

AN ANALYSIS OF JOE LOVANO'S TENOR SAXOPHONE IMPROVISATION ON
"MISTERIOSO" BY THELONIOUS MONK: AN EXERCISE IN
MULTIDIMENSIONAL THEMATICISM

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The dissertation focuses on Joe Lovano's utilization of thematic material in relation to "Misterioso" by Thelonius Monk. Thematicism is defined more broadly in this study to include reference to the form, phrase structure, and harmony of "Misterioso". Methodological models provided by Gary Potter, Henry Martin, and Paul Hindemith serve as points of departure for this study which focuses on four areas: 1) phrasing, 2) step progression, 3) motives and formulas, and 4) harmonic implications. Thematic relationships are discovered through the analysis of the transcription of Lovano's improvisation; the four levels of the analysis work together and also independent of one another to produce a kind of thematic counterpoint. This study also examines how Lovano creates an effective solo. The study will be of benefit to students, professional musicians, pedagogues, theorists, musicologists, and jazz aficionados.

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CHAPTER I

Introduction and Biography

Introduction

“It is fair to say that he is one of the greatest musicians in jazz history.”¹ Ben Ratliff’s statement refers to the saxophonist Joe Lovano and echoes the opinions of many that recognize Lovano’s artistry and significance within the jazz tradition. Ratliff’s statement places Joe Lovano in the company of musicians such as Louis Armstrong, Lester Young, Charlie Parker, Sonny Rollins, Miles Davis, Wayne Shorter, Ornette Coleman, and John Coltrane, who each had something unique and innovative to contribute to the jazz tradition.

Analyses of improvised solos by jazz masters are extremely beneficial to the aspiring artist, pedagogue, theorist, musicologist, or aficionado at any level, and are particularly useful to the student of jazz improvisation. Analyses of recorded solos demystify the act of jazz improvisation by offering insight into the artistry and thought process of master musicians. Nearly every successful jazz musician has at one time or another engaged in the analysis of transcriptions, with many crediting analysis and emulation as the primary way to learn to improvise.

“Despite a voluminous literature, most jazz scholarship remains in its infancy when compared to the intellectual standards that are taken for granted in the traditional areas of music history and theory.”² The majority of analytical research in jazz has focused on the past works of master improvisers such as Charlie Parker, John Coltrane, Clifford Brown, Cannonball Adderley, and Sonny Rollins, with little analysis being conducted concerning the work of jazz artists within the last thirty years. No serious study of Joe Lovano’s music has been undertaken and only a few brief analyses of Lovano transcriptions exist as published magazine articles.³ There are two books available of Joe Lovano transcriptions: one is part of the Hal Leonard series and the other is by Trent Kynaston. Neither book contains analytical commentary and the Kynaston contains no phrasing or articulation markings.⁴ A good analytical text with transcriptions that has a section by Joe Lovano is called *Sax/Flute Lessons with the Greats*. The text consists of direct commentary and analysis from the players themselves who include: Paquito D’Rivera; Dave Liebman; Lenny Pickett; Hubert Laws; Joe Lovano; and Ernie Watts.⁵

¹ Ben Ratliff, “Taking Risks, Opposites Attract Inspiration,” *New York Times*, 31 May 2001, E1.

² Henry Martin, *Charlie Parker and Thematic Improvisation* (Lanham, Maryland: Scarecrow Press, 1996), xii.

³ See Trent Kynaston, “Joe Lovano’s Solo on Landmarks Along the Way,” *Jazz Educator’s Journal* 24 (Winter 1992) : 48-49; Trent Kynaston, “Joe Lovano’s Solo On ‘Emperor Jones’—A Tenor Saxophone Transcription,” *Downbeat* 59 (May 1992) : 64-65; and Chris Chapman, “Tom Harrell’s and Joe Lovano’s Solos on ‘For Heaven’s Sake’,” *Downbeat* 17 (March 1996) : 64-65.

⁴ Joe Lovano, *Artist Transcriptions for Saxophone* (Milwaukee: Hal Leonard Corporation, 1995); and Trent Kynaston, ed., *Joe Lovano Jazz Tenor Saxophone Solos* (Kalamazoo, Michigan: Corebyant Productions, Inc., 1991).

⁵ Bruce Mishkit, ed., *Sax/Flute Lessons with the Greats* (Miami: Manhattan Music Publications, 1994).

Each section is like a private lesson, with the musicians discussing their philosophies and methods of development. An analysis of Joe Lovano's music contributes to a generally neglected period of research and offers insight into the unique artistry of a modern jazz master.

Jazz analysts have discovered that the great improvisers and their greatest improvisations commonly employ thematic relationships. These thematic relationships have typically been defined as material in the improvisation that relates to the original melody of the composition, or a melodic figure within the improvisation. Joe Lovano's improvisation on "Misterioso" is multi-dimensional, operating thematically on four, if not more levels: 1) phrasing, 2) step progression, 3) motives/formulas, and 4) harmonic implications. This analysis explores these four levels in detail in order to illuminate the thematic elements of the improvisation and what makes the solo effective.

Biography

Joe Lovano (b. 1952) was born and grew up in Cleveland, Ohio. Joe's father, Tony "Big T" Lovano, was an established jazz tenor saxophonist in Cleveland and became Joe's first teacher.⁶ Like his father, Joe was receptive to many styles of jazz, including the avant-garde, but as a youth primarily developed in the bebop style in Cleveland.⁷ The home environment and jazz community in Cleveland was fertile for Joe's development.

⁶ M. Gilbert, "Joe Lovano," *Jazz Journal International* xlv/4 (1992) : 7.

After graduating from high school, Joe sought out new horizons and enrolled at the Berklee College of Music in Boston where he became exposed to more progressive styles of jazz.⁸ Joe was at Berklee in 1971 and 1972, played in Gary Burton's ensemble at school, and also met future musical colleagues John Scofield, Kenny Werner, and Bill Frisell.⁹ After touring with the popular singer Tom Jones in 1972, Joe moved back and forth between Cleveland and Boston, worked with Jack McDuff, and in 1974 joined a band led by Lonnie Smith who was living in Detroit at the time.¹⁰ Joe's first professional recording, entitled *Afrodesia* on Groove Merchant Records, was with Lonnie Smith in 1974, and included guitarist George Benson, Ron Carter, and Ben Riley.¹¹ In 1976, Joe moved to New York City where he still lives today and was able to do free-lance work in part due to the popularity of the Lonnie Smith recording.¹² Joe joined the Woody Herman band in St. Louis in 1976, staying with the band for two and a half years until 1979.¹³ Joe was twenty three years old when he joined Woody Herman and participated in The 40th Anniversary Concert at Carnegie Hall which included Woody Herman alumni Stan Getz, Zoot Sims, Al Cohn, and Flip Philips.¹⁴ Joe had three solos that night on the second half of the concert.¹⁵ In 1980, Joe became a member of the Mel Lewis Jazz Orchestra, which

⁷ David Gross, "Joe Lovano," *Saxophone Journal* xvii/3 (November/December 1992) : 19.

⁸ *Ibid.*, 20.

⁹ *Ibid.*

¹⁰ *Ibid.*, 20-21.

¹¹ *Ibid.*, 20.

¹² *Ibid.*, 21.

¹³ *Ibid.*

¹⁴ *Ibid.*

¹⁵ Gilbert, 6.

played every Monday night at the Village Vanguard jazz club in New York City.¹⁶ Joe stayed with the Lewis orchestra after the drummer Mel Lewis' death in 1990, until 1992.¹⁷ Joe, from 1980, began working with Paul Motian's quintet and trio, recording several albums into the 1990s.¹⁸ Joe toured with Carla Bley's big band in 1983 and spent a year with Elvin Jones' group in 1987.¹⁹ Joe was also a member of Charlie Haden's Liberation Music Orchestra from 1987 and of John Scofield's quartet approximately from 1989 to 1992.²⁰ Joe performed on countless recordings and concerts as a sideman.

The first record released by Joe Lovano as a leader was *Tones, Shapes, and Colors* with Mel Lewis in 1985.²¹ The second was *Village Rhythm* in 1989, which involved Paul Motian, Marc Johnson, Kenny Werner, and Tom Harrell.²² Lovano, in 1990, signed a contract with Blue Note records and still works for the label. Lovano has been active as a leader of several different types of ensembles and a variety of personnel since the late 1980s. In 1989 he formed World Ensemble, toured Europe, and made a memorable recording at the Amiens Jazz Festival; personnel in World Ensemble has included Tim Hagans, Gary Valente, Frisell, Henri Texier, Motian, and Lovano's wife, soprano Judi Silvano.²³

¹⁶ Gross, 21.

¹⁷ Barry Kernfeld, ed. *The New Grove Dictionary of Jazz* ed. (New York: Groves Dictionaries Inc., 2002). s.v. "Joe Lovano," by Gary Kennedy

¹⁸ Ibid.

¹⁹ Ibid.

²⁰ Ibid.

²¹ Ibid.

²² Ibid.

In 1991, Joe organized a Lincoln Center Concert and led two quartets: one with John Abercrombie, Harrell, Dave Holland, and Motian, and the other with Dewey Redman, Holland, and Ed Blackwell.²⁴ In 1992, Lovano formed the sextet Universal Language, which included Hagans, Werner, Haden, Steve Swallow, and Jack Dejohnette.²⁵ Joe has led groups with Anthony Cox, Blackwell, Mulgrew Miller, Christian McBride, Dennis Irwin, Yoron Israel, and Lewis Nash.²⁶ Lovano has also collaborated with the Cuban virtuoso Gonzalo Rubalcaba, Jim Hall, Ron Carter, Cameron Brown, and Idris Muhammad.²⁷

Joe Lovano has been on the faculties of New York University, William Patterson College in New Jersey, and has taught at Gunther Schuller's festival in Sandpoint, Idaho.²⁸ In 1994, Joe received the prestigious "Distinguished Alumni Award" from Berklee College of Music in Boston.²⁹ Joe was voted "Jazz Artist of the Year" in the 1995 and 1996 *Downbeat* Critics and Readers Polls, and "Tenor Player of the Year" in the 1995 *Downbeat* Readers Poll.³⁰ *Rush Hour* won "Album of the Year" in the 1996 *Downbeat* Critics and Readers Polls and was also a Grammy nominee for Best Large Ensemble album.³¹

²³ Ibid.

²⁴ Ibid.

²⁵ Ibid.

²⁶ Ibid.

²⁷ Ibid.

²⁸ Ibid., and "Joe Lovano: Musical Relationships," *Jazz Educator's Journal* 32 (May 2000) : 38.

²⁹ Europe Jazz Network, www.ejn.it/mus/lovano.htm, 1.

³⁰ Ibid.

Tenor Legacy was a Grammy Nominee in 1995 for Best Jazz Small Group Album.³² *Quartets Live at the Village Vanguard* was a 1996 Grammy Nominee for Best Jazz, Small Group Album and Jazz Solo, and *Celebrating Sinatra* was a 1997 Grammy Nominee for Best Instrumental Performance.³³ Lovano has flourished throughout an extensive career as a sideman, leader, composer, arranger, and educator.

³¹ Ibid.

³² Ibid.

³³ Ibid.

CHAPTER II

Literature Review and Methodology

Literature Review

Transcriptions of jazz solos first began to be published in the early 1950s, resulting in the current availability of an adequate selection of published solos by well-known artists.³⁴ As stated earlier, most collections of published transcriptions appear with little or no suggestions for analysis and application of concepts. For example, Hal Leonard Publisher's *Artist Transcriptions Series* is quite extensive as to the number of solos and the variety of artists represented, but offers no critical analysis or commentary to aid in the study of the transcriptions.³⁵

Thomas Owens states that "although the bibliography of jazz includes hundreds of books and periodicals, it contains little detailed musical analysis."³⁶ Few in-depth studies of jazz improvisation exist, most in doctoral dissertations. Good examples of doctoral dissertations which do include transcription and analysis are Thomas Owens's *Charlie Parker: Techniques of Improvisation*, completed in 1974, and Lewis Porter's: *John*

³⁴ Transcriptions with analysis appeared in *Downbeat* and *Jazz Review* magazines in the 1950s.

³⁵ Joe Lovano, *Artist Transcriptions for Saxophone* (Milwaukee: Hal Leonard Corporation, 1995).

³⁶ Thomas Owens, *Charlie Parker: Techniques of Improvisation Volumes I* (Ph.D. diss., University of California, Los Angeles, 1974), 271.

Coltrane's Music of 1960 through 1967, completed in 1983.³⁷ Owens analyzes 250 of Charlie Parker's improvised solos and summarizes that Parker used about one hundred, quite varied principal melodic motives. Owens concludes that Parker chose those melodic formulas depending on the key and harmonic chord progression of the tune. Owens recognizes several innovative features of Charlie Parker's musicianship: 1) he was the first to play extremely fast lines and tempos, 2) his tone was harsh in comparison to the sounds of such previous alto saxophone stylists as Benny Carter and Johnny Hodges, 3) he used less vibrato than traditional players, and 4) he created new melodies or formulas not previously heard in jazz.

Porter's dissertation focuses on the compositional aspect of John Coltrane's late improvisations and identifies some of the more advanced harmonic and tonal procedures employed by Coltrane in his later period. Porter contends that Coltrane's most outstanding musical achievements were in the area of formal organization in improvisation.

Several good examples of books which include transcription and analysis are Lewis Porter's *Lester Young*, and *John Coltrane: His Life and Music*; Gunther Schuller's *Early Jazz: It's Roots and Musical Development* and *The Swing Era: The Development of Jazz, 1930-1945*; and Paul Berliner's *Thinking in Jazz: The Infinite Art of Improvisation*.³⁸

³⁷ Thomas Owens, *Charlie Parker: Techniques of Improvisation Volumes I and II* (Ph.D. diss., University of California, Los Angeles, 1974); and Lewis Porter, *John Coltrane's Music of 1960 Through 1967: Jazz Improvisation as Composition* (Ph.D. diss., Brandeis University, 1983).

³⁸ Lewis Porter, *Lester Young* (Boston: Twayne Publishers, 1985); idem, *John Coltrane: His Life and Music* (Ann Arbor: The University of Michigan Press, 2001); Gunther Schuller, *Early Jazz: It's Roots and*

Porter, in his book *Lester Young*, uses thirty-four transcriptions in order to analyze Lester Young's musical style. Porter analyzes Young's saxophone playing and style of improvisation in terms of harmony, rhythm, melody, formula, motive, and thematic structure. Through the comprehensive examination of John Coltrane's career, Porter, in his book *John Coltrane: His Life and Music*, offers an interesting insight into how Coltrane developed musically, including how he practiced. Porter shows Charlie Parker's influence on Coltrane's early vocabulary, and categorizes many of the melodic formulas Coltrane used throughout his career. Likewise, Schuller's books make extensive use of transcriptions to provide musical examples and definitions of style. In *The Swing Era: The Development of Jazz, 1930-1945*, Schuller stresses the significance of comprehensive listening to an artist's work: "This kind of systematic/comprehensive listening to recorded evidence—often the only reliable information the jazz historian has—puts things in true, sometimes glaring perspective—something that selective listening, no matter how intelligent or knowledgeable, cannot provide. As a historian I consider it of paramount importance to discuss—or at least be aware of—the totality of an artist's work, if necessary the bad with the good. Even the lesser works can teach us much about an artist."³⁹ Berliner's book is an exhaustive study with an extensive bibliography, focused on investigating the process of learning and practicing jazz improvisation, and

Musical Development (New York: Oxford University Press, 1968); idem, *The Swing Era: The Development of Jazz, 1930-1945* (New York: Oxford University Press, 1989); and Paul Berliner, *Thinking in Jazz: The Infinite Art of Improvisation* (Chicago: The University of Chicago Press, 1994).

³⁹ Gunther Schuller, *The Swing Era: The Development of Jazz, 1930-1945* (New York: Oxford University Press, 1989), x.

includes 250 pages of transcribed musical text analyzed to illustrate jazz improvisation concepts.

An excellent in-depth study of Charlie Parker was published called *Charlie Parker and Thematic Improvisation* by Henry Martin.⁴⁰ Martin's text takes Owens' dissertation a step further through the identification of deeper thematic connections by using a Schenkerian-based analytical method involving higher and lower level background and foreground motives, and thematic connections. Martin focuses specifically on Charlie Parker's voice leading and the relationship between Parker's improvisation and the original head, or melody of the tune. Martin surmises that Parker typically projects three or four well-controlled voice leading lines simultaneously as part of his improvised compound melodies which creates a hocket-like interplay of texture, typically moving in a descending pattern. According to Martin's observation, "The outstanding, perhaps the defining quality of Parker's treatment of thematic relationships is his balance of melodic formula, especially in up-tempo playing, with larger scale voice-leading and control that artfully evoke the original material. That is, Parker's melodic formulas are reworked from solo to solo with the head directly and indirectly motivating larger-scale structures."⁴¹

Shorter analytical articles in journals, magazines, and scholarly proceedings have served as valuable sources. Groundbreaking articles include Gunther Schuller's *Sonny Rollins and the Challenge of Thematic Improvisation* and Lawrence Gushee's *Lester*

⁴⁰ Henry Martin, *Charlie Parker and Thematic Improvisation* (Lanham, Maryland: Scarecrow Press, 1996).

⁴¹ Ibid., 111.

Young's Shoe Shine Boy.⁴² Gunther Schuller's article on Sonny Rollins is an early article to illuminate the practice of thematic improvisation in an analysis of Sonny Rollins's solo on "Blue Seven."⁴³ Schuller discusses in detail Rollins's use of motives to achieve thematic and structural unity. Schuller concludes that Rollins achieves the unity without a sophisticated harmonic vocabulary. Other features of Rollins's playing discussed by Schuller include the anticipation of the harmony of the next measure by one or two beats, and Rollins's mastery of contrast, coloring, and dynamics. Gushee's article analyzes four separate improvisations by Lester Young on the tune *Shoe Shine Boy*, (in reality just focusing on two of them), in terms of the collective structure of jazz performance, dramatization of the collective structure, formulas and formulaic system, phrasing and "changes," and motives. Gushee states that a great jazz solo proceeds along four tracks: 1) semiotic, 2) schematic, 3) formulaic, and 4) motivic. Gushee discusses in detail the distinctions between formulaic and motivic improvisation. The terms "semiotic" and "schematic" improvisations are newly introduced by Gushee. Gushee defines semiotic as that which tells a story or transcends the tune with typologically different material. Schematic is defined as observed or disrupted structure. Gary Potter's article *Analyzing Improvised Jazz* is a good summary of analytical methods in the jazz field.⁴⁴

⁴² Gunther Schuller, "Sonny Rollins and the Challenge of Thematic Improvisation," chap. in *Musings: the Musical Worlds of Gunther Schuller, a Collection of His Writings* (New York: Da Capo Press, 1999); and Lawrence Gushee, "Lester Young's *Shoe Shine Boy*," in *A Lester Young Reader* (Washington, D.C.: Smithsonian Institution Press, 1991).

⁴³ Sonny Rollins, *Saxophone Colossus*, Cassette LP 7079, Prestige, 1956.

Approaches to analysis discussed by Potter include: 1) attempting to relate the melody to the underlying harmony, 2) patterns and formulas, 3) Schenkerian analysis, 4) reductive techniques, 5) relating jazz to spoken language, and 6) pitch set class analysis. Potter provides a demonstrative analysis, which attempts to synthesize all these different analytical methods.

Excellent jazz improvisation pedagogical texts such as Mike Steinel's *Building a Jazz Vocabulary*, and Scott Reeves's *Creative Jazz Improvisation* are largely formulated from the analysis of master musician's improvisations.⁴⁵ Steinel's text methodically breaks down the components of jazz vocabulary so that the beginning student can "build" a jazz vocabulary. Steinel uses excerpts of actual solos as examples and has chapters which focus on cells, scale cells, intervals, chords and triads, chromatic ornamentation, targeting chord tones, guide tones, and altered dominants. Numerous exercises and patterns are provided in a vocabulary section. Reeves's text, which is primarily based on a scalar approach, is more geared for the advanced student. Each chapter, on the basis of specific scales, includes a full solo transcription, analysis, and exercises for development. Reeves's text is also an excellent source for the study of recordings and other topics concerning jazz improvisation.

⁴⁴ Gary Potter, "Analyzing Improvised Jazz," *College Music Symposium* 32 (1992) : 143-160.

⁴⁵ Mike Steinel, *Building a Jazz Vocabulary: A Resource for Learning Jazz Improvisation* (Milwaukee: Hal Leonard Corporation, 1995); and Scott D. Reeve, *Creative Jazz Improvisation 3rd ed.* (Upper Saddle River, New Jersey: Prentice Hall, 2001).

Methodology

The goal of this analysis is to reveal Joe Lovano's use of thematic relationships on four levels: 1) phrasing, 2) step-progression, 3) motives/formulas, and 4) harmonic implications. This analysis also shows how Lovano creates an effective, unified artistic work through the use of musical elements such as repetition, contrast, variation, development, balance, and resolution. As stated earlier, thematic improvisation is generally defined as the process of relating the improvisation to the original melody of the composition, or to a melodic figure which occurred previously within the improvisation. These thematic relationships are most often described in terms of melody-chord relationships, voice leading, and intervallic structure. This study analyzes these thematic elements and also broadens the existing definition of thematicism by including aspects of form, phrase structure, and harmony in the improvisation which relate specifically to "Misterioso."⁴⁶

The criteria used in the phrase analysis portion of chapter III are length of phrases, register of phrases, direction of phrases, duration of pitches in phrases, pitch content of phrases, metric placement of phrases, and the harmonic implications of phrases. The development and connections between phrases and groups of phrases are analyzed and labeled in some cases according to European-Classical antecedent-consequent phrase structure and periodicity. According to Berry, "a period is a pair of consecutive phrases,

the second ending with a cadence that is more final and positive in effect than that of the first.⁴⁷ “The first phrase (*antecedent*) has an interrogative, tentative character as compared to the second (*consequent*), which is more affirmative in effect.”⁴⁸ Joe Lovano’s phrases have purpose and function in their thematic relation to the original composition and within the improvisation itself.

The step-progression analysis of this study draws upon methodological criteria introduced by Gary Potter, Henry Martin, and Paul Hindemith. Gary Potter states: “The analytic perspective should be eclectic, holistic, using whatever approaches help to explain a solo’s effectiveness.”⁴⁹ Potter’s sample analysis of Cannonball Adderly’s solo on “Straight No Chaser” by Thelonius Monk occurs on two levels: 1) linear continuity and 2) motives/formulas (see figure 1).⁵⁰

⁴⁶ Gushee, 237. According to Gushee, analysis of form, phrase structure, and harmony is a *schematic* analysis.

⁴⁷ Wallace Berry, *Form in Music* (Englewood Cliffs, New Jersey: Prentice Hall Inc., 1966), 18.

⁴⁸ Ibid.

⁴⁹ Potter, 150.

⁵⁰ Ibid., 153.

Figure 1.--Transcription and Analysis by Gary Potter of Cannonball Adderley's
Improvisation Solo on "Straight, No Chaser"

The second line of Potter's score in figure 1 represents linear continuity, which Potter defines as consisting of particularly repeated pitches, resolutions of tendency tones, and stepwise motion at the "middleground" level.⁵¹ Potter's criteria for linear continuity are informed by previous analytical approaches, most notably Schenkerian, but do not strictly follow any method.⁵² Potter's analysis of linear continuity closely resembles Paul Hindemith's method of melodic analysis called *step-progression*.

⁵¹ Ibid, 150.

Step-progressions are a series of upward and downward steps of major and minor second intervals within a melody.⁵³ Hindemith distinguishes tones within a melody which function harmonically from those whose function is *primarily melodic*.⁵⁴ “Among these may be the roots of the chordal groups which are the pearls on the string of the melody, but more important are those tones which are placed at important positions in the two-dimensional structure of the melody: the highest tones, the lowest tones, and tones that stand out particularly because of their metric position or for other reasons (see figure 2).⁵⁵ Example (a) from figure 2 is a simple step-progression and example (b) is more complex.⁵⁶ A useful function is performed outside the step-progressions by tones which do not move, but repeat themselves at short intervals and prevent the interplay of the step-progressions from leading to an over-rich and confusing development (see the encircled notes in figure 2, example (a)).⁵⁷

⁵² Ibid.

⁵³ Paul Hindemith, *The Craft of Musical Composition, Book I the Theoretical Part* (New York: Schott Music Corp., 1937), 194.

⁵⁴ Ibid., 193.

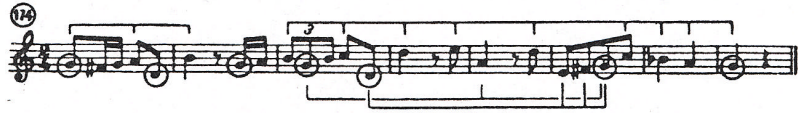
⁵⁵ Ibid.

⁵⁶ Ibid., 194.

⁵⁷ Ibid.

Figure 2.--Hindemith Step Progressions

(a)



(b)



Martin, in his analysis of improvisations by Charlie Parker identifies thematic patterns according to Schenkerian foreground, middleground, and background structural levels. Martin describes the foreground level as a voice-leading analysis that directly reveals the polyphonal structure of compound melodies relative to the underlying harmonies, and, as such, is relatively free of interpretive ambiguity.⁵⁸ According to Martin, thematic relationships to the original melody occur most strongly at the foreground level but also appear on higher structural/background levels. However, the criteria for a pitch to be “advanced” to a more background level are unclear.⁵⁹ Martin identifies three criteria used by analysts to derive the higher levels of structure: 1) correspondences with the foreground (diminution), 2) completion of implied patterns, and (most vaguely) 3) the

⁵⁸ Martin, 20.

⁵⁹ Ibid.

prominence or importance of the favored pitches through repetition, accent, or registral placement.⁶⁰ Martin states that these three criteria can be very subjective.⁶¹

Martin's third criteria are the basic criteria for Potter's linear continuity and Hindemith's step-progression methodology. Martin states: "with actual music, the harmonic and linear function of notes themselves create a *natural* complexity in which there is no unambiguous method of promoting some given note to a higher level of structure—that is, in agreed upon and musically appealing ways."⁶² Martin continues: "Voice-leading analysis is in fact a skill, a talent to be developed, in which the analyst, selecting among numerous possibilities, settles on those which drive home a specific point of view."⁶³ The use of step-progression analysis reveals higher level thematic relations in Joe Lovano's improvisation on "Misterioso". Four specific criteria are used in the step-progression analysis of Joe Lovano's solo in chapter III: 1) metric significance, 2) duration, 3) registral significance, and 4) repetition.

The analysis of motives and formulas in chapter III also draws upon criteria presented by Potter and Martin. In relation to Charlie Parker studies, Martin states that "previous large-scale studies of Parker's music, rather than trying to analyze the particularities of his excellence, have concentrated instead on the generalities: what ideas are duplicated from solo to solo—these will be called "formulas" in this book—and when they are played, i.e., what kinds of melodic figures are likely to occur and in what

⁶⁰ Ibid.

⁶¹ Ibid.

⁶² Ibid.

harmonic-formal contexts they are to be found.”⁶⁴ Potter also describes formulas as repeated musical ideas from solo to solo.⁶⁵ A formula in this study of Joe Lovano is defined as a short melodic figure or pattern which can be identified as common vocabulary used in a particular style period of jazz such as swing, bebop, or modern (i.e. post-bebop), or by a particular player.

Martin defines a motive as “short sets of pitches—say two to eight—with a characteristic rhythm.”⁶⁶ In this analysis of Joe Lovano’s solo on “Misterioso” a motive is defined as a short melodic fragment characterized by an exact sequence of intervals.

The harmonic analysis in chapter III focuses primarily on mm. 8-10 and relates the melodic notes of the solo to probable underlying harmony according to traditional chord-scale relationships. The implied harmony occurring in mm. 8-10 is also gleaned from transcribing bass and guitar accompaniments from the recording.

⁶³ Ibid., 21.

⁶⁴ Ibid., 1.

⁶⁵ Potter, 143.

⁶⁶ Martin, 33.

CHAPTER III

Analysis

Introduction

The analysis begins with the composition “Misteriso” in order to identify the important features of the work. The following analytical sections occur in this order: 1) phrase structure, 2) step-progressions, 3) motives and formulas, and 4) harmonic implications.

“Misterioso”

Sardonic towards the sugary, Monk’s own compositions are virtually impregnable. Cunningly knotted, already stripped to essentials, they are an obstacle course to test the imagination and resourcefulness of the improviser.⁶⁷

The simplicity of Thelonius Monk’s composition “Misterioso,” like so many of his other works, is belied by deeper structural and unifying factors. The harmonic structure of “Misterioso” is based on the standard I-IV-V-I twelve-bar blues progression in G major, including several distinguishing features (see appendix A for score).

The most obvious feature is perhaps that the melody is comprised solely of a series of ascending major and minor sixth intervals (see figure 3).

Figure 3.--Ascending Major and Minor Sixth Intervals of “Misterioso” in mm. 1-2



These intervals are diatonic to the underlying harmony except for the chromatic passing figures in m. 8 (beat 4), m. 9 (beats 2 and 4), and m. 10 (beats 2 and 4)(see figure 4).

Figure 4.--Chromatic Passing Intervals in mm. 8-10



The melody of “Misterioso” is comprised of one-bar phrases in mm. 1-10 and a final two-bar phrase in mm. 11-12. The melody is characterized by a sequential rising-and-falling

⁶⁷ Stan Britt and Brian Case, *The Illustrated Encyclopedia of Jazz* (New York, NY : Harmony Books, 1979), 138.

pattern with the occurrence of no more than three ascending or descending major or minor sixth intervals except for the last two measures (see figure 5).

Figure 5.--Rising-and-Falling Sequence of Major and Minor Sixth Intervals in mm. 5-6



The final two measures consist of five consecutive rising major or minor sixth intervals and the long held note, which both signify the end of the form (see figure 6).

Figure 6.--Measures 11-12 of “Misterioso”



The bass shadows the melodic motion throughout the work in quarter notes and plays scale degrees 1-2-3-2 on all I and IV chords except for m. 8 and mm. 11-12 (see figures 4 and 6). The harmony created by the melody and bass in mm. 9 and 10 is not clearly

dominant due to the lack of an E in the bass, but still serves a dominant function, leading back to the tonic key of A-major in m. 11. The bass, approached chromatically from beat 4 of m. 8 starts on the fifth scale degree of the V chord (B) in m. 9, not the root (E) of the V chord, and proceeds chromatically to and from the sixth scale degree (C#) in mm. 9 and 10. The chromatic bass motion coincides with the chromatic motion in the melody. The absence of scale degree 1 (E) in the bass and the lack of clearly outlined dominant harmony in mm. 9-10 creates a more ambiguous harmonic foundation for the improviser, one which is open to interpretation. Lovano exploits this harmonic ambiguity as well as the form, 6th intervals, and the rising-and-falling sequence of "Misterioso" in his solo to create thematic relationships.

Typically the tonic chord in the blues is dominant-seventh, but in "Misterioso" it is an A-major seventh, except for the final chord in m. 12, which is an A-dominant seventh (see figure 6). The major or minor seventh determines the quality of the A-tonic chord: G# for major, and G-natural for dominant. The A-dominant harmony and the G-natural in the melody in m. 12, and the reversion in the solo changes to traditional A-dominant tonic harmony contrasts the A-major seventh harmony which supports the melody of "Misterioso." The notes G and G# are keys to this contrast. Lovano also makes use of this contrast in his solo to create a thematic connection with "Misterioso".

The Phrasing of the Improvisation

Chorus One

In the improvisation one is immediately struck by the complex structure of 16th and 32nd notes and the symmetrical, ordered nature of the phrasing in mm. 1-4 (see appendix B and figure 7 for the details of the analysis).

Figure 7.--Phrase Analysis of mm. 1-4

Figure 7 is a musical score illustrating the phrase analysis of measures 1-4. The score is divided into four staves, each representing a different melodic line. The analysis identifies the following structures and movements:

- Staff 1 (A7):** The first staff shows a melodic line starting with a half note (A7). The phrase is divided into an Antecedent (measures 1-2), a Period (measures 3-4), and a Consequent (measures 5-6). The melodic movement is described as "ascending" and "descending". A note in measure 1 is marked as "Highest note in m. 1, E4".
- Staff 2 (A7):** The second staff shows a melodic line starting with a half note (A7). The phrase is divided into an Antecedent (measures 1-2), a Period (measures 3-4), and a Consequent (measures 5-6). The melodic movement is described as "ascending" and "descending". A note in measure 2 is marked as "Highest note in m. 2, F#4".
- Staff 3 (A7):** The third staff shows a melodic line starting with a half note (A7). The phrase is divided into an Antecedent (measures 1-2), a Period (measures 3-4), and a Consequent (measures 5-6). The melodic movement is described as "ascending" and "descending". A note in measure 1 is marked as "Highest note in m. 3, E4 - same as m. 1".
- Staff 4 (A7):** The fourth staff shows a melodic line starting with a half note (A7). The phrase is divided into an Antecedent (measures 1-2), a Period (measures 3-4), and a Consequent (measures 5-6). The melodic movement is described as "ascending" and "descending". A note in measure 4 is marked as "Highest note in m. 4, F#4 - same as m. 2".

Additional annotations include "Double Period" and "Parallel" structures, indicating the relationship between the phrases across the staves.

The use of 16th and 32nd notes contrasts the eighth notes of the melody of “Misterioso” yet the phrasing in mm. 1-4 is thematic in that it is similar in a broad sense to the symmetrical, ordered 1-bar phrasing of the original composition. Measures 1-4 each contain an antecedent and a consequent phrase, both of which exist within two beats. Each pair of antecedent and consequent phrases forms a period. The period formed by phrases a1 and ac1 in m. 1 is parallel to the period formed by phrases a2 and ac2 in m. two because the antecedent phrases of each period share similar motivic material. Thus, mm. 1 and 2 form a double period. Measures 3 and 4 also form a double period. The double periods are said to be parallel because of their similar structure. In addition to the phrases in mm. 1-4 occurring within two beats, the antecedent phrases are also linked by the alternation of E6 and F#6, their highest notes (see figure 7). Lovano achieves a cadence in m. 5 on beat one by developing the phrasing in mm. 1-5 in two distinct ways (in this study, a cadence represents a significant point of arrival - see figure 8). First, an increasing sense of momentum toward the cadence is achieved by the diminution of rests on beat one of mm. 1-3 and the absence of a rest on beat 1 of m. 5. Second, the cadence is emphasized by a descent to D5, the last note of m. 4 and the lowest note heard so far. Six out of the eight phrases in mm. 1-4 begin or end with the note G5. The note G5 in mm. 1-4 is also frequently stressed by its longer duration.

Figure 8.--Phrase Analysis of mm. 1-5

A

A7 motive (a) * (highest note in m. 1, E6)

a1 upward leaps descending

ac1

3

D7

a2 * (highest note in m. 2, F#6) (phrase ac1, ac2, and ac3 all end on G5)

6

ac2

A7

a3 * (highest note in m. 3, E6 - same as m. 1)

ac3

inversion ascending contrary motion

D7

a4 (D5, lowest note so far)

ac4 * (highest note in m. 4, F#6 - same as m. 2)

(diminution of rests on beat one of mm. 1-4)

B

D7

b1 rising and falling

bc1

Lovano's phrasing outlines five sections within the 12-bar form (see figure 9).

Figure 9.--The sectional form of "Misterioso"

		<u>Key Area</u>
mm. 1-4	A section	I
mm. 5-6	B section or bridge	IV
mm. 7-8	A section	I
mm. 9-10	T section (turnaround)	dominant
mm. 11-12	A section	I

The rising-and-falling thematic sequence is demonstrated in the foreground by phrases b1 and bc1 in m. 5 (see figure 10).

Figure 10.--Measures 5-7

The figure displays three staves of musical notation for measures 5-7. The top staff, labeled 'B' in a box, begins with a 'D7' chord and a 'rising and falling' annotation. It contains phrases 'b1' and 'bc1' with a 'cadence on C5 of beat one' indicated by a double bar line. The middle staff, labeled '6', shows a 'return to A-section, harmonic rhythm anticipates A-dominant harmony, ascends back to B5' and is identified as the 'standard Charlie Parker formula'. The bottom staff, labeled 'A' in a box, contains phrases 'a5', 'a6', 'a7', and 'a8' under 'A7' harmony. The notation includes various musical symbols such as notes, rests, and accidentals.

Phrase b2, is a blues phrase (uses the A-blues scale), the longest yet, covering nearly the entire range of the improvisation, and is in contrast to the fact that Monk did not write a blues-like melody for “Misterioso”. Like the complex rhythm of 16th and 32nd notes, the blues-like melody is an original characteristic of Lovano’s improvisation. Phrase b2, is the first phrase in chorus one to cross a bar-line, upsetting the balance of the phrasing. The harmonic rhythm of phrase br1 in m. 6 anticipates A-dominant harmony and also ascends back to B5 at the return of the A-section in m. 7 (the first ten notes of phrase br1 consist of a standard Charlie Parker formula). Lovano references the rising-and-falling thematic feature in terms of the register of phrases. Phase ac4 in m. 4 (see figure 7) *descended* to the bridge and a lower register while phrase back br1 ascends from the bridge back to the note B5 and the A-section at m. 7 (see figure 10). Measure 7 marks a return to symmetrical phrasing in the form of four, one-beat phrases. The remainder of the phrasing in the first chorus (mm. 8-12) is symmetrical. The full one-measure phrase of m. 8 introduces f-minor dissonance on the upbeat of beat two which anticipates the arrival of section T and a resolution to e-minor in m. 10 (see figure 11).

Figure 11.--Measures 8-13

The musical score consists of five staves of music in treble clef, spanning measures 8 to 13. The notation includes various chords, melodic lines, and phrasing marks.

- Staff 1 (Measures 8-10):** Labeled with **A7** and **a9**. It features a long, flowing melodic line with many accidentals. Above the staff, a bracket spans measures 8-10 with the annotation: "(dissonance and longer phrase length anticipates section T)". Below the staff, a bracket spans measures 8-10 with the annotation: "(long 2-bar phrase w/ dissonance anticipates strong cadence at final A-section on A5)". The key signature changes to E minor (one flat) in measure 9.
- Staff 2 (Measures 9-10):** Labeled with **E7** and **e-minor**. It begins with a box labeled **T** and contains a phrase labeled **t1**. The melody includes triplet markings (3).
- Staff 3 (Measures 10-11):** Continues the melodic line from the previous staff, also featuring triplet markings (3).
- Staff 4 (Measures 11-12):** Labeled with **A7** and **a10**. It begins with a box labeled **A**. The melody continues with various accidentals. Below the staff, the annotation "(strong cadential return on A5)" is present.
- Staff 5 (Measures 12-13):** Labeled with **A7** and **2a1**. It begins with a box labeled **A**. The melody continues, with a phrase labeled **2a2** in measure 13.

Phrase t1 in m. 9 is two measures in length. Like phrase a9, the length and introduction of dissonance beginning on the upbeat of beat two of phrase t1 heightens the arrival of the final A-section of the form. The dissonance is thematic in that it occurs in mm. 8-10, the same location as the dissonance which occurs in "Misterioso".

Instead of cadencing on B5 like previous A-sections, Lovano firmly plays two A5's on beat one of m. 11, lending a note of finality to the chorus. The final phrase of chorus one, a10 in m. 11, is also two measures in length and introduces dissonance on beat two of m. 11. Phrase a10 cadences convincingly on A5 in m. 13 to begin the second chorus.

Most striking about the phrasing in chorus one is its balanced and developmental nature. Lovano uses register, length, dissonance and harmonic rhythm, and metric placement of phrases to indicate cadences and formal sections of the tune, bring out thematic features of "Misterioso", and create a unified first chorus. The placement and duration of pitches within phrases becomes a key unifying element of the solo. The increasing length of the phrases in chorus one builds excitement and intensity as the solo moves into the second chorus.

Chorus Two

Lovano maintains the 5-part form in the second chorus. At the beginning of the second chorus, Lovano begins to abandon the deliberate, symmetrical, antecedent-consequent phrase structure (see figure 12).

Figure 12.--Measures 13-14

A7

2a1

13

boundary interval of a M6th

motive (g)

(harmonic rhythm anticipates the D7 harmony of m. 2)

2a2

boundary interval of a m6th

(blues phrase again occurs on IV harmony)

D7

2a3

14

(false fingering, r.h. 4-5-6)

5

(G#'s in contrast to G-natural emphasized in first chorus)

Phrase 2a1 introduces a new motive primary motive (g) which outlines a boundry interval of a major sixth (primary motive (a) occurred on the first beat of chorus one – see figure 7). The rhythm is irregular and difficult to notate; however, the strong thematic nature of the boundry interval counterbalances the approaching deviation from the regular phrasing of the melody of “Misterioso.” The harmonic rhythm of phrase 2a2 anticipates the arrival of the IV chord in m. 14. The beginning of phrase 2a3 retains the shape of motive (g) and makes G#5 very obvious on beat two of m. 14 through an increased duration and dynamic. Like the abandonment of symmetrical phrasing, the emphasis on G#5 is in stark contrast to the emphasis on G5 in chorus one. This contrast is related thematically to the contrast between G and G# discussed earlier in “Misterioso”.

Phrase 2a3 next morphs into a blues-based sequence, which includes the G#5 and G#4 as a #11 on the D dominant harmony (see figure 12). It is interesting that both of Lovano's blues phrases thus far (b2 in mm. 5-6 and 2a3 in m. 14) occur over the IV harmony, though not in the exact same location in each chorus. In m. 15, phrase 2a4 returns to motive (g) and the same register as phrase 2a1 in the first measure of the second chorus, m. 13 (see figure 13).

Figure 13.--Returns of Tonic Harmony in mm. 13, 15, 19, 23

Figure 13 displays four staves of musical notation, each representing a different measure (13, 15, 19, and 23) where the tonic harmony returns. Each staff is marked with a measure number and a chord symbol (A7). The notation includes various musical symbols such as notes, rests, and slurs. Annotations include 'covers a M6th', 'motive (g)', '(false fingering, r.h. 4-5-6)', '(harmonic rhythm anticipates the D7 harmony of m. 2)', and '(pitcher related to motive (g))'.

Each return of tonic harmony in the second chorus begins in the same register and centers around motive (g) pitches of A5, C#6, and E5 or E6. First chorus returns to tonic harmony behave similarly. In the absence of regular symmetrical phrasing in chorus two, the consistency of what occurs at returns of tonic harmony unifies the chorus and solo overall. Of special interest is the highest note of the improvisation so far, the G6 on the second half of beat four in m. 15. The G6 serves two purposes: 1) to resolve the G#’s in m. 14 and 2) as a large scale climax and voice leading continuation of the F#6 in m. 4 on the second half of beat two (see figure 14).

Figure 14--Resolution and Voice-Leading of G6, mm. 4 and 15

The figure displays two staves of musical notation. The top staff covers measures 4, 5, and 6. Measure 4 begins with a treble clef and a key signature of one sharp (F#). It contains a series of notes with various annotations: 'a4' above the first measure, 'ac4' above the fifth measure, and '(D5, lowest note so far)' above the sixth measure. A flower-like symbol marks the highest note in measure 4, with a note below it stating '(highest note in m. 4, F#6 - same as m. 2)'. The bottom staff covers measures 15, 16, and 17. Measure 15 starts with a treble clef and a key signature of one sharp. It includes annotations for 'A7' above the first measure, '2a4' above the second measure, '5' above the third measure, and 'motive (g)' below the first measure. Measure 17 features the annotation '2ar1' above the first measure and '(resolution of G#s and voice-leading continuation of F#6 from m. 4)' below the last measure. A flower-like symbol is placed at the end of measure 17.

Phrase 2ar1, which begins with a motion toward the B-section, is very similar to phrase br1 of the first chorus, m. 6 (see figure 15).

Figure 15--Phrase br1 and 2ar1 of mm. 6 and 15-16

(return to A-section, harmonic rhythm anticipates A-dominant harmony, ascends back to B5)

standard Charlie Parker formula

(false fingering, r.h. 4-5-6)

A7

2ar1

motive (g)

3

2b1

Phrase br1 anticipated and led to the tonic harmony; phrase 2ar1 is leading to the subdominant harmony. The use of similar phrases in different locations of the form is an example of thematic variation in the improvisation. The arrival at the B-section in m. 17 of the second chorus is not as definitive as that of m. 5. This contrast occurs because the cadence in the subdominant key area of the second chorus is postponed until the first half of beat three in m. 17 (see figure 16).

Figure 16.--Delayed Cadence, m. 17



The cadence, similar to that of chorus one, occurs on a C; however, this time it is one octave lower, on the note C4. The delayed cadence is an example of thematic variation and unity within the improvisation. The note G5 is given added emphasis because the two G's occur in place of the expected cadence on beat one of m. 17. Beginning in m. 19, Lovano returns to a more deliberate and symmetrical phrase structure reminiscent of the first chorus (see figure 17).

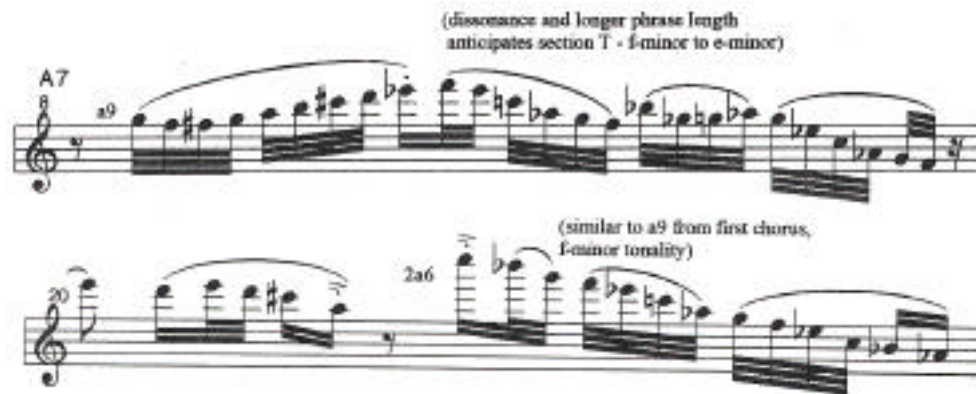
Figure 17.--Measure 19



Phrase 2a5 in m. 19 establishes the return to regularity as well as to a clear diatonic tonality, which also sets up the dissonance of phrase 2a6 in m. 20.

The dissonance, rhythm, and descent of phrase 2a6 is very similar to the second part of phrase a9 in m. 8 of the first chorus (see figure 18).

Figure 18.--Phrases a9 and 2a6, mm. 8 and 20



For the first time in chorus two, a similar phrase occurs in the same place of both choruses. Like phrase t1 in m. 9 of the first chorus, phrase 2t1 is eight beats long and leads back to a strong return of the final A-section with a cadence on A5 at m. 23 (see figure 19).

Figure 19.--Phrases t1 and 2t1, mm. 9-11 and mm. 21-23

(long 2-bar phrase w/ dissonance anticipates strong cadence at final A-section on A5)

T **E7** **e-minor**

9 **t1**

10

(strong cadential return on A5)

A **A7** **a10**

11

(first A-section that doesn't begin on B5, makes for a stronger return)

(contains dissonant qualities similar to t1 from the first chorus, m. 9)

T **E7**

21 **2t1**

(phrase is two measures long and leads back to the final A-section)

22

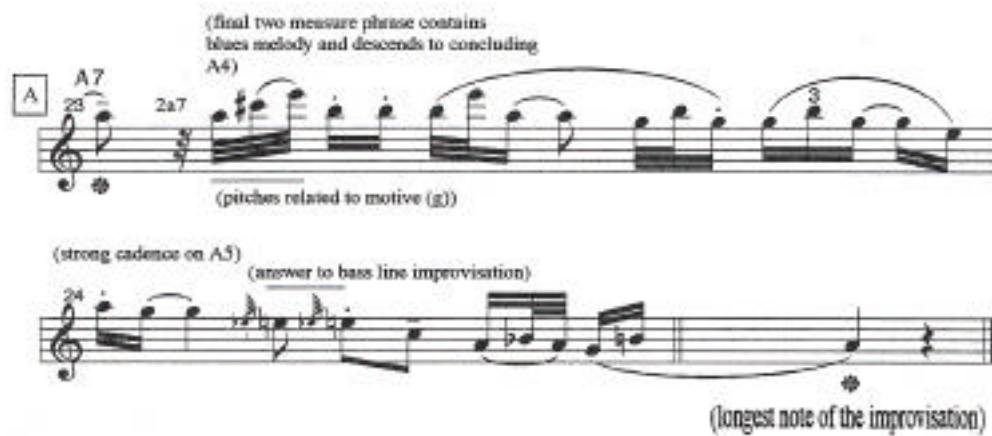
A **A7**

23

(strong cadence on A5)

Phrase 2a7, another eight beat phrase, serves to conclude Lovano's improvisation by descending towards the final note, A4 (see figure 20).

Figure 20.--Phrase 2a7, mm. 23-25



Phrase 2a7 includes a final referential blues melody and the final A4, a note we have only heard in a few instances throughout the improvisation, occurring for no longer than a sixteenth note. The lower register and quarter note duration of the A4 in m. 25 provide a strong concluding gesture to the improvisation. The last note of the improvisation is also thematically related to "Misterioso" in that the last note of the original melody was much longer than any other notes of the melody.

It is clear from the phrase analysis that all of Joe Lovano's phrases have definite purposes and functions in their thematic relation to the original composition and within the improvisation itself.

In conclusion, in the second chorus, Lovano effectively utilizes musical elements established in chorus one such as regular, balanced phrasing, cadence points, emphasized pitches, dissonance, and familiar phrases to develop the improvisation. The most significant departure from first chorus conventions occurs in mm. 13-18. Here, the symmetrical phrasing is broken, the note G# is emphasized instead of G-natural, and the cadence moving to the subdominant key area is delayed. At the same time that the regular phrasing is abandoned at the beginning of the second chorus, a thematic connection is maintained by the introduction of motive (g). The second half of the second chorus (mm. 19-24) unifies the overall form of the solo by returning to a more balanced phrase structure. The length and pitch content of the phrases in m. 19-24 also have much in common with the phrases in the same location at the end of the first chorus. The order, variation, development, and control of the phrasing in Lovano's solo clearly indicates thematic relationships with "Misterioso".

The Step-Progression Reduction of the Improvisation

Chorus One

The second staff of the score labeled as appendix C contains the reduction of the step progression of the improvisation. Black diamond-shaped note heads represent the notes inserted by the author to fill out the musical line. The white diamond-shaped note head is a note displaced by an octave. The step-progression reduction involves subjectivity and presents the essence of the melodic line according to the criteria discussed earlier. The main criteria are to trace paths of major and minor seconds.

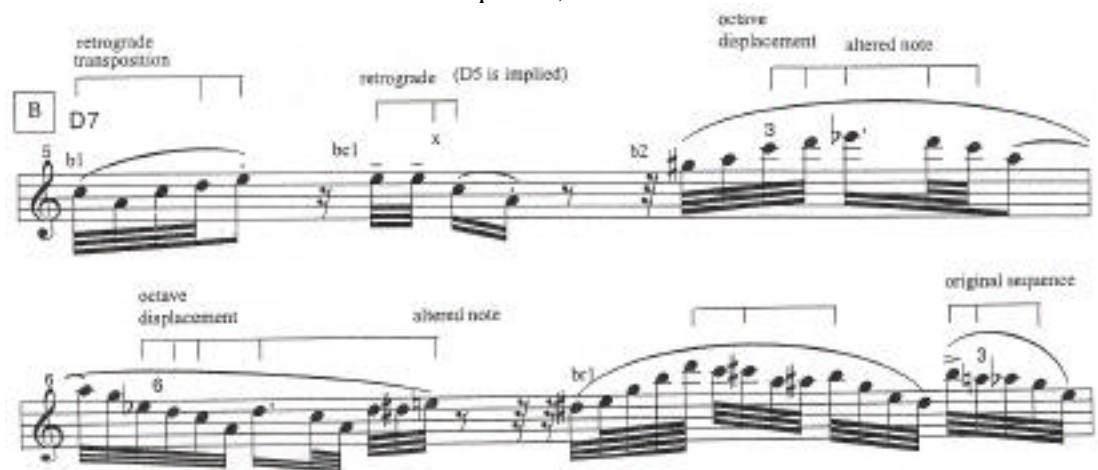
Immediately apparent in the step progression analysis is the presence of thematic rising-and-falling motion and sequences. The step progressions in mm. 1-4 center around three notes: B5, A5, and G5. The thematicism of the three-note rising and falling sequence of “Misterioso” is represented by the second step progression in m. 1 (see figure 21).

Figure 21.--Three Note Rising-and-Falling Sequential Step Progression in m. 1



The three-note sequence is varied by means of transposition, retrograde, and octave displacement. An excellent example of the developing three-note sequence occurs in mm. 5-6 (see figure 22).

Figure 22.--Transposition, Retrograde, and Octave Displacement of the Three-Note Sequence, mm. 5-6



Another form of variation occurs in m. 5 as Lovano alters the third note of the sequence from E5 to Eb6. This is reversed in m. 6 as the Eb5 is changed to an E5. Lovano's manipulation of the three-note sequence and the general use of contrary motion, in addition to being thematic, is a developmental device in the improvisation. The original three-note figure at the end of m. 6 serves to unify the first two sections of the first chorus.

The step progression in m. 7 forms a rising-and-falling sequence and can be reduced to motive (a) moving by step (see figure 23).

Figure 23.--Rising-and-Falling Sequence Reduced to Motive (a) in m. 7



The step progression beginning in m. 9 is the longest progression in the first chorus and outlines large-scale contrary motion, leading back to the final A-section (see figure 24).

Figure 24.--Large-Scale Contrary Motion of Phrase t1 in mm. 9-10



Measures 11-12 both contain rising-and-falling gestures followed by contrary motion (see figure 25).

Figure 25.--Rising-and-Falling and Contrary Motion of Phrase a10 in mm. 11-12.

The image displays a musical score for two measures, 11 and 12, in treble clef. Measure 11 is labeled 'A' and 'A7'. It begins with a rising-and-falling gesture (B5 implied) and is followed by contrary motion (G5 implied). Measure 12 is labeled 'a10' and 'A5 implied'. It begins with a rising-and-falling gesture (G5 implied) and is followed by contrary motion (A5 implied). The score includes various musical notations such as notes, rests, and accidentals, with annotations indicating specific intervals and gestures.

Step progressions help to distinguish the unique features of phrases t1 and a10, which are both two measures long (refer to figures 24 and 25).

Chorus Two

Measures 13-14 contain three step progressions. Each one follows a thematic rising-and-falling path (see figure 26). The two step progressions in m. 13 also follow the three-note rising-and-falling sequence of “Misterioso”.

Figure 26.--Rising-and-Falling Sequential Step Progressions in mm. 13-14



As stated in the phrase analysis, Lovano begins to abandon the thematic, regular phrase structure in mm. 13-14 and counterbalances this with thematic motive (g). An additional thematic link is maintained by the rising-and-falling complex, step progressions in mm. 13-14. The complexity of the step progressions at the beginning of the second chorus contrasts the simple step progressions at the beginning of chorus one. The step progression starting at the end of m. 16 descends from D6 to C4 in m. 17 (see figure 27).

Figure 27.—Descending Step Progression in mm. 16-17



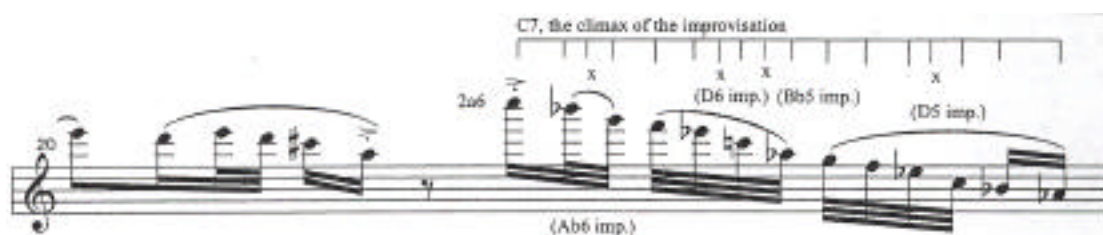
In contrast to chorus one, chorus two contains far greater registral extremes. The increased range of the second chorus is a device used by Lovano to develop and build intensity in the improvisation. In measure 17, the descent is also used to support the delayed cadence to the subdominant pitch C4 until later in the measure (beat 3). Another complex ascending step progression leads back to the A-section in m. 19 (see figure 28).

Figure 28.--Complex Ascending Step Progression in m. 18



The two step progressions in measures 17 and 18, the one descending, and the other ascending, are a large-scale thematic representation of the contrary motion of “Misterioso”. The second musical line in m. 20 begins on the highest note of the entire improvisation, C7, and descends all the way down to Ab4. The high C7 note is the climax of the improvisation and foretells the approaching end of the solo (see figure 29).

Figure 29.--Step Progression in m. 20



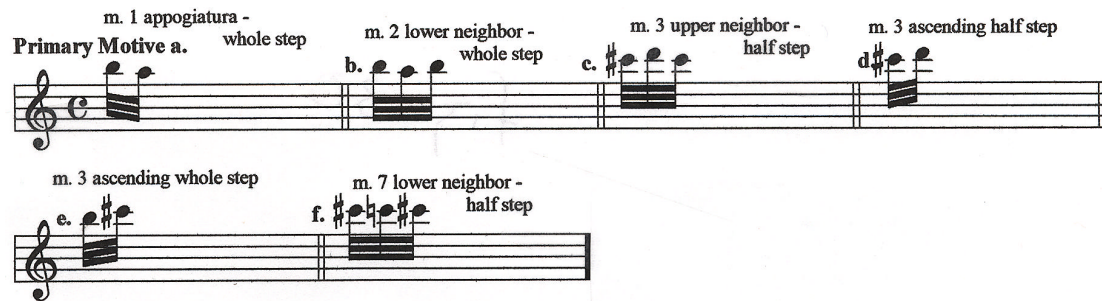
A clear and controlled ascending-and-descending motion (more specifically the three-note rising-and-falling sequence) permeates the musical lines in the improvisation, a thematic element of “Misterioso”. The step progression analysis makes clear the use of register as a developmental device and reveals differences among like phrases. The complexity of a musical line is illuminated by two or more step progressions occurring simultaneously. The step progression and phrase analysis reveals thematic connections occurring in two distinct dimensions, a kind of *thematic counterpoint*.

Motives and Formulas

Chorus One

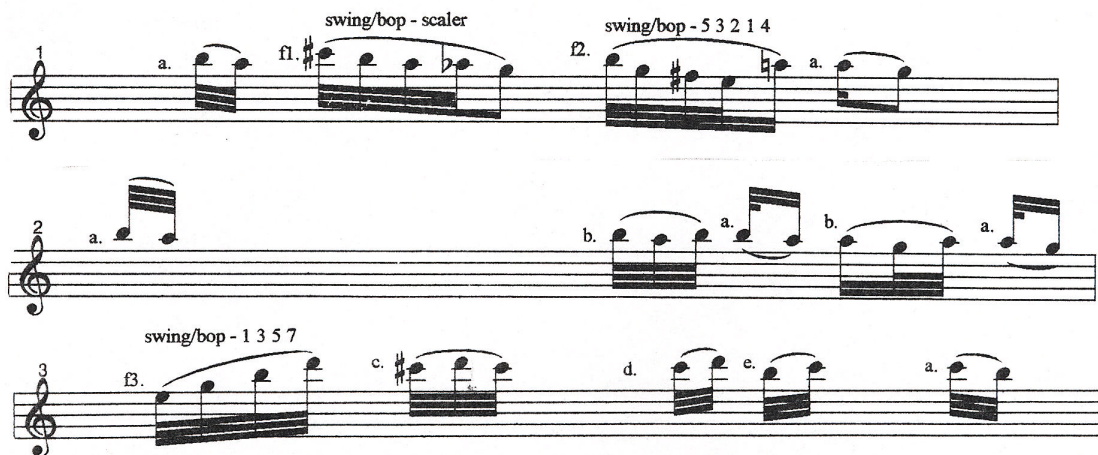
The third stave of Appendix C contains the analysis of motives and formulas. Joe Lovano’s improvisation consists of two primary motives: motive (a) in chorus one, and motive (g) in chorus two. Five motives used in the first chorus (b-f) are derived from primary motive (a) (see figure 30).

Figure 30.--The Seven First Chorus Motives



The motives are lettered in the order of their appearance and are thematically derivative of the rising-and-falling melody of “Misterioso”. The development of motives is a primary feature of mm. 1-3 (see figure 31).

Figure 31.--Development of Motives in mm. 1-3



Motive (a) frames the first measure. In m. 2, motive (b) is introduced and alternated with motive (a). Measure 3 is marked by the first appearance of motives (c), (d), and (e).

Lovano contrasts the use of motives by using only formulas in mm. 5-6. The development of motives continues at the return of the A-section in m. 7, which includes the first appearance of motive (f) (see figure 32).

Figure 32.--Continuing Motivic Development in m. 7



The return of motive (a) and motivic development in general, like the phrasing, distinguishes between A and B sections and lends continuity to the solo. The last four measures of the first chorus consist only of formulas. This provides respite from the use of motives and prepares for the arrival of a new primary motive and its development in the second chorus.

The most common formulas used by Joe Lovano in chorus one are f1 and f3 (see figure 33).

Figure 33.--Formulas f1 and f3



Formula f1 is a swing or bebop scalar figure involving motion from a chromatic note to a primary chord tone. Formula f1 moves chromatically to the seventh. Formulas with the traits of f1 are labeled with a (v)(i.e. f1v). Formula f3 is a swing or bebop arpeggiation of scale degrees 1-3-5-7 (variants labeled as f3v). As described in the phrasing analysis, formula f3 and its variants are used motivically at varying structural points, maintaining a similar function but creating a different harmonic effect over different chords (see figure 34).

Figure 34.--Variants of Formula f3 in Chorus One



Joe Lovano uses a traditional formulaic language while engaging in more modern motivic development and harmonic realization.

Chorus Two

Measure 13 begins with primary motive (g), whose boundary interval is the thematic major 6th. Six motives in the second chorus are derivative of motive (g)(see figure 35).

Figure 35.--Motives Derivative of Primary Motive (g) in the Second Chorus



Like chorus one, the primary motive is developed in the first three measures of the second chorus. A thematic rising-and-falling sequence is created by the use of motives (g), (h), and (i) in mm. 13-14 (see figure 36).

Figure 36.--Rising-and-Falling Sequence of Motives (g), (h), and (i) in mm. 13-14



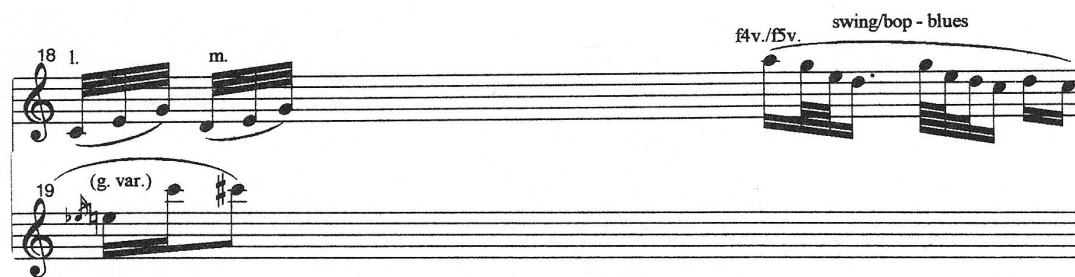
Lovano brings back first chorus motives in m. 17 (see figure 37). This is a unifying feature in a measure being disrupted by irregular phrasing and a delayed cadence.

Figure 37.--Use of First Chorus Motives in m. 17



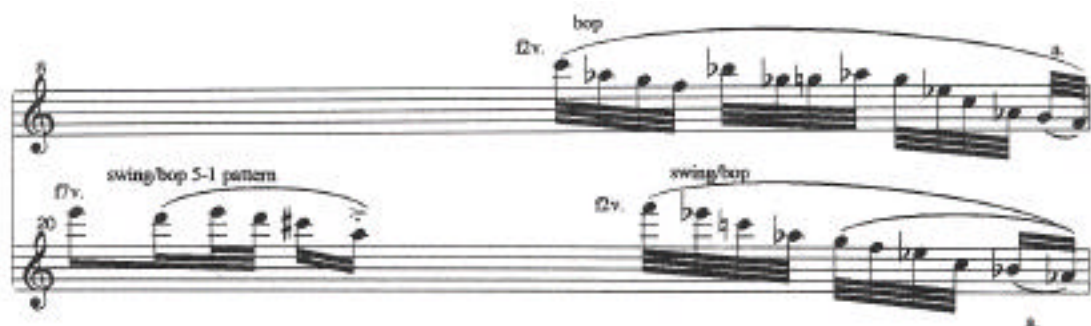
Motives (k), (l), and (m) mark a return of the second chorus motives in mm. 17-18, serving to lead back to the A-section and a strong return of motive (g) at m. 19 (see figure 37 and 38). The return of motive (g) unifies the chorus.

Figure 38.--Return of Second Chorus Motives in mm. 18-19



Measure 20 is similar to m. 8 in that motive (a) embedded in formula f2v returns. This return provides continuity between the two choruses (see figure 39).

Figure 39.--Formula f2v and Motive (a), mm. 8 and 20



Another strong unifying factor of the improvisation is the use of first chorus motives (b), (a), and (e) in m. 22 (see figure 40).

Figure 40.--First Chorus Motives in m. 22



The improvisation ends with a return of primary motive (a) in mm. 24-25 (see figure 41).

Figure 41.--Primary Motive (a) in mm. 24-25



Motive (a) comprises the first two notes and the last two notes of Lovano's improvisation, and its appearance in mm. 24-25 provides a strong sense of unity and closure to the improvisation.

The second chorus is almost completely made up of variations of the formulas from the first chorus. Like the phrasing analysis, the function of formulas derived from the first chorus varies in the second chorus. In the second chorus Formula f3v in mm. 15-16 occurs where f3 appeared in the first chorus, yet with a different function (see figure 42).

Figure 42.--Formulas f3 and f3v in mm. 3 and 15-16



Formula f3 in m. 3 functions in context as antecedent phrase material for a new double period. Formula f3v in m. 15, which is quite lengthy, leads to the subdominant key area.

Formula f10 is more modern and dissonant than formula f3v from the same location in the first chorus (see figure 43).

Figure 43.--Formulas f3v and f10 in mm. 9 and 21



The contrasting modern and dissonant nature of f10 increases tension in the development of the solo.

The development of motives throughout the solo serves as a strong unifying device, particularly when development in phrasing and step-progression is less apparent. The development of motives occurs in conjunction with phrasing and step progression, and sometimes independent of one or the other, or both. The motives themselves have thematic connections with the rising-and-falling and major sixth intervals of “Misterioso”. Formulas show Joe Lovano’s diverse vocabulary and reveal his particular use of traditional vocabulary within a more advanced and modern thematic improvisational context. All the three levels – phrasing, step-progression, and motives and formulas - work together to create a balanced and unified, multi-dimensional soundscape.

Harmonic Implications

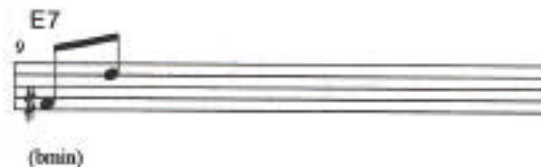
The harmonic analysis focuses on the dominant key area in both choruses, including the measure preceding each section T (see figure 44). The harmonic analysis is limited to this section of the form because of the ambiguity and dissonance that occurs in the melody and Lovano's solo. The harmony in other measures generally follows common practice procedure. The harmony of section T in "Misterioso" and the solo, while not clearly dominant, still functions as a return to tonic harmony. Lovano interprets the chromatic texture and the transitional nature of section T within a new context of dissonance.

Figure 44.--Harmonic Analysis of mm. 8-10 and 20-22

The musical score is divided into two systems, each with two staves (treble and bass). The first system covers measures 8-10, and the second system covers measures 20-22. The notation includes various musical symbols such as notes, rests, and accidentals. Chord labels are provided for many measures, including A7, (C#min7), Dv, (F#7), Dv, Fmin, E7, (Bmin7) 12, (G7), (G7), (G7), (G7), (F7), (Gmin7), (G7), (Bmin7), and (B7). The score also includes dynamic markings like '2nd' and '3rd', and articulation marks like 'acc.' and 'chordal'.

Quite frequently, the sonorities of iii and VI are inserted into the eighth measure of a 12-bar blues, which leads more strongly to a ii-V progression in the tonic key (iii-VI-ii-V-I is a circle of fifths). The bass notes C#3 and F#3 on beats 1 and 3 of m. 8 in the solo suggest a iii-VI progression (a C#-7 chord to an F#7). This is supported by the note B in the bass on the downbeat of m. 9. The note B is also played during the head, accompanied by b-minor harmony in the melody (see figure 45).

Figure 45.--Outline of B-Minor Harmony in “Misterioso”, m. 9



The iii-VI progression in m. 8, the b-minor harmony of “Misterioso” in m. 9, and the B’s in the bass on the downbeats of mm. 9 and 21 suggest a ii harmony or b-minor chord as the initial tonality of section T. The motion from VI to ii is also indicated by the the C-natural played in the bass on beat four of m. 20, a half-step approach to B. The absence of a harmonic instrument during Lovano’s solo gives him more harmonic freedom. Transcriptions of guitar comping for the head and another solo on the same recording provide more clues as to the implied harmony of mm. 8-10 (see figure 46). In the first example, the downbeat of m. 9 is voiced as a B-minor seventh chord, supporting the case for B-minor harmony. The rest of the chords in mm. 9-10 are voiced in the same way as the progression moves chromatically through this string of minor seventh chords.

The premise that mm. 9 and 10 comprise a ii-V progression is supported by the presence of the b-minor harmony on the downbeat, although a dominant harmony is not clearly present. Lovano does not outline a diatonic E-dominant seventh chord in his solo. The second example shows the chords in mm. 9-10 voiced as minor sixth intervals, providing a different sound to the two measures.

Figure 46.--Two Harmonizations of mm. 9 -10



In terms of harmony, Lovano plays the same progression in mm. 8 and 20 (see figure 44). In m. 8, the bass implies the harmonic change iii to VI on beats one and three. The implication of iii on beats one and two of mm. 8 and 20 is not observed by Lovano, who remains in the tonic key. The beginning of m. 20, which is the end of phrase 2a5, appears in the tonic harmony (A-dominant seven). Formula f7v at the beginning of m. 20 is also clearly in the key of A. In the second half of m. 8, Lovano plays formula f2v, which outlines an F-minor seventh harmony. This phrase is very dissonant to the A-dominant harmony and the F#-dominant implied in the bass. The bass appears to be responding to

Lovano's harmonic substitution by moving to the Bb on beat 4 of m. 8. Lovano ends up resolving the F-minor harmony down one half step to the E-minor or A-dominant harmony of formula f3v in the first part of m. 9. The bass appears to be playing a B-minor bass pattern in m. 9, which in this case would not be dissonant to E-minor since the notes are B, C#, and D. Lovano abruptly changes the harmony of the line in m. 9 by playing f1v, which appears to represent a G-dominant harmony. The G-mixolydian scale, when superimposed in the dominant key area functions as an altered scale (see figure 47).

Figure 47.--G-Mixolydian Scale Over the E-dominant Seventh Chord



Lovano then shifts to a short half-step/whole-step diminished scale in m. 9 on beat 4, which moves into a G-minor arpeggiated seventh chord, formula f3v. Formula f3v, superimposed over an E-dominant seventh chord also contains tones of an altered E-dominant seventh chord (see figure 48).

Figure 48.—G-Minor Seventh Chord Over the E-dominant Seventh Chord



The C in the bass occurs on beat 4 of m. 9, which is expected to move to B again; however, the bass jumps to the F# in m. 10. This progression suggests VI harmony and begins a chromatic sequence back to the tonic. Lovano begins m. 10 with the A half-step/whole-step diminished scale which evolves into a chromatic scale sequence moving to another implied G-dominant seventh harmony. Lovano begins a half-step/whole-step diminished scale fragment one 32nd note before beat 4 of m. 10 on the note D, which switches to the A half-step whole-step diminished scale fragment on the up-beat of beat 4, finally resolving to the A in m. 11. The most common feature of mm. 9 and 10 of the saxophone part is the superimposition of the G-dominant harmony and the diminished scale fragments.

On beats 3 and 4 of m. 20, the dissonant F-minor phrase occurs while the bass strictly maintains motion from F# to C-natural, which leads to the B in m. 21. Instead of resolving to an E-minor or A-dominant tonality, formula f10 occurs on the up-beat of one in m. 21. In the dominant context, formula f10 could be interpreted as an alteration of the E-dominant seventh, including #9 (G), b13 (C), and b9 (F). If the harmony on beat one of m. 21 was B-minor, as implied by the bass, f10 is either a half-step above or below the target notes (see figure 49).

Figure 49.--B-Minor seventh half step figure



Formula f10 starts a phrase which moves to a descending whole-tone scale, morphs into the A half-step/whole-step diminished scale, and again superimposes the G-dominant seventh tonality. In m. 22, Lovano moves more quickly back to the tonic key in anticipation of the final A-section of the improvisation. The second note of m. 22, A#4, is barely audible and probably an unintended dissonance.

The construction of Lovano's lines and his use of dissonance in the T section involves smooth key transitions as part of the lines and the alternation of such scales as whole-tone and diminished, a kind of bi-tonal exercise. The nature of Lovano's treatment of dissonance is always to resolve the dissonance. Lovano's stretching of the harmony in the T sections of both choruses relates thematically to the dissonance in m. 8-10 of "Misterioso".

CHAPTER IV

Conclusion and Suggestions for Further Study

Conclusion

Joe Lovano's improvisation on "Misterioso" displays a sophisticated level of thematicism and unity, without sounding contrived. Consciously or not, Joe Lovano's improvisation addresses thematicism in numerous ways and on multiple levels. His phrasing, sense of the musical line, use of motives and formulas, and harmonic approach define his style as progressive yet rooted firmly in the jazz tradition. This blending of traditional and modern elements allows Lovano to work with musicians in different jazz styles and to reach a diverse audience. His work represents the evolution of the tradition, the true spirit of Jazz.

Suggestions for Further Study

Despite the fact that rhythm is the primary element in jazz as a whole, the thematic analysis of Joe Lovano's improvisation on "Misterioso" conducted here relatively indirectly addressed rhythmic phenomena. A focus on the rhythmic elements of Joe Lovano's musicianship would be a study worthy of undertaking. Another worthwhile project would be to create pedagogical tools on the basis of Lovano's improvising to

assist the aspiring jazz improviser in the area of thematic improvisation. A focus could be analyzing a composition such as “Misterioso” to better understand the characteristics of the song and how these can be addressed in the improvisation.

APPENDIX A

Misterioso

Composed by Theodoras Monik

Melody

Bass

1

4

7

10

AMaj7

D7

AMaj7

E7

A7

3-note rising-and-falling sequence

chrom.

only two-bar phrase

APPENDIX B

Phrase Analysis of Joe Lovano's Tenor Saxophone Solo on "Misterioso"

Composed by Thelouis Monk

A

A7 motive (x) (highest note in ex. 1, B6)

upward leaps descending

D7

ac1 ac2 ac3 (highest note in ex. 2, F#6) (phrase ac1, ac2, and ac3 all end on G5)

A7

ac3 (highest note in ex. 3, B6 - same as ex. 1)

inversion ascending contrary motion (D5, lowest note so far)

ac4 (highest note in ex. 4, F#6 - same as ex. 1)

diminution of runs on beat one of runs 1-4) (blue phrase summarizes nearly entire range of solo thus far)

B

D7

rising and falling bc1 bc2

ac5 (cadence on C5 of beat one)

bc3 (returns to A-section, harmonic rhythm anticipates A-dominant harmony, ascends back to B5)

standard Charlie Parker Solo

(moves to symmetrical phrasing)

(dissonance and longer phrase length anticipates section T)

(long 1-bar phrase w/ dissonance anticipates strong cadence at final A-section on A5)

(strong cadential return on A5)

(first A-section that doesn't begin on D5, makes for a stronger return)

A A7

2a1

2a2

boundary interval of a 16th

boundary interval of a note

motive (g)

(blues phrase again occurs on IV harmony)

(blues fingering, r.h. 4-3-6)

(G# is in contrast to G-natural emphasized in first chorus)

(blues fingering, r.h. 4-3-6)

(same 7 pitches displaced at 16 m. 17)

(resolution of U#s and voice-leading continuation of F#G from m. 4)

B D7

(first 7 pitches are the same as the first seven one octave higher from G# in m. 13-16)

(emphasis on G occurring in place of the expected cadence)

(evidence on C#)

(longest phrase so far in chorus two, in diatonic, and leads back to A-section)

A7

A 1a5

(similar to a9 from first chorus, 4-measure tonality)

2a6

(contains dissonant qualities similar to c1 from the first chorus, re. 9)

E7

T 2a5

(phrase is two measures long and leads back to the final A-section)

2a6

3

3

3

3

3

(Final two measure phrase contains blues quality and descends to concluding A4)

A 7

A 2a7

(pitcher related to motive (g))

(strong cadence on A5)

(answer to bass line improvisation)

(longest note of the improvisation)

APPENDIX C

Composed by Theodorakis, Mark

73

A7

swing/bop - 1 3 3 7

filling guitar

swing/bop - blues w/o flatted 5th

rising guitar
contrary motion

filling guitar

B D7

retrograde transposition

retrograde

octave displacement

altered note

rising and falling sequence

rising and falling sequence

rising/falling - blues with flatted 5th

rising and falling sequence

rising and falling sequence

rising/falling - blues with flatted 5th

octave displacement

original sequence

altered note

octave displacement

original sequence

altered note

octave displacement

original sequence

altered note

loop - Charlie Parker

A **A7**

45 46 47 48

rising and falling sequence

A

A7

49 50 51 52

rising and falling sequence

half step down

53

7

E7

large scale contrary motion

swingtop - 7 5 1 1

10

swingtop - 5 6 5

swingtop - scale

hop

11

A A7

11 12

swing/bop 1-5-7

rising and falling sequence

contrary motion

modern - postmodern

13 14

rising and falling sequence

contrary motion

swing/bop - thirds

A A7

rising and falling sequence

rising and falling motive (three-note ascent)

D7

Blue Fingering
e.g. 4-5-6

three-note descent

rising and falling gesture

random - blues with F#11 (D#)

like fingering
c.b. 4-5-6

A7 2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

15th

16th

17th

18th

19th

20th

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999th

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15 D7

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longest descent supports defined cadence

17

swing/bop - scalar

17

(k. var.) a. (k. var.)

17

18

octave displacement

18

contrary motion

18

swing/bop - blues

18

Rev. (5%)

A A7
 2nd
 rising and falling gesture
 (p. VII.1)
 C7, the climax of the improvisation
 swing/bop 5-1 pattern
 swing/bop

A

A7

fl. waltz - blues

APPENDIX D

Joe Lovano's Tenor Saxophone Solo on Misterioso

Composed by Thornton Monch

A A7

B D7

A A7

T E7
 10
 A A7
 12
 A A7
 D7
 15 A7

B D7
 17 262

A A7
 263 266

T E7
 271 274

A A7
 281 284

ANNOTATED BIBLIOGRAPHY OF ANALYTICAL/BIOGRAPHICAL BOOKS AND
DISSERTATIONS

Baker, David. *The Jazz Style of Sonny Rollins*. Lebanon, Indiana: Studio 224, 1980.

Nine of Sonny Rollins' solos are analyzed. A fairly early example of analysis. This book is part of a series.

Bauer, Matthew Scott. *Structural Targets in Modern Jazz Improvisation: An Analytical Perspective*. Ph.D. diss., University of California, San Diego, 1994.

Bauer examines melodic improvisation according to primary structural harmonic changes or targets within a song. The study is based on four trumpet transcriptions by Fats Navarro, Clifford Brown, Kenny Dorham, and Freddie Hubbard.

Berliner, Paul F. *Thinking in Jazz: The Infinite Art of Improvisation*. Chicago: The University of Chicago Press, 1994.

Extensive investigation of the process of learning and practicing jazz improvisation. Contains 250 pages of transcribed musical text analyzed to illustrate concepts of jazz improvisation.

Berry, Wallace. *Form in Music*. Englewood Cliffs, N.J.: Prentice-Hall Inc., 1966.

Subtitled as "An Examination of Traditional Technique of Musical Structure and Their Application in Historical and Contemporary Styles."

Blancq, Charles. *Sonny Rollins: The Journey of a Jazzman*. Boston: Twayne Publishers, 1983.

Similar to Porter's *Lester Young* and also by the same publisher.

Carlson, William Ralph. *A Procedure for Teaching Jazz Improvisation Based on an Analysis of the Performance Practice of Three Major Jazz Trumpet Players: Louis Armstrong, Dizzy Gillespie, and Miles Davis*. D.M.E. diss., Indiana University, 1981.

Cites a lack in the use of original solo transcriptions as source material for teaching jazz improvisation. Principally concerned with melodic patterns. Carlson provides a suggested course of study.

Case, Brian, and Stan Britt. *The Illustrated Encyclopedia of Jazz*. London: Salamander Books Limited, 1979.

Biographical information for over 400 artists, pictures and selective discographies.

Duke, Daniel Alan. *The Piano Improvisations of Chick Corea: An Analytical Study*. D.M.A. diss., Louisiana State University, 1996.

This is an analysis of the first five pieces of *Piano Improvisations Volume One* by Chick Corea. According to Duke, the pieces involve a mixture of jazz styles, classical styles, improvisation and composition. The text includes historical and biographical data and a survey of analytical techniques. Duke uses traditional harmonic, formal, and motivic analysis combined with melodic and harmonic reduction.

Gushee, Lawrence. "Lester Young's *Shoe Shine Boy*." In *A Lester Young Reader*, ed. Lewis Porter, 224-254. Washington, D.C.: Smithsonian Institution Press, 1991.

Originally published in International Musicological Society, *Report of the Twelfth Congress*, Berkeley, 1977, ed. Daniel Heartz and Bonnie Wade (Kassel: Barenreiter, 1981), 151-69. "Gushee's chapter is an extensive look at the process of improvisation itself, using Young as an example." (Porter from Gushee, 224) Contains transcriptions and analysis from four early recordings of *Shoe Shine Boy*. Characterizes the most profound improvisations as developing along several tracks at once.

Heen, Carol Louise. *Procedures for Style Analysis of Jazz: A Beginning Approach*. Ph.D. diss., University of Minnesota, 1981.

Investigates the nature and analysis of melody, rhythm, harmony, timbre, and form/growth in jazz. Provides an excellent appendix of recommendations and guidelines on the style analysis process for jazz.

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Hindemith's treatise on composition. Contains section on melodic step progressions.

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Kernfeld looks for links between changing styles and each individual's approaches to the structure of improvised lines. A methodology for analysis of improvisation is explained and used. The book takes a close look at each practitioner, modal jazz specifically, and Miles Davis' sextet.

Kernfeld, Barry, ed. "Joe Lovano." *The New Grove Dictionary of Jazz Second Edition Volume II*. New York: Macmillan Publishers Limited, 2002.

Contains useful information but is not as complete as one would expect.

Koch, Lawrence O. *Yardbird Suite: a Compendium of the Music and Life of Charlie Parker*. Boston: Northeastern University Press, 1999.

The text details Charlie Parker's life and career through different historical periods and provides a useful chapter of musical analysis which clearly looks at the relationship of Parker's improvised melodies to the underlying chord structures and includes an analysis of Embraceable You.

Kynaston, Trent, ed. *Joe Lovano Jazz Tenor Saxophone Solos*. Kalamazoo, Michigan: Coreybant Productions, Inc., 1991.

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Lee, Stewart Milton. *Structural Development in the Jazz Improvisational Technique of Clifford Brown*. Ph.D. diss., The University of Michigan, 1973.

The topic is the analysis of *I Can Dream, Can't I?* from Prestige 7761 recorded in Paris on October 15, 1953 by Clifford Brown. Lee uses a Schenkerian analytical approach. Lee also pays notable attention to rhythm as a structural determinant. Several hypotheses are generated and examined relating to Clifford Brown and jazz music as a whole.

Liebman, David. *A Chromatic Approach to Jazz Harmony and Melody*. Germany: Advance Music, 1991.

David Liebman's rationale and method for employing more advanced harmonic and melodic improvisation procedure. The text includes excellent descriptions and examples of these processes and provides transcriptions of jazz artists and David Liebman himself for analysis.

Lovano, Joe. *Artist Transcriptions for Saxophone*. Milwaukee: Hal Leonard Corporation, 1995.

Contains 14 fourteen Lovano transcriptions off of four of his Blue Note releases: *Tenor Legacy*, *Universal Language*, *Rush Hour* and *From the Soul*. Contains a good selected discography.

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“Henry Martin’s principal task in this book consists of showing that the standard view of Charlie Parker as connecting melodic formulas together in creative ways to fashion his solos does not do justice to the greatness of his work. Indeed, Martin shows that while the solos do contain much melodic formula, Parker’s ear was still engaged by the melody of the original song. Martin goes on to explore the broader implications of this theory by touching on the nature of improvisation itself, examining such terms as “paraphrase” and “formula,” and confronting the issue of Parker’s quotation from other material.” (Lewis Porter from Martin, ix)

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Nash, Robert. *The Solo Vocabulary of Jazz Bassist Jimmie Blanton*. D.M.A. diss., Louisiana State University, 1999.

The study analyzes aspects of Blanton’s solo vocabulary by transcribing, analyzing, and comparing eighteen of his solo improvisations. A primary criteria for choosing the solos is a solo with multiple takes. Nash identifies the melodic, harmonic, and rhythmic components of Blanton’s vocabulary.

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250 improvised solos were chosen for transcription and study and are grouped according to key and harmonic plan. Owens discovers that Parker used about 100, quite varied, principal motives and concludes that Parker’s decisions as to how to apply the motives were governed largely by the key and harmonic plan of the piece.

Porter, Lewis. *John Coltrane: His Life and Music*. Ann Arbor: The University of Michigan Press, 2001.

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_____. *John Coltrane's Music of 1960 Through 1967: Jazz Improvisation as Composition*. Ph.D. diss., Brandeis University, 1983.

The work focuses on the long-range structure of entire compositions and the ways in which the structure of individual phrases contribute to the overall structure of a piece. Transcriptions analyzed include Equinox, A Love Supreme, and Venus. Dispels the myth that Coltrane's solos lacked structure. The work also examines the more advanced harmonic and tonal procedures in Coltrane's late work.

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Porter uses 34 Lester Young transcriptions as the basis for his analysis of Young's musical style. Porter's analysis is historical, biographical, and musical. Porter analyzes Young's saxophone and improvisation style according to the elements of harmony, rhythm, melody, formula, motive, and thematic structure. A complete discography of Lester Young is included in the text.

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An excellent pedagogy of improvisation text including the breakdown and analysis of transcriptions related to specific chapter topics, which primarily deal with the scales used in jazz improvisation.

Ricker, Ramon. *Pentatonic Scales for Jazz Improvisation*. Hialeah, Florida: Studio 224, 1976.

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Schuller, Gunther. *Early Jazz: It's Roots and Musical Development*. New York: Oxford University Press, 1968.

Makes extensive use of transcribed material for analysis of artists and styles.

_____. "Sonny Rollins and the Challenge of Thematic Improvisation," Chap. in *Musings: the Musical Worlds of Gunther Schuller, a Collection of His Writings*. New York: Da Capo Press, 1999.

An analysis of Sonny Rollins's recorded performance of Blue 7 (Prestige 7079), written for the first issue of *The Jazz Review* (November 1958). (Schuller, 86) Emphasizes the new dimension of thematic improvisation in jazz.

_____. *The Swing Era: The Development of Jazz, 1930-1945*. New York: Oxford University Press, 1989.

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Smith discusses several methods of jazz improvisation analysis in a review of literature dealing with the subject. Smith's own analysis examines the constraints on a jazz performer's choice of melodic language in an improvisation and suggests that these constraints are related in part to the direction, extent, and type of melodic motion in a pattern, and that this is a key to formulaic analysis.

Steinel, Mike. *Building a Jazz Vocabulary: A Resource for Learning Jazz Improvisation*. Milwaukee: Hal Leonard Corporation, 1995.

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Victoria DiMaggio Lington, piano

Monday, April 23, 2001

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PROGRAM

Distances Within Me (1979) John Anthony Lennon
(b. 1950)

Sequenza IXb (1980) Luciano Berio
(b. 1925)

Six Studies in English Folk Song (1926) Ralph Vaughan Williams
(1872-1958)
Lovely on the Water
Spurn Point
She Borrowed Some of Her Mother's Gold
The Lady and the Dragoon
Van Diemen's Land
As I Walked Over London Bridge

— PAUSE —

Lessons of the Sky (1985) Rodney Rogers
(b. 1953)

Fantasia (1948) Heitor Villa-Lobos
(1887-1959)
Animé
Lento
Très animé

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5:00 pm

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PROGRAM

Lilith (1984) William Bolcom
The Female Demon (b. 1938)

Succuba
Will-o'-the Wisp
Child Stealer
The Night Dance

Sonata for Oboe and Piano (1962) Francis Poulenc
I. Élégie (1899-1963)

II. Scherzo
III. Déploration

Concerto for Saxophone (1993) Michael Torke
Movement I (b. 1961)

Movement II (Slowly)
Movement III

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Xiao-Bo Chen, piano

Monday, April 15, 2002

6:30 pm

Concert Hall

PROGRAM

- Sonatine pour piano (1905) Maurice Ravel
 I. Modéré (1845-1937)
 II. Mouvement de menuet trans. David Walter
 III. Animé
- Pièce en forme de habenera (1907) Maurice Ravel
trans. Jules Vivard
- Concerto for Alto Saxophone and Orchestra (1987) Donald Martino
(b. 1931)
- Prélude, cadence et finale (1955) Alfred Désenclos
(1912-1971)

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ANDREW DAHLKE, tenor saxophone

assisted by

Ryan McGillicuddy, bass • Jon Deitemyer, drums

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6:30 pm

Recital Hall

**AN ANALYSIS OF JOE LOVANO'S TENOR SAXOPHONE
IMPROVISATION ON *MISTERIOSO*
BY THELONIOUS MONK:
AN EXERCISE IN MULTI-DIMENSIONAL THEMATICISM**

PROGRAM

Misterioso (1958) Thelonious Monk
(1918-1982)
Joe Lovano (b. 1952) transcription (1986)

Presented in partial fulfillment of the degree
Doctor of Musical Arts
MUGC 6954.705

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