

2021

Master's recital: Max McBride

Max Niles McBride
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MASTER'S RECITAL: MAX MCBRIDE

An Abstract of a Recital
Submitted
in Partial Fulfillment
of the Requirements for the Degree
Master of Music

Max Niles McBride
University of Northern Iowa
May 2021

This Study by: Max McBride

Entitled: Master's Recital: Max McBride

has been approved as meeting the thesis requirement for the

Degree of Master of Music

Date	Chris Merz, Chair, Recital Committee
Date	Dr. Michael Conrad, Recital Committee Member
Date	Dr. Alexander Pershounin, Recital Committee Member
Date	Dr. Jonathan Schwabe, Recital Committee Member
Date	Dr. Jennifer Waldron, Dean, Graduate College

This Recital Performance by: Max McBride

Entitled: Master's Recital: Max McBride

Date of Recital: April 16, 2021

has been approved as meeting the thesis requirement for the

Degree of Master of Music

_____	_____
Date	Chris Merz, Chair, Recital Committee
_____	_____
Date	Dr. Michael Conrad, Recital Committee Member
_____	_____
Date	Dr. Alexander Pershounin, Recital Committee Member
_____	_____
Date	Dr. Jonathan Schwabe, Recital Committee Member
_____	_____
Date	Dr. Jennifer Waldron, Dean, Graduate College

DEDICATION

This recital abstract, and performance is dedicated to my partner, Jane Markowitz who moved all the way from New York to Iowa to support me in following my passion and pursuit of becoming a jazz educator. Jane, you have provided me endless encouragement and love from the beginning of the application and audition process through my graduation. Thank you for continuing to be my biggest fan, always inspiring me to enjoy my work, and helping me appreciate how much I have grown as a musician. Coming home to you after long days of class and practice rejuvenates me like nothing else. I am very grateful and infinitely lucky to have someone as loving and caring as you in my life.

ACKNOWLEDGEMENTS

I would like to acknowledge my parents and my siblings for motivating me to always follow my passions. I would like to acknowledge my grandparents, all of whom were very encouraging when I first began to study music in my undergraduate program. I would like to acknowledge Eric Schmitz, an alumnus of the University of Northern Iowa School of Music, and the mentorship he continues to provide me. He is someone without whom I would have not pursued musical study during my undergraduate education, and without whom I would not have sought to continue my education at the graduate level. I would like to acknowledge the hard work and patience of Michael Gedden, Tyler Utter, Luke Sanders, Jackson Schou, and Johnny Hartleip, all of whom play in the jazz combo, Bad News, with me. You have each pushed me to become a better musician by presenting me with music that is beyond my scope of comfort. Thank you all for your continued enthusiasm towards the music I write and with your patience towards my inadequacies. Without the environment you have all provided me with I would not have developed as much as I have during my time at UNI. Lastly, I would like to acknowledge my late friend Alex Sutton. Over the six years that I knew you, you were a constant source of joy, inspiration, and encouragement. I am very grateful for every afternoon we spent listening to albums together.

ABSTRACT

Introduction

The purpose of this recital is to partially fulfill the requirements for the Master of Music degree in Jazz Pedagogy, and to display musical proficiency on piano, bass guitar, and drum set. Max McBride scheduled his graduate jazz recital for April 16, 2021, at 8:00pm.

With nine pieces on the recital program, the recitalist will play five on the piano, and two additional pieces on drum set and bass, respectively. The repertoire was chosen to allow the performer to display proficiency on all three instruments while highlighting the performer's main instrument, piano. The instrumentation and ensemble size will vary throughout the recital.

Save for Jackson Schou's "Nervous Energy,"¹ the pieces to be performed on the recital are original arrangements of Chick Corea's "Armando's Rhumba,"² Harry Warren and Al Dubin's "September in the Rain,"³ Wayne Shorter's "Mahjong,"⁴ Thad Jones's "Kids Are Pretty People,"⁵ Johnny Mercer's "I'm an Old Cowhand (From the Rio Grande),"⁶ and three of the recitalist's original compositions entitled "Babu," "Flippin'

¹ Jackson Schou, "Nervous Energy," by Jackson Schou, 2019. <https://soundcloud.com/jackson-s-588094905>

² Chick Corea, "Armando's Rhumba," by Chick Corea, recorded October 1976, on *My Spanish Heart*, Polydor Records PD-2-9003. 12" Vinyl LP.

³ *Encyclopedia Britannica*, s.v. "Harry Warren," accessed 20 December, 2020, <http://www.britannica.com/biography/Harry-Warren-American-artist>

⁴ Wayne Shorter, "Mahjong," by Wayne Shorter, recorded August 1964, on *Juju*, Blue Note BLP 4182.12" Vinyl LP.

⁵ Thad Jones, "Kids are Pretty People," by Thad Jones Mel Lewis Orchestra, recorded October 1968, on *Monday Night*, Solid State Records SS-18048. 12" Vinyl LP.

⁶ Bing Crosby, *I'm an Old Cowhand (From the Rio Grande)*, by Johnny Mercer, recorded July 1936, on Decca Records 871. 12" Vinyl LP.

the Bird,” and “Reese’s Pieces,” which differ in style, instrumentation, and feel. “Babu” and “Reese’s Pieces” were composed in 2020, while “Flippin’ the Bird,” was composed in 2021.

Part I: Bass Performance

Armando's Rhumba

Armando Anthony “Chick” Corea⁷ was born June 12, 1941 in Chelsea, Massachusetts and died February 9, 2021 in Tampa Bay, Florida. During Corea’s prolific career, he appeared on hundreds of albums and led numerous groups, most notably Return to Forever, Chick Corea Elektric Band, Chick Corea’s Akoustic Band, and Chick Corea & the Spanish Heart Band. The impact that Corea had on the growth of jazz through his compositions, his musicality, and his incorporation of eclecticism into the projects he pursued is ubiquitously recognized. His endeavors covered a wide breadth of music, from a piano concerto based on his iconic, “Spain”⁸ to his duet works with vocalist Bobby McFerrin,⁹ Corea’s musicality seemed to know no limit. Corea helped to make Afro-Cuban and Latin influence more popular in jazz through his compositions and playing. “Armando’s Rhumba”¹⁰ is one of Corea’s most beloved songs and directly inspired by the Latin vernacular.

“Armando’s Rhumba” first appeared on Corea’s album, *My Spanish Heart*¹¹ and very quickly became adopted into the canon of jazz standards. As in many of Corea’s compositions, this tune uses jazz harmony fused with stylistic elements of Afro-Cuban and Flamenco music. Influence from Flamenco music can clearly be heard on Corea’s

⁷ Thomas Greenland, “Chick Corea,” *Oxford Reference Online*, 2001, accessed 27 February, 2021, <https://www-oxfordreference-com.proxy.lib.uni.edu/view/10.1093/oi/authority.20110803095638935>

⁸ Chick Corea, “Spain,” by Chick Corea and the London Philharmonic, recorded 1999, on *Corea.Concerto*, Sony Classical ASK 61799. CD.

⁹ Chick Corea and Bobby McFerrin, 1990, *Play*, Blue Note B000005HGG. CD.

¹⁰ Chick Corea, “Armando’s Rhumba,” by Chick Corea, recorded October 1976, on *My Spanish Heart*, Polydor Records PD-2-9003. 12” Vinyl LP.

¹¹ Ibid.

recording of “Armando’s Rhumba” as it features an underlying rhythmic ostinato which is being clapped. This clapping technique is known as “palmas” and is an integral part of Flamenco.¹² The instrumentation that Corea chose to employ on this recording relates closely to the Afro-Cuban subgenre of Charanga which generally features violin.¹³ While the handclapping continues through solo sections on this recording the rhythm section shifts to a more conventional Afro-Cuban treatment of their accompanying parts with a montuno pattern played on the piano and a modified tumbao pattern played on the bass.

The alto saxophone will carry the main melody while the recitalist will provide a counter-line on the electric bass. During the solo sections the bassist will be utilizing a tumbao pattern to navigate the chord progression. The rhythmic pattern of tumbao implies a Cuban, clave-based pulse,¹⁴ and is unique in that it requires that the bassist anticipate the upcoming chord up to an entire beat early. The harmonic anticipation created from the tumbao pattern provides a sense of urgency and harmonic drive to the music. Figure 1 shows an example of how tumbao might be applied to an excerpt of the progression found in “Armando’s Rhumba.”

¹² Israel J. Katz, "Flamenco," *Oxford University Press*, 2001, accessed 20 February, 2021, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000009780>

¹³ Robin Moore, "Charanga," *Oxford University Press*, February 24, 2010, accessed 3 March, 2021, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002084955>

¹⁴ James Dreier, *Latin Jazz Guide: a Path to Authentic Percussion and Ensemble Performance* (Milwaukee, WI: Hal Leonard, 2015), 14.

Figure 1 Tumbao example based on excerpt of progression found in "Armando's Rhumba," by Chick Corea¹⁵

Armando's Rhumba

Composed by Chick Corea

Latin Jazz Straight 
Medium Up

Electric Bass

E. Bass



5

The arrangement to be performed on the recital is based on Corea's arrangement from *My Spanish Heart*, but adapted for the instrumentation of alto saxophone, electric guitar, electric bass, and drum set.

Flippin' the Bird

Written in the spring of 2021, "Flippin' the Bird" is a twelve-bar blues which utilizes "Bird Blues"¹⁶ chord substitutions. These harmonic substitutions were introduced by Charlie Parker to make playing over a blues progression more idiomatic to bebop. The additional chords start in the second measure and follow cycle motion to arrive on the IV7 chord in measure five. Though Parker could have used the same approach to

¹⁵ *Real Book in C*, 3rd ed. Milwaukee, WI: Hal Leonard Corporation.

¹⁶ Barry Kernfeld and Allan F. Moore, "Blues progression," *Oxford University Press*, 2001, accessed 26 February, 2021, <https://www.oxfordmusiconline-com.proxy.lib.uni.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000041276>

navigate arriving on the ii7 chord in measure nine, he instead employs a series of chromatic ii7-V7 progressions to provide the performer with a variety of possible approaches. While the first eight bars make use of chord substitutions, the progression used in the final four bars of a “Bird Blues” is the same as that which is utilized on most jazz blues. The extensive chord substitutions can be seen in Figure 2.

Figure 2 Utilization of “Bird Blues” progression in "Flippin' the Bird," composed and arranged by Max McBride.

Flippin' the Bird

Upright Bass

Composed and arranged by Max McBride

Swing ♩
♩=176

1. Bb7 Aø D7(♯11) G-9 C13 F-9 Bb13

5 Eb7 Eb-9 Ab13 Dø G7(b9) Db-13 Gb7(♯11)

9 C-9 F7(b13) Bb7(b9) G7(♯11) 1. C-7 F7(♯11) 2. C-7 F7

The recitalist will be performing this piece on bass to show proficiency in playing a melody, along with soloing and walking bass lines. The recitalist wrote the melody with the aspect of playability as a core constraint.

Part II: Drum Performance

September in the Rain

Harry Warren¹⁷ was born in Brooklyn, New York on December 24, 1893 and died in Los Angeles, September 22, 1981. He was a self-taught multi-instrumentalist who is most known for his extensive output as a songwriter of American popular music. He excelled at writing music for musicals and films and had a prolific career in which he authored approximately two hundred and fifty songs.¹⁸ Though Warren also worked as a lyricist, in the case of “September in the Rain” he worked with the prolific lyricist, Al Dubin. Al Dubin was born June 10, 1891 in Zürich, Switzerland, and died in New York, New York on February 11, 1945. During his career as a lyricist, Dubin wrote words for hundreds of songs which were featured in dozens of musicals and films.¹⁹

The early part of the twentieth century saw the height of composition in the style of American popular music with a growth in popularization of musicals and the birth of film. Warren and Dubin can both be credited with significant contributions to the canon of American popular music repertoire known as the Great American Songbook. Though most of the songs which make up this repertoire were not initially written as jazz tunes, many have been co-opted by the jazz community as part of their common repertoire, including “September in the Rain.” Originally written for the film entitled *Melody for*

¹⁷ Deane Root, “Warren, Harry,” *Grove Music Online*, 2001, accessed 20 February 2021, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029919?rskey=U6EVW5&result=1>

¹⁸ Ibid.

¹⁹ *Encyclopedia Britannica*, s.v. “Harry Warren,” accessed 20 December, 2020, <http://www.britannica.com/biography/Harry-Warren-American-artist>

Two,²⁰ this song quickly became popular among jazz musicians and entered the jazz standards repertoire.

This tune has been recorded by numerous jazz musicians, and has demonstrated strong staying power, having been recorded as early as 1947 by Johnny Hartman²¹ and as recently as 2010 by Cyrille Aimée on her album, *Live at Smalls*.²² “September in the Rain” has a thirty-two bar AABA form for its melodic and harmonic construction. This will allow the recitalist to demonstrate proficiency transitioning from a two-feel on the A sections into a four-feel on the bridge. The recitalist will also show proficiency in improvising by trading eight-bar sections with each of the other instrumentalists. Alternating improvisations over segments of a form between instrumentalists is an integral part of the jazz vernacular and is commonly executed between the drummer and the other improvising musicians.²³

Nervous Energy

The recitalist is overjoyed to have had the opportunity to have worked with such a talented group of musicians on his recital. The group has been playing together for the past academic year with each of its members contributing original compositions and

²⁰ Deane Root, “Warren, Harry,” *Grove Music Online*, 2001, accessed 20 February, 2021, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029919?rskey=U6EVW5&result=1>

²¹ Johnny Hartman, 1998, *The Johnny Hartman Collection 1947-1972*, Hip-O B00000BKK5. CD.

²² Cyrille Aimée, “September in the Rain,” by Harry Warren, recorded September 2010, on *Live at Smalls*, Smalls Live B004NWHVT4. CD.

²³ Thomas Owens, “Trade,” *Grove Music Online*, 2003, accessed 22 February, 2021, from <https://www-oxfordmusiconline-com.proxy.lib.uni.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-2000454300>

arrangements to the ensemble's repertoire. "Nervous Energy" was composed and arranged by the drummer of the ensemble, Jackson Schou. Schou is a student in the Music Theory and Composition program at the University of Northern Iowa, and a talented multi-instrumentalist who has been playing drums and piano since a young age. As a composer Schou has explored everything from post-minimalism to songwriting, and in the case of "Nervous Energy," Latin jazz.

The tune is written over a forty-eight bar AAB form. The A sections have a relatively inactive melody built over a mostly modal progression shifting between D minor, Bb major, and C major. The B section is much more melodically and harmonically active. The B section starts in Bb major for two bars and directly modulates to its relative minor key of G minor for two bars before moving into a series of dominant chords which descend chromatically with a harmonic rhythm of one chord per bar. The string of tritone substitutions ends on a D minor major 7 chord which is sustained for four bars before a slight shift in color to a D minor 6/9 chord for the remaining four bars in the form. While the melody and the harmonic movement are reserved throughout the A sections, energy is maintained through the use of a modified samba pattern present on the drums and the syncopated bass ostinato, as seen in an excerpt of the arrangement in Figure 3.

Figure 3 Driving rhythm created by interplay between the drum part and bass part of "Nervous Energy," composed and arranged by Jackson Schou

Nervous Energy

Samba ♩ = 100 Composed and Arranged by Jackson Schou

D- $\frac{5}{6}$

Upright Bass

Drum Set

The musical score for "Nervous Energy" is written in 4/4 time with a tempo of 100 beats per minute. The key signature is D-5/6. The Upright Bass part features a driving eighth-note pattern with occasional ties and rests. The Drum Set part provides a complex rhythmic accompaniment with various patterns of eighth and sixteenth notes, including syncopated rhythms and rests. The score is presented in two staves, one for the Upright Bass and one for the Drum Set, with a common key signature and time signature.

This piece has been selected as a means for the recitalist to show proficiency in limb independence and in creating rhythmic support in a context outside of swing.

Part III: Piano Performance

Mahjong

Wayne Shorter²⁴ was born in Newark, New Jersey on August 25, 1933.

Throughout his storied career Shorter has managed to leave an indelible mark on jazz through his abundant and unique catalog of compositions, his individualistic approach to improvising, and his brilliance on both tenor and soprano saxophone. Shorter has written hundreds of compositions and was part of some of the most influential groups in jazz history including Art Blakey and the Jazz Messengers (of which he served as musical director for a period), Miles Davis's quintet (which is often referred to as the "second great quintet"), and the fusion group, Weather Report (of which he was a founding member).²⁵

Among some of Shorter's best-known works are quartet recordings which were released on the Blue Note record label, including his fifth album as leader entitled *JuJu*,²⁶ on which his tune, "Mahjong,"²⁷ was first recorded. "Mahjong" is very indicative of the character of Shorter's compositional style as it does not fit into a singular category. The melody and harmony are constructed on a twenty-eight bar ABCA form. The A and B sections of the form are each 8 bars long and are presented over a straight eighth note Afro-Cuban groove, while the C section is only four bars long and presented over a swing

²⁴ Barry Kernfeld, "Shorter, Wayne," *Oxford University Press*, 2001, accessed 24 February, 2021, <https://www.oxfordmusiconline.com.proxy.lib.uni.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000045696>

²⁵ Ibid.

²⁶ Wayne Shorter, "Mahjong," by Wayne Shorter, recorded August 1964, on *JuJu*, Blue Note BLP 4182.12" Vinyl LP.

²⁷ Ibid.

eighth note groove. In addition to rhythmic feel and phrase length, the A and B sections contrast the C section in that Shorter employs starkly contrasting melodic and harmonic support in the sections. In the A section the melody is supported by alternating F minor and an Eb 6/9 chords while in the B section the melody is supported by alternating Db major 7 (#11) and Eb 6/9 chords. Though the melody is nearly identical in the A and the B section, the shift in harmonic support from an F minor 11 chord to a Db major 7 (#11) recontextualizes it in such a way that it sounds completely fresh. The C section is much more harmonically active than the A or B sections and contrasts the earlier sections in that it has much more functional harmony. The C section presents some greater harmonic interest through increased activity and complexity only Shorter knows how to create, as seen in Figure 4.

Figure 4 C Section of "Mahjong," by Wayne Shorter²⁸



The bridge begins on a D7 (#9) which was preceded by an Eb6/9 chord from the end of the B section. Having come from a half step above, the downward motion has been established and the pattern is continued through a momentary tonicization of Db major 7 (#11) in the third bar of the C section. In the fourth bar the tonality of the Db major 7 (#11) shifts to minor, acting now as the ii chord in a ii-V progression in the key

²⁸ *Real Book in C*, 5th ed. Milwaukee, WI: Hal Leonard Corporation.

of Cb major (Db minor 7 to Gb7). Instead of resolving to Cb, however, the Gb7 resolves to an F minor 11 chord in the first bar of the second A.

. This is a technique commonly employed in both jazz composition and performance known as a tritone substitution.²⁹ Though a common technique in jazz, Shorter's employment is masterful. In addition to being a beautiful and interesting tune, "Mahjong" was selected for the recital as a means to show proficiency transitioning between multiple styles of feel on the piano in both improvisation and accompaniment.

Babu

This tune is written for and dedicated to the recitalist's partner, Jane Markowitz, whom the recitalist sometimes refers to as "Babu." "Babu" is a romantic jazz waltz set over a thirty-two bar AA'BA" form. The A sections are composed over a descending chromatic bassline, but the functionality of the chords in the progression does not suggest tritone substitutions, as most chords do not have a dominant function. Being that there is no proper cadence until the very end of the piece, there is a sense of harmonic ambiguity throughout. This sense of ambiguity and airiness is reflected in the rhythmic treatment of the piece. While the piece remains in three throughout, the treatment of the feel varies from the A sections and the B section. Whereas the A sections are approached in a looser fashion with the time feel being a bit floaty, the B section has more of a driving quality

²⁹ Scott DeVeaux, "Bop," *Oxford University Press*, October 16, 2013, accessed 25 February, 2021, <https://www-oxfordmusiconline-com.proxy.lib.uni.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002248431>

with a more straight-ahead treatment of the time as a waltz. This shift in feel helps to maintain a sense of movement as the harmonic rhythm slows to one chord per two bars during the B section. The treatment of the different sections can be seen in Figure 5.

Figure 5 Lead sheet reduction of “Babu,” composed and arranged by Max McBride to show harmonic ambiguity as well as rhythmic treatment.

Babu

Piano

Jazz Waltz ♩ = 144
Composed and arranged by Max McBride

[Freely/Floaty]

1. D[♯]

5 D[♯] D^Δ C⁷sus F⁹/C

9 G-7 B^bΔ(♯11)/F E[♯]11 Eb-7

13 D⁷(♯9) D[♭]7alt C⁷sus F⁹

17 G^bΔ(♯11) A^b13(b9)

21 G^bΔ(♯11) A^b13(b9)

[Freely/Floaty]

25 G-7 B^bΔ(♯11)/F E[♯]11 Eb-7

29 A^b13 D^Δ D⁷alt

[Last x Only]

33 D⁷alt G-7

To introduce this piece the recitalist will play an unaccompanied rubato improvisation which will lead into a chorus of improvisation over the form accompanied by the bass and drums. After one chorus of improvisation the melody will enter harmonized, between the saxophones and guitar.

I'm an Old Cowhand (From the Rio Grande)

John “Johnny” Herndon Mercer³⁰ was born in Savannah, Georgia on November 18, 1909 and died in Los Angeles, California on June 25, 1976. Mercer is one of the better-known lyricist/composers of the early twentieth century, and his music is most closely associated with Tin Pan Alley.³¹ Despite not having any formalized musical training Mercer composed nearly a dozen hit tunes, and wrote lyrics for nearly one hundred songs. One of the songs for which he is both lyricist and composer is entitled “I’m an Old Cowhand (From the Rio Grande),” which will henceforth be referred to simply as “I’m an Old Cowhand.” This song was first performed by Bing Crosby in a Paramount film called *Rhythm on the Range*.³²

Though the tune was presented on the jazz scene as early as 1945 by Frank Sinatra with Axel Stordahl & His Orchestra,³³ it was not until Sonny Rollins’s 1957 *Way*

³⁰ Thomas S. Hischak, "Mercer, Johnny," *Oxford University Press*, 2001, accessed 25 February, 2021, <https://www-oxfordmusiconline-com.proxy.lib.uni.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000047012>

³¹ Ibid.

³² *Rhythm on the range*. (1936).

³³ Frank Sinatra and the Axel Stordahl & his Orchestra, “I’m an Old Cowhand (From the Rio Grande),” by Johnny Mercer, recorded 1945, on *A Voice on Air*, Columbia/Legacy B07VPLN1J7. CD.

*Out West*³⁴ that “I’m an Old Cowhand” became recognized as a jazz standard. This album was not only Rollins’s first trio album, this was the first album of a saxophone trio without the accompaniment of a chording instrument.³⁵ The personnel included Sonny Rollins on tenor saxophone, Ray Brown on upright bass, and Shelly Manne on drums. Considering that *Way Out West* is acclaimed as one of Sonny’s greatest musical achievements it is miraculous and awe-inspiring that this album was the first time that any of the members of the trio had worked together.³⁶

Rollins’s recording of “I’m an Old Cowhand” is a testament to his ability to take a fairly straightforward melody and present it in such a unique and playful manner that even upon the hundredth listening his presentation is still fresh. “I’m an Old Cowhand” is written over an eighteen bar AA'BC form. The A sections are each four bars long and have nearly identical melodic and harmonic content; the B section is six bars long, and the C section is four bars long.

“I’m an Old Cowhand” as performed on *Way Out West* presents many interesting and enjoyable arranging techniques. The melody is fairly static in the A sections and is presented over a relatively slow harmonic rhythm of one chord per bar. To offset the simplicity of the melody, Brown and Manne provide a spirited two-feel rhythmic foundation to give these sections a sense of looseness and buoyancy. Further accentuating the lightheartedness and the country and western aesthetic of the two-feel presentation of

³⁴ Sonny Rollins, “I’m an Old Cowhand (From the Rio Grande),” by Johnny Mercer, recorded March 1957, on *Way Out West*, Contemporary C 3530. 12” Vinyl LP.

³⁵ Natalie Weiner, “Sonny Rollins Way Out West,” *Pitchfork*, 17 Feb. 2018, accessed 25 February, 2021, <https://www.pitchfork.com/reviews/albums/sonny-rollins-way-out-west/>

³⁶ Ibid.

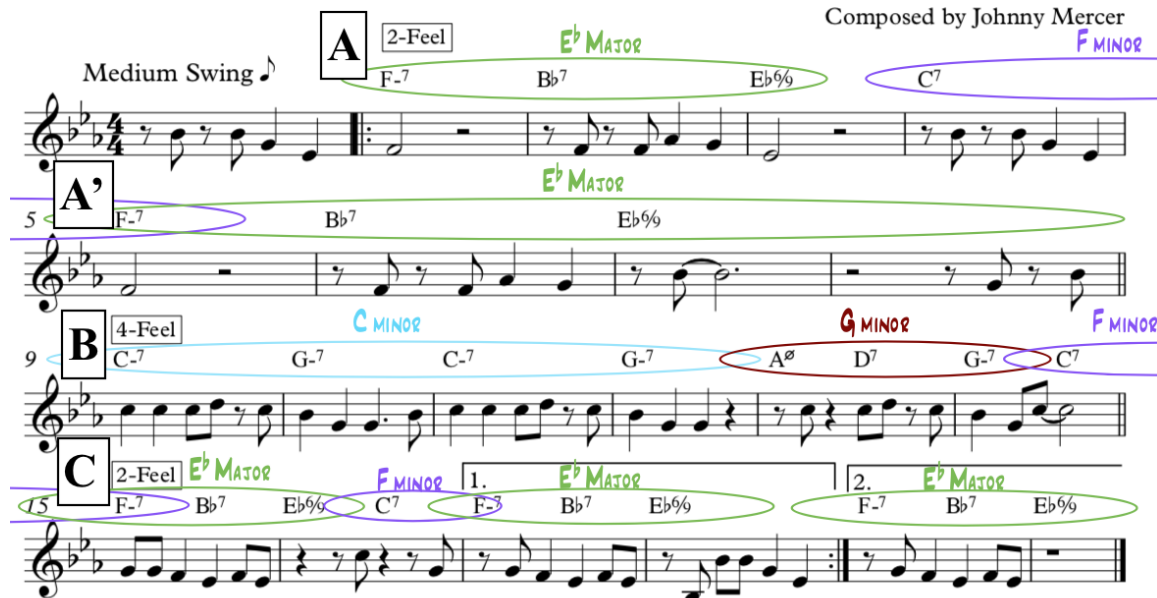
the melody, Manne plays a pattern on the temple blocks reminiscent of the sound of horse hooves. Both A and A' are in Eb major with their phrases starting on the minor ii7 chord. The B section starts in C minor, the relative minor key of the A and A' section. Though C section returns to Eb major and resembles the A sections, the harmonic rhythm is halved.

Though the harmonic rhythm of the first four bars of the B section is the same as that heard in the A sections, the rhythmic support transitions from a two-feel into a four-feel giving off a greater sense of urgency. In the subsequent two bars of the B section, the harmonic rhythm seems to catch up to shift in rhythmic feel, and increases to two chords per bar. In the final two bars of the B section G minor is tonicized, but its functionality quickly shifts into the ii7 of the F minor, as it is followed by a C7 chord. As in the A' section, F minor is momentarily tonicized at the beginning of the C section.

The C section maintains the increased harmonic rhythm of two chords per bar which was introduced at the end of the B section, but the rhythmic support slinks back into a two-feel. After being briefly tonicized, the F minor 7 shifts function from being a point of arrival into a point of departure, acting as the minor ii7 of the Eb major chord which is reinforced as the tonic following a Bb 7 chord. The harmonic progression of the C section is exactly the same as the A sections, but merely condensed from eight bars into four bars. Highlighted in Figure 6, Rollins's arrangement helps keep the unusual compositional form simultaneously familiar and exciting.

Figure 6 Harmonic and Formal Analysis by Max McBride of "I'm and Old Cowhand(From the Rio Grande)," as performed by Sonny Rollins³⁷.

I'm an Old Cowhand
As Performed by Sonny Rollins on *Way Out West*, 1957
Composed by Johnny Mercer

Medium Swing 

The recitalist will maintain the trio format as heard on the Rollin's album while adding elements of vertical harmony through comping.

Kids Are Pretty People

Thaddeus "Thad" Joseph Jones³⁸ was born in Detroit, Michigan, on March 28, 1923 and died on August 20, 1986 in Copenhagen, Denmark. Jones grew up in a family which fostered his creativity and musicality. The long-time first alto saxophonist of the Thad Jones/Mel Lewis Orchestra, Jerome Richardson said this of Thad's musical

³⁷ Sonny Rollins, "I'm an Old Cowhand (From the Rio Grande)," by Johnny Mercer, recorded March 1957, on *Way Out West*, Contemporary C 3530. 12" Vinyl LP.

³⁸ Dave Lisik and Eric Allen, *50 Years at the Village Vanguard: Thad Jones, Mel Lewis and the Vanguard Jazz Orchestra* (Chicago: SkyDeck Music, 2017).

upbringing: “Thad had such a great direct line to music. His two brothers, also. I always used to tell people that if the Jones family had a dog it probably sang arias. That musical environment must have been unbelievable.”³⁹ Not only was Jones an extremely talented trumpet, cornet, and flugelhorn player and improviser, he is one of the most highly respected composers and arrangers of modern large ensemble jazz music. Jones and Mel Lewis, the legendary drummer, formed a jazz orchestra in the mid-1960s called the Thad Jones/Mel Lewis Orchestra which primarily performed Jones’s masterful compositions and arrangements. The music which Jones produces was so fresh and exciting that he is often credited with revitalizing the big band scene which was all but extinct at the time of his group’s formation.

Falling in love with Jones’s compositions over the past few years, the recitalist has felt compelled to perform Jones’s music. While Jones’s compositions are numerous and each is compelling, “Kids are Pretty People”⁴⁰ has always stood out as exceptional to the recitalist. “Kids are Pretty People” is a ballad most closely associated with the Thad Jones/Mel Lewis Orchestra, specifically from their album *Monday Night*,⁴¹ but it is a beloved tune and has been recorded more than a dozen times by other groups with varied instrumentation. Feeling inspired after hearing a duet performance of “Kids are Pretty People” off the album, *Kids*,⁴² by pianist, Hank Jones (older brother to Thad Jones), and tenor saxophonist Joe Lovano, the recitalist decided to pursue playing his own duet

³⁹ Ibid.

⁴⁰ Thad Jones, “Kids are Pretty People,” by Thad Jones Mel Lewis Orchestra, recorded October 1968, on *Monday Night*, Solid State Records SS-18048. 12” Vinyl LP.

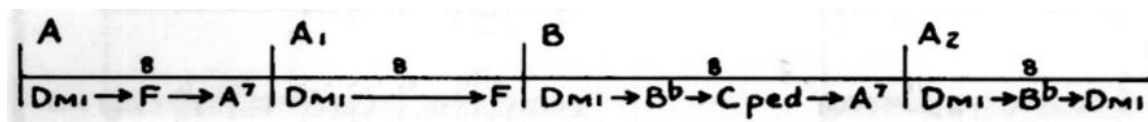
⁴¹ Ibid.

⁴² Thad Jones, “Kids are Pretty People,” by Joe Lovano and Hank Jones, recorded April 2006, on *Kids: Live at Dizzy’s Club Coca-Cola*, Blue Note 70281. CD.

performance with a tenor saxophonist. The performance of this piece will give the recitalist the opportunity to display proficiency in accompaniment in a duet setting, as well as self-accompaniment by employing several solo piano techniques such as stride, walking bass lines, rooted and rootless comping.

Compositionally the piece is constructed over a standard thirty-two bar AA'BA" form. Interestingly, the beginning of each section starts on a D minor 7 chord, but as Rayburn Wright describes "...goes in its own way, surprising us as it changes directions just as it seems to be headed for one tonality."⁴³ This shift can be seen in Figure 7 which is a tonal analysis taken from Rayburn Wright's book, *Inside the Score: a Detailed Analysis of 8 Classic Jazz Ensemble Charts by Sammy Nestico, Thad Jones, and Bob Brookmeyer*.

Figure 7 C Tonal Analysis by Rayburn Wright of "Kids are Pretty People," by Thad Jones⁴⁴



In addition to interesting harmonic shifts in the A and the B sections, Jones uses variety in his rhythmic language to help build contrast into this composition. The A sections all begin with a sustained half note tied to and eighth note on D5 which acts to assert the tonic. This sustained first note is followed by very active movement of subdivisions as

⁴³ Rayburn Wright, *Inside the Score: a Detailed Analysis of 8 Classic Jazz Ensemble Charts of Sammy Nestico, Thad Jones, Bob Brookmeyer* (Delevar, NY: Kendor Music, 1982).

⁴⁴ Ibid.

small as a thirty second note leading to another point of sustain in the second bar. Starting in the third bar of the A and A' sections the rhythmic construction of the rest of the phrase alternates between a bar of movement and then a bar of sustained tones. The A" section follows this rhythmic construction in its first four bars, but in the final four bars Jones deviates from this pattern to allow for more consecutive sustained tones building in a natural ritardando and sense of conclusion at the end of the piece.

Varying from the A sections, the B section begins with a quarter note triplet. The momentum and tension created by the quarter note triplet continues until the fourth bar of the phrase when the melody finally finds pause on a dotted half note. The B section contrasts the rest of the tune by highlighting a more active melody, while also utilizing varied harmonic approaches. In the first two bars of the B section Jones utilizes root motion of descending thirds which further differentiates it from the more conventional harmony heard in previous sections. These variations, though subtle, present enough variance to keep both musician and listener interested. In the last A section, the phrase ends with a cadence to the tonic of D minor allowing for a proper conclusion to the tune.

Reese's Pieces

While taking individualized composition lessons in the fall of 2021 the recitalist wrote "Reese's Pieces." "Reese's Pieces" was inspired by the hard bop style of Art Blakey and the Jazz Messengers. Art Blakey and the Jazz Messengers were among the preeminent practitioners and innovators of the style we now know as hard bop, and were

integral to the growth and popularizations of the genre.⁴⁵ One of the characteristics of hard bop which the recitalist has found to be appealing is that many melodies written in the hard bop vein have conversational elements built into their construction. These conversational elements that frequently occur between the rhythm section and the horn section are often evocative of a call and response which might be heard between a preacher and a congregation. In addition to the conversational element of much of this music, many composers of hard bop utilize a lot of the harmonic devices associated with blues and gospel music.⁴⁶

"Reese's Pieces" is written over a thirty-two bar AA'BA" form. The composition is arranged so that the A sections highlight a conversation between the piano and the rest of the ensemble, whereas the melody in B section is presented more plainly by the alto and tenor saxophone playing in octaves. The conversation between the piano and the rest of the ensemble is created through the alternation of melody and of the built-in rhythmic hits, a technique used in numerous hard bop tunes. This interplay can be seen in an excerpt of the score in Figure 6.

⁴⁵ Kenny Mathieson, "Hard bop," *Oxford University Press*, October 16, 2013, accessed 26 February, 2021, <https://www-oxfordmusiconline-com.proxy.lib.uni.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002249696>

⁴⁶ Ibid.

Figure 6 Rhythmic interplay between piano and the rest of the ensemble in the melody of "Reese's Pieces," composed and arranged by Max McBride.

Reese's Pieces

Composed and Arranged by Max McBride

Swing $\text{♩} = 152$

The musical score is for the piece "Reese's Pieces" by Max McBride, in 4/4 time with a swing feel and tempo of 152. It features six staves: Alto Saxophone, Tenor Saxophone, Guitar, Piano, Bass, and Drum Set. The key signature has two flats (Bb major). The piano part (staff 4) is marked with a forte *f* dynamic and features a complex harmonic progression: F7, EΔ, Eb, D+7, Db9, C7alt, B7, and Bb7. The piano part has a rhythmic pattern of eighth and sixteenth notes. The saxophones (staves 1 and 2) and guitar (staff 3) play a melody with a rhythmic pattern of eighth notes and rests, marked with a piano *p* dynamic. The bass (staff 5) and drum set (staff 6) provide a steady accompaniment, with the bass marked *mp* and the drum set marked *mp*. The tempo is indicated as 152 beats per minute.

The harmonic progression found in the A sections consists mostly of dominant chords descending chromatically, creating a cycle of tritone substitutions. Though the tune is written in Eb major, Eb is not tonicized until the sixteenth measure. The B section of the composition employs a more straight-ahead cycle motion for the harmonic progression. As in the A sections, the majority of chords in the B section have a dominant function, but in the case of the B section resolution is achieved, albeit, slightly unexpectedly on an Eb minor 6/9 chord. While the A sections have a harmonic rhythm of two half notes followed by a whole note, the B section has a consistent harmonic rhythm of one chord per bar. Additionally, the melody in the B section contrasts that of the A sections in that it is more active.

CONCLUSION

The eclectic repertoire and instrumentation that are to be presented on this recital are indicative of the comprehensive study put forth by the University of Northern Iowa School of Music and the Jazz Pedagogy program. In order to properly educate others about jazz one must understand the role played by each instrument in an ensemble. Since the rhythm section instruments, piano, bass, and drums, provide the foundation of feel and momentum for most ensembles, it is imperative that an educator have the ability to demonstrate patterns or principles of feel with proficiency.

By learning more about the role of each instrument in various ensembles, as well as jazz history, jazz theory, and jazz composition, the recitalist is now equipped to converse and teach about jazz with more insight and eloquence. With a subject area which can seem to be as amorphous as jazz an educator must have a clear understanding of concepts and must be able to explain them in as concise a manner as possible. From learning about approaches to improvisation, to learning how to conduct rehearsals of small and large jazz ensembles, the recitalist has gained irreplaceable insight into jazz. With the knowledge that mastery of an artform is a lifelong pursuit, the time the recitalist spent in the Jazz Pedagogy program has built a strong foundation for continuation of personal studies and has given insight into the music which will allow the recitalist to educate others. This recital acts as the culminating experience of the recitalist's education in the Jazz Pedagogy program.

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Kids are Pretty People

Johnny Hartleip

Thad Jones (1923-1986)

Reese's Pieces

Bad News

Max McBride

Friday, April 16, 2021