the Metro-Gold-Mayer film studio, was vacationing in Paris at the time. While he was there, he kept hearing one of Kaper’s songs being played everywhere. Mayer eventually found out that Kaper was the composer and asked Kaper to come to his hotel room. Kaper complied and, after an hour of talking with Mayer, he signed a contract with MGM studios (Thomas, 1973, p. 86).

MGM Years

Bronislaw Kaper spent twenty-eight years working for MGM studios. He began working for MGM in the early part of 1936, and shortly thereafter he, along with Walter Jurman, composed the melody for the title song of *San Francisco*. After the popularity of the song, Kaper was looked upon as Mayer's resident songwriter. The new title and job were ways to make a living and he enjoyed what he was doing, but at the same time he had bigger goals and dreams. He really enjoyed composing orchestral music, but it took a while to convince his boss to do the same, four years to be exact.

The two compositions of his that received acclaim in the jazz world were *Green Dolphin Street* and *Invitation*. *Green Dolphin Street* was composed in 1947 for the movie bearing the same name. Miles Davis was the first jazz artist to record *Green Dolphin Street*, and "it took a life of its own" (Thomas, 1979, p. 118). It first appeared on the live album *Jazz at the Plaza* in 1958. After the recording, it became a standard of his groups, as well as numerous recordings by other jazz musicians over the years. *Invitation* became another hit in the jazz world with numerous recordings and arrangements over the years.

Theoretical Analysis

Green Dolphin Street is a straight-ahead composition. It consists of four bar phrases and standard chord changes. The form of the piece is ABAC, with two contrasting styles. The A-sections are in a Latin feel, whereas the B-section and C-section are both in the swing style. The chord changes in each section are similar to the feel, or style, of that particular section. With most Latin music you will not see many chord changes, instead a particular chord will last from anywhere from two to four measures. In jazz, you will see more of a progression, the most popular being the ii-V7-I chord progression.

The A-section is broken down into two four bar phrases. The first four bar phrase has two tonal centers you have to navigate through. The first two bars are in D Major with a I-major7 chord. The last two measures are in D Dorian with a ii7-chord. See figure 5.1.

Figure 5.1 *Green Dolphin Street* mm. 1-4



The second four bar phrase has three tonal centers to navigate through. Over measure 5 and the first half of measure 6, there is an E7 chord and the tonal center is E Mixolydian. The last half of measure 6 is an Eb7 chord and the tonal center is E-flat Mixolydian. Measures 7 and 8 you return back to the original tonal center of the piece, which D Major with a I-major7 chord. See figure 5.2.

Figure 5.2 *Green Dolphin Street* mm. 5-8



The B-section switches to a swing feel and it switches to faster chord changes, and ones that are familiar with jazz changes. In the first four measures of the B-section, there is a ii-V7-I7 chord progression in the home tonal center of D Major. The last four measures of the B-section has a ii-V7-I7 in the tonal center of F Major. On beats three and four, there is an A7 chord which is turn around chord. It is a V7 chord in the tonal center of D Major, and the function of it is to take you back to the A-section. See figure 5.3.

Figure 5.3 *Green Dolphin Street* mm. 9-16



After returning to the A-section and Latin style, the C-section is similar to the B-section. It returns to the swing style and faster chord changes. The first three measures of the C-section are in the tonal center of B Minor, which is the relative minor of D Major. The first can be treated as a iv-chord in B Minor. The next two measures have a ii-half-diminished7-V7b9-i7 chord progression in the tonal center of B Minor. See figure 5.4.

Figure 5.4 *Green Dolphin Street* mm. 25-27



The fourth measure of the C-section begins a series of ii-V7 chord progressions. The first progression is a ii-half-diminished7-V7b9 in the tonal center of F-sharp Minor. In the following measure there is a ii-V7 chord progression in the tonal center of E Major. The last three bars of the form is a ii-V7-I7 in the home tonal center of D Major. See figure 5.5.

Figure 5.5 *Green Dolphin Street* mm. 28-32



Table 5.1 *Green Dolphin Street* Tonal Centers

MEASURE	TONAL CENTER
1-2, 17-18	D Major
3-4, 19-20	D Dorian
5-6, 21-22	E Mixolydian
	E-flat Mixolydian
7-8, 23-24	D Major
9-12	D Major
13-16	F Major
	D Major
25-27	B Harmonic Minor
28	F# Harmonic Minor
29	E Major
30-32	D Major

Table 5.2 *Green Dolphin Street* Phrase Graph

Section	Measures
A	1-8
B	9-16
A	17-24
C	25-32

Stylistic and Technical Considerations

Green Dolphin Street is a mixture of two different styles. As stated in the analysis, the A-sections are in a Latin style. Like in *Desafinado*, the performer in this section must be thinking about straight eighth notes. Conversely, the B and C-sections are in a swing style, so the performer must change gears and think swing eighth notes for these sections.

Technically speaking, tempo is not really an issue. Most of the time it is taken at a medium tempo, but really can be taken at any tempo be it faster or slower. The changes are, for the most part, pretty straight forward. The C-section, or second ending, contains quicker chord changes, with two chords in each measure.

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Appendix A - Program and Concert Information

Graduate Trumpet Recital

Philip Ward, Trumpet
Mr. William Wingfield, Piano

Assisted by:
Kelly McCarty, Bass
David Whitman, Drums

Nightsongs for Flugelhorn and Trumpet (1973).....	Richard Peaslee
	(b. 1931)
Sonata for Trumpet and Piano (1996).....	Eric Ewazen
I. Lento Allegro Molto	(b. 1954)
II. Allegretto	
III. Allegro con Fuoco	
Intermission	
Desifinado (1958).....	Antonio Carlos Jobim
	(1927-1994)
Peace (1954).....	Horace Silver
	(b. 1928)
Green Dolphin Street (1947).....	Bronislaw Kaper
	(1902-1983)

This recital is presented in partial fulfillment of the requirements for the Master of
Music degree in trumpet performance.

Mr. Ward is a student of Dr. Gary Mortenson

All Faiths Chapel Auditorium

Thursday October 11, 2007

7:30 P. M.

Appendix B - Peaslee's Compositional Output

Genre	Title	Year
Musical Theatre	The Marat/Sade	1964
	The Serpent	1970
	The Fable	1975
	The Children's Crusade	1981
	Animal Farm	1984
	Garden of Earthly Delights	1984
	The Green Knight	1986
	Vienna Lusthaus	1986
	Miracolo d'amore	1988
	The Snow Queen	1990
Dance Music	Happily Ever After	1976
	Ring around the Rosie	1994
	Feu follet(A Cajun Tale)	1995
	Touch	1996
Film and TV Scores	The Marat/Sade	1966
	Wild Wild World of Animals	1977
	The Power of Myth	1988
	Blown Sideways Through Life	1995
Other	Stonehenge, Jazz Ensemble	1963
	Chicago Concerto, Jazz Ensemble	1967
	October Piece	1970
	Afterlight	1985
	Tarentella	1988
Choral	Missa brevis for St. John the	1994

Chamber	Divine	
	Nightsongs	1973
	The Devil's Herald	1975
	Distant Dancing	1992
	Arrows of Time	1994 Orchestrated
		1996
	Catalonia	2006

(Brumeloe, 2001, p. 265)

Appendix C - Carnegie Hall Program

A Bite of the Apple

CARNEGIE HALL

1962-63 SEASON

Wednesday Evening, November 21, 1962 at 8:30 O'clock

AUDIO FIDELITY RECORDS, Sidney Frey, President

and

SHOW MAGAZINE, Robert Wool, Editor-In Chief

present

Bossa Nova
(NEW BRAZILIAN JAZZ)

PHIL SCHAPIRO, Producer

LEONARD FEATHER, Host-Narrator

PROGRAM
Musical selections to be announced

DIRECT FROM BRAZIL
(Via Varig Airlines)

*Bola Sete
*Carmen Costa - *José Paulo
*Oscar Castro Neves Quartet
Luis Bonfá


Program continued on page 9

As in winter, so in summer

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of the piano soloists scheduled at

Berkshire Music Festival	9 out of 10 played the Steinway
Lewisohn Stadium	5 out of 6 " " "
Robin Hood Dell	4 out of 5 " " "
Ravinia Park	3 out of 6 " " "
Seattle World's Fair	4 out of 4 " " "
Grant Park	2 out of 4 " " "



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The historic concert: the cover of the Carnegie Hall program

(Castro, 2000, p. 243)