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# Master's recital in jazz pedagogy: A performance-demonstration of rhythm section instruments, trumpet, electric wind instrument, synthesizer, compositions, and arrangements by DeMetrio Lyle

DeMetrio Lyle
*University of Northern Iowa*

# MASTER'S RECITAL IN JAZZ PEDAGOGY:
# A PERFORMANCE-DEMONSTRATION OF
# RHYTHM SECTION INSTRUMENTS,
# TRUMPET, ELECTRIC WIND INSTRUMENT,
# SYNTHESIZER, COMPOSITIONS,
# AND ARRANGEMENTS BY DEMETRIO LYLE

An Abstract of a Recital

Submitted

In Partial Fulfillment

of the Requirements of the Degree

Master of Music in Jazz Pedagogy

DeMetrio Lyle

University of Northern Iowa

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This Recital Abstract by: DeMetrio Lyle

Entitled: Master's Recital in Jazz Pedagogy: A Performance-Demonstration of Rhythm Section Instruments, Trumpet, Electric Wind Instrument, Synthesizer, Compositions, and Arrangements by DeMetrio Lyle

Has been approved as meeting the thesis requirement for the

Degree of Master of Music Jazz Pedagogy

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| Date | Prof. Christopher Merz, Chair, Thesis Committee |
| Date | Dr. Michael Conrad, Thesis Committee Member |
| Date | Dr. Anthony Williams, Thesis Committee Member |
| Date | Dr. Jennifer Waldron, Dean, Graduate College |

This Recital Performance by: DeMetrio Lyle

Entitled: Master's Recital in Jazz Pedagogy: A Performance-Demonstration of Rhythm Section Instruments, Trumpet, Electric Wind Instrument, Synthesizer, Compositions, and Arrangements by DeMetrio Lyle

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# DEDICATION

I dedicate this work to three groups of amazing people. Of course, there are more in this world who have helped me in my development as a human being and musician, but the following people are exceptional in their character as people.

The first group are my teachers and peers at the University of Northern Iowa. They all have made such a lasting impact on me. I wouldn't be here if it weren't for the care and patience Mr. Christopher Merz, Dr. Robert Washut, Dr. Alexander Pershounin, Dr. Anthony Williams, Mr. Bob Dunn, Mr. Thomas Giampietro, and Dr. Michael Conrad have had with me. To my friends: you are all loved. Each and every one of you has had much to share with me both musically and personally.

Second are my students in the United Township High School Jazz Band and Knox College. Thank you all so much for accepting me as your teacher. It is such a blessing to be sharing with you the tools I have learned at school. Seeing you grow as musicians and most importantly as people has made me so happy. Never stop doing what you love to do, chase your dreams, and give yourself a reason to be happy every single day. The greatest feeling in the world is to help another person with your gift. With music by your side, you will always be able to help anyone.

Lastly, I dedicate this work to my parents. Lord knows how many times you've both been there for me: every single moment of my life. You mean everything to me. I would not be where I am right now if it weren't for your everlasting love. The most important things you've taught me are to be myself in this world, always do my best, and

let things be as they are. Both of you have always helped me. Thank you from the bottom of my heart, eternally.

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# OVERVIEW

My education at the University of Northern Iowa in the Master of Music, Jazz Pedagogy track has included two full academic years of continuous study as well as one year of independent study. During my two years in residence, I had the pleasure of experiencing an in-depth curriculum of classes, ensembles, and applied lessons, as well as opportunities to lead large and small ensembles. All of these components were designed to make me into a more effective jazz musician in the disciplines of performance, composition, arranging, and pedagogy.

The latter of these disciplines acts as the synthesis of the recital and this abstract. The most valuable lessons I have learned at UNI are not just in the rhythm section instruments (drums, bass, and piano), classes, and ensembles, but in the inspiration and patience my educators have shown for my continuing musical education. My goal as a jazz educator is to instill into my students the value of commitment and patience in learning a new skill. I believe this is at the heart of a pedagogical approach to jazz music. As a result of my time at UNI, I am a much more observant musician with an appreciation for the role the rhythm section instruments have in this tradition. I am also more aware of the skills required to advance my jazz students' development as well as my own.

The purpose of this abstract and the recital that it accompanies is to act as a demonstration of my skills as a performer, composer, arranger, and educator. This includes showcasing my proficiency in drum set, bass, and piano in a small group setting

alongside my peers. In this abstract, I will provide a historical context and an analysis of the music I am performing. Also, I will showcase the skills I have learned in composition and arranging on the rhythm instruments as well as trumpet, Electric Wind Instrument, and synthesizer.

All of these skills are representations of the musicianship I have developed during my studies at the University of Northern Iowa. I hope to impress upon my future students the importance of a broad skill set and an open mind.

## PART I. PERFORMANCE-DEMONSTRATION OF DRUMS, BASS, & PIANO

I perform the first half of this program on drums, bass, and piano in order to showcase my technical proficiency and musicality. These instruments are indispensable to jazz ensembles both small and large. My understanding of jazz music has improved through my study of drums, bass, and piano. As a result, I have become a more effective jazz educator. The following will concern the historical aspects and analysis of jazz standards as they relate to my performances. I am presenting these standards on the aforementioned rhythm instruments alongside my peers in small group ensembles.

My introduction to jazz drum set began in August 2017, when I started lessons with Thomas Giampietro. Throughout my studies on drums, two fundamental aspects of musicianship were emphasized: keeping time and *comping*[1]. A drummer's role in a jazz setting is to command a consistent pulse (keeping time) while interpreting the style of the music being performed (comping). The pulse most frequently associated with jazz is a quarter-note feel with a an eighth-note triplet subdivision.[2] Below is a written example of one possible swing pattern on drum set (Example 1). The first measure in Example 1 includes the standard pattern on the ride cymbal and hi-hat. The emphasis is on beats two and four with the added rhythmic weight of the hi-hat. The second measure features an example of comping on the snare drum. Complementing the swing pattern, comping is a very effective way to add both stylistic integrity and variety.

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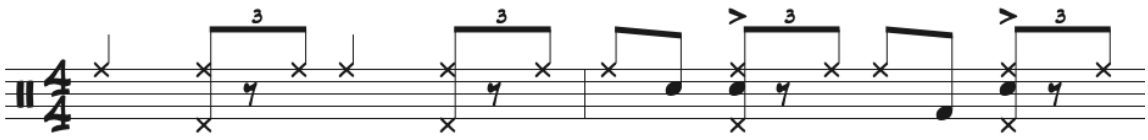
[1] For the reader's benefit, all italicized terms are defined in the "Special Glossary of Terms" at the end of this abstract.

[2] John Riley, *The Art of Bop Drumming* (New York, NY: Manhattan Music Publications, 1994), 7.

**Example 1** Swing pattern with added comping



It is imperative that the jazz drummer be acquainted with various styles including swing, ballad, waltz, shuffle, and rock. An emphasis on styles from the Brazilian sphere is also important. The two styles most popular in Brazilian music for a jazz drummer to learn are *bossa nova* and *samba*.

The first selection of this program is my arrangement of the jazz standard "I'll Remember April." I have written this arrangement to feature both the samba and swing styles for the drum set and the rest of the ensemble. I play this standard on drum set alongside trumpet, tenor sax, trombone, bass, and piano. In the following paragraphs, I will discuss the historical significance of samba, its actualization on the jazz drum set, the historical merits of "I'll Remember April," and my arrangement thereof.

Samba is a multifaceted word. In its original form, the word was *semba,* a phrase used by West African slaves moved to Brazil meaning "to pray" or to "call out" to one's ancestors.[3] Samba is also the name of an African-inspired Brazilian dance performed throughout the country during *Carnaval* celebrations. Born in the state of Bahia, samba became a popular musical style in the 20th century. The first vocal recording of this music was "Pelo Telephone," sung by composer Ernesto dos Santos. Roughly a decade later, the

[3] Alberto Netto, *Brazilian Rhythms for Drum Set and Percussion* (Boston, MA: Berklee Press, 2003), 38.

first samba recording using traditional Brazilian percussion instruments *(surdo, tamborim*, *pandeiro*) was made in 1929.[4]

These instruments, and many others, are staples of the Brazilian root groove known as *batucada*. A specific type of samba, batucada is the groove that is most-often associated with Brazilian samba by American musicians. Batucada, as well as the Portuguese term *escola de samba,* are both used to describe the gathering of people playing traditional percussion instruments in streets and at Carnaval. In order to understand the function that jazz drum set has in representing the batucada groove, it is important to understand batucada rhythms themselves. I will now explain how these rhythms function, what Brazilian instruments are responsible for playing these rhythms, and how the rhythms are actualized on the drum set. I write the following musical examples in cut time, since the pulse of Brazilian music is felt in 2 instead of 4 like the majority of music in the United States.[5]

In batucada, the surdo drum acts as the heartbeat of the groove. The surdo family consists of three cylindrical drums that are worn with a strap by the player and struck using a *maceta*. In performance, beat one is played muffled with the non-maceta hand on the drum (+) and beat two is played open, with no hand on the drum (o) as seen in Example 2. The accent of beat 2 is imperative in maintaining the groove.

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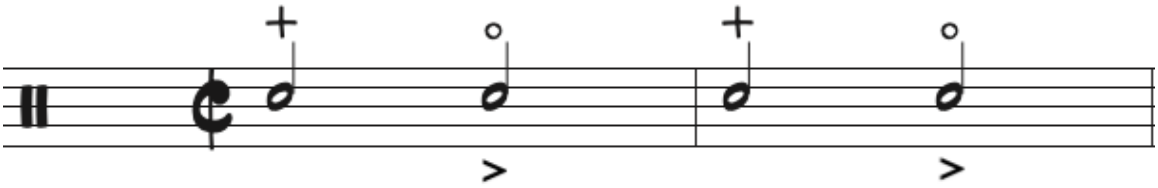
[4] Ibid.

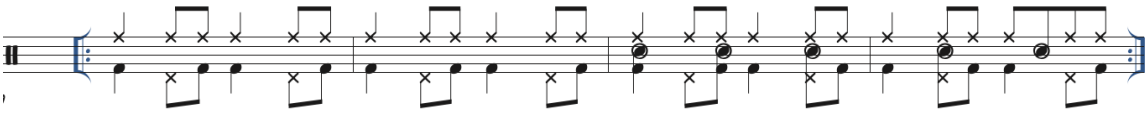
[5] Ibid.

**Example 2** Surdo pattern



The bass drum is substituted for the surdo in a samba performance on a drum set. When played on drum set, this pattern often contains more subdivisions than the standard surdo groove. It consists of hard-hitting accents on beats 1 and 2 with eighth-notes surrounding them. Example 3 demonstrates this below.

**Example 3** Brazilian samba pattern with added cross stick

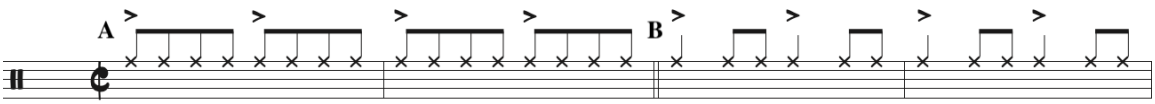


*Chocalho* is a generic name for shakers of numerous forms and materials.[6] Derived from indigenous *maracas*, the function of this instrument is to provide a constant drive in eighth notes throughout the samba performance. Typically, the chocalho is substituted by a snare drum or ride cymbal in a drum set. Example 4 gives a visualization of two chocalho patterns that are commonly used. I am playing the pattern marked "B"

[6] Ibid.

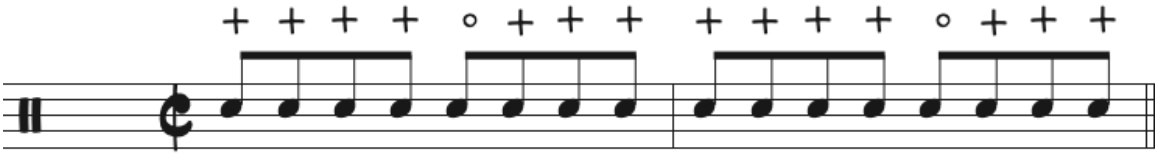
on the ride cymbal during the drum set performance. This pattern is in tandem with the surdo pattern actualized on the drum set in Example 2. The result is a groove that carries a very strong rhythmic presence and drives the music forward.

**Example 4** Chocalho patterns




The pandeiro is a single-headed instrument with small metal plates attached to its shell. Similar to the chocalho, its role is also to provide constant eighth notes during the batucada groove as seen in Example 5. It's easy for nonmusicians to mistake a pandeiro for a tambourine. The distinction between these two instruments is small, in that the pandeiro contains only a single set of jingles around its frame. It also employs a head made of animal skin versus the tambourine's usage of wood or plastic. The pandeiro pattern is substituted by the snare drum or ride cymbal just like the chocalho. The (+) marks indicate an closed tone, whereas the (o) marks indicate an open tone. The player puts their thumb on the drum head to produce the closed tone, and removes it for the open tone.

**Example 5** Pandeiro pattern



This instrument is played not only in batucada, but also in other Brazilian musical styles including *capoeira, cururu,* and *chorinho.*[7] The pandeiro was introduced into the samba batucada by João da Baiana when he was roughly ten years of age.[8] This young musician was a member of the Dois de Oro and Pedra Sal *ranchos carnavelescos,* groups preceding the escola de samba we know today. Interestingly, his pandeiro was apprehended by police in Rio de Janeiro in 1908. At the time it was illegal to play batucada in the streets of Brazil.[9] Luckily the young man was given a new instrument by the generous city Senator Pinheiro Machado. It's fortunate to see that, since this minor ordeal, attitudes toward batucada have changed, and the world has this rich music to celebrate today.

Originally appearing in the 1942 comedy film *Ride 'Em Cowboy,* "I'll Remember April" was written by jazz composer Gene de Paul. Jazz musicians have performed this standard in a wide array of styles. Saxophonists Cannonball Adderley and Stan Getz have treated it as a hard-swinging tune, while singer Frank Sinatra has performed it as a

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[7] Ibid.
[8] Ibid.
[9] Ibid.

ballad.[10] "I'll Remember April" has a *form* of ABA and is 48 measures in length. This is unusual amongst the majority of jazz standards that contain 12, 16, or 32 measures in their forms. The prolific jazz historian Ted Gioia asserts that the long form of 48 bars allows for some daring modulations in the release and a sense of substance.[11]

I have arranged I'll Remember April to start as a traditional batucada using the Brazilian rhythms I have described in Examples 2-5. The beginning is a vamp in which I establish the groove of the piece for four measures at the drum set. After this, I am joined by the pianist and bassist for an additional four measures. The pianist plays a Brazilian *agogô* rhythm over alternating G9#11 and G9 chords. This first chord creates a *lydian dominant* harmony followed with a regular dominant 9 sonority. The bassist plays a pattern accenting each downbeat on 1 and 2, similar to the drum set surdo groove. The trumpet, tenor saxophone, and trombone enter for the last two repetitions of the vamp (totaling eight measures), reinforcing the harmonies and the agogô rhythm. Example 6 illustrates the intricacies of the vamp at Rehearsal B.

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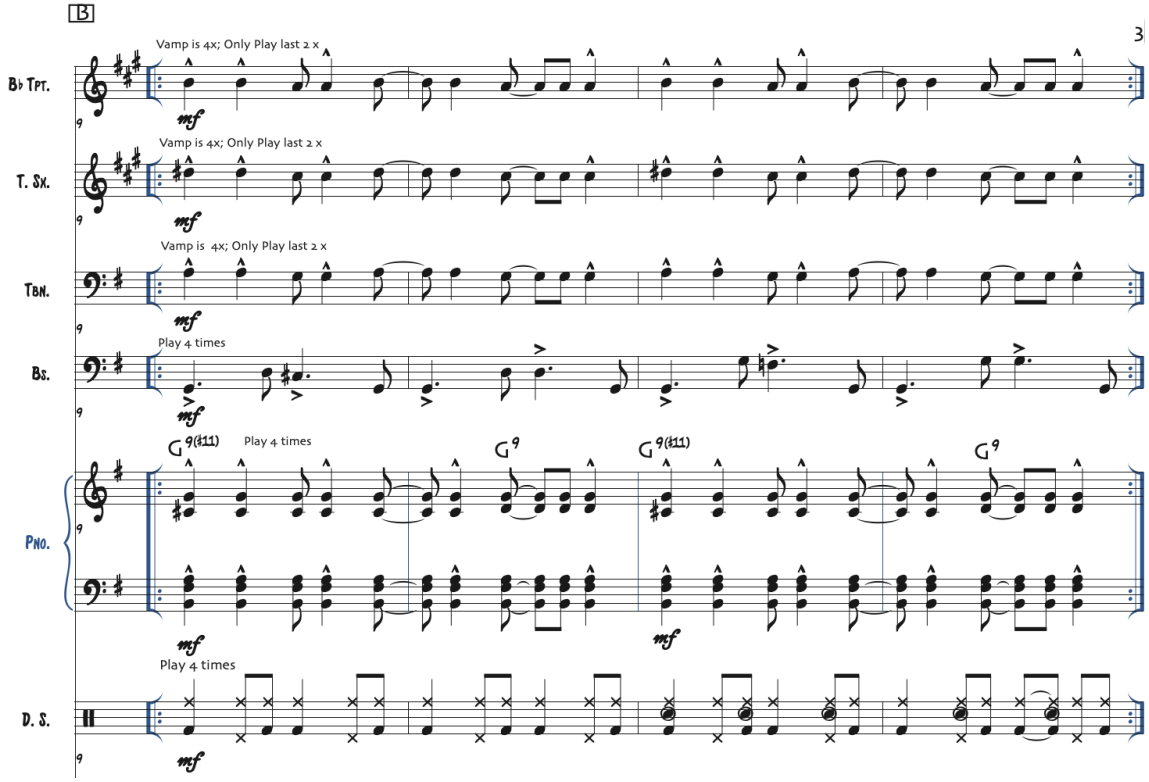
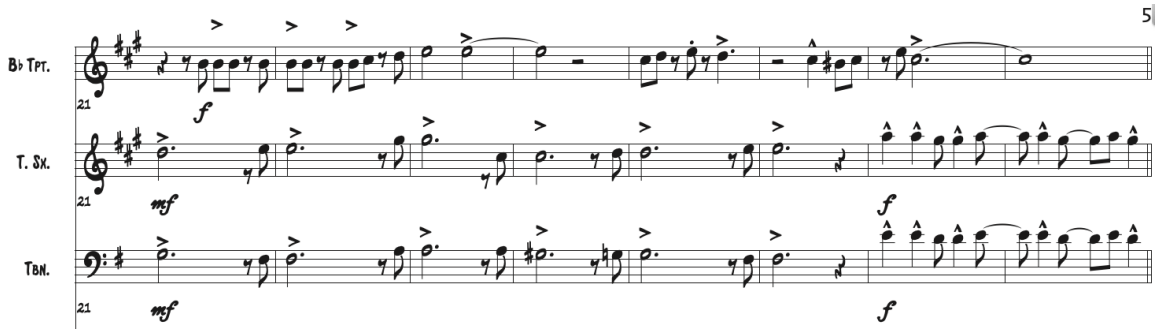
[10] Ted Gioia, *The Jazz Standards* (New York, NY: Oxford University Press, 2012), 188.
[11] Ibid.

**Example 6** Agogô rhythm, bass pattern, and & percussion rhythms




The melody of "I'll Remember April" starts at Rehearsal C. It is played by the trumpet and features harmonic support in measure 21 provided by the tenor saxophone and trombone through *coupling*. From a musical standpoint, this is an effective option. The integrity of the melodic line is retained in the trumpet while showcasing the saxophone and trombone with simple rhythmic gestures that reinforce both harmony and melody. Example 7 below illustrates this. Coupling is one of the many the arranging devices of which I have learned during my academic studies at UNI.

**Example 7** Trumpet melody and harmony in coupling

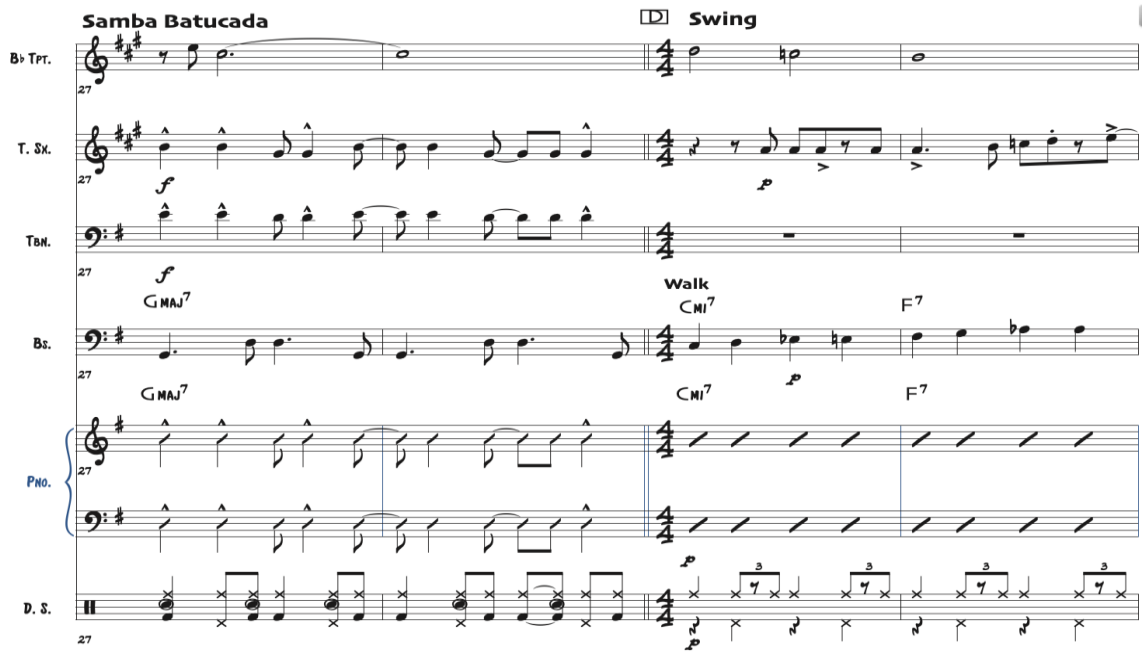



Keyed in G major, “I’ll Remember April” features many harmonic devices used extensively in jazz. The A sections contain a shift in the *chromatic mediant* between G major and G minor (mm. 1-8). The dichotomy between the happy major and the more *bluesy* minor gives a soloist *playing the changes* the opportunity to utilize *modal mixture*. This standard uses the ii-V-I harmonic sequence that is ubiquitous in the jazz idiom. The B section contains three tonal centers: Bb major, G major, and E major, each of which are resolved by way of the ii-V-I sequence. The resolution to Bb occurs twice in this section, and I have changed the standard Cmi7/F7/Bbmaj7/Gmi7 //Cmi7/F7/Bbmaj7/Bbmaj7 sequence to one that utilizes *tritone substitution* in the second iteration.. F7 is altered to B7b9. The descent from Cmi7 to B7b9 to Bbmaj7 leaves a satisfying resolution of the thirds of the chords (Eb to D), and notably the smooth chromatic root movement of C to B to Bb.

This arrangement combines two different time feels. I wrote the introduction, vamp, and A sections of the standard in the Brazilian batucada samba groove, and the B section in a traditional swing groove in 4/4 time (Example 1). I did so to show the

rudimentary technique a jazz drummer must have in switching between feels on the drum set. Example 8 shows the switch into 4/4 time from the samba groove.

**Example 8** Switch from samba into swing groove

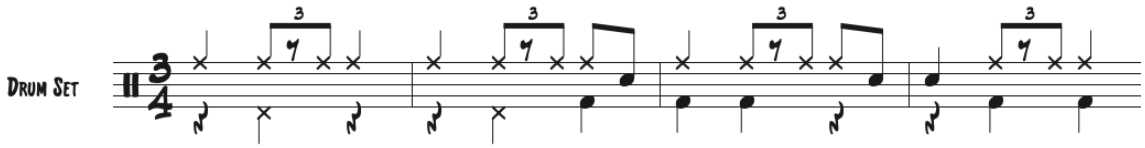



The second selection of the drum portion of the recital is the jazz waltz "Up Jumped Spring," written by jazz trumpeter Freddie Hubbard. Originally appearing on his 1967 album *Backlash,* this beautiful standard gives me an opportunity to demonstrate a waltz pattern at the drum set while I play alongside trumpet, piano, and bass. I will play the pattern throughout the entire tune, while trumpet plays the melody and improvises.

The pattern most commonly used in this setting includes a ride cymbal pattern with an accent on beats 1 and 3 and a triplet figure on beat 2. The hi-hat may be played on solely beat 2, or it can be played on beats 2 and 3. The latter gives the ride pattern

more percussive weight. Example 9 demonstrates a waltz pattern with added comping in the snare drum.

**Example 9** Waltz pattern with comping




The challenge of playing a waltz pattern lies in the asymmetry of the measure. The comping technique requires a steady command of beat 1 since this is the most pronounced beat in the waltz. My objective is to divide comping between snare and bass drum while maintaining solid time and feel in relation to beat 1 at all times. In the performance, the melody is played through once, followed by one solo chorus by trumpet, then a recap of the melody.

"Up Jumped Spring" is keyed in Bb major and has an AABA form. While most jazz standards that follow this format have 32 measures ("Softly, as in a Morning Sunrise" and "I Got Rhythm" are examples), "Up Jumped Spring" contains 56 measures. Each A section is 16 measures long, while the B section is only half of this length (8 measures). This standard is performed as an instrumental rendition, although lyrics do exist. Jazz singer Abbey Lincoln wrote her own lyrics to this Hubbard classic and even recorded it with Stan Getz in 1991.[12]

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[12] Susan Stamberg, "'Up Jumped Spring': The Season In Song," NPR Music, accessed March 6, 2018. https://www.npr.org/2012/03/25/149331731/up-jumped-spring-the-season-in-song

My introduction to jazz bass started in August 2016, when I began lessons with Dr. Alexander Pershounin. The concepts he taught me were fundamental in raising my proficiency on the instrument. These included attention to string pulling technique, correct placement/navigation of the hand on the fretboard, and exercises that focused on the modes, scales, arpeggios, and creating bass lines.

The role of a jazz bassist is to provide harmonic and rhythmic support to the jazz ensemble. Playing bass lines that have a sense of rhythmic finesse and good voice leading accomplishes this. In swing, the jazz bassist will play quarter notes that coincide with the drummer's ride cymbal. Accents on beats two and four create a rhythmic agreement with the drummer's hi-hat and are integral to the swing style. A harmonic player by trade, the bassist is also responsible for playing the roots of chords on downbeats and playing the following three beats (in 4/4 swing) in a *chromatic* or *diatonic* fashion. This is commonly known as "walking" a bass line.

There are different styles for the jazz bassist to become familiar with in his studies. Learning how to walk bass lines in the different styles of swing (4/4, 2 feel, and waltz) and play patterns in bossa nova, rock, and boogaloo styles has helped me become a much more knowledgeable jazz educator. The following discussion will concern my performance of two jazz standards, one in swing and one in a bossa nova, on jazz bass. The first standard I am playing on the bass portion of the recital is "It Could Happen to You," written by Jimmy Van Heusen. I am accompanied by piano, drums, trombone, and a female vocalist. The following discussion focuses on the history of "It Could Happen to You" and the pedagogical aspects of my performance of it on the electric bass guitar.

Jimmy Van Heusen was an accomplished jazz composer. Historian Ted Gioia contends Van Heusen "maintained an old-fashioned commitment to highly crafted music by aligning himself with movie studios".[13] First appearing on the silver screen, actress Dorothy Lamour sang "It Could Happen To You" in the 1944 musical film *And the Angels Sing.* Van Heusen's composition has been recorded more than 500 times; singers Dinah Shore and Bing Crosby are two of the many artists who have covered it. Saxophonist Dexter Gordon wrote a *contrafact* of "It Could Happen to You" entitled "Fried Bananas."[14]

The early versions of "It Could Happen to You" are played as a relaxed ballad.[15] Miles Davis played a strong role in conceiving this standard in a medium-up tempo. This recording uses a two feel for the entirety of the tune, and is featured on the 1956 album *Relaxin' with the Miles Davis Quintet.* This was probably influenced by a 1954 recording pianist Ahmad Jamal made for the Parrot Label.[16]

In this performance of "It Could Happen to You," I am playing the melody in a 2 feel and moving to walking bass lines for the improvised sections. Example 10 demonstrates the 2 feel of the bass line below against the drum set. The half note is played every first and third beat with occasional eighth notes and quarter notes to arpeggiate chords. The drum set plays the first and third beats on the ride cymbal. It is important for me to lock in perfectly with the drum set so time and feel are preserved. In

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[13] Gioia, 203.

[14] Ibid.

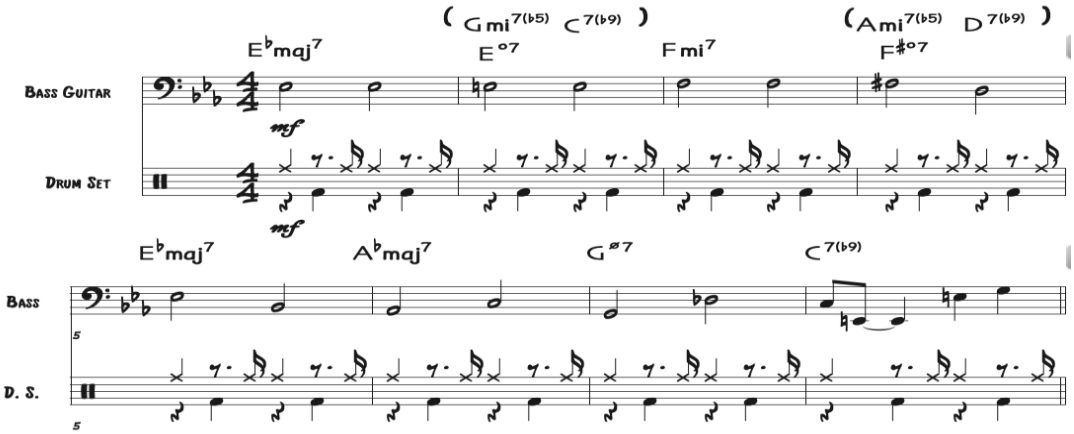
[15] Erroll Garner. *It Could Happen to You/I Don't Know Why (I Just Do)*. Recorded June 28, 1950. Columbia, Vinyl recording.

[16] Gioia, 203.

the performance, the melody is sung once at the beginning, followed by two choruses of solos by the trombone, and concludes with one more repeat of the melody.

I have reharmonized the ii-Vs in measures 2 and 4 in order to create a chromatically linear bass line. The original chords are given in parentheses above the fully diminished substitutions. The bass line I have notated in measures 1-8 is a transcription originally played by Paul Chambers on the album *Relaxin' with the Miles Davis Quintet.* The V7(b9) chord can be replaced by many different chords (*tritone, backdoor).* I have chosen Edim7 and F#dim7 because every chord tone in both diminished chords occurs in the dominant 7 flat 9 chords. For example, C7b9 contains C-E-G-Bb-Db, the latter four sharing the same chord tones as an Edim7 (E-G-Bb-Db).

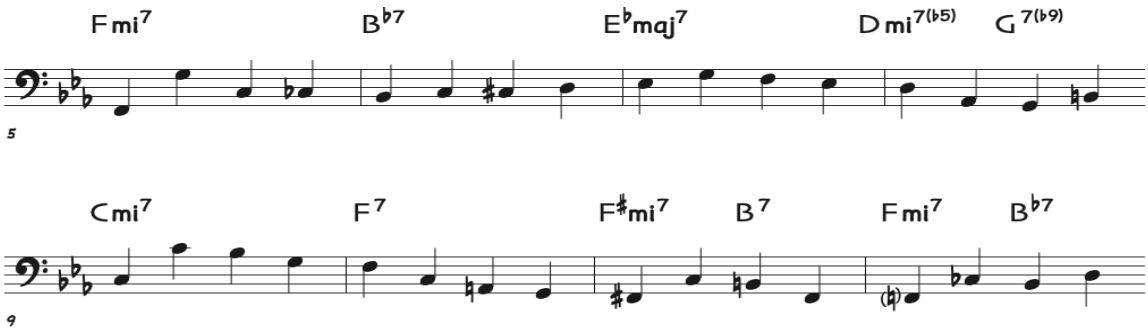
**Example 10** Bass and drum 2 feel and reharmonization




The walking bass lines occur in the improvised sections of the standard, while the trombone player is taking a solo. I felt it best to use these sections as a demonstration of

walking lines, since playing over 4/4 time is a fundamental part of playing jazz bass. While I walk, my objective is to create clear patterns while outlining roots. Example 11 gives a sample of a walking bass line on "It Could Happen to You."

**Example 11** Walking bass lines in 4/4 time




The Fmi7 in measure 9 starts as an octave leap to F, followed by a downward arpeggiation to C, and ends in half step movement from B to the Bb root of the next measure. This movement in particular illustrates a defining characteristic of the walking bass line, by moving the shortest distance to reach a resolution. This is just a sample of the lines I will play during the solo section of the tune.

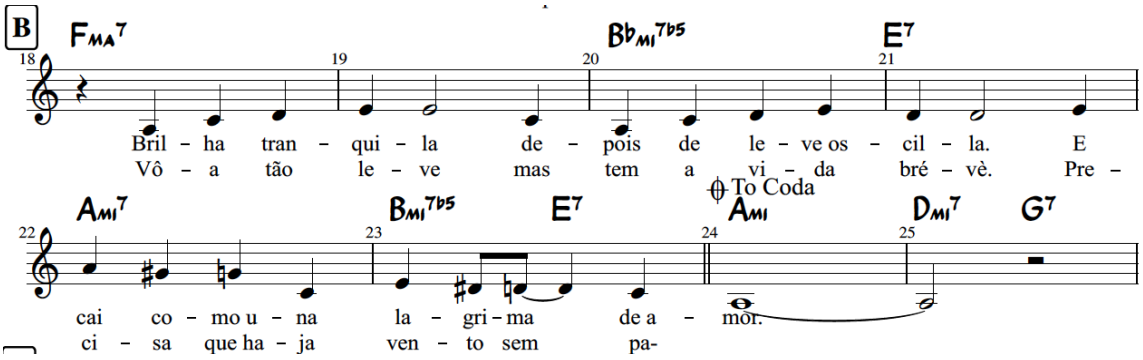
The second standard of the bass portion of the recital is Antônio Carlos Jobim's "A Felicidade." I am playing this on bass along with a vocalist, piano, and drums. Originally appearing in the 1959 Brazilian romantic tragedy *Orfeu Negro,* this bossa nova is sung in its original language of Portuguese with the same singer.

For this standard, I will play the melody while the vocalist sings the lyrics in Portuguese. I chose this to give the melody more weight and show the option of a bass

taking over a melodic role rather than a strictly harmonic one. The flow of this performance starts with the bass and vocal melody, followed by one chorus of myself improvising on bass), and concluding with one more iteration of the melody.

The melody of "A Felicidade" features many rises and falls and adds to the imagery of the lyrics. Example 12 illustrates how the melody at rehearsal B rises in measures 18 and 20, yet reaches a lower target note in measures 19 and 21.

**Example 12** Melody showing lyrical imagery

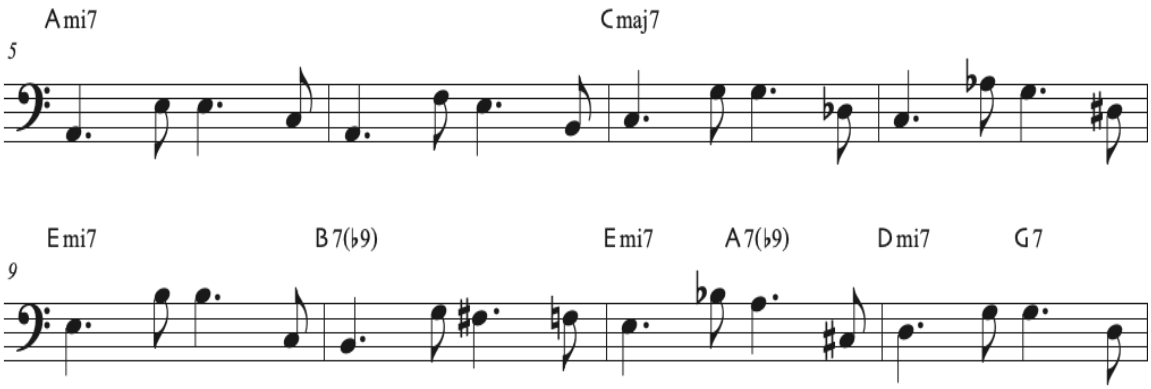



Finally, measure 22 starts a chromatic descent to A, as it finally reaches the A an octave lower, ending the phrase. In English, the lyrics in measures 22 through 24 translate to "fall like a tear of love." In this sense, happiness does in fact have an end. It has fallen into a distant abyss.

I will play a bossa nova bass pattern during the piano solo of this standard. The role of the bass player in this style is to play roots and fifths on beats one and three, further solidifying the bass drum pattern. Example 13 shows a sample bass pattern in the bossa nova style, approaching roots and fifths by chromatic and diatonic motion. The

Ami7 is arpeggiated diatonically with a chromatic approach to the dominant (F to E) in the second measure. Below, the root and the fifth of the B7(b9) are both approached by chromatic passing tones, creating a satisfying pattern. The light touch of the bassist as well as the delicate piano chords give the Bossa nova its passionate flavor.

**Example 13** Bossa nova bass pattern



My introduction to jazz piano started in August 2017 in lessons with Dr. Robert Washut. Through these lessons, I learned many valuable techniques in jazz piano pedagogy. One of the most important things to consider is playing voicings that use the least amount of movement, commonly referred to as voice leading. Rootless voicings accomplish this by using the guide tones of the chords (the 3rds and 7ths) as the lowest notes. The result is a very satisfying structure that commands both harmony and economy when at the keyboard. I have also learned how to walk bass lines for blues and *rhythm changes*, and how to comp effectively. Comping is a very useful skill for the jazz pianist. He must learn how to play the voicings in a manner that is rhythmically idiomatic within the style being played. Focusing on swing, I practiced comping using anticipations that cross bar lines in favor for the next chord. Since swing is a style of jazz that relies on the anticipation of the beat, comping on upbeats is a great tool to learn for anyone studying jazz piano pedagogy. The following discusses my performance of two jazz standards at the piano. I will give the history behind them as well as their relevance to jazz pedagogy.

The first standard on the piano portion of the program is the tune "Just Friends." I am accompanied by trombone, bass, and drums. Written by John Klenner, this tune has seen many renditions over the 20th century. Most notable are Sarah Vaughan's and Charlie Parker's recordings, both of which included string accompaniment.[17] Singer Tony Bennett sang the tune on his 1964 album *Jazz,* alongside Herbie Hancock, Ron Carter, Stan Getz, and Elvin Jones.[18]

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[17] Ibid. 214-215.

[18] Ibid, 215.

For this performance, I am playing the melody of "Just Friends" in my right hand while playing chords in my left. Jazz trombonist/pianist/educator Mark Levine stresses the importance of playing left-handed voicings saying, "Left-hand voicings give a lot more flexibility" in a performance.[19] Since the bass covers the roots of a given progression, the jazz pianist has the license to use rootless voicings that are higher up on the keyboard to be heard by the audience and not clash with the bass line.

In Example 14, I have written the left-hand voicings I am playing for "Just Friends." In the eight measures below, I use three-note voicings, starting off of the third (Cmaj7). This is advantageous through the smooth voice leading from Cmaj7 to Cmi7 and finally to F7. The E natural descends by a half step, making the chordal movement minimal. This technique is continued in measure seven. The Ab in the Bbmi7 descends a half step in measure 8. This example is just one of the techniques I have learned in my studies.

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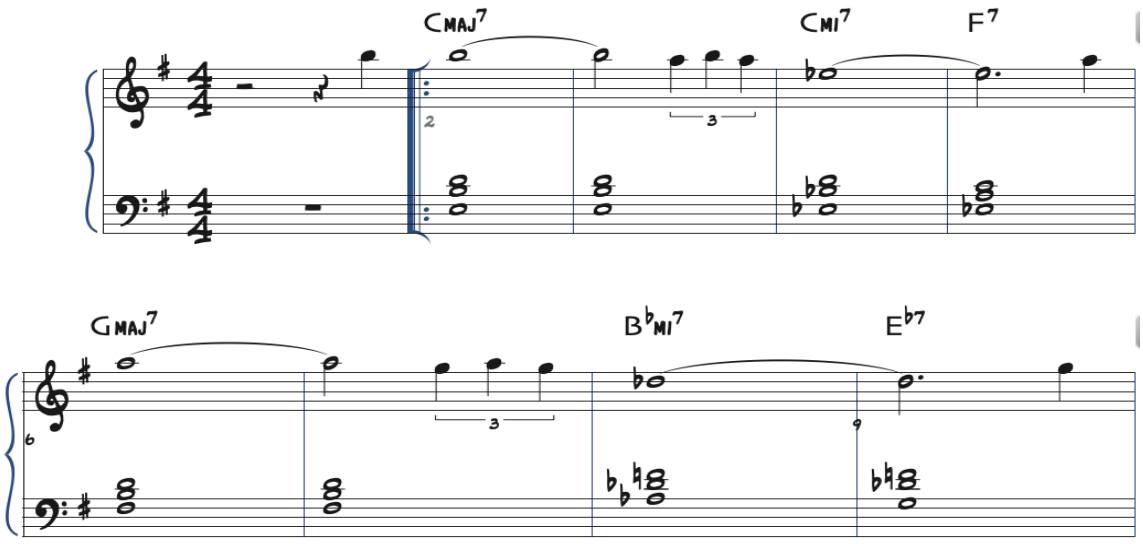
[19] Mark Levine, *The Jazz Piano Book* (Petaluma, CA: Sher Music, Co., 1989), 41.

**Example 14** Left-hand voicings and melody




For this performance, the trombonist plays the melody while I comp with two-handed voicings on piano alongside the rest of the rhythm section (bass and drums). Next I continue comping for one chorus with two-handed voicings while my trombonist improvises. After this, I improvise for one chorus on piano. I finish the tune by playing the melody and comping again. My two-handed comping will fill out the chords, using the chord's fifth and root in my right hand for a fuller sound.

The second selection of the piano portion of this program is Clifford Brown's "Sandu." A 12-bar blues, "Sandu" has a very infectious melody that is full of traditional descending blues lines and soulful *licks*. Brown was an exceptional bop trumpet player whose career ended abruptly when he died in a car crash on the New Jersey Turnpike in

Pennsylvania in 1956. He was only 25 years old.[20] An avid writer and pianist, he is responsible for composing many standards, including "Joy Spring," "Daahoud," and "Brownie Speaks."

I will play the melody of "Sandu," while using left-handed voicings, as in the previous standard. The voicings I play here have a much fuller sonority, using the 13th of the chords and occasional altered dominants. When I comp during a solo, I intend to use two-handed voicings that fill out the chord completely. Table 1 explains the two-handed voicings used alongside the roman numerals for the corresponding chords.

**Table 1** Two-handed voicings for "Sandu"

| RN | I | IV | I | I | IV | IV | I | VI | ii | V | I VI | ii V |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Chord | Eb7 | Ab7 | Eb7 | Eb7 | Ab7 | Ab7 | Eb7 | C7(b13) | F-7 | Bb7 | Eb7 C7(b13) | F-7 Bb7(b13) |
| RH | Rt<br>5th | 5th<br>Rt | Rt<br>5th | Rt<br>5th | 5th<br>Rt | 5th<br>Rt | Rt<br>5th | #11<br>Rt | Rt<br>5th | #11<br>Rt | Rt #11<br>5th. Rt | Rt #11<br>5th. Rt |
| LH | 9th<br>7th<br>13th<br>3rd | 13th<br>3rd<br>9th<br>7th | 9th<br>7th<br>13th<br>3rd | 9th<br>7th<br>13th<br>3rd | 13th<br>3rd<br>9th<br>7th | 13th<br>3rd<br>9th<br>7th | 9th<br>7th<br>13th<br>3rd | b13<br>3rd<br>b9<br>7th | 9th<br>7th<br>5th<br>b3 | b13<br>3rd<br>b9<br>7th | 9th b13<br>7th. 3rd<br>13th. b9<br>3rd. 7th | 9th b13<br>7th. 3rd<br>5th. b9<br>b3 7th |

This performance begins with the trio. I present the melody and comp on piano while the bassist and drummer play with me. The melody is then played one more time

[20] Scott DeVeaux and Gary Giddins, *Jazz, 2nd ed.* (New York, NY: W.W. Norton & Company, Inc., 2015), 276-277.

with the addition of trumpet, tenor sax, and trombone. After this, each wind instrumentalist improvises a few choruses while I comp with both of my hands. Then, I take a few choruses, improvising over the chord changes, with the focus being the melodic content of my right hand. Following my solo, I return with the melody for the conclusion. The key to making this performance enjoyable is in my communication with the bassist and drummer. I comp and inprovise through patterns that have rhythmic variety, all the while interacting with these players. If there is a fill that I play in my solo that the drummer repeats, then we share a moment to explore that figure either through repetition or rhythmic transformation. The possibilities are endless, and rhythmic dialogue is a part of what makes playing jazz piano very enjoyable.

## PART II. PERFORMANCES ON TRUMPET, ELECTRIC WIND INSTRUMENT, & SYNTHESIZER

The second half of this recital is dedicated to my artistic expression as an arranger, composer, and multi-instrumentalist. I have a supreme love of creating new music that reflects my many tastes. These include jazz, folk, world, funk, and countless other genres. Relating to jazz, my education at UNI has opened my ears to the possibilities in arranging and composition. I am blessed to have traveled internationally during my graduate studies. Through these trips, I've become inspired by music that is crafted from around the world. The following represents my creative output on three instruments that are very close to my heart: trumpet, the Akai Electric Wind Instrument, and synthesizer.

The first selection of this half of the recital is my arrangement of "Nica's Dream," written by pianist Horace Silver. This tune was written for Baroness Pannonica de Koenigswarter, who was a patron to many jazz musicians. From 1970 to 1982, she graciously hosted pianist Thelonious Monk in her New York City home.[21] She had ties to Barry Harris, Tommy Flanagan, Coleman Hawkins, and most notably, Charlie Parker.[22] Her name provides the title of this standard, as well as two other ones: "Pannonica" (Monk) and "Nica's Tempo" (Gigi Gryce).

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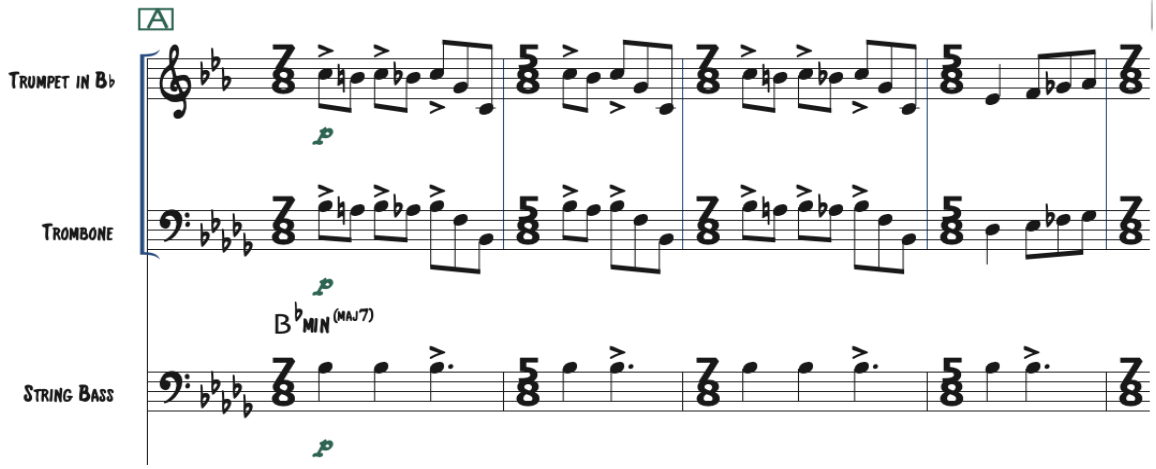
[21] Thomas Owens, *Bebop – The Music and Its Players* (New York, NY: Oxford University Press, 1995), 222.
[22] Ibid.

"Nica's Dream" was originally released on 1956's *The Jazz* Messengers, recorded by the Art Blakey-led group of the same name. Horace Silver would later release this tune on 1960's *Horace-Scope*. Typically set in a lively Afro-Cuban feel, "Nica's Dream" is a delight in its groove. The form of the tune is AABA, with each section comprising 16 bars in length. The B section is a playful switch to swing, before returning to the Latin feel of the last A section.

"Nica's Dream" is keyed in Bb minor and contains interesting chords and modulations. This tune is known for including minor-major 7 chords for the first six measures, Bbmin/maj7 and Abmin/maj7 respectively. After a sudden modulation to Gb, Silver returns to Bb minor by way of II-V resolution, using C7(#9)(#5) and F7(#5). The B section consists of two eight-bar phrases, each tonicizing Db major. The approach Silver uses to reach Db is through a iii/VI/II/V chord progression, using Fmin7b5, Bb7#5, Eb7, and Ab7 before reaching Dbmaj7. The tune returns to the A section to the previous harmonic sequence.

I arranged "Nica's Dream" for piano, bass, drums, trombone, and trumpet. I have always been a fan of mixed time signatures and saw this opportunity to reimagine a standard using this rhythmic device. In a 7/8 + 5/8 meter, my arrangement starts with a unison eighth note introduction between trumpet and trombone. This is juxtaposed against the bass, which plays an *ostinato* Bb. The two brass instruments are responsible for the constant eighth-note subdivision of the harmony over the tonic *pedal*. Example 15 demonstrates the relationship between these three instruments.

**Example 15** Trumpet, trombone, & bass intro

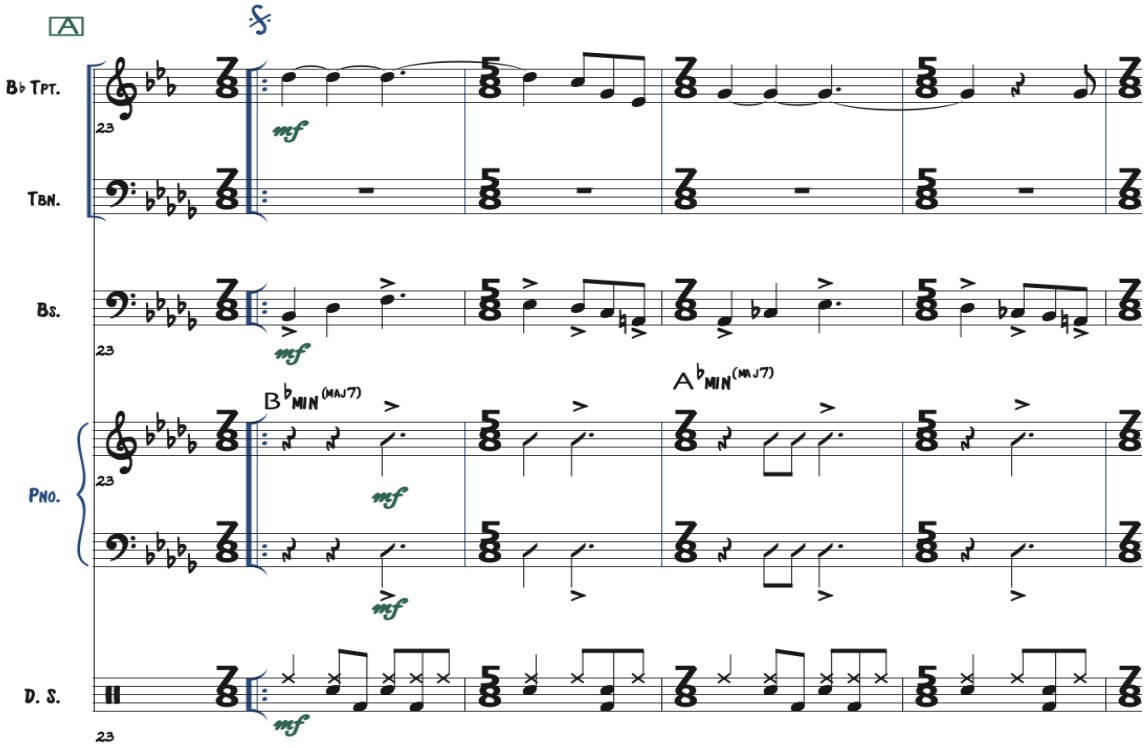



The harmony of the introduction is a simplified version of the original chord progression of "Nica's Dream." Every four measures, a new tonic area is introduced. After the Bbmin/maj7 comes Abmin/maj, then Gbmaj7, and finally F7. Essentially, this is a descending pattern of chords that ends with the dominant and ushers the repeat back into the tonic. Upon the repeat of this introduction, the drummer enters with a simple pattern reinforcing the bass line. The piano also enters at the same time, lightly comping the harmony in the mixed meter.

The introduction is played twice, and I play the melody on trumpet. The motion of the melody primarily occurs over the grouping of three eighth notes of the 5/8 measure. Meanwhile, the bass plays an arpeggiated line that is continued over the following A sections. I chose this to accentuate the subdivision of the time signature. The bass and drums play the same rhythm, creating a solid *pocket* on top of which the melody is played. The comping hits I have written for the pianist are minimal, so as not to disturb

the melody. Example 16 below shows the relationship between the trumpet, piano, bass, and drums. Interspersed with the melody are frequent hits from the trombone. These occur on downbeats as well as upbeats to give rhythmic variety.

**Example 16** Melody at Rehearsal A




The arrangement changes into ¾ time at the B section. Here, the trumpet and piano play the melody, while the trombone plays a counterline. The change in time signature creates a momentary break from the constant pulse of the eighth note. During the bridge melody, the bass walks a simple line and the drums keep time. I use a slight reharmonization in the B section for the ii-V sequence that leads into Db major. The

original progression starts with an Fmin7b5, followed by a Bb7#5, Eb7, and finally Ab7 before reaching Dbmaj7. The sequence I used replaces the Bb and Ab with tritone substitutions to create a chromatically descending bass line that rests on Db. Table 2 explains this reharmonization. Another name for this is "*disguised cycle*."

**Table 2** Reharmonization in B section

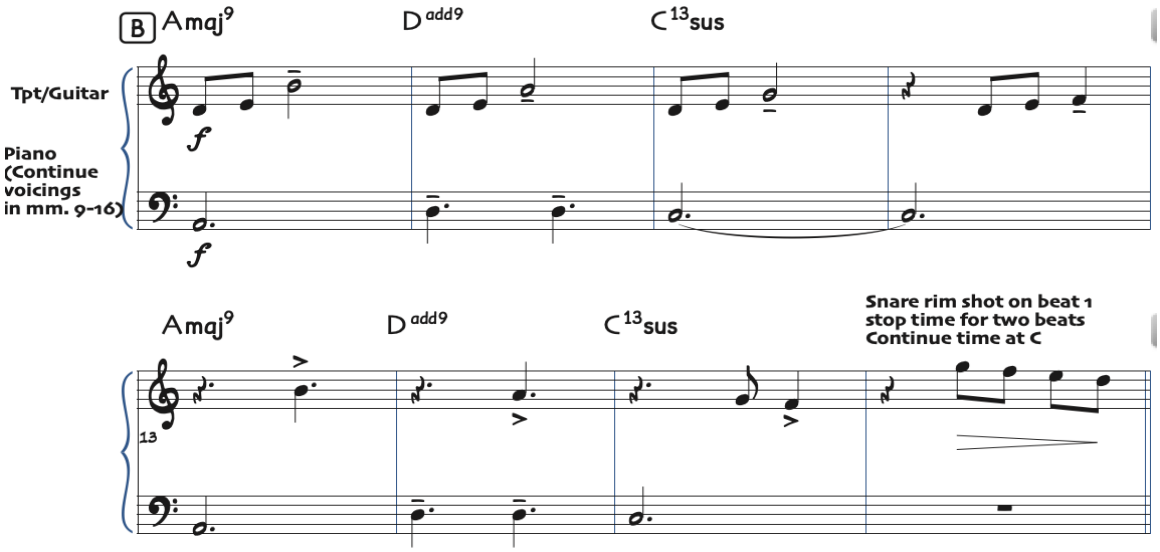
| Original | Fmin7(b5) | Bb7#5 | Eb7 | Ab7 | Dbmaj7 |
|---|---|---|---|---|---|
| Reharm. | Fmin7(b5) | E7#5 | Eb7 | D7b9 | Dbmaj7 |

After the B section, the arrangement returns for the final A. Before the solos begin, there is a *truncated* version of the introduction that is played by the trumpet and the trombone in octaves. The descending motion from tonic Bbmin/maj7 to Abmin/maj7 to Gbmaj7 and finally to the dominant F7#5 is a satisfying transition into the solo section, which begins with my solo. When I am finished, the pianist takes a solo, and we play the melody one more time through. The entire ensemble ends on a triumphant Bbmin/maj7(#11) chord to end the arrangement.

The second selection of this half of the program is an original jazz waltz titled "Kiyoshi." I wrote this for a Japanese guitar player I've had the pleasure of teaching at Knox College. The instrumentation for this piece includes a quintet of trumpet, guitar, bass, piano, and drums. The form includes a 16-bar introduction in which each instrument enters in an additive process. Each phrase is four bars in length, starting with the bass playing a central idea that is carried throughout the rest of the tune. Piano, trumpet, guitar

and drums enter subsequently until the entire ensemble plays a hit in measure 16 on beat 1. What follows is a downward four-note pickup into the melody. Example 17 (below) shows this.

**Example 17** Introduction with ensemble




The melody is shared entirely between trumpet and guitar. The tessitura occurs primarily in the trumpet's middle range (F4-F5). The third-relationship between the Amaj9 and Csus13 is a chromatic mediant. This performance starts with the introduction, the melody, my improvised solos on trumpet, and the melody out. The end is a stepwise whole-tone ascent to a lydian dominant chord.

The next selection is an original suite in three contrasting movements titled "Purple by Nature." This piece symbolizes my life with synesthesia. A neurological

condition where one sensory pathway leads to another,[23] this affliction has made my life very interesting to say the least. I see colors when I hear music; I hear pitches and melodies when I see numbers; I feel a caress on the back of my head when the month November is mentioned; and the sight of bottled water brings about the sensation of glass on my fingertips.

This piece reflects my experience with colors and mood brought upon by synesthesia. My goal in writing it was to give the audience some insight in my perception of the world through three contrasting melodic ideas. The name of the work bears the color purple for two reasons. Each of the three contrasting melodies represents a different color. The second reason is that purple is very close to my state of mind as I go through life. Being a musician who deals with manic depression, my moods are often changing for worse or for better. Purple is the color that I visualize when I am between moods of high and low. In a sense, it is my way of reaching my spiritual center. Each movement is described by a color, and its tone is dependent upon my mood and state of mind when I perceive these hues. The instrumentation of the piece is the Akai Electric Wind Instrument (EWI), trumpet, guitar, piano, bass, and drums.

The first movement is titled "Indigo Tide" and reflects my state of mind when experiencing colors on the blue portion of the spectrum. The piece is written to be indeterminate, with a central idea that is developed by the performers, resulting in collective improvisation in the ensemble. Jazz educator Graham Collier discusses the

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[23] Siri Carpenter, "Everyday Fantasia: The World of Synesthesia," American Psychological Association, accessed February 16, 2019. https://www.apa.org/monitor/mar01/synesthesia

concept of "textural improvisation" as it applies to members of an ensemble who elaborate on an idea that is given to them.[24] This concept is exactly what the instrumentalists and I set out to use in this performance.

On my EWI, I start the piece with a two-measure idea that is imitated by the guitarist in harmony a diatonic third below. The drums enter next, playing an eighth note pattern with brushes on the ride cymbal. The entrance of the guitar with an effect pedal signals a change in the mood of the piece, symbolizing my mood shift in real life. At this point in the piece, every musician is free to improvise collectively. I refer to this a *call-and-response* effect because each musician is encouraged to play something that is rhythmically the same (or at least similar) in response to another's idea. The piano and bass enter at will, and are both responsible for playing a pedal that brings the energy of the movement down from its climax. The pianist ushers in the second movement at her discretion, after the ensemble has played through its collective improvisation.

The second movement is titled "Violet Sky" and represents my perception of the violet end of the spectrum. The pianist starts this movement with a G7sus chord in the left hand and a sixteenth note motive in the right. I enter soon after with a descending phrase over F major while the voice and guitar parts come in with a unison sixteenth note melody. This melody is originally heard on musician Devonté Hynes' song "Chance."[25]

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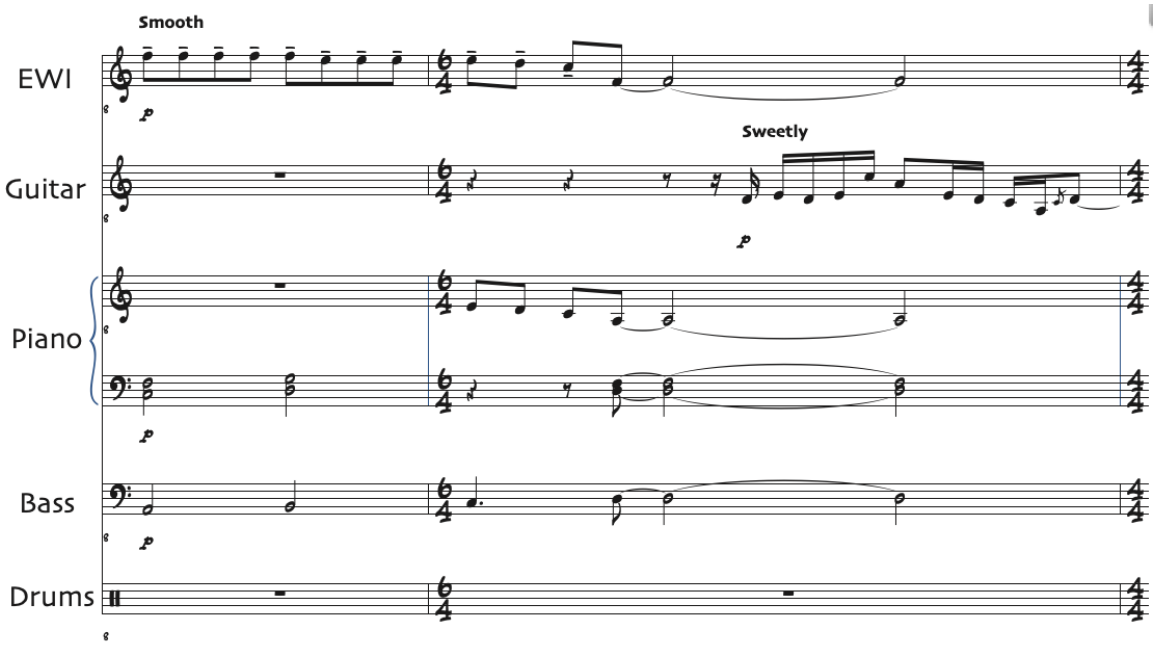
[24] Graham Collier, *Interaction: Opening Up the Jazz Ensemble* (Tübingen, Germany: Advance Music, 1995), 63.

[25] Hynes, Devonte/Blood Orange. Freetown Sound. Domino Recording Co, Ltd, 80369 M, 2016, Compact disc.

I value Hynes' work very much and was inspired to elaborate on one of his musical ideas after hearing a TEDx Talk he gave on synesthesia.[26]

I play the melody on my EWI in a higher register, and with a legato articulation. It is the best choice for a movement this delicate. Example 18 (below) illustrates the piano and bass playing a simple harmonic role, providing an ascending line that is in contrary motion to the melody. This phrase continues three more times throughout the movement. The drummer plays light fills throughout that complement the atmospheric texture of the rest of the ensemble.

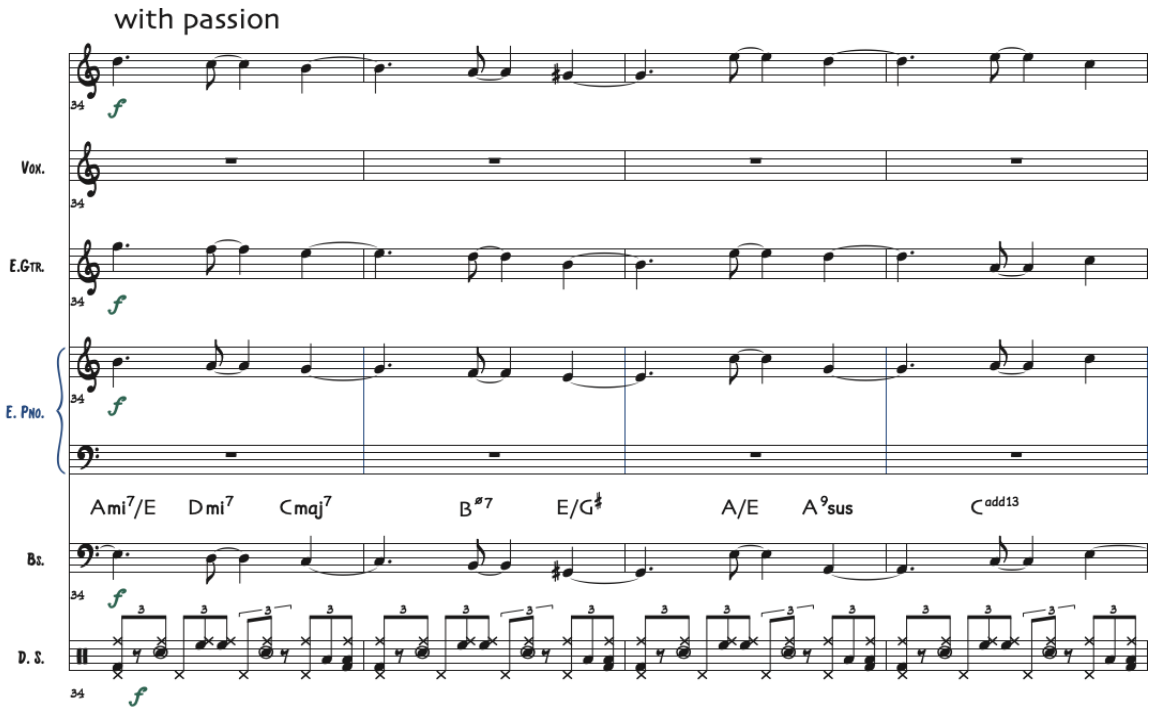
**Example 18** EWI and guitar melody




[26] "Synesthesia & creating your own score | Devonté Hynes |TEDx MarthasVineyard [sic]," YouTube video, 11:03, "TEDx Talks," November 3, 2018, https://www.youtube.com/watch?v=Dc60ldmTrIg.

The final movement is titled “Scarlet Iridescence,” symbolizing my mood when I experience colors within the red spectrum. The bass plays an introduction with a four measure *tumbao* rhythm that is soon joined by an Afro-Cuban 6/8 groove in the drum set. The interaction between the two instruments symbolizes my change into an active state. The color red is associated with energy and passion. This tumbao rhythm is harmonized by adding each instrument in every four measures, creating a thicker texture as the music proceeds. The guitar enters, followed by the piano, and finally the EWI. A gradual crescendo occurs with the addition of each instrument. Example 19 shows the harmony between the four instruments and the Afro-Cuban pattern in the drums.

**Example 19** Harmony and drum pattern



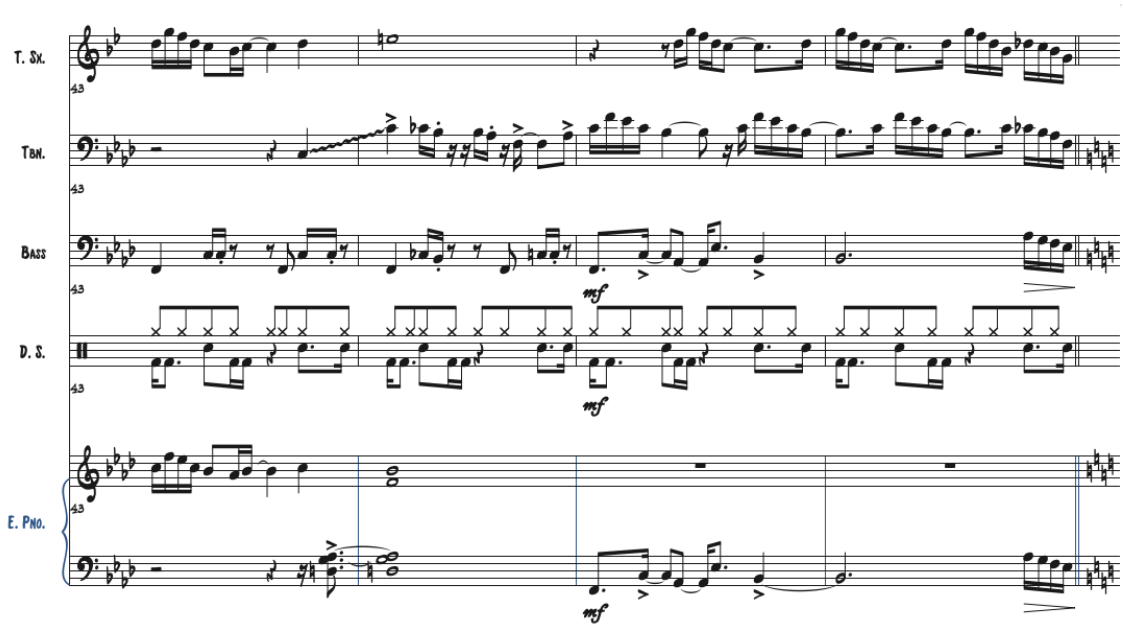
The following section is a melody written for trumpet and guitar. I place the EWI down and pick up my trumpet to finish the suite. Keyed in C minor with occasional modulation to the relative major, this final statement is a passionate finish to the suite. The music draws upon my experience in Cuba on a visit with Jazz Band One. The energy of Havana, most notably its beautiful musicians, inspired me to write a tune using montuno and cascara patterns.

The final selection of the program is an original jazz funk tune entitled “Kitty Can Scratch.” I have written this to be a feature for myself on keyboard synthesizer and my performers playing tenor saxophone, trombone, electric bass, and drums repectively. I have taken a lot of inspiration from Herbie Hancock, particularly his 1988 album *Perfect Machine.* This record is full of compositions that feature an electronic beat with funk, pop, and soul influences. Other albums that have inspired me are Hancock’s *Sextant* (1973), *Thrust* (1974), and Tom Browne’s *Love Approach* (1980).

Keyed in F minor, the composition starts with a percussive riff that I play over an Fmin11 vamp. The bass enters the second time, playing sixteenth notes to provide a subdivision. This sixteenth-note subdivision is a defining characteristic of funk. The drummer enters the third time through the vamp, playing driving eighth notes on the snare drum and hi-hat. I enter soon after with the melody. It is a bluesy hook that approaches the fifth by half step, and rests on the fourth. There are several transformations of the melody, each heard in the tenor saxophone and trombone parts. Example 20 shows the primary melodic material played by the synthesizer, tenor saxophone, and trombone. This is also a section of the tune where I play harmony in my

left hand, putting the voicings I have learned at UNI to use. The third and fourth measures are written using a hemiola between the trombone and saxophone. This composition was written with the rhythm in mind first. I chose to transform the melody in various ways, extending notes, and experimenting with the placement of rests.

**Example 20** Melody in synthesizer, saxophone, and trombone with hemiola




In this piece I broaden my horizons as a jazz instrumentalist. I am grateful to have had the opportunity to write a piece of music that features an instrument that is very close to me and grow from the experience.

This recital demonstrates many skills that I have learned during my education at the University of Northern Iowa. These tools reflect my abilities as a jazz performer, composer, arranger, and educator. I have demonstrated my proficiency on drums, bass, and piano. These three instruments are vital for a jazz ensemble of any size. I am a much more competent jazz educator having studied these instruments. I have also demonstrated my artistic skill as an arranger, composer, and performer of trumpet, the Electric Wind Instrument, and synthesizer. I will continue to use the tools I have acquired at UNI to advance the appreciation of music for my students and myself in all of my future endeavors.

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# GLOSSARY OF SPECIAL TERMS

**Agogô: (**Nigerian Yoruban for "bell") a percussion instrument of West African background brought to the Americas; used in Afro-Brazilian music.

**Backdoor substitution:** a harmonic substitution in which the dominant chord in ii-V7 sequence is substituted with a chord a minor third above the original.

**Batucada:** a genre of samba.

**Bluesy:** a slang term, meaning in a "blues style;" blue notes are the b3, b5, and b7 of a scale.

**Bossa nova: (**Brazilian Portuguese for "new trend") a style of music popularized in the mid-20$^{t}$ Century by composers Anônio Carlos Jobim and Gilberto Gil.

**Capoeira:** a Brazilian martial art disguised on dances moves first developed in the state of Bahia.

**Changes:** referring to chord changes.

**Chocalho:** (Brazilian Portuguese for "shaker") an instrument of Afro-Brazilian origin.

**Contrafact:** a melody written over the chord changes of a preexisting tune.

**Coupling:** a music compositional technique in which one voice has a melody and another has an counterline against it.

**Cururu:** a folk musical style from Brazil.

**Disguised cycle:** used in a jazz theoretical context, the practice of working backwards from a target chord and using techniques that elaborate on a preexisting chord progression; tritone substitution and backdoor substitution are both examples.

**Escola de samba:** a group of musicians belonging to Brazilian samba schools; the music of Carnaval festivals.

**Lick:** slang word for an idea or phrase played by a jazz player.

**Lydian dominant:** a chord spelled using scale degrees 1 - 3 - #4 - b7; the fourth mode of the melodic minor scale.

**Maceta:** a mallet used to strike the head of a surdo drum.

**Maracas:** percussion shakers indigenous to the Americas, and a staple of Latin music.

**Modal mixture:** in a jazz theoretical context, the use of chords belonging to a parallel key; ex. G major vs. G minor.

**Ostinato:** a musical phrase that repeats.

**Pedal:** a sustained tone, usually in bass, that occurs during a piece of music; typically harmony continues moving above it, often creating a dissonance.

**Ranchos Carnavalescos:** percussion ensembles that were the predecessors of escola de sambas.

**Rhythm Changes:** a popular chord progression among jazz musicians, utilizing the I-vi-ii-V chord sequence. The name is a reference to George Gershwin's tune "I've Got Rhythm."

**Tritone substitution:** a ii-V7 substitution where either the ii, V7, or both chords are exchanged for chords that lie a tritone away on the circle of fourths.

**Samba:** a popular musical style and dance from Brazil.

**Samba batucada:** a style of percussion that is played by Brazilian percussion ensembles.

**Semba:** original word for "samba;" of West African origin.

**Surdo:** a family of large Brazilian bass drums typically played in samba batucada.

**Surdo de Marcação:** the largest drum in the surdo family.

**Tamborim:** A Brazilian percussion instrument that is frequently played in samba batucada.

**Tumbao:** a bass line that is syncopated; used in Afro-Cuban music.

**Truncation:** a musical arranging technique where a version of a musical statement is shortened from its original form rhythmically.

**Vamp:** a repeated section of music, often featuring a rhythmic or harmonic component.

School of Music
University of Northern Iowa

presents

# Metro Lyle,
# In Recital

*assisted by:*

*Dakota Andersen, trumpet*
*Gerardo Gomez, tenor saxophone*
*Jason Andriano, trombone*
*Thomas Gumpper, guitar*
*Alayna Ringsby, piano*
*Michael Gedden, acoustic & electric basses*
*Isaac Schwartz, drum set*
*Felicia D. Smith-Nalls, vocals*

*In partial fulfillment of the requirement*
*for the Master of Music degree in Jazz Pedagogy*
*from the Studio of Christopher Merz*

Tuesday, October 15th, 2019
6:00pm

Davis Hall
Gallagher Bluedorn Performing Arts Center

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|---|---|
| I'll Remember April | Gene de Paul<br>(1919-1988)<br>Arr. Metro Lyle |
| Up Jumped Spring | Freddie Hubbard<br>(1938-2008) |
| It Could Happen to You | Jimmy Van Heusen<br>(1913-1990) |
| A Felicidade | Antônio Carlos Jobim<br>(1927-1994) |
| Just Friends | John Klenner<br>(1899-1955) |
| Sandu | Clifford Brown<br>(1930-1956) |

**Intermission**

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| Nica's Dream | Horace Silver<br>(1928-2014)<br>Arr. Lyle |
| Kiyoshi (清) *for Hiro Fukuda* | Lyle<br>(1992- ) |
| Purple by Nature<br>I. Indigo Tide<br>II. Violet Sky<br>III. Scarlet Iridescence | Lyle<br>(1992- ) |
| Kitty Can Scratch | Lyle<br>(1992- ) |

*Thank you for sharing this night of music with me!.*