

**THE HARMONY OF DEBUSSY  
IN CONTEMPORARY JAZZ**

**BRIGHAM PHILLIPS**

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## ABSTRACT

Claude Debussy and other late 19th-century composers (especially Maurice Ravel) introduced several new harmonic innovations that have since become standard tools of the jazz composer/arranger/improviser, among them the rich harmonies of chromatically altered chords as well as the use of the whole tone, pentatonic and octatonic scales.

This thesis presents an original composition *The Stanley Bridge Suite* that demonstrates how these harmonic concepts are used in modern orchestral jazz. A brief history of impressionism is included, followed by a chapter showing the increasing prevalence of impressionist harmony in jazz over the years. Because *The Stanley Bridge Suite* was arranged for an orchestral jazz ensemble the makeup of the modern jazz orchestra is also discussed. The final chapter analyzes the thesis composition in detail, showing where and how the various Debussy techniques were incorporated in the work.

## **ACKNOWLEDGEMENTS**

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## **Introduction**

Claude Debussy (1862-1918) and other late 19th-century composers, such as Maurice Ravel (1875-1937) and Frederick Delius (1862-1934), were the leading composers of a style of Western classical music called impressionism. This style introduced several new harmonic innovations that have since become standard tools of the modern jazz composer, arranger and improviser. Among these innovations are the rich harmonies and alterations of ninth chords (including the flat 9 and minor 9), 'tall' tertian chords such as eleventh chords (including the minor 11 and sharp 11) and thirteenth chords (including flat 13, 13 sharp 11, flat 9 etc.) as well as the whole tone, pentatonic and octatonic (or diminished) scales. Debussy created his own unique and sensuous sound palette, making him one of the most influential composers from the late 19<sup>th</sup> - early 20<sup>th</sup> centuries.

The harmony of early jazz and the Tin Pan Alley popular songs of the day was often strictly diatonic, essentially I, IV and V (the tonic, subdominant and the dominant), not unlike much of the harmony used by the pre-impressionist composers of the Romantic period - composers such as Beethoven, Tchaikovsky and Richard Strauss.

Early jazz did introduce an important harmonic innovation of its own - the 'blues', which is thought to have evolved from the African tonalities of the peoples enslaved and brought to America. The flatted 3<sup>rd</sup> and 5<sup>th</sup> scale degrees were appropriated to recreate the 'blue' notes and are among the big hallmarks of jazz (along with improvisation and syncopated rhythms). But otherwise early jazz was mostly diatonic.

While there were a few jazz artists who used the expanded harmonic palette introduced by Debussy et al (e.g., Bix Biederbecke, Duke Ellington and Art Tatum) it wasn't until the 1950s that this harmony became widespread in jazz with arrangers like Gil Evans and Nelson Riddle

and players such as Bill Evans and John Lewis. It was also around this time that a new musical genre emerged which attempted to 'marry' classical music and jazz, for which the American musician/composer Gunther Schuller coined the term 'Third Stream.'

The use of this 'Debussy-ian' harmony is now commonplace in jazz and is the harmony taught at jazz schools and universities - the use of 'tall' tertian chords with the altered extensions and the whole tone and diminished tonalities.

As music analyst Rudolph Reti noted, Debussy essentially “established a new concept of tonality in European music.”<sup>1</sup> He delighted in obscuring tonality with parallel harmonies (sometimes described as chordal melodies), heavy chromaticism, the use of the whole tone scale and other non-traditional tonalities, disregarded or disguised the accepted functions of chords (non-functional harmony, or harmony for the sake of harmony). He reveled in the sound of the pentatonic scale (perhaps from his exposure to the Javanese gamelon at the 1889 Exposition Universelle in Paris) which gave much of his music an exotic flavour. Another feature was his occasional use of bitonal chords and/or harmony.

However, Debussy stayed somewhat true to his earliest influences - Chopin, Wagner, Bach and others - and was always ultimately tonal in his writing. He seemed to choose to obscure or delay the tonality, hiding it with non-traditional harmonies and toying with expectations, pushing the accepted harmonic boundaries. He paved the way for younger composers like Igor Stravinsky (1882-1971) and Arnold Schoenberg (1874-1951) to push the tonal boundaries even further, eventually leading, with serialism, to an absence of tonality, or atonality.

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<sup>1</sup> Reti, Rudolph. *Tonality in Modern Music* New York: Collier, 1962, 43.

It appears likely that some early jazz musicians such as Biederbecke and Ellington heard some of Debussy's music, were intrigued by these new harmonies and found a way to incorporate them into their own jazz compositions. Although there is evidence that Debussy and certainly Ravel were exposed to some early turn-of-the-century jazz and 'pre-jazz' music like ragtime, it seems that this exposure had little or no influence on the harmony they used in their compositions. Rhythm, syncopation and sense of freedom that jazz offered was much more evident, as heard in Debussy's "Golliwogg's Cakewalk" or Ravel's "Piano Concerto in G Major" for example.

The jazz of the early 1900s had little to offer harmonically beyond the aforementioned blues tonality of the flatted 3<sup>rd</sup> and 5<sup>th</sup> (the 'blue' notes). The lush dominant '9#11' or '7#9' or 'b913' harmonies that are now part of the jazz language did not exist at that time. It will be shown that these new harmonies were likely appropriated from Debussy and the other impressionists and used to enrich this nascent jazz, allowing it to grow from the simple diatonic harmony of ragtime and the blues to the lavish jazz harmony that exists today.

## Chapter 1: A Brief History of Impressionism

*Impressionism* was the term given originally to a style of painting that emerged in France in the late 1800s. The name was derived from a painting called *Impression, soleil levant* (Impression, Sunrise) by Claude Monet (1840 - 1926), one of the movement's leading and most prolific artists (others include Paul Cezanne and Pierre-Auguste Renoir). Light and colour were used in non-traditional ways to evoke mood and atmosphere and Monet's works characteristically involved using short, thick brush strokes and bold unblended colours as well as the impact of light to emphasize the overall visual impression of an image. Impressionists often preferred natural light and so they painted outdoors as opposed to painting an accurate realistic reproduction in a studio. The 'rules' of academic painting were ignored in favour of bright colours, vague outlines, blurred foregrounds and shadowy backgrounds. Overall sensation was preferred over details, much to the dismay of the art establishment of the time.

**Example 1: Claude Monet, *Impression, soleil levant* (1872, p.d.), oil on canvas**



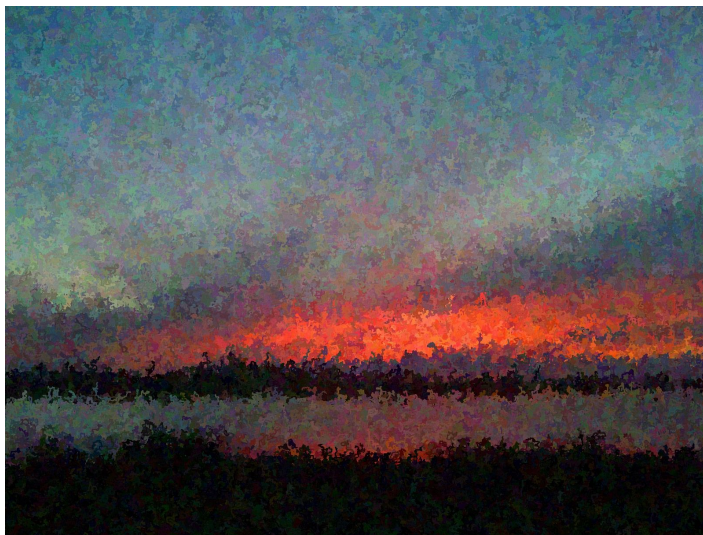


Modern photography editing programs have a filter that can give the effect of an impressionist painting. This allows the creation of visual examples of what impressionism in painting looks like compared to a more realistic style (realism) or, as in example 2 below, a photo.

**Example 2: Phillips, *Stanley Bridge PEI Sunset* (original)**



**Example 3: Phillips, *Stanley Bridge PEI Sunset* with an ‘impressionist’ filter**



This flouting of tradition and rebellion against established rules found its way into music (and literature as well) leading to a style that has become known as ‘impressionist’ music. Like impressionist painting, impressionist music originated in France in the cafes and salons of late 19th-century Paris. The impressionist movement in music lasted fifty years, from 1870 - 1920 as a reaction against the emotional excesses in the music of the late Romantic era composers such as Richard Wagner and Richard Strauss. As in impressionist art, a breaking of the rules was the norm and musical ‘colour’ or timbre was achieved through new and different uses of harmony and instrumentation. Shorter composition forms were encouraged in contrast to the then more commonly used sonata or exposition/development/recapitulation form. Mood and atmosphere took precedence over melody. Interestingly, the composers of impressionist music detested the label ‘impressionism’ when applied to their compositions, calling it the invention of critics.

### **Claude Debussy**

The composer most associated with impressionist music was, and is, Claude-Achille Debussy (1862-1918). He is “considered by many to have made some of the most significant contributions to the evolution of early 20th century musical thinking. His compositional style reveals departures from previous practices that, though easily accessible to the tonally oriented ear, clearly defy traditional tonal expectations.”<sup>2</sup>

Debussy was born in 1862 just outside of Paris, the eldest of five siblings. He started piano lessons at the age of seven and at age ten he entered the Paris Conservatoire where he would attend for the next eleven years, studying piano, organ, music history, harmony, theory and composition. In 1884 he was awarded the prestigious Prix de Rome - scholarship to the

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<sup>2</sup> Stefan Kostka and Dorothy Payne, *Tonal Harmony With an Introduction to Twentieth-Century Music* Fourth Edition (New York: McGraw-Hill, 2000), 491.

Academie des Beaux-Arts and a four-year residence at the famed Villa Medici, the French Academy in Rome.

Debussy's initial influences were Frederic Chopin (1810-1849) and Johann Sebastian Bach (1685-1750) as well as Richard Wagner (1813-1883) and Richard Strauss (1864-1949). He reverently called Bach "the one great master."<sup>3</sup> Of Wagner Debussy was quoted as saying he did not see "what anyone can do beyond *Tristan*," yet on another occasion he said that Wagner was a "wonderful sunset that had been mistaken for a dawn."<sup>4</sup>

Modest Mussorgsky (1839-1881), Nikolai Rimsky-Korsakov (1844-1908) and several other Russian composers also influenced Debussy's work. Their use of modes like the Phrygian, a minor 'Spanish' sounding mode, as well as Mussorgsky's disdain for the unbending academic rules of musical theory and harmony of the time likely inspired Debussy's use of exotic colourations. His appreciation of these exotic tonalities was furthered by his exposure to Javanese gamelon music at the 1889 Paris Exposition.

Outside the world of music, Debussy was influenced by a late 19th-century movement in the arts, particularly literature and poetry. Symbolism, originating in France, Belgium and Russia, "was largely a reaction against naturalism and realism, anti-idealistic styles which were attempts to represent reality in its gritty particularity, and to elevate the humble and the ordinary over the ideal. It was a reaction in favour of spirituality, the imagination, and dreams."<sup>5</sup> Debussy was inspired by the symbolist aesthetic, by its tastes and themes.

The leading French symbolists in the 1880s were the poets Stephane Mallarmé (1842-1898) and Paul Verlaine (1844-1896). Debussy, who became friends with Mallarmé, was

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<sup>3</sup> Francois Lesure, *Debussy on Music: The Critical Writings of the Great French Composer Claude Debussy* (New York: Cornell Univ Pr, 1988)

<sup>4</sup> Francois Lesure and Roy Howat, *Debussy*, Claude Grove Music Online. Oxford Music Online Dec 2009

<sup>5</sup> Anna Balakian, *The Symbolist Movement: A Critical Appraisal* (New York: Random House, 1967), ch. 2.

a regular guest at the symbolist gatherings that Mallarmé hosted in Paris. Debussy's reputation as a leading composer of his time was solidified by his revolutionary masterpiece "Prelude à l'après-midi d'un faune," inspired by Mallarmé's poem "L'après-midi d'un faune." Critics dubbed this new musical style 'impressionism' but in fact it would have been more accurately called musical symbolism. "I am trying to do 'something different' – an effect of reality... what the imbeciles call 'impressionism', a term which is as poorly used as possible, particularly by the critics..."<sup>6</sup> wrote Debussy in 1908.

From the beginning of his musical studies, Debussy was questioning the harmonic 'rules' of the music of the Romantic period, favouring dissonances and experimenting with intervals that were frowned upon or not taught at the time. One of the pieces he composed and was able to submit while in Rome was the cantata "La Damselle Elue" (1888) which the Academy found "bizarre". He was chided for "courting the unusual."<sup>7</sup> He left Rome after two years, instead of the expected four, writing of the desire to forge his own path. "I am sure the Institute would not approve, for, naturally it regards the path which it ordains as the only right one. But there is no help for it! I am too enamoured of my freedom, too fond of my own ideas!"<sup>8</sup>

Debussy returned to Paris where he lived a meagre bohemian life, frequenting cafes with symbolist poets, writers and other like-minded musicians including Eric Satie (of "Gymnopédies" fame). He embarked on numerous affairs, particularly with married women. He continued composing and, later in life, turned his focus to conducting. Debussy died of cancer in 1918 at age 56, and in his relatively short life he wrote a body of influential works that expanded

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<sup>6</sup> Oscar Thompson, *Debussy: Man and Artist* (New York: Tudor Publishing Company, 1940), 161.

<sup>7</sup> Thompson, 82.

<sup>8</sup> Thompson, 77.

the harmonic language available to composers, thus enabling the innovative work of future major composers such as Ravel, Stravinsky and Schoenberg.

### **Selected Works of Claude Debussy**

A list of Debussy's more famous compositions would include:

*Suite bergamasque* (1890) including "Clair de Lune"

"String Quartet in G Minor" (1893)

"Prelude a l'apres-midi d'un faune" (1894)

"Nocturnes" (1899)

"Pelleas et Melisande" (1902) (the only opera that Debussy ever composed)

"Estampes" (1903)

"La Mer" (1905)

"Images pour piano" (1905)

"Children's Corner Suite" (1908)

"Preludes" (for piano) (1910)

"Etudes" (1915)

"Jeux" (1912) a ballet

"Violin Sonata" (1917)

## Chapter 2: The Harmonic Innovations Introduced by Debussy

Debussy created a new tonal universe in Western classical music by ignoring convention and introducing several new harmonic concepts:

### 1. Chromatically Altered ‘tall’ Tertian Chords

In the common practice period (the era between the formation of the tonal system and its disruption, ~1650 - 1900) chords with extensions beyond the 7th were used infrequently and when they did occur, they were usually of short duration. The extensions existed as passing notes in a melody or harmony line which briefly created a vertical chord with extended harmonies, usually less than a beat long.

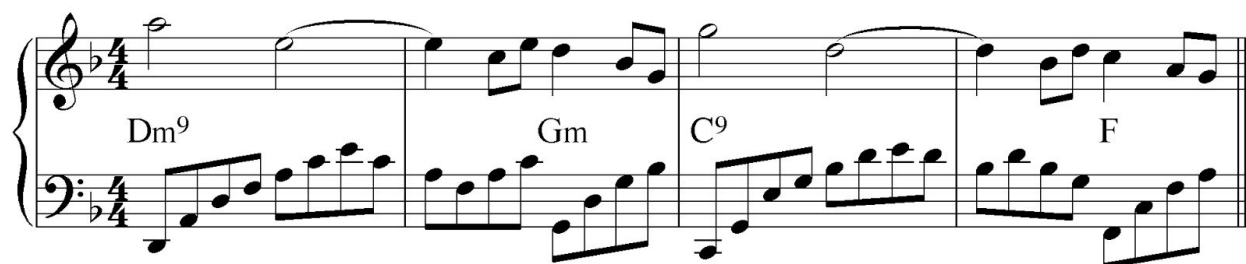
#### Example 4: Extended chords in Bach, “Prelude in Bb minor” bars 3-4

(large notes indicate momentary extended or altered chords)

The musical score for Example 4 shows two measures of Bach's "Prelude in Bb minor". The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The right hand (treble clef) and left hand (bass clef) are shown. In the first measure, the right hand has a melody with a large note indicating a Gm7(b5) chord, and the left hand has a bass line with a large note indicating an Ebm7 chord. In the second measure, the right hand has a melody with a large note indicating a GbΔ7 chord, and the left hand has a bass line with a large note indicating a Cm7(b5) chord.

There are many examples like the one above and they became more plentiful as composers such as Chopin and Wagner became more harmonically adventurous. Debussy was one of the first to use these extended chords extensively, to ‘wallow’ in their harmony, often for bars at a time. Whole sections of compositions would be based on the sonority of one of these chords - dominant 9th chords perhaps being Debussy’s favourite (see example 5).

**Example 5: 9th chords - Debussy, “Reverie” bars 13-17**

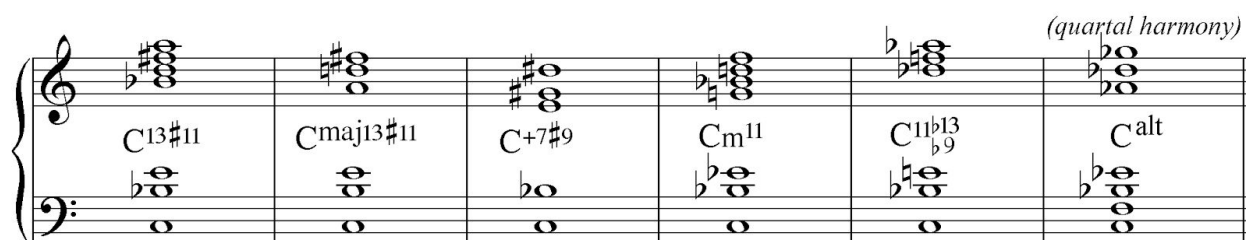


These 9th chords include the dominant 9th (i.e. C9), the dominant 7b9 (C7b9), the dominant 7#9 (C7#9), the major 9 (CMaj9) and the minor 9 (Cm9). Debussy also used 11th and 13th chords on a regular basis including permutations like 9#11 (C9#11) or 9b13 (C9b13). Most of these chords are used in “The Stanley Bridge Suite”.

**Example 6: Maj7 and 9#11 chords - Debussy, “Reverie” bars 25-28**



**Example 7: Some of the extended chords introduced by Debussy**



Some of these extended chords can be interpreted as polychords (a triad or chord played on top of another triad or chord) and jazz musicians often write them as such, as a kind of shorthand. In example 7 (above) the chord in the 5th bar could be written as Db/C7 (usually just Db/C) and the chord in the 6th bar chord as Gb2/C7sus.

Another chord which Debussy used more often than his predecessors is the augmented triad. Previously it had been most commonly used as an altered dominant - Debussy was among the first to use it as a free colour chord, and, not surprisingly, it became an essential chord in his explorations of the whole tone scale.

## **2. Non-functional chords and harmony**

In the common practice period the accepted role of a dominant chord was to resolve to the tonic. Debussy emancipated these and other chords so they could just exist and not have to resolve, disregarding or disguising their normal functions. They could be used solely for their sonority (colour) - in other words, non-functional harmony.

Perhaps Debussy's most groundbreaking work was his 1894 composition "Prelude a l'apres-midi d'un faune." The famous French composer and conductor Pierre Boulez (1925 - 2016) wrote "one is justified in saying that modern music was awakened by "Prelude a l'apres-midi d'un faune"....the flute of the faun brought new breath to the art of music."<sup>9</sup> Among other innovations introduced in this work was the use of non-functional harmony - colour for the sake of colour (see example 8).

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<sup>9</sup> Pierre Boulez, "Entries For a Musical Encyclopedia," *Stocktakings From an Apprenticeship* (Oxford: Oxford University Press, 1966), 259-277.



**Example 8: Non-functional harmony in Debussy, “Prelude a l’après-midi d’un faune”  
Rehearsal #2**

In this example, the tonic (or I chord) is E (E6) and the dominant is B9, and one would expect the B chord to resolve to the tonic (back to E). But as shown in the 3rd bar above, the B chord goes instead to C6, then D7 followed by G#°7. The tonic does eventually reappear but not until two bars later, and in a different form - as an E9 chord, a dominant sonority, which would normally suggest a move to a form of an A chord but this doesn't happen here. Instead, the E9 moves to an F#9 chord.

In this way Debussy was able to imbue his music with many chord colours. He chose not to observe the functions traditionally associated with these chords. His use of unprepared modulations was another of his harmonic idiosyncrasies. He would move to another key without using a 'harmonic bridge' as was the norm at the time. This is not to say he completely ignored functional harmony, but more often than not, he disguised or delayed it.

For the most part Debussy stayed true to his earliest influences and was ultimately tonal in his writing. As with harmony he just chose to obscure or delay the tonality, hiding it with

non-traditional harmonies and toying with expectations, pushing the accepted harmonic boundaries. As will be shown, this opened the harmonic doors for future jazz musicians like Bill Evans.

### 3. Parallel Chords

One well known characteristic of Debussy's music is his unconventional use of parallel harmony, both chromatic and diatonic. This is another example of non-functional harmony, or 'chordal melodies' as described by musical analyst Rudolph Reti.<sup>10</sup>

#### Example 9: Chromatic parallelism in Debussy, "Nuages" from *Nocturnes* (piano reduction) bars 61-63

The musical score for Example 9 shows a piano reduction of Debussy's "Nuages" from *Nocturnes*, bars 61-63. The music is in 6/4 time and the key of D major. The right hand features a series of parallel chords: Bm6, G#7, F#7, Eb7, C7, and Bb7. The left hand provides a bass line. The dynamic is marked *pp*. The score includes a central section with a D+/E chord and a D+/E chord with an accent.

These parallel chords are rarely in root position but often in 2nd inversion (with the 5th as the bottom voice) and often over a pedal. In the example above they are in 3rd inversion, with the 7th as the lowest voice.

<sup>10</sup> Reti, 44.

**Example 10: Diatonic parallelism in Debussy, “La Cathedrale engloutie”**  
**from *Preludes Book 1* bars 28-31**

The musical score for Example 10 is in 6/4 time and consists of four measures. The notes are organized into four groups, each corresponding to a specific chord: C major, D minor, G major, and F major. Each group contains a whole note in the right hand and a half note in the left hand. The chords are labeled as C, Dm, G, F, Em, Dm, Am, Em, F, Dm, and C. The score illustrates diatonic parallelism by showing how the same intervallic structure is used across different keys.

#### 4. Use of Whole Tone, Pentatonic and Octatonic scales

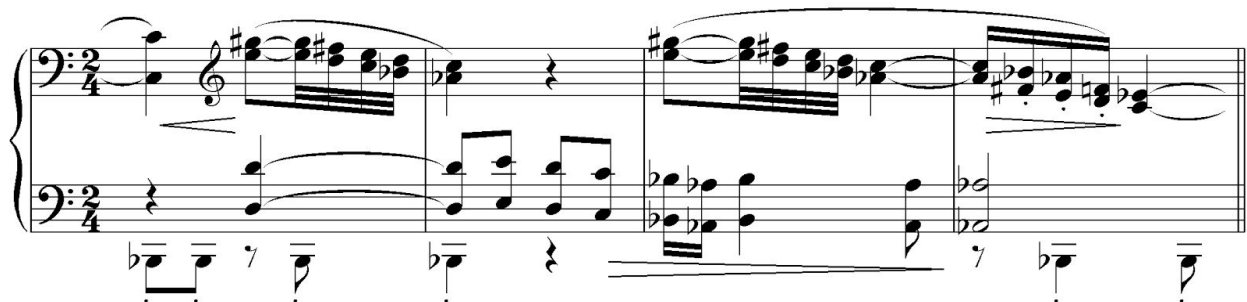
One of the defining characteristics of Debussy’s style (and of the impressionist music movement in general) is his use of scales not commonly used by his predecessors. These scales expand the tonal palette and they are what give his music much of its exotic flavour.

**Example 11: The pentatonic, whole tone and diminished scales**

The musical score for Example 11 displays eight different scales, each shown in both ascending and descending directions. The scales are: C major pentatonic, C whole Tone, C diminished (whole/half), A minor pentatonic, C# whole Tone, C diminished (half/whole), C# diminished (whole/half), and D diminished (whole/half). The scales are arranged in two rows of four, with each scale occupying a single staff. The notation uses whole and half notes to represent the scale intervals.

Because the whole tone scale is comprised only of whole tones (no semitones or any other intervals) there can be no leading tone. Therefore a sense of key cannot be created with a whole tone scale - no possible dominant-tonic relationship can be established. For this reason this scale was rarely used by composers prior to Debussy - it was of no help in creating a sense of tonality. However this is precisely why Debussy used it, since he loved to stretch or hide or delay tonality to create ephemeral moods of floating, transience and on some occasions the ominous. He was especially fond of using this scale in his later works, example 12 below being just one of many possible examples. There are only two whole tone scales, a semitone apart - at a whole tone apart one is back into the 1st scale.

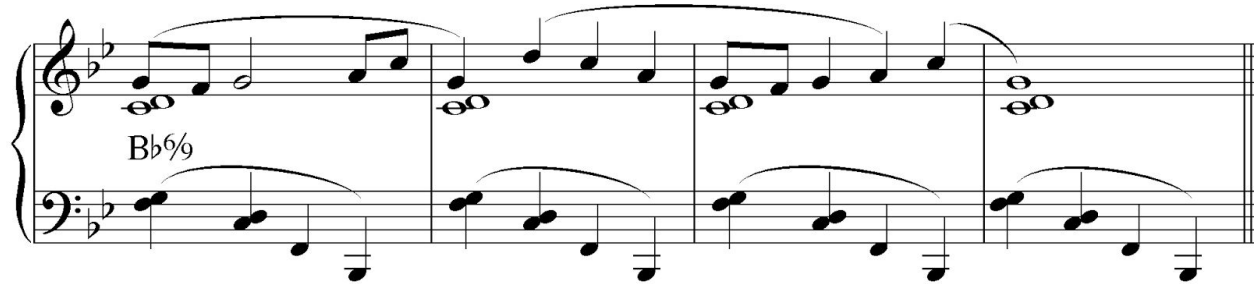
**Example 12: Exclusive use of whole tones in Debussy, “Voiles” from Preludes Book 1 (#2)  
B.10-13**



Another scale Debussy used often is the pentatonic scale. A pentatonic scale is any five note scale (hence the prefix ‘penta’) but the one used by Debussy (and commonly used by many jazz musicians) is the major pentatonic scale. It is comprised of whole tones and minor 3rds - no semitones (or *anhemitonic*) - therefore no leading tone to resolve to a tonic. It can be thought of as a regular major scale but without the 4th and 7th degrees (e.g., F and B in the C scale). Like the whole tone scale it is and was a useful tool to hide or disguise tonality. Because this scale is

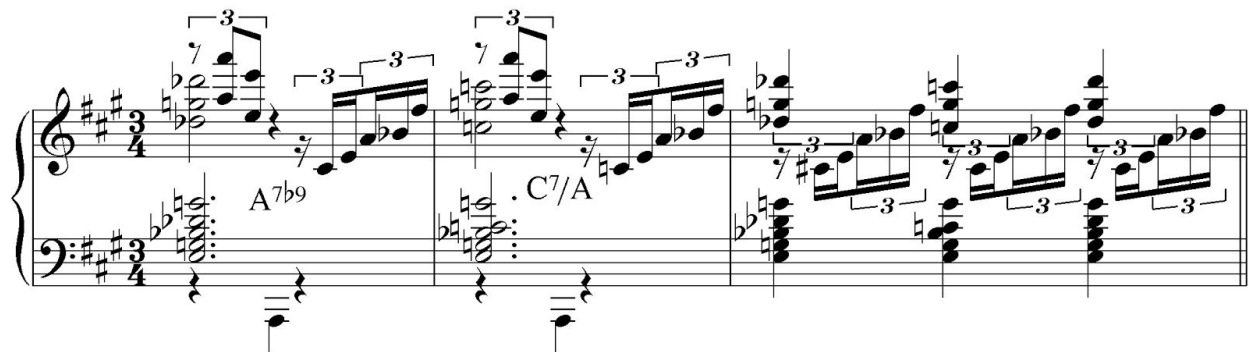
found in cultures all over the world - from China to Scotland to Ethiopia - it can add an exotic flavour when used in a musical passage.

**Example 13: Use of the pentatonic scale in Debussy, “Jimbo’s Lullaby” from *Children’s Corner Suite* bars 25-29**



A third scale that Debussy used frequently, possibly from his exposure to the music of the Russian composers Rimsky-Korsakov and Mussorgsky, is the octatonic or diminished scale. In some circles, the scale was in fact called the Korsakov scale. An octatonic scale refers to any eight (prefix ‘octa’) note scale, but the one favoured by Debussy and his Russians counterparts was the scale comprised of alternating whole and half steps. For this reason many jazz musicians call it the whole/half or half/whole scale. It is most commonly called the diminished scale as it can be constructed by superimposing two diminished 7th chords either a tone or semitone apart. This scale contains several tri-tones (considered to be the most unstable of intervals, also known as ‘the devil in music’) and therefore is ripe with possibilities for creating tonal ambiguity, a stated desire of Debussy as has been shown.

**Example 14: The octatonic scale in Debussy, “Les sons et les parfums tournent dans l’air du soir” from *Preludes, Book 1* bars 48-50**



Debussy was not the first composer to use these scales but he was the first to use them so extensively. There are very few of his compositions that do not use materials from at least one of these scales.

Chords with harmonic extensions, the use of non-functional harmony, chromatic and diatonic parallelism and the use of ‘exotic’ scales gradually found their way into jazz music. By the 1950s these innovations became part of the standard jazz harmonic language.

## Chapter 3: Impressionist Harmony in Jazz

### The Players

The first evidence of impressionist harmony creeping into jazz can be found in Bix Beiderbecke's 1927 solo piano composition "In a Mist." Bix, a contemporary of Louis Armstrong, was a fine trumpet and piano player but sadly a hopeless alcoholic who tragically died from the disease in 1931 at the young age of 28. "Bix was the first jazz musician who felt obliged to attempt a widening of the harmonic scope of jazz by grafting on to it some of the elementary movements of modern harmony, the first improviser to try to take the patterns beyond the primitive shapes of New Orleans and give them a tint of the subtleties of the Impressionist composers of Europe."<sup>11</sup>

He would start a piano improvisation in the style of Debussy then add some pulsing, swing rhythm with his left hand. Before long, it became a jazz tune with the sensibility of Debussy. "One ex-student of Chicago University who worked a date with Bix....said that during intermissions Bix would 'park on the piano bench and improvise, much to the consternation of the other musicians, who thought he was playing nothing but a progression of discords ... he was playing sixth, ninth and thirteenth chords which later became common in dance arrangements. In those days dance numbers were played with only the simplest harmonies.'"<sup>12</sup>

Of "In a Mist" (example 15) British critic Benny Green wrote "It is a bewildering amalgam of barrel house thumping and Debussyan subtleties which illustrates more pointedly than any facts or any anecdotes how the sensibilities of a jazz musician were stimulated by the impact of modern impressionist music."<sup>13</sup> The most obvious Debussy influence in this tune is

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<sup>11</sup> Benny Green, *The Reluctant Art: Five Studies in the Growth of Jazz* (New York: Horizon Press, 1963), 23.

<sup>12</sup> Green, *The Reluctant Art*, 32.

<sup>13</sup> Green, *The Reluctant Art*, 45-46

Beiderbecke's use of the whole tone scale (in bars 2, 4, 11-14) as well as some parallel harmonies (bar 6, 16, 24) and 'tall' chords like flat 9ths and 13ths.

### Example 15: Beiderbecke, "In a Mist" bars 1-25

**In a Mist**

Bix Beiderbecke  
as transcribed by B. Phillips

**A**  $\text{♩} = 160$

*whole tone collection*

*quartal chord*

*parallel*

6 *parallel chords-----* 1. *leading tone B resolves down* 2. *quartal chords*

11 **B** **C**

16 *diatonic parallel chords*

22

27 *non-functional chords-----*

The musical score for "In a Mist" by Bix Beiderbecke, as transcribed by B. Phillips, covers bars 1-25. The piece is in C major, 4/4 time, with a tempo of 160. The score is divided into three main sections: A (bars 1-10), B (bars 11-15), and C (bars 16-25). Section A features a whole tone collection in bars 2, 4, 11-14, and a quartal chord. Section B includes a leading tone B resolving down and quartal chords. Section C contains diatonic parallel chords and non-functional chords. The score is written for piano, with a treble and bass staff. Chords are indicated by letters and numbers (e.g., FΔ9, Eb9#11, D9, Db9#11, A13, Bb+7, Bm7b5, C7, Db7#11, Eb7#11, F7#11, D13, D9, G13, C6/9, B9, A9, Dm7, G9, C, A7b9, Dm7, G13, Am7, Dm7, CΔ7, BbΔ7, C). The score also includes annotations for "whole tone collection", "quartal chord", "parallel", "leading tone B resolves down", "diatonic parallel chords", and "non-functional chords".



In 1928, Duke Ellington (1899 - 1974) recorded his composition “Black Beauty” (example 16) as a solo piano piece and a year later recorded it with his band. As with “In a Mist” this piece contains 9th and 13th chords as well as some examples of parallelism (bars 1-3).

**Example 16: Ellington, “Black Beauty” bars 1-12**

## Black Beauty

Duke Ellington  
as transcribed by B. Phillips

The musical score for "Black Beauty" by Duke Ellington, as transcribed by B. Phillips, is presented in three systems. The key signature is B-flat major (two flats) and the time signature is 4/4. The first system (bars 1-4) begins with a piano introduction. The first staff (treble clef) contains a melodic line with triplets and a final measure with a whole note chord. The second staff (bass clef) provides harmonic support with chords Eb13, F13, G13, C7, and F+7. The second system (bars 5-8) is marked with a box 'A' in the first measure. The first staff continues the melodic line, and the second staff provides harmonic support with chords Bb, F+9, Dm7b5, and G7. The third system (bars 9-12) continues the melodic line, and the second staff provides harmonic support with chords C7, Cm7b5, Bb, and F+9.

Ellington always liked the music of a contemporary of Debussy, English composer Frederick Delius (1862 - 1934) and composed “In a Blue Summer Garden” as a tribute (named after Delius’ “In a Summer Garden”). “I remember that, when we came to England last time - I

became a member of the Delius Society. I was very proud of being caught sounding like Delius, because Delius completely wrapped me up, you know. I used to just sit around and listen and absorb the lot of it, and if you absorb it and it comes back on out through the subconscious (I can always lean on that!) then I would like to think that I had changed it enough to ..... or rather that it didn't come out identical.”<sup>14</sup>

Later in his career Ellington was no doubt influenced by Billy Strayhorn (1915 - 1967) with whom he collaborated from 1939 until Strayhorn's death in 1967, and whose classical training worked well with Ellington's predilection for chromatic harmonies.

“Chelsea Bridge” (example 17), composed in 1941, is one of many Strayhorn compositions that show his familiarity with the harmonic concepts introduced by Debussy and has become a jazz standard. In the introduction, he uses parallel minor sixth chords and in the melody he uses whole tone scale materials as well as more parallel chords (not in root position) in a non-functional harmonic progression. According to Gunther Schuller “the theme is set in its first three bars in minor sixth chords with an added major seventh. However, Strayhorn causes us to hear these harmonies as if they were whole-tone chords. He achieves this effect by two means: 1) through orchestrational and dynamic stressing of the three upper notes [and] 2) by setting these sixth chords in their third inversions.”<sup>15</sup>

One could quibble about the chords at letter A being minor sixths with added major sevenths - most players interpret the chords as 9#11 chords with the 5th in the bass, and in many recordings the bass never plays the 5th but stays on the root (E9#11 and D9#11 in the example

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<sup>14</sup> Interview with Charles Melville in 1958, published in *Jazz Journal* in 1959

<sup>15</sup> Gunther Schuller, “*The Swing Era: The Development of Jazz 1930-1945*” (Oxford: Oxford University Press, 1985), 135.

above). However the chord is spelled, the whole tone colour is achieved - another Debussy-ian influence.

**Example 17: Strayhorn, “Chelsea Bridge” bars 1-8**

**Chelsea Bridge**

Billy Strayhorn  
as transcribed by B. Phillips

Art Tatum (1909 - 1956) is considered to be one of the greatest jazz pianists of all time, possessed of a piano technique unparalleled in any genre be it classical or otherwise. Jazz critic Leonard Feather was convinced that he was the greatest soloist in jazz history, ‘regardless of instrument.’ In addition to his amazing technique Tatum was adventurous harmonically, far ahead of his peers in the 1930s. He was employed 13th chords with all their possible permutations, working these upper extensions into his improvised lines and he was not afraid of using dissonance. Like many Debussy compositions, Tatum’s solos were filled with flowery runs and piano pyrotechnics (Debussy had a formidable piano technique). He was also one of the first jazz musicians to use the pentatonic scale extensively.

“Tiger Rag” is one of Tatum’s more famous early recordings (1933), and one that Oscar Peterson’s father played for his cocky young son. Oscar, upon learning that it was made by one

player and not two, stopped playing the piano for a month as he was so intimidated by Art Tatum's abilities. It was one of Tatum's 'party pieces' - one that he would play at cutting contests (where piano players would try and outplay each other in order to establish the pecking order) to put other piano players in their place. It contains all of Tatum's signature elements - whole tone scale harmony, parallel altered chords, pentatonic figures and scintillating runs, all at a blistering tempo (example 18).

**Example 18: Transcription of Art Tatum's performance of LaRocca, "Tiger Rag" bars 1-6**

**Tiger Rag**

Nick LaRocca and  
The Original Dixieland Jass Band  
as performed by Art Tatum  
transcribed by B. Phillips

rubato

whole tone.....

whole tone.....

3

parallel chords, whole tone.....

4

whole tone.....

5

**A** ♩=180

Django Reinhardt (1910 - 1953) was a Belgian jazz guitarist and the leading European jazz artist of the 1930s and 40s. With violinist Stephane Grappelli, he created the Hot Club of France in 1934 which soon became the most accomplished jazz group in Europe, purveyors of ‘gypsy jazz.’ In 1940 Reinhardt composed and recorded his composition “Nuages,” which some believe was a nod to the first movement of Debussy’s symphonic work *Trois Nocturnes* (1899), also titled “Nuages.” This song became the unofficial anthem of Paris during the Nazi occupation, signifying hope for liberation. It features several ninth chords and some of Debussy’s chromatic influence.

**Example 19: Reinhardt, “Nuages” (1940) bars 1-4**

as transcribed by B. Phillips

The musical notation for Example 19 shows the first four bars of Django Reinhardt's "Nuages". The treble clef contains a chromatic melody, while the bass clef contains chords. The chords are labeled as follows: Bbm7 Eb9, Am7b5 D7b9, GΔ7 Am7, and Bm7. The melody is marked "chromatic melody" and the chords are marked "9th chord" and "altered chords".

Coleman Hawkins (1904-1969) is considered to be one of the most influential tenor saxophonists in the history of jazz, one of the first players to make the tenor a prominent jazz horn. In 1933, he recorded “Queer Notions” with the Fletcher Henderson Orchestra, an important big band of the era. The piece is based on the whole tone scale - a favourite device of Debussy - very unusual for its time (example 20).

Hawkins was the star improviser in Henderson’s band. His 1939 performance of Johnny Green’s “Body and Soul” was almost completely comprised of improvisation - the melody being stated (barely) only in the first couple of bars and Hawkins using upper chordal structures ‘blowing’ over the changes.

**Example 20: Coleman Hawkins, “Queer Notions” (1933) bars 5-12**

## Queer Notions

Coleman Hawkins  
as recorded by Fletcher Henderson  
transcribed by B. Phillips

*whole tone.....*

*tritone*

*tritone*

*tritone*

*tritone*

*2*

*2*

**Example 21: Coleman Hawkins’ solo on Green, “Body and Soul” last A section**

as transcribed by B. Phillips

*tritone substitution*

*dim. scale*

*dim. scale*

*dim. scale*

The harmonic innovations of Debussy become widespread in jazz with the advent of bebop in the early 1940s. Bebop was a reaction against the pre-war swing era with its large ensembles (the big bands), formal arrangements and limited opportunities for improvisation, analogous to how impressionist music came about as a reaction to heavy-handed German romanticism. Bebop ensembles were small, usually two or three horns and a rhythm section. Arrangements were mostly 'head' arrangements, where the melody was stated, followed by solos where each instrumentalist took turns improvising over a number of choruses, ending with a restatement of the melody.

Harmonically bebop took the sophisticated chord changes of Ellington, Strayhorn and Tatum and used them to reach new heights of improvisation, exploring the upper chordal extensions ('tall' chords) to get beyond the chords traditionally used in jazz - all at fast non-danceable tempos. As bebop became the music younger jazz musicians listened to and aspired to play, these more sophisticated harmonies and their associated scales (whole tone and diminished) became part of the common jazz language.

The first formal recording of bebop happened in New York in 1944 - a session led by Hawkins which included bebop pioneers Dizzy Gillespie (1917-1993) and Max Roach (1924-2007). Charlie Parker (1920-1955), considered to be the leading figure in the development of bebop, also recorded that year. Parker was known to listen to recordings of classical composers in his search for new ideas (Bartok and Stravinsky were his favourite apparently). One of many possible examples, example 22 shows how he used the whole tone and diminished scales in his composition "Segment."

**Example 22: Charlie Parker, “Segment” (1948) bars 25-32**

as transcribed by B. Phillips

The musical notation is presented on two staves. The first staff contains measures 25 through 28. Above the staff, the chords are labeled: Bbm, Cm7, F7, Bbm6, Cm, and F7#11b9. The second staff contains measures 29 through 32. Above the staff, the chords are labeled: Bbm, F7#11b9, Bbm6, and F7#11b9. The melody consists of eighth and sixteenth notes, with triplets indicated by a '3' over the notes in measures 30 and 31.

Pianist Bill Evans (1929 - 1980) was the jazz artist compared most often with Debussy and the other impressionists. Writer and producer Orin Keepnews once remarked “I couldn’t discuss Bill Evans with other piano players back in the day....they could not figure out what he was doing....I still can’t after forty years....it’s like having Ravel, Debussy and Satie coming back through Bill.”<sup>16</sup>

Evans was classically trained and received a degree in piano performance from Southeastern Louisiana University in 1950. He thoroughly studied the repertoire of all the great pianists - Beethoven, Chopin, Rachmaninoff and Debussy - and was known to practice their works constantly. It is therefore not surprising that he applied all this knowledge to his jazz endeavours, in addition to his modal explorations and the ideas of theorist George Russell, author of *The Lydian Chromatic Concept of Tonal Organization* (New York: Concept Pub. Co., 1953). Evans was an integral part of the Miles Davis band on the recording of *Kind of Blue* (1959) - the best selling jazz album of all time - which has been called ‘the apogee of impressionistic jazz’ and for which Evans’ harmonic contributions are well recognized.

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<sup>16</sup> Rob Rijnke, *billevans.nl* updated June 2017



The influence of Debussy and Ravel can be found in Evans' use of chords with altered extensions (the 'tall' chords), whole tone and diminished scales and non-functional harmony, in both his playing and in his compositions. "Time Remembered," one of his most famous tunes, does not contain a single harmonic cadence, but instead, uses a succession of non-functional chords. The melody is comprised of unresolved tensions (example 23). Jazz journalist Ralph A. Miriello was asked, in a radio interview what, in his opinion, was Bill Evans' crowning achievement as a composer - "'Time Remembered', because there are no active (dominant) harmonies in the progression. A miracle of major proportions! No one has achieved this, no one; no other composer from the 1600's up to the 1980's. That's magic."<sup>17</sup>

Bill Evans remains one of the most influential jazz artists of all time. "His sound was in his fingers and the subtle linear aspect of Evans' harmony was Chopinesque, just as his textural interjections were often derived from Rachmaninoff, Liszt and Debussy."<sup>18</sup>

Evans himself said "I mean, I love impressionism, but I don't strive for a cloudy effect; I'm striving for a lot of clarity really. I haven't thought much about this parallel because I'm just trying to reflect what I like to hear...it's just me, whatever it is... though I'd be happy to be associated with Debussy in any way."<sup>19</sup>

There are many other examples of Debussy's influence on the evolution of modern jazz. The more widespread use of Debussy-ian harmony that emerged with the bebop era fairly exploded by the time of *Kind of Blue* was released. This type of harmony is now a standard part of the jazz language and is taught at jazz colleges and universities. "Generally speaking, modern jazz harmony from the the 1940s of the last century onwards represents a fusion of

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<sup>17</sup> Ralph A. Miriello, as quoted in *billevans.nl*

<sup>18</sup> Chuck Israels, as quoted in *billevans.nl*

<sup>19</sup> Bill Evans, quoted in *billevans.nl*

impressionistic chords and European functional harmony with specific tonal expressions of African-American music.”<sup>20</sup>

### Example 23: Bill Evans, “Time Remembered”

**Time Remembered**

Bill Evans  
transcribed by B. Phillips

rubato

8 15 21

### The Arrangers

The influence of Debussy was evident in jazz arrangers as early as Ferde Grofe in the Paul Whiteman Orchestra of the early 1920s. Classically trained as a violist, Whiteman first formed his dance band in 1918, eventually expanding to a 35-piece band that included a string

<sup>20</sup> Rob Rijnke, *billevans.nl*

section. He mixed light classical music and popular music of the day, and at times employed jazz ‘ringers’ like Bix Beiderbecke. In 1924, Whiteman commissioned George Gershwin to write “Rhapsody in Blue,” which was premiered that year by his orchestra with Gershwin at the piano. This famous arrangement was done by Grofe.

Whiteman thought he could improve jazz by orchestrating it with formal, classically tinged arrangements and de-emphasizing the improvisational element. This approach obviously worked as his recordings were both critically and commercially popular. Duke Ellington himself declared “Paul Whiteman was known as the King of Jazz, and no one as yet has come near carrying that title with more certainty and dignity.”<sup>21</sup>

In 1929, Ellington and his Cotton Club Orchestra became the ‘house’ band for a Florenz Ziegfield show, *Show Girl*, where Duke met and had a few orchestration lessons with Ziegfield’s musical director Will Vodery. It was through Vodery that Duke was possibly first exposed to Debussy-ian harmony, although his 1928 composition “The Mooche” clearly shows an interest in chromaticism. “From Vodery, as he (Ellington) says himself, he drew his chromatic convictions, his uses of the tones ordinarily extraneous to the diatonic scale, with the consequent alteration of the harmonic character of his music, its broadening, the deepening of his resources. It has become customary to ascribe the classical influences upon Duke - Delius, Debussy and Ravel – to direct contact with their music. Actually, his serious appreciation of those and other modern composers came after his meeting with Vodery.”<sup>22</sup>

Duke was not afraid of dissonance - many arrangements featured upper chordal alterations, the use of mutes and growls in the brass and voicings unusual for the time in the

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<sup>21</sup> Edward Kennedy Ellington, *Music is My Mistress* (New York: Da Capo Press, 1973)

<sup>22</sup> Barry Ulanov *Duke Ellington (The Roots of Jazz)* (New York: Da Capo Press, Incorporated, 1975) reprint of 1946 edition

horns - colour for the sake of colour. A perfect example of this would be the arrangement of his composition “Mood Indigo” (1930). Instead of the traditional voicing of the three front line horns (clarinet on top, trumpet in the middle and trombone as the lowest voice), he inverted them so that the trombone became the highest voice, with clarinet on the bottom.

#### Example 24: Duke Ellington, “Mood Indigo” bars 1-4

Duke Ellington/Barney Bigard  
as transcribed by B. Phillips

The musical score for Duke Ellington's "Mood Indigo" bars 1-4 is presented in a grand staff format. The key signature is B-flat major (two flats). The time signature is 4/4. The piano accompaniment is shown in the bass staff, and the horn section is shown in the treble staff. The piano part has a bass line with notes Bb, A, Bb, C9, Fm, F+9, and Bb. The horn section has a treble staff with notes Bb, A, Bb, C9, Fm, F+9, and Bb. Above the treble staff, there are labels: "muted trombone" and "muted trumpet" above the first measure, and "unusual chord progression" above the second measure. Below the bass staff, there are labels: "Bb clarinet" above the first measure, and "A", "Bb", "C9", "Fm", "F+9", and "Bb" above the subsequent measures.

The evidence of Debussy in other jazz arranging became obvious in the 1950s with arrangers like Gil Evans and Nelson Riddle. Riddle (1921-1985) became famous for his work with Nat ‘King’ Cole, Frank Sinatra and Ella Fitzgerald, arranging most of Sinatra’s classic hits during his ‘comeback’ period in the 1950s, songs such as “I’ve Got You Under My Skin” and “Come Fly With Me.” In the early 1980s Riddle himself had a comeback of sorts, winning three Grammy awards for his arrangements of songs from the Great American Songbook for Linda Ronstadt.

Riddle always claimed that his arrangements were influenced by Maurice Ravel, the second most influential impressionist composer after Debussy. He remembered as a young man hearing the Boston Symphony Orchestra playing Ravel’s “Bolero” - “I’ve never forgotten it. It’s almost as if the orchestra leaped from the stage and smacked you in the face.”<sup>23</sup>

<sup>23</sup> Peter J. Levinson, *September in the Rain: The Life of Nelson Riddle* (New York: Taylor Trade Publishing, 2005), 22.

It was soon after this that he was given an old wind-up portable Victrola record player. Included with the player was record with a Debussy piano piece recorded on each side, “Reflets dans L’eau” and “La Cathedrale Engloutie.” Riddle “wore out many cactus needles listening to these records. After that he began enjoying the Impressionist composers - Ravel, more Debussy and, later on, Delius.”<sup>24</sup> Example 25 is a four bar snippet from the introduction to Jule Styne and Sammy Cahn’s “I’ll Guess I’ll Have to Hang My Tears Out to Dry” from Ronstadt’s CD *What’s New* (1983). showing an obvious impressionist influence.

Canadian-born pianist/arranger Gil Evans (1912 - 1988) is widely recognized as one of the greatest arrangers in jazz, perhaps the arranger most associated with using the impressionist aesthetic in his arrangements. His groundbreaking collaborations with Miles Davis include several works for the Miles Davis Nonet in 1949 (released as the compilation *Birth of the Cool* in 1957), *Miles Ahead* (1957), *Porgy and Bess* (1958) and *Sketches of Spain* (1960). About *Sketches of Spain* Evans remarked, “I’ve always inclined to Spanish music, but I didn’t really absorb it from the Spanish. I got it from the French Impressionists first...”<sup>25</sup>

Evans’ arrangements are very intricate and demanding, full of obtuse and often dissonant harmony, often using instruments not usually associated with jazz such as French horn and tuba. Gil Evans always credited bandleader and arranger Claude Thornhill (1909-1965) with the idea of using horn and tuba in a jazz context, and for having the horns play in a relaxed manner with no vibrato, all hallmarks used by Evans in his arrangements.

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<sup>24</sup> Levinson, *September in the Rain*, 28.

<sup>25</sup> Raymond Horricks, *Svengali, or the Orchestra Called Gil Evans* (New York: Hippocrene Books Inc, 1984), 33.

**Example 25: Nelson Riddle's introduction to Jule Styne and Sammy Cahn "I Guess I'll Have to Hang My Tears Out to Dry" bars 5-8 (piano reduction)**

Jule Styne/Sammy Cahn  
as transcribed by B. Phillips

Am<sup>7</sup>/E      Fm Em    Fm Em      ? Bm    ? Bm      F<sup>6b5</sup>    E<sup>7</sup>

Gil Evans moved to New York in 1946. His apartment - eventually known as the ‘salon’ - soon became a meeting place for many of the young leading-edge jazz musicians of the day, where many discussions about new musical styles and the future of jazz were held. Regular salon attendees included Miles Davis, Lee Konitz, Charlie Parker, Max Roach and fellow arrangers John Lewis and Gerry Mulligan. “[The salon members] were developing a range of tools that would change the sound of contemporary music. In their work together, they relied on a rich palette of harmonies, many of them drawn from European impressionist composers.”<sup>26</sup>

The Miles Davis Nonet, which grew out of these salon sessions, was the band that became famous for the recordings collectively known as *Birth of the Cool*. Music critic Winthrop Sargeant compared the band's sound to the work of an "impressionist composer with a great sense of aural poetry and a very fastidious feeling for tone color. . . The music sounds more like that of a new Maurice Ravel than it does like jazz . . . it is not really jazz.”<sup>27</sup>

<sup>26</sup> Ted Gioia, *The Birth (and Death) of the Cool* (Golden Colorado: Speck Press, 2009), 83.

<sup>27</sup> Gioia, *The Birth (and Death) of the Cool*, 83.

Example 26 shows a couple of bars of Evans' arrangement of Kurt Weill's "My Ship" from the Miles Davis album *Miles Ahead*, demonstrating his penchant for impressionist harmony.

**Example 26: Gil Evans arrangement of Weill, "My Ship" bars 8-10 (piano reduction)**

Kurt Weill  
as transcribed by B. Phillips

The piano reduction shows the following chords and melodic lines for bars 8-10:

- Bar 8: F6/sus (RH), E9 (LH)
- Bar 9: EbΔ9 (RH), D7#9 (LH)
- Bar 10: D/Eb (RH), D7#9 (LH)
- Bar 11: G13 (RH), G#o7 (LH)
- Bar 12: C9add13 (RH), C9/E (LH)

There are certainly many other arrangers who show the influence of Debussy and impressionist harmony in their work - Claus Ogerman, John Lewis and Clare Fischer to name a few. By the end of the 1950s, this 'Debussy-ian' harmony found its way into mainstream jazz compositions and many arrangements. It was no longer new - it had become the 'new normal' in jazz.

## **Chapter 4: The Jazz Orchestra**

As composers and arrangers started to fuse together two different styles of music - jazz and 'classical' - it became obvious that a new kind of ensemble was needed. Jazz ensembles with saxes and clarinets lacked the resources required to create the orchestral sound, most notably a proper string and woodwind section including flutes, oboes, cor anglais and bassoons, as well as other brass like tuba and French horn, and also harp and orchestral percussion (timpani, glockenspiel, triangle etc.). Classical orchestras lacked a rhythm section. They did not typically have saxophones and very few classical musicians can improvise (play other than what is written) as it is not part of their tradition or training. Improvisation, along with a swing feel, is the essence of jazz.

Neither a strictly jazz ensemble or a strictly classical ensemble was able to adequately perform a jazz/classical hybrid arrangement. So, a new hybrid ensemble was required that combined the most appropriate elements of each. The Paul Whiteman Orchestra was perhaps the best early example of this, the first ensemble of its kind - a mix of brass, reeds and strings. With this combination, it was thus able to perform the pop and light classical repertoire that made it the most popular band in the U.S. in the 1920s.

At the 1924 premiere of Gershwin's "Rhapsody in Blue," the Whiteman orchestra consisted of three trumpets, two trombones, one tuba, two alto saxophones doubling on soprano sax, one baritone sax doubling on clarinet, two clarinets, a vibraphone, piano, guitar, banjo and a small string section of five or so violins. By 1930, the orchestra included 'hot' jazz soloists Frankie Trumbauer on C melody sax, Tommy Dorsey on trombone and Bunny Berigan on trumpet.



The Duke Ellington Orchestra of the early 1930s was a small 14-piece big band consisting of three trumpets, three trombones, two alto saxes doubling on clarinet, one tenor sax doubling on clarinet, one baritone sax doubling on clarinet, and bass, drums, guitar and piano. There were no strings until Ray Nance joined in 1940, playing violin and trumpet. This band could play Duke's classically inspired arrangements but only in the context of a big band, not an orchestra.

In November of 1949 Charlie Parker fulfilled a long-held dream of his and made a record with strings under the auspices of producer Norman Granz. A small string section (three violins, one viola and one cello) and harp and one oboe was added to Parker's trio of piano, bass and drums. The resulting album, *Charlie Parker With Strings*, yielded six songs, all standards like Gershwin's "Summertime". The success of this album led to the recording of a second album in 1950, also called *Charlie Parker With Strings*, this one yielding eight standards, and recorded with the same sized group except for the addition of a French horn and one extra violin. These two albums became Parker's biggest selling records during his lifetime and inspired similar projects from other jazz artists like trumpeter Clifford Brown (e.g., *Clifford Brown With Strings* in 1955).

In 1958 jazz singer Billie Holiday released *Lady in Satin*, a recording of jazz standards backed by a forty piece orchestra - fourteen violins, three violas, three cellos, four reeds (flutes, oboe and clarinet - unspecified), one alto sax, three trumpets, four trombones and harp with a jazz rhythm section of piano, bass, guitar and drums and three backup singers. The arrangements are a little saccharine but show the potential of an ensemble that can mix jazz and orchestral colours.

In 1963, Bill Evans made a recording of his trio and a large orchestra plus choir entitled *Plays the Theme from The V.I.P.s and Other Great Songs*, arranged and conducted by Claus Ogerman. This record was made intentionally for commercial purposes and was considered to have little artistic merit and Evans and Ogerman made a second orchestral album in 1966 - *The Bill Evans Trio With Symphony Orchestra* - which garnered mixed reviews, some calling it a weak third stream effort, although Evans was reportedly very proud of it. This album contained two Evans compositions, “Time Remembered” and “My Bells,” one by Ogerman and arrangements of compositions by four acknowledged masters from the classical world - Bach, Chopin, Scriabin and Fauré.

A third orchestral album entitled *Symbiosis* was made in 1974, this time consisting solely of a multi-part suite by the same name, composed and arranged by Ogerman. The exact makeup of the orchestra on the first two recordings is not known but on *Symbiosis* the orchestra was three flutes, two oboes, two clarinets, two bassoons, four French horns, three trumpets, three trombones, four saxes, four percussion plus strings and the Bill Evans Trio (piano, bass and drums). This album, though not universally loved, received much praise from jazz music critics. “The album runs the stylistic gamut: there are moments of Philip Glass-like minimalism (!), samba-flavored big-band passages, echoes of the early 20th century Russian composers, Third Stream jazz, lush yet slightly ominous string arrangements and '70s film music.”<sup>28</sup>

Another example of the jazz orchestra can be found in a live 1988 concert featuring trumpeter Chet Baker and the Hannover Radio Symphony Orchestra, the DR Big Band and Baker’s quartet. It was recorded in Germany and released as *Chet Baker: The Last Great Concert*. To get the necessary mix of classical colours and jazz phrasing, all three ensembles

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<sup>28</sup> Allmusic Review, accessed Nov. 15, 2017

were on stage at the same time - the big band and the forty-three piece orchestra alternating. Although made with two ensembles (plus the trio), the overall result was a perfect blend of the jazz and classical worlds in a commercial endeavour.

Ogerman recorded *The Look of Love* in 2001 and *Quiet Nights* in 2009 with Diana Krall, where her jazz quartet was blended with his classical-style orchestral arrangements. Both albums were easy listening, consisting mostly of ballads and bossa novas, and the blend of jazz and classical was a critical and commercial success.

Vince Mendoza is perhaps the best known arranger currently blending jazz and classical styles. He recorded the orchestral Joni Mitchell album *Both Sides Now* in 2000, an album of jazz standards featuring an all-star jazz quintet (including Herbie Hancock and Michael Brecker) and a large orchestra. Because the album was recorded in Los Angeles, Mendoza had access to the top studio musicians who were proficient enough to handle the classical technique but who could swing and execute jazz phrasings. Interestingly, on the tour for this record, each concert began with “Nuages” from Debussy’s *Trois Nocturnes*.

From 2005 to 2013 Mendoza was conductor and music director for the Metropole Orkest, a Dutch multiple Grammy-winning 52-piece jazz and pop ensemble, versatile in many musical styles. Artists as varied as Dizzy Gillespie, Elvis Costello, Al Jarreau and John Scofield have made recordings with this group. Mendoza’s arrangements were a perfect blend of jazz and classical styles and took advantage of each orchestral section’s strengths - always lush and full of clever harmonic passages. He won a Grammy in 2011 for his arrangement of *Carlos* on Scofield’s album, entitled *54*. His latest project (as of fall 2017) is a recording of the London Studio Orchestra and jazz singer Gregory Porter entitled *Nat King Cole and Me*.

There are other arrangers and various ensembles that mix jazz and classical elements, but the ensembles mentioned above represent the growth and development of this style of music.

For my original composition *The Stanley Bridge Suite*, presented in the next chapter, I decided to write for a jazz orchestra. I have been doing a lot of orchestration over the past fifteen years and am comfortable arranging for and working with an orchestra. Having all the orchestral resources available (like oboe, harp and timpani) would allow me to more fully display the Debussy colours in my work. I modeled my ensemble on the ones Vince Mendoza has used - a full orchestra plus a jazz rhythm section (bass, drums and piano) and a soloist (myself, on flugelhorn and overdubbed piano) and including two saxophones, as below:

2 flutes	4 french horns (in F)
2 oboes (2nd oboe doubling cor anglais)	3 trumpets/flugelhorns
2 Bb clarinets	3 trombones
1 bassoon	1 tuba
1 alto saxophone	1 harp
1 tenor saxophone	timpani
jazz bass	strings
piano	solo flugelhorn
drum kit	

This combination of instruments was able to satisfy my requirements for my composition - an ensemble with a strong jazz sensibility and yet with all the orchestral resources available to embellish melody, allow for colourful counter-melodies and harmonies and able to provide a lush background for improvisational passages.

## Chapter 5: Original Composition *The Stanley Bridge Suite*

I have composed a piece of music that illustrates and incorporates the aforementioned harmonic innovations introduced by Debussy but with more emphasis on melody. The piece is entitled *The Stanley Bridge Suite*, named after my family's summer home in Stanley Bridge, Prince Edward Island (near world-famous Cavendish Beach) where I spent every summer of my youth.

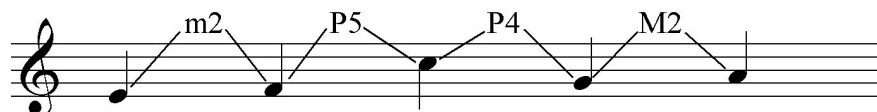
The work consists of three movements. The first movement is based on a 5-note motif (motif A) and the melody that grew out of it, and was designed to be the more 'classical' of the movements, with variations and permutations of the motif spread throughout the orchestra. This movement has no central defining rhythmic pulse, unlike the other movements - the drums and jazz bass are not involved.

The second movement is a slow jazz ballad based on the inverse of the 5-note motif (motif B). It was conceived as a jazz movement with orchestral colourations and has a consistent pulse. The melody (AABB) is the focus of this movement - there is no improvisation.

The third and last movement is based on the original motif and melody introduced in Movement I but this time treated with a latin straight-eighths feel (consistent pulse). There is some improvisation here, but the song aspect (melody and form) is again my focus.

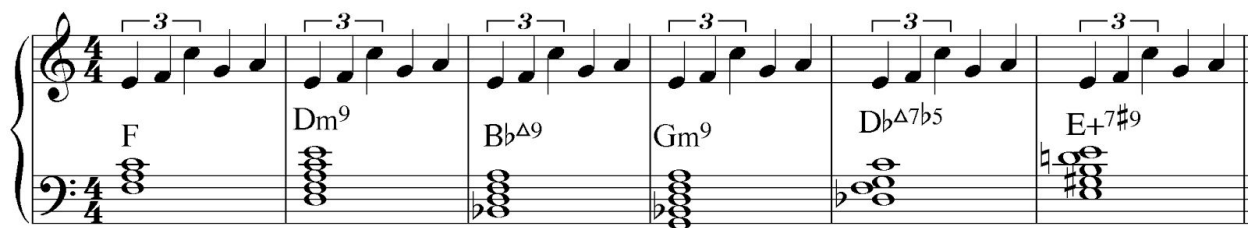
*The Stanley Bridge Suite* is based on a 5-note motif (motif A) with the following interval pattern: up a minor 2nd, up a perfect 5th, down a perfect 4th, up a major 2nd.

### Example 27: *The Stanley Bridge Suite* motif A



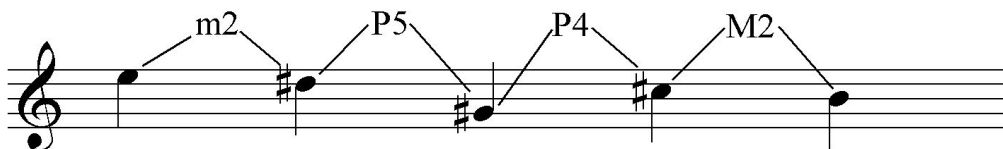
This motif appealed to me because it had the potential to be used in many different ways and in several different harmonic contexts - from extremely consonant (over a F major harmony) to somewhat dissonant (over an E+7#9 for example), as shown below in example 28.

**Example 28: Possible harmonizations of the *The Stanley Bridge Suite* motif A**



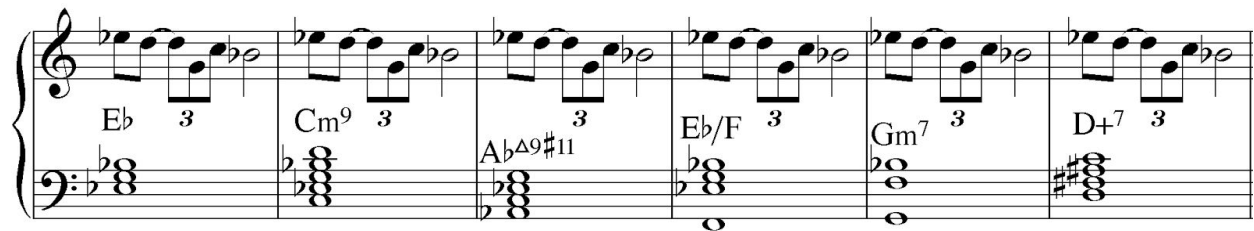
Another thing that I liked about motif A was its inverse (motif B), where the interval pattern is changed so that an upward movement in motif A becomes a downward movement in motif B, i.e., *down* a minor 2nd, *down* a perfect 5th, *up* a perfect 4th, *down* a major 2nd.

**Example 29: *The Stanley Bridge Suite* motif B**



I felt that this motif also had an equal potential as a compositional device, could also fit into several harmonic situations and could be the basis for a tuneful melody.

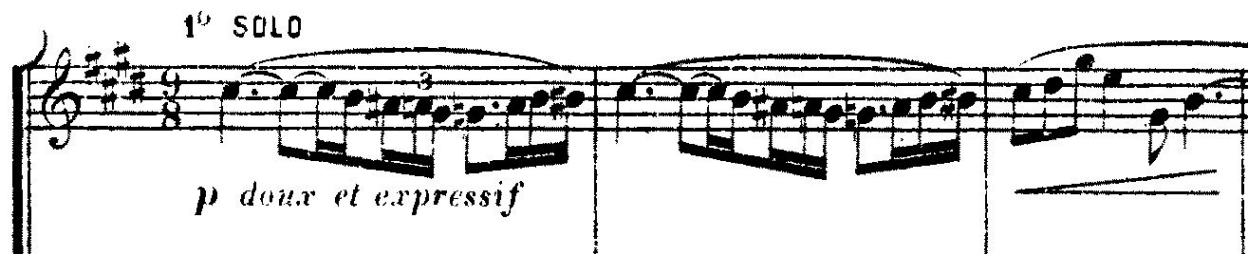
**Example 30: Possible harmonizations of the *The Stanley Bridge Suite* motif B**



**Movement I**

This first movement starts with a solo flute, inspired by Debussy's "Prelude a l'apres-midi d'un faune", which also starts with solo flute.

**Example 31: Debussy, "Prelude a l'apres-midi d'un faune" solo flute bars 1-3**



Like the flute in the Prelude, I wrote the opening flute in *The Stanley Bridge Suite* to have a long note at the beginning (on beat 2 - the Prelude's is on beat 1), followed by a descent and upward return, and ending on a held note at the end of bar 3 before the orchestra enters. There is another solo flute passage starting in bar 9 followed by the orchestra, again reflecting the Prelude (though in the Prelude the orchestra is playing underneath the flute the second time).

**Example 32: Solo flute at the beginning of *The Stanley Bridge Suite* bars 1-3**



The first three notes of the flute solo state the first three notes of motif A (motif A1). The full 5-note motif is not stated until bars 4 and 5 by solo oboe. This is answered by solo French horn in bars 5 and 6 with an inverse variation of motif A (but not motif B).

The orchestra enters on bar 4 with a BbMaj7b5 harmony voiced in the strings and woodwinds moving to an EbMaj7#11 harmony. Both these harmonies are in the Debussy style.

This is all then repeated - a solo flute passage in bars 9 to 11 with the orchestra entering on bar 12, voicing a GmMaj9 followed by a C#/C bitonal sonority, with the flute answered by the cor anglais in bars 13 and 14 playing a variation of motif A1.

A timpani roll in bar 15 leads to the first appearance of motif B in the horns and 1st trumpet in bar 16. Cor anglais and clarinets answer with motif A in bar 17 with the orchestra providing simple diatonic accompaniment. Motif B is stated again in bar 18, cor anglais and clarinets answer with a variation of motif B with more diatonic underscore from the orchestra. Motif B is stated a third time but is slightly more developed, completing a phrase that will become part of the main melody later in the movement. The orchestra lands on an F9#11 sonority, another Debussy-ian harmony.

This harmony leads into rehearsal letter A (bar 28) where a melody is played by flute, cor anglais and the 1st violins. This melody is based on motif A1 but with the first two notes



transposed an octave higher (motif A2), and is part of what will become section C of the main melody.

The orchestra builds over bars 28-32, climaxing at *forte* in bar 33, followed by two beats of silence, then a final flute solo over *piano* strings playing a Debussy-ian harmony, Dm6,9,11.

Rehearsal **B** is the development section of Movement I, where both motifs A and B are worked on. It starts with motif B stated in the woodwinds, but voiced as parallel 9th chords (initially without the root) and answered by horn and glockenspiel stating another variation of motif A (motif A3).

### Example 33: Parallel harmony in *The Stanley Bridge Suite* bars 39-42

Another harp *glissando* leads to rehearsal C where the piano and 1st violins play another variation of B (motif B2) over a string background sounding a C#9/F sonority alternating with a B/F# sonority. Flute, cor anglais, horn and piano then play A1 over harmony in the strings that ascends by minor 3rds - EMaj9 to GMaj9 to BbMaj9 to DbMaj9 - in bars 61-64, culminating in a *forte* A7b9#11 played by full orchestra without brass. This A chord acts as a dominant chord and it resolves to a Dm6,9 harmony (the tonic), with the orchestra playing a *decrecendo* over bars 68-72 and a last quote of motif A from the piano, horns and tenor saxophone.

Rehearsal D (bar 73) begins with staggered entrances over four bars from the woodwinds playing motif A1, each starting on different notes and ending up with an FMaj7#11 chord in bar 76. This process is repeated, this time ending with an AbMaj7#11 chord in bar 80. Subsequently, A1 is harmonized to an AbmMaj9 (again in the woodwinds), then harmonized again to a BmMaj9, but both times over two bars. Then A1 is used a third time, but now each iteration is over 2 beats, not 2 bars. The strings enter the arrangement here, increasing the energy of the piece even more and adding more 3rd-relation harmony in bars 86 and 87.

Starting in bar 88, motif A1 alternates with B1 in the woodwinds, with a staggered addition of the strings, initially stated with 8th notes, then triplet 8ths, then 16th notes and finally triplet 16ths (see Example 35). Manic energy results and the illusion of an acceleration leading to an impending crash is created, all over indeterminate harmony. This culminates on a C#+7#9 chord on beat 3 of bar 92 with a solo trumpet stating motif A over sustained harmony in the strings and woodwinds. The triplet 16ths are repeated again in bars 94 and 95 this time involving the brass, culminating in a big *tutti* dominant A+7#9 chord in bar 95, the loudest moment in this movement.

**Example 35: Rhythmic build of motifs A1 and B1 over bars 86-92 (condensed)**



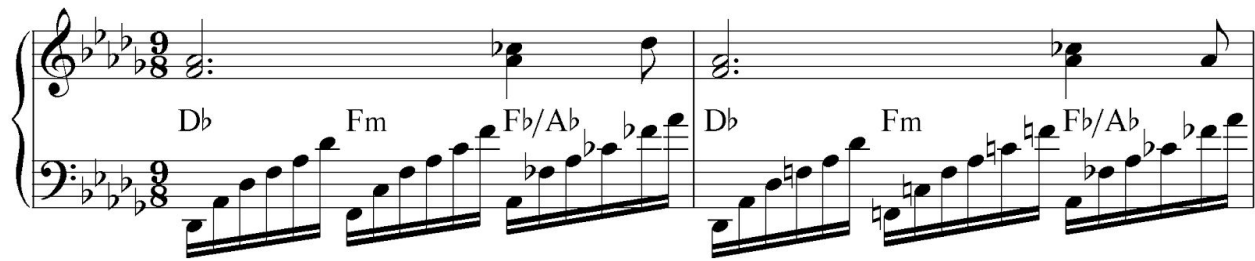
This leads to rehearsal **E**, the first full statement of the melody, based on motif A and played by only the strings and piano initially. The form of the melody is A A<sub>1</sub> A<sub>2</sub> B C and is outlined in lead sheet form in example 36.

The harp enters on the 3rd section (bar 114) and the music continues with just piano, harp and strings through the B section (bar 120), with piano and 1st violins on the melody. Part of this melody (at bar 118) was foreshadowed earlier in b. 23. The rest of the orchestra starts to enter at the C section (b.128), first with the flute, cor anglais and horn, then with the rest of the woodwinds. At bar 128 the strings start an 8th note rhythmic pattern - the first time in the movement that there is explicit rhythm. The melody at bar 133 is the same as the one introduced earlier at bar 28. Many of the harmonies used are Debussy-ian in nature, such as A7#11, F9#11, Dm11 and Db9#11.

The orchestra builds to a climax at bar 138 leading into the ending section (the ‘outro’), rehearsal **H**. This last section is in 3/4 time and in a last reference to Debussy, I used some familiar harmony of his from a section of “Clair de Lune” (shown in example 37) to create an 8 bar phrase. This phrase is played the first time by the strings and woodwinds with several harp flourishes. The second time the brass section joins in and the full orchestra plays a *ritardando* over the last four bars, ending on a warm consonant Cadd9 chord with a final harp *glissando*.

### Example 36: Melody of Movement I, based on motif A

**Example 37: Debussy, “Clair de Lune” bars 27-28**



**Movement II**

As mentioned earlier this movement is based on motif B, the inverse of motif A. The intent was for this to be the more tuneful, songlike movement, a relaxed jazz ballad, utilizing the drums (on brushes) and jazz bass as well as the solo flugelhorn. The form is AABB1, each section being an 8 bar phrase except for B1, which includes a 4 bar ‘tag’ ending, making it a 12-bar phrase (see example 38).

The movement starts off with a 4 bar quote from the Movement I, where motif B is voiced as parallel 9th chords without the root (see example 33). This leads into an 8 bar intro (rehearsal A) with the rhythm section playing a variation on a I-vi7-ii7-V7 harmonic pattern where the drums are played with brushes and a lush underscoring of strings plays softly. The low brass join in on the second 4 bars adding weight to the harmonic pad and the woodwinds play a unison variation of the motif.

The solo flugelhorn plays the melody at rehearsal B with a pickup and the tenor sax doubles an octave below. For the first 8 bars, we hear only the rhythm section and the above-mentioned horns along with a languid *piano* line from the violas. In the second 8 bars,

### Example 38: Melody of Movement II, based on motif B

The flutes and alto sax takeover the melody at rehearsal **C** (the B section of the form) and the string underscore continues. The key feature of this B melody is the quarter-note triplet which is used in 4 bars of the 8 bar phrase. The French horns and oboe in octaves add a counterline at bar 35. The cor anglais and clarinets replace the oboe in bar 38 while the oboe joins the 1st violins in bar 40 to reinforce their line. The tension starts to build as the tag of the

melody is approached in bar 43 with more instruments entering - tenor saxophone and horns II and IV joining the counterline (motif A1) while the bassoon, 3rd trombone and bass play a short contrapuntal figure, the other trombones entering in bar 46.

This building of tension culminates with a crescendo in bar 48 aided by the addition of tuba, a timpani roll and a *glissando* from the harp, leading to a change of key to B major (rehearsal **D**). There is now a new iteration of the melody, this time played in unison octaves by the 1st and 2nd violins, oboe, cor anglais and the clarinets. The volume comes down to *mezzoforte* and for the next 8 bars we hear only the rhythm section and melody, with whole note underscoring from the cellos and violas. At bar 57 the saxophones and horns enter with an answering counterline based on motif A1.

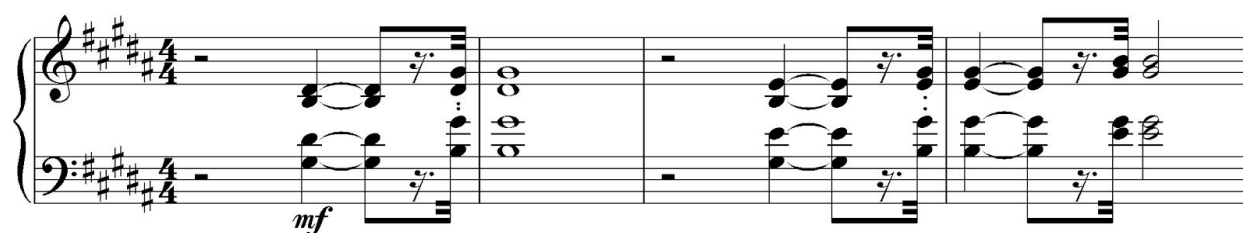
At rehearsal **E** the flugelhorn re-enters with the B melody, this time with the alto saxophone harmonizing in 3rds. The orchestra (strings and rhythm section) come down to *piano* and the harp plays a gentle 8th-note arpeggiation. The horns enter with a background line in bar 69, the tenor saxophone joining them in bar 74.

At bar 82 the low brass enter as the orchestra plays a descending turnaround with an expansive *crescendo* into rehearsal **F** (a restatement of the B theme) enhanced by a timpani roll and a harp *glissando*. The high woodwinds and the 1st and 2nd violins adopt the melody, the strings *forte* and the woodwinds *mezzoforte*. The horns play a figure characteristic of French horns (example 39) and the harp plays upward *glissandi*. At the same time, the violas play an 8th-note pattern which functions as a ‘motor’ (example 40), all of which creates energy as the end of the movement approaches.

The trumpets enter at bar 97 and now the whole orchestra is playing, allowing this movement to reach its peak at bar 100. The brass drops out in bar 101, the motor in the violas has

stopped and the orchestra performs a *decrescendo* quickly down to *piano* by bar 103 (rehearsal G). This is the ‘outro’ or ending section. The last part of the B theme (the ‘tag’) is played alternately by the woodwinds and the horns, while the strings play a soft underscore. The flugelhorn plays light improvised fills over this section for 4 bars, a preview of the improvisation that will come in Movement III. Starting in bar 107, the harmony from Debussy’s “Clair de lune” is once again used and the brass enter with soft chords. The orchestra does a *ritard* to a final *fermata* in bar 112. A last tag of the theme is played in unison octaves by the flutes, cor anglais, saxophones, horns and trumpets in bar 109. Flute I, oboe, the clarinets, piano and glockenspiel play a variation of motif A over the last held chord (example 41) as a foreshadowing of Movement III. A final harp *glissando* ends Movement II.

**Example 39: Characteristic french horns in Movement II, bars 85-88**

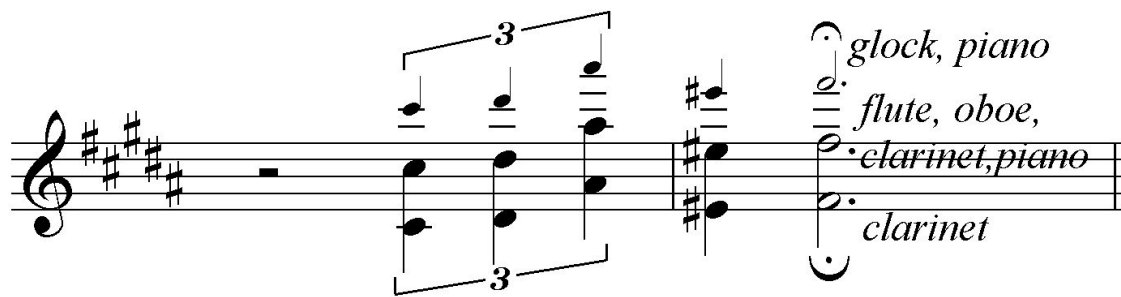


**Example 40: Eighth-note ‘motor’ pattern in the violas, Movement II bars 85-88**





**Example 41: Quote of motif A (variation) in Movement II bars 111-112**



**Movement III**

As in the beginning of Movement II, this movement starts with a single statement of motif A voiced in the woodwinds as parallel 9th chords with no root, as has been seen before. Bassoon enters in bar 3 and with the sustaining woodwinds, an Eb9#11 sonority is created, which is a substitute dominant chord for the home key of Dm.

A *crescendo* and a cymbal swell lead into steady time at bar 4 (rehearsal **A**) where the rhythm section vamps for 8 bars, playing a straight-8th bossa nova feel at *mezzo piano* level (the drums not playing the pattern until 4 bars in, at bar 8). A harp *glissando* in bar 7 leads into trilling 3rds from the flutes and clarinets (in octaves) and in bar 9 motif A is quoted again in the piano, oboe and cor anglais. In the 8th bar of this introduction (bar 11) the rhythm section and french horns play shots on beats 1 and 2 on A<sup>7</sup> (the true dominant), setting up the entrance of the solo flugelhorn on beat 3.

The solo flugelhorn plays the theme at rehearsal **B**, which is a reprisal of the theme from Movement I (example 36, first introduced by the strings in bar 98 of that movement) based on motif A. The difference this time is that the normal 8 bar phrase of theme A and A<sub>1</sub> is lengthened

for this initial statement, allowing for space between the constituent phrases (see example 37).

Sections B and C of the theme remain the same.

**Example 42: Theme for Movement III (Movement I theme with slight alterations)**

The flugelhorn plays this melody with just the rhythm section and *divisi* violas for the first 10 bars of rehearsal **B** (section A). Then, for the next 11 bars (section A1), violins I and II join in, with violin I more or less playing the melody.

A harp *glissando* leads into rehearsal **C**, the A2 section of the theme. The flugelhorn still has the melody but now there are short answering phrases from the saxophones, and the cellos have joined the background string. At rehearsal **D** (bar 40) the oboe joins the flugelhorn as the B

section of the melody is stated. As the the melody rises the tension increases, the horns come in and the woodwinds start to takeover the melody. The flugelhorn drops out at bar 41 as the ascending melody takes it out of its range but now the woodwinds and 1st violins have it, supported by crescendoing chords from the horns.

Both the melody and orchestra peak at bar 45 and a *decrescendo* starts immediately. A descending *glissando* from the harp leads into rehearsal **E** and the solo flugelhorn re-enters with the C section of the theme, this time doubled by the 1st violins. The trombones play soft whole note pads along with the other strings. The horns join in at bar 55 as well as most of the woodwinds (playing a background figure) and the orchestra starts another *crescendo*. Trumpets enter at bar 57, the saxes double the melody at bar 58 and the orchestra reaches a climax at bar 60. In bars 61 to 67 the harmony alternates between Cadd9 and Db9#11 (both Debussy-ian chords) with pads from the strings, brass and woodwinds. The flugelhorn and woodwinds repeat the last phrase of the melody and there are up and down *glissandi* from the harp, all creating false sense of ending.

This ‘ending’ ends with shots on beats 1 and 2 of bar 68 (on A7) setting up the top of the form, much like the shots in bar 11 that set up the start of the melody by the flugelhorn. This time it sets up a piano solo (rehearsal **F**). For the next 16 bars the orchestra is out and just the rhythm section plays (with the piano soloing) except for the cellos sneaking in at bar 81.

At rehearsal **G**, different orchestral elements start to appear and disappear playing pieces of the melody but at a soft volume so as to not overpower the piano solo - the clarinets at bar 86, the bassoon at bar 89, cor anglais at bar 92, oboe at bar 94 etc. By rehearsal **H** (section C of the form) the strings have built to arich underscore and the piano solo continues. Different instruments continue to play pieces of the melody as backgrounds for the solo, building slightly

to bar 113 where the whole orchestra except the brass again play shots on beats 1 and 2 to announce the end of the form and the end of the piano solo.

The flugelhorn now solos (rehearsal **I**) and again the orchestra is tacet - only the rhythm section plays. The horns enter with a background line after 5 bars, and 3 bars later the violas enter, both at *mezzo piano*. This continues until just before rehearsal **J** when the 1st and 2nd violins enter playing the melody as a background line (bar 126). Oboe and cor anglais enter at bar 133 with a counterline and by rehearsal **K** the flute and clarinets have entered, playing the melody as a background to the solo. Because it is an ascending melody (the B section of the theme) and the solo is finishing the overall tension increases.

At rehearsal **L** (the C section of the form) the flugelhorn picks up the melody, doubled by the saxophones. The trombones provide a whole note chords along with the strings, contrabasses entering at bar 147. By bar 149 the drums have dropped out and the whole orchestra is playing, the orchestration transitioning to that of Movement I - a traditional orchestra, without the rhythm section. The piece reaches a climax at 154, helped by a *ritard* starting in bar 151.

A timpani roll and cymbal swell lead to rehearsal **M**, the ending section. This is exactly like the 'outro' in Movement I - in 3/4 time, with whole note chords from the orchestra and grandiose harp flourishes. For a 3rd time some of the "Clair de lune" harmony is used and the last phrase of the melody is tagged. The whole orchestra including the brass is in at bar 163 and with a *ritard* starting in bar 167 Movement II comes to an end, the piano quoting motif A one last time over the final *fermata*.

## The Recording

The recording of *The Stanley Bridge Suite* was made with Sibelius and Logic Pro software. The scores were created on Sibelius. I chose the best sounds available in Sibelius and spent time getting correct levels and pan position of each instrument. I then exported the audio of each orchestral section to Logic, providing me with a separate audio track of the woodwinds, saxes, french horns, brass, timpani, cymbal, glock, harp, piano, bass, drums, and strings.

With the separate tracks in Logic I had control over levels and could do an active mix as the work progressed, changing the volume or pan position, or adding equalization or reverb etc. Using Logic also allowed me to record myself playing flugelhorn and piano, recording over the piano track created in Sibelius. I replaced the Sibelius drums with Logic drums, which are of a higher quality. I played some parts, like the cymbals, live via a keyboard. I also had the option to record some keyboard bass and other parts that I thought might benefit from a 'live' performance.

The aim was to create a recording as realistic as possible by using several live performances - specifically the solo flugelhorn and piano (which happen to be the instruments I play) and by taking care to use quality samples and spending time creating a realistic mix.

## **Conclusion**

There is no doubt that the harmonies introduced by Debussy and the other impressionists (Ravel, Satie, Delius et al) have become a fixture in the harmonic landscape of jazz. Jazz musicians no longer use just the simple harmony of the blues and early jazz (major and minor triads and dominant 7th chords). 'Tall' tertian chords with alterations are now part of the common jazz language, along with other Debussy innovations - non-functional harmonies and non-diatonic scales (e.g., whole tone, diminished and pentatonic). While other styles of music that developed after Debussy have mostly gone out of favour with the general public, such as twelve-tone and minimalism, Debussy's harmony has been accepted and welcomed in the jazz world. Indeed impressionist music itself has mostly gone out of style in the 'classical' world, but its harmonic concepts are now embedded in jazz and have helped turn it into the exciting and ever-evolving style of music that it is today. Thank you Claude Debussy.

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# Appendix: *The Stanley Bridge Suite* score

**The Stanley Bridge Suite**  
Movement I  
composed and orchestrated by Brigham Phillips

*rubato*  $\text{♩} = 90$

Flute 1.2. *solo* *mp* *rubato*

Oboe *p* *solo* *mp*

Cor Anglais *p*

Bb Clarinet 1.2. *p*

Alto Sax *p*

Tenor Sax *p*

Bassoon *p*

Horn in F 1.3.  $\text{♩} = 90$  *solo* *p*

Horn in F 2.4.

Bb Trumpet 1.2.3.

Trombone 1.2.3.

Tuba

Timpani

Suspended Cymbal

Glockenspiel

Harp  $\text{♩} = 90$

Piano *p* *5<sup>th</sup>*

Violin I  $\text{♩} = 90$  *p*

Violin II *p*

Viola *p*

Violoncello *p*

Contrabass *p*

65

66

30

Fl. *mf* *f* *mp*

Ob. *mf* *f*

C.A. *f*

Cl. *mf* *f* *p*

Alto *f*

Ten *f*

Bsn. *f*

Hn. *a2* *f*

Hn. *mf* *f*

Tpt. *f*

Tbn. *mf* *f*

Tba. *mf* *f*

Timp. *pp* *f*

Cym. *pp* *mf*

Glock. *mf*

Hp. *7*

Pno. *E♭7* *Dm11* *D♭9#11* *Dm6/9 add11*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Ve. *f* *p*

Cb. *f* *p*

6 37

Fl. *pp*

Ob.

C.A.

Cl. *pp*

Alto

Ten. *pp*

Bsn. *pp*

100 **B**

slightly faster  
poco accel.

Hn. *p*

Hn. *p*

Tpt. *p*

Tbn.

Tba.

Timp.

Cym. *ppp* *mp*

Glock. *pp*

Hp. *gliss.*

100 **B**

poco accel.

Pno. *p*

E♭<sup>9</sup> D<sup>9</sup> G<sup>9</sup>

*mp*

*mp* poco accel.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb.





8 <sup>54</sup>

**C**  $\text{♩} = 130$  faster

Fl. *mf* 1. *accel.*

Ob.

C.A.

Cl.

Alto *mf*

Ten *mf*

Bsn. *mf*

Hn. *mf* a2 *accel.*

Hn.

Tpt.

Tbn. *pp*  $< \text{mf}$  *ppp*  $< \text{mf}$

Tba.

Timp.

Cym.

Glock.

Hp. *gliss.* **C**  $\text{♩} = 130$  *accel.*

Pno. *mf*  $\text{C}^{\#9}/\text{F}$   $\text{B}^{\#9}/\text{F}^{\#}$   $\text{C}^{\#9}/\text{F}$   $\text{E}^{\text{A}9}$   $\text{G}^{\text{A}7}$

Vln. I *mf* **C**  $\text{♩} = 130$  *accel.*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

71

10 71  $\text{♩} = 90$  **D**

Fl. *p* *l.* *p* *mp*

Ob. *p* *p*

C.A. *p* *l.* *p* *mp*

Cl. *p* *solo* *mf*

Alto *mf*

Ten *mp*

Bsn. *p* *p*

Hn.  $\text{♩} = 90$  **D** *a2* *3* *mp*

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Glock.

Hp.  $\text{♩} = 90$  **D**

Pno.  $\text{♩} = 90$  **D**  $\text{F}\Delta^7\sharp 11$   $\text{A}\flat\Delta^7\sharp 11$

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Ve. *pp*

Cb. *pp*



12 90

Fl. *mf* *fp*

Ob. *fp*

C.A. *fp*

Cl. *fp*

Alto *fp*

Ten *fp*

Bsn. *fp*

Hn. *fp* solo

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Tba. *mf*

Timp. *p* *pp*

Cym. *p* *pp*

Glock. *p* *pp*

Hp. *p* *pp*

Pno. *p* *pp*

Vln. I *mf* *fp*

Vln. II *mf* *fp*

Vla. *mf* *fp*

Vc. *mf* *fp*

Cb. *mf* *fp*

74

75

14 102

Fl.

Ob.

C.A.

Cl.

Alto

Ten.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Glock.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ppp* *mf*

GmII B $\flat$ /CC $^7$  $\flat^9$  F $^{\sharp}67$  F $^6$  A/C $^{\sharp}$  Dm Dm/C C/B $\flat$  B $\flat^6$  Bm $^7\flat^5$  E $^{\sharp}7$  E $^7$ /G $^{\sharp}$  Am $^3$  A/C $^{\sharp}$  Dm



115 **F** 15

Fl.

Ob.

C.A.

Cl.

Alto

Ten.

Bsn.

**F**

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Glock.

Hp.

*mp*

Pno.

Dm/C C/B $\flat$  B $\flat$ 6 Bm7 $\flat$ 5 E+7 E7/G# Am2 A9/C# Dm Gm6 Cm7

**F**

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

16 *124*

Fl. *p* *l.* *slightly faster* **G**

Ob. *p*

C.A. *p*

Cl. *a2* *mp* *p* *l.*

Alto

Ten

Bsn. *p*

Hr. *a2* *p*

Hr.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Glock.

Hp. *gliss.* *7* *gliss.* **G** *mf*

Pno. *f* *Em<sup>7</sup>b5* *f* *A<sup>7</sup>/C<sup>♯</sup>* *Dm<sup>7</sup>* *mf* *Cm<sup>6</sup>* *G/B* *mf*

Vln. I *mf* *mp* **G**

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

130

Fl. *mp* 17

Ob. *mp*

C.A. *mp*

Cl. *mp*

Alto *p*

Ten *p*

Bsn. *mp*

Hn. *mp*

Hn. *p* *mp*

Tpt. *mp*

Tbn.

Tba.

Tim.

Cym.

Glock.

Hp. *gliss.*

Pno. *Bbm6* *F/A* *Fm/Ab* *Csus/G C/G* *F#o7* *F#11* *C/E* *Eso7*

Vln. I

Vln. II

Vla.

Ve.

Cb.



Musical score for measures 143-149. The score includes parts for Flute (Fl.), Oboe (Ob.), Cor Anglais (C.A.), Clarinet (Cl.), Alto Saxophone (Alto), Tenor Saxophone (Ten), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Tuba (Tba.), Timpani (Timp.), Cymbals (Cym), Glockenspiel (Glock.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical details:

- Measures 143-145:** Flute and Cor Anglais play a melodic line with a triplet of eighth notes. Oboe, Clarinet, Alto Saxophone, Tenor Saxophone, and Bassoon are silent.
- Measure 146:** Flute and Cor Anglais play a triplet of eighth notes. Oboe, Clarinet, Alto Saxophone, Tenor Saxophone, and Bassoon are silent.
- Measure 147:** Flute and Cor Anglais play a triplet of eighth notes. Oboe, Clarinet, Alto Saxophone, Tenor Saxophone, and Bassoon are silent.
- Measure 148:** Flute and Cor Anglais play a triplet of eighth notes. Oboe, Clarinet, Alto Saxophone, Tenor Saxophone, and Bassoon are silent.
- Measure 149:** Flute and Cor Anglais play a triplet of eighth notes. Oboe, Clarinet, Alto Saxophone, Tenor Saxophone, and Bassoon are silent.
- Measures 143-145:** Horns, Trumpets, Trombones, and Tuba are silent.
- Measure 146:** Horns, Trumpets, Trombones, and Tuba are silent.
- Measure 147:** Horns, Trumpets, Trombones, and Tuba are silent.
- Measure 148:** Horns, Trumpets, Trombones, and Tuba are silent.
- Measure 149:** Horns, Trumpets, Trombones, and Tuba are silent.
- Measures 143-145:** Timpani, Cymbals, and Glockenspiel are silent.
- Measure 146:** Timpani, Cymbals, and Glockenspiel are silent.
- Measure 147:** Timpani, Cymbals, and Glockenspiel are silent.
- Measure 148:** Timpani, Cymbals, and Glockenspiel are silent.
- Measure 149:** Timpani, Cymbals, and Glockenspiel are silent.
- Measures 143-145:** Harp plays a glissando (gliss.) over a triplet of eighth notes.
- Measure 146:** Harp plays a glissando (gliss.) over a triplet of eighth notes.
- Measure 147:** Harp plays a glissando (gliss.) over a triplet of eighth notes.
- Measure 148:** Harp plays a glissando (gliss.) over a triplet of eighth notes.
- Measure 149:** Harp plays a glissando (gliss.) over a triplet of eighth notes.
- Measures 143-145:** Piano plays a C<sup>2</sup> chord.
- Measure 146:** Piano plays a C<sup>2</sup> chord.
- Measure 147:** Piano plays a C<sup>2</sup> chord.
- Measure 148:** Piano plays a C<sup>2</sup> chord.
- Measure 149:** Piano plays a C<sup>2</sup> chord.
- Measures 143-145:** Violins, Viola, Violoncello, and Contrabass are silent.
- Measure 146:** Violins, Viola, Violoncello, and Contrabass are silent.
- Measure 147:** Violins, Viola, Violoncello, and Contrabass are silent.
- Measure 148:** Violins, Viola, Violoncello, and Contrabass are silent.
- Measure 149:** Violins, Viola, Violoncello, and Contrabass are silent.

20 *1-48*

Fl.

Ob.

C.A.

Cl.

Alto

Ten.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Glock.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*gliss.*

*gliss.*

Em Eb/G C<sup>2</sup>

rit. 132 21

Fl.

Ob.

C.A.

Cl.

Alto

Ten.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Glock.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Ve.

Cb.

*pp* *mf*

*gliss.* *slowly* *gliss.*

*p* 7 3

$Cm^7$   $A^{\flat}A^7/C$   $C^2$

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12

FL.

Ob.

C.A.

Cl.

Alto

Ten.

Bsn.

w/trpt 3

p

B

Hn.

Hn.

Tpt.

Tbn.

Tba.

pp

Timp.

Cym.

Glock.

pp

mf

Hp.

mp

7

Flug.

solo

p

3

B

Pno.

B $\flat$ 13

E $\flat$ 47

Gm7

A $\flat$ 49

D $\flat$ 9#11

Cm9

F9#11

F9

B9

B $\flat$ 13

R. Bass

B $\flat$ 13

E $\flat$ 47

Gm7

A $\flat$ 49

D $\flat$ 9#11

Cm9

F9#11

F9

B9

B $\flat$ 13

Dr.

p

B

Vln. I

p

ppp

Vln. II

p

ppp

Vla.

p

3

Vcl.

p

Cb.

pp



[illegible]



This page of a musical score is for a symphony, featuring a variety of instruments. The top section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (C.A.), Clarinet in Bb (Cl.), Alto Saxophone (Alto), Tenor Saxophone (Ten), and Bassoon (Bsn.). The middle section includes Horn in F (Hn.), Horn in Ebb (Hn.), Trumpet in F (Tpt.), Trombone in F (Tbn.), Tuba in F (Tba.), Timpani (Timp.), Cymbal (Cym.), Glockenspiel (Glock.), Harp (Hp.), Flute (Flug.), Piano (Pno.), Double Bass (R. Bass), and Drums (Dr.). The bottom section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score includes dynamic markings such as *sf* (sforzando), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). A section of the score is marked with a large 'D' in a box, indicating a specific musical section or measure.

90

64 **E**

Fl.

Ob.

C.A.

Cl.

Alto *w/flugel* *mp*

Ten.

Bsn.

**E**

Hn. *a2*

Hn. *a2* *mp*

Tpt. *p*

Tbn.

Tba.

Timp.

Cym. *pp* *mf* *pp*

Glock.

Hp.

Flug. *so* *mp* **E**

Pno.

R. Bass.

Dr. *pp* *p*

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

*D<sup>9</sup>* *G<sup>9</sup>m<sup>SUS</sup>* *G<sup>9</sup>m* *G<sup>9</sup>m/F<sup>9</sup>* *F<sup>9</sup>/E* *E* *E/D<sup>9</sup>* *C<sup>9</sup>m<sup>7</sup>* *A<sup>9</sup>* *B* *D<sup>9</sup>/A<sup>9</sup>* *D<sup>9</sup>*

*D<sup>9</sup>* *G<sup>9</sup>m* *G<sup>9</sup>m/F<sup>9</sup>* *F<sup>9</sup>/E* *E* *E/D<sup>9</sup>* *C<sup>9</sup>m<sup>7</sup>* *A<sup>9</sup>* *B* *D<sup>9</sup>/A<sup>9</sup>* *D<sup>9</sup>*

92



51

Fl. *mf*

Ob. *mf*

C.A.

Cl. *mf*

Alto

Ten

Bsn.

*mp*

Hn. *mf*

Hn. *mf*

Tpt.

Tbn.

Tba.

*mp*

Timp. *fp*

Cym. *pp*

Glock.

Hp. *f* *gliss.*

Flug.

Pno. *C#m7* *A9* *G13* *F#m11* *F9#11* *E9* *D#7* *G#m* *G#m/F#*

R. Bass *C#m7* *A9* *G13* *F#m11* *F9#11* *E9* *D#7* *G#m* *G#m/F#*

Dr. *p*

Vln. I *div.* *f*

Vln. II *div.* *f*

Vla.

Vc. *f*

Cb. *mp* *mf*

**F**

31







This page of a musical score is for a symphony, featuring a variety of instruments. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Clarinet in A (C.A.), Clarinet in Bb (Cl.), Alto Saxophone (Alto), Tenor Saxophone (Ten.), Bassoon (Bsn.), Horn in F (Hn.), Horn in Ebb (Hn.), Trumpet in F (Tpt.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Cymbal (Cym.), Glockenspiel (Glock.), Harp (Hp.), Flute (Flug.), Piano (Pno.), Double Bass (R. Bass), Drums (Dr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score includes various musical notations, including notes, rests, and articulation marks. Dynamics are indicated by markings such as *rit.* (ritardando), *tempo*, *mp* (mezzo-piano), and *p* (piano). The Harp part features glissando markings (*gliss.*). The Piano part includes chord symbols: *D#m*, *D/F#*, *F#sus*, *F#7*, and *B2*. The Double Bass part includes a *pp* (pianissimo) marking. The Violin I part includes a *pp* marking. The Violin II part includes a *pp* marking. The Viola part includes a *pp* marking. The Violoncello part includes a *pp* marking. The Contrabass part includes a *pp* marking.

# The Stanley Bridge Suite

## Movement III

composed and orchestrated by Brigham Phillips

36

♩ = 80 rubato tempo A ♩ = 116

Flute 1.2. *mp* *ppp* *p*

Oboe *mp* *ppp* *p*

Cor Anglais *mp* *ppp* *p*

Clarinet in B $\flat$  1.2. *mp* *ppp* *p*

Alto Sax

Tenor Sax

Bassoon

Horn in F 1.3. *mp* *ppp*

Horn in F 2.4.

B $\flat$  Trumpet 1.2.3.

Trombone 1.2.3.

Tuba

Timpani

Suspended Cymbal *pp* *mp*

Wind Chimes

Harp *mp* *gliss.*

Flugelhorn

Piano *Dm<sup>2</sup>* *mf pizz*

Rhythm Bass *mf*

Drums *pp* *mp*

Violin I *pp* *5*

Violin II *pp* *3*

Viola *pp* *3* *3*

Violoncello

Contrabass

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10 **B**

Fl. *tr*

Ob.

C.A.

Cl. *tr*

Alto Sax.

Ten. Sax.

Bsn.

**B**

Hr. *p*

Hr. *p*

Tpt.

Tbn.

Tba.

Timp.

Cym.

W.Ch. *mp*

Hp.

**B**

Flug. *mp*

Pno. *A7* *Dm<sup>2</sup>* *Dm/C* *C/Bb* *Bb<sup>2</sup>* *Am<sup>7</sup>* *Gm<sup>7</sup>*

R. Bass

Dr.

**B**

Vln. I

Vln. II

Vla. *div.* *p*

Vc. *p*

Cb. *p*

19

Fl. *mp* *a2*

Ob.

C.A.

Cl.

Alto Sax.

Ten. Sax.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

W.Ch.

Hp.

Flug.

Pno. *B7/C* *Gm7b5* *F#47* *F* *A7/E* *Dm2* *Dm/C* *C/Bb* *Bb47*

R. Bass

Dr.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

Cb.



39

102

103

52

Fl.

Ob.

C.A.

Cl.

Alto Sax.

Ten. Sax.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

W.Ch.

Hp.

Flug.

Pno.

R. Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*a2*

*a2 mp*

*mp*

*unison*

*p*

*pp*

*ppp*

*3*

*Gm/Bb*

*F/A*

*Fm/Ab*

*C/G*

*F#o7*

*F#o11*

*C/E*

*Ebo7*

*Dm7*

*Dso11*

*2*

*3*

*mp*

*mf*

*p*

*mp*

*mf*

61

Fl.

Ob.

C.A.

Cl.

Alto Sax.

Ten. Sax.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

W.Ch.

Hp.

Flug.

Pno.

R. Bass.

Dr.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

mf

mp

f

gliss.

schl.

gliss.

C<sup>2</sup>

D<sup>9</sup>#11

66

**F** piano solo

Fl.

Ob.

C.A.

Cl.

Alto Sax.

Ten. Sax.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

W.Ch.

Hp.

7

*mf*

**F**

Flug.

*solo*

Pno.

D $\flat$ 9 $\sharp$ 11

C $\sharp$

A $\sharp$ 7

Dm $\sharp$

C/B $\flat$

B $\flat$ 47

R. Bass

Dr.

**F**

Vln. I

Vln. II

Vla.

Vc.

Cb.

73

Fl.

Ob.

C.A.

Cl.

Alto Sax.

Ten. Sax.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

W.Ch.

Hp.

Flug.

Pno.

R. Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ppp* < *mp*

*mp*

*Gm*<sup>9</sup> *B $\flat$ /C* *B $\flat$ m/C* *F $\sharp$ <sup>4</sup>7* *A<sup>7</sup>* *Dm<sup>2</sup>* *C/B $\flat$*  *B $\flat$ <sup>4</sup>7* *B $\flat$ m<sup>7</sup> $\flat$ 5* *E $\sharp$ <sup>4</sup>7* *E<sup>7</sup>*

2 2 2 2 2

*mp*

46

83

**G**

FL.

Ob.

C.A.

CL.

Alto Sax.

Ten. Sax.

Bsn.

*p*

*a2-g*

*p*

*p*

**G**

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

W.Ch.

Hp.

**G**

Flug.

Pno.

Am<sup>2</sup> A<sup>7</sup> Dm<sup>2</sup> C/B<sup>b</sup> B<sup>b</sup>4<sup>7</sup> Bm<sup>7</sup>b<sup>5</sup> E+<sup>7</sup> E<sup>7</sup> Am<sup>2</sup> Dm<sup>2</sup>

R. Bass

Dr.

**G**

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*



47

110

112

I flugel solo

49

Fl.

Ob.

C.A.

Cl.

Alto Sax.

Ten. Sax.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

W.Ch.

Hp.

Flug.

Pno.

R. Bass.

Dr.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

*mp*

*ppp* < *mp*

*ppp* <

*p*

*a2*

*Dm<sup>2</sup> solo*

*C/B<sup>b</sup>*

*B<sup>b</sup>47*

*Gm<sup>9</sup>*

*B<sup>b</sup>/C*

*F47*

*A7*

*C<sup>2</sup>*

*A7*

*Dm<sup>2</sup>*

*C/B<sup>b</sup>*

*B<sup>b</sup>47*

*Gm<sup>9</sup>*

*B<sup>b</sup>/C*

*F47*

*A7*

*2*

*2*

*2*

112

113

143

**L**

Fl. *mp* *a2*

Ob. *mp*

C.A. *a2 mp*

Cl. *mp*

Alto Sax. *mf*

Ten. Sax. *mf*

Bsn.

**L**

Hn. *mp*

Hn. *mp*

Tpt.

Tbn. *p*

Tba. *p*

Timp.

Cym.

W.Ch.

Hp. *7* *gliss.*

**L**

Flug. *mf*

Pno. Cm<sup>6</sup> G/B Gm/B<sup>9</sup> F/A Fm/A<sup>b</sup> C/G F<sup>7</sup>o<sup>7</sup>

R. Bass

Dr.

**L**

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp*

115

158

Fl. *mp* 3

Ob.

C.A.

CL.

Alto Sax.

Ten. Sax.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

W.Ch.

Hp.

Flug.

Pno.

R. Bass.

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ppp* *mf*

*glass*

*mp*

*8*

*8*



164

Fl.

Ob.

C.A.

Cl.

Alto Sax.

Ten. Sax.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

W.Ch.

Hp.

Flug.

Pno.

R. Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit. . . . . 55

gliss.

gliss.

rit. . . . .

rit. . . . .

56

168

Fl.

Ob.

C.A.

Cl.

Alto Sax.

Ten. Sax.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

W.Ch.

Hp.

Flug.

Pno.

R. Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ppp*

*mf*

*gliss.*

*slowly*

*p*

*g*