

Character Studies: New Third Stream Music for Winds

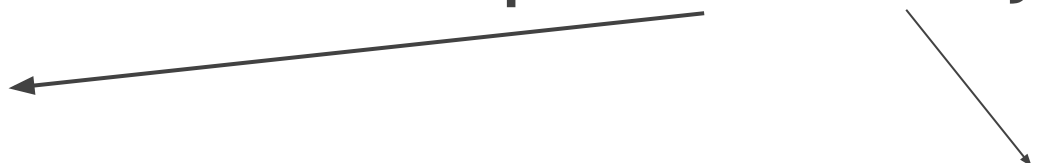
Presentation by Luke Norris

**How does a 'Third Stream' approach help us
create new music in the 21st century?**

Look into the past: 20th century tonality

(1901-2000)

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Tonality (n): The organization of all the tones and harmonies of a piece of music in relation to a tonic¹.

Goal:

- To engage in **study** and **analysis** of selected classical works and create **long form** works **classically derived instrumentation** blended with a **traditional jazz quartet**, linking **improvisation** and **composition**.

Analysis Methods

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1. Form Charts
2. Score Study
3. JSTOR articles

Why Woodwind Sextet?

1. Influenced by woodwind writing of Stravinsky
2. Experience playing flute and clarinet
3. Achieve a *Third Stream* blend with this wind instrumentation

Composers Studied

Arnold Schoenberg (1874-1951)

Igor Stravinsky (1882-1971)

Bela Bartok (1881-1945)

Aaron Copland (1900-1990)

Dmitri Shostakovich (1906-1975)

Olivier Messiaen (1908-1992)

Witold Lutoslawski (1913-1994)

Bob Brookmeyer (1929-2011)

George Russell (1923-2009)

Clare Fischer (1928-2012)

Wayne Shorter (1933-present)

What is 'Third Stream'?

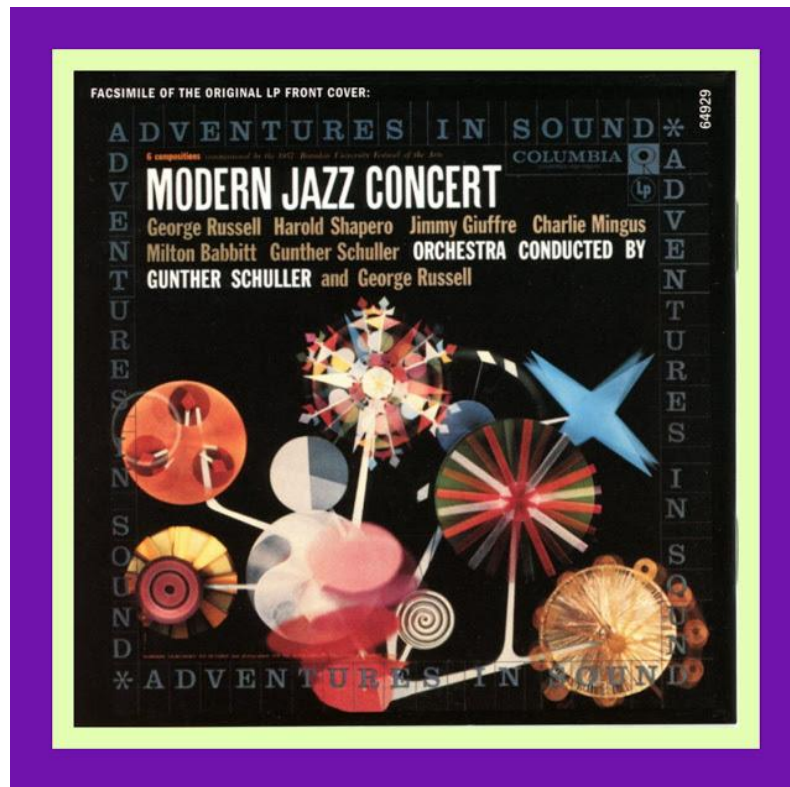
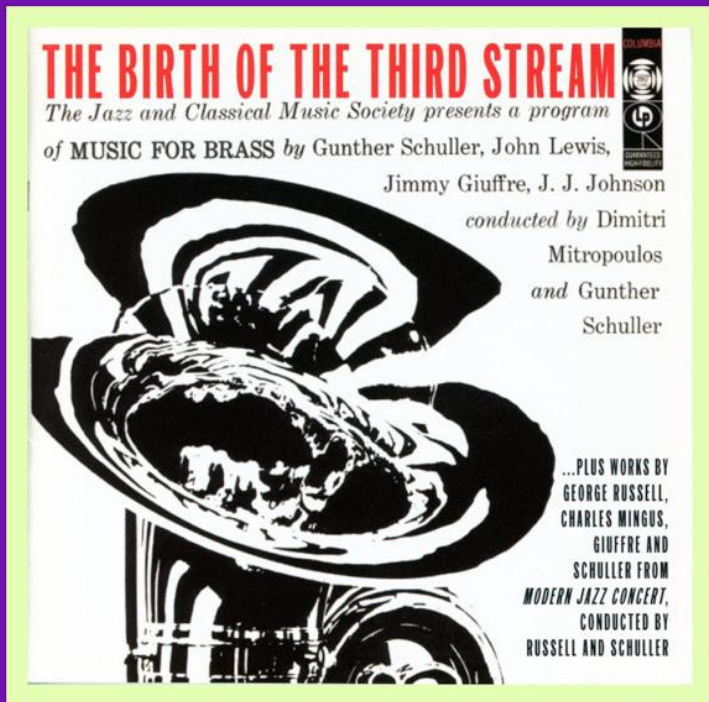
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- Term coined by Gunther Schuller @ Brandeis University lecture, 1957
 - Describes a *synthesis* of classical music and jazz².
 - Jazz: Language, improvisation, rhythm
 - Classical: Instrumentation, forms, compositional devices
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Gunther Schuller on what Third Stream is not:³.

- It is not jazz with strings.
- It is not jazz played on "classical" instruments.
- It is not classical music played by jazz players.
- **It is not inserting a bit of Ravel or [Schoenberg](#) between bebop changes—nor the reverse.**
- It is not jazz in fugal form.
- It is not a fugue played by jazz players.
- **It is not designed to do away with jazz or classical music; it is just another option amongst many for today's creative musicians.**

Important Third Stream Recordings



Guiding Compositional Principles Derived from My Research

1. The tritone can serve tonic function.
2. Chromaticism and diatonicism work in tandem with each other.
 - a. Harmonize diatonic melody with chromatic harmony, chromatic melody with diatonic harmony, etc.
3. Octatonic scale use creates a sense of motion through destabilizing the tonic.
 - a. works great as connective material.
4. Strong outer voice (able to be inverted) counterpoint creates strong lines and unconventional harmonies.
5. Thematic development helps generate long-form composition.
 - a. Improvisers have the GIFT of endless thematic development at their disposal
 - b. Variation, imitation, sequence, augmentation, diminution, etc.
6. Improvisation sections should utilize source material from the composition
 - a. Improvising within specific language of the piece
 - b. “Comprovisation” - etudes
7. **The greatest composers can express the human experience through manipulation of musical materials.**

1. Acceptance

- Form based on Aaron Copland's Clarinet Concerto, mvmt. 1

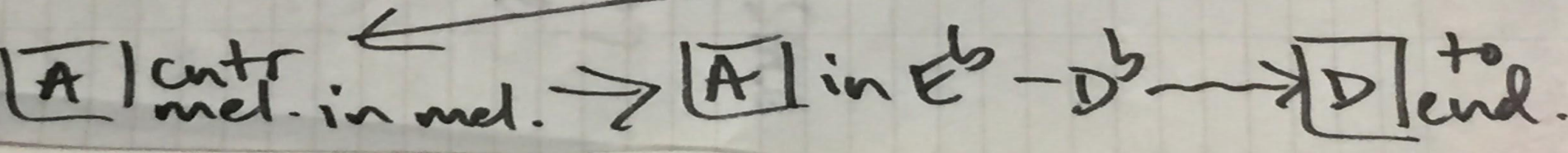
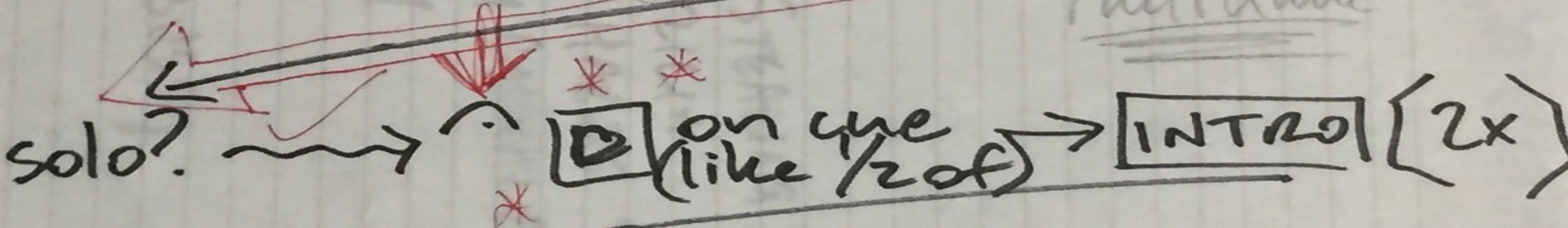
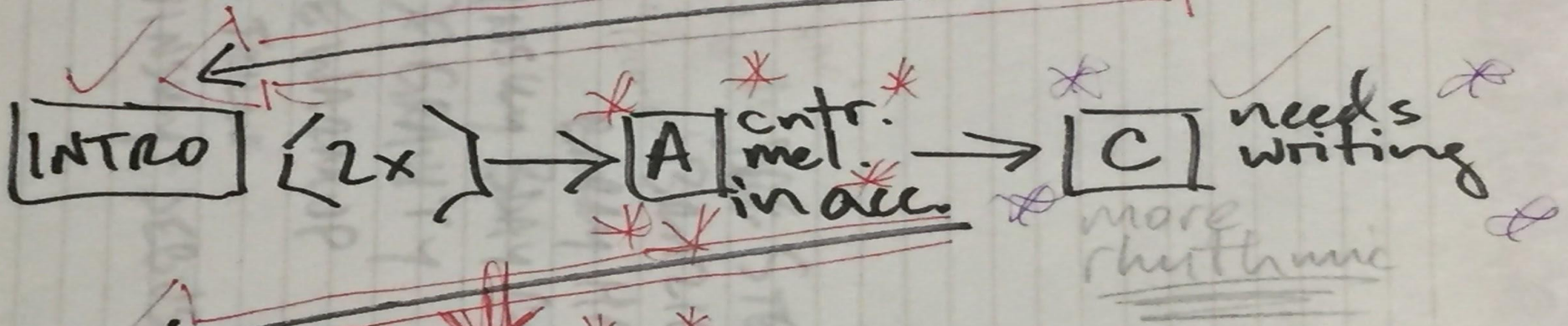
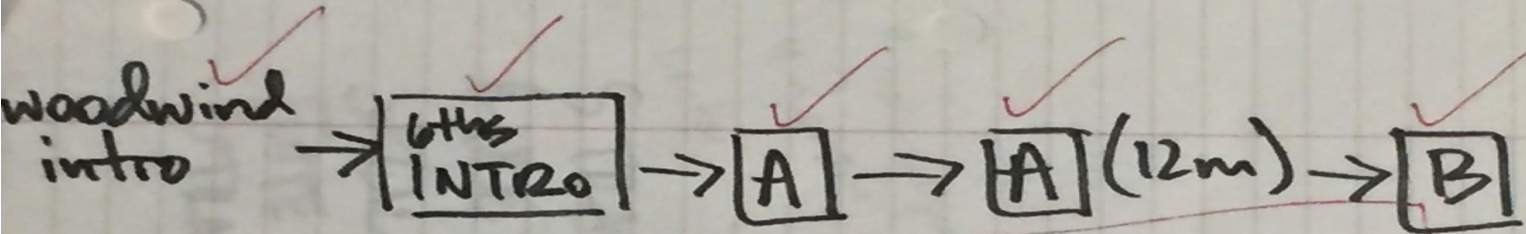
The image displays three pages of a handwritten musical score for Clarinet and Piano, based on Aaron Copland's Clarinet Concerto, movement 1. The score is annotated with various markings and notes.

Page 1 (Left): Titled "CONCERTO for Clarinet and Piano (with Harp and Piano)" by Aaron Copland. It is arranged for Clarinet and Piano by Beny Goodman. The tempo is marked "Slowly and expressively" with a metronome marking of quarter note = circa 66. The score includes a "TRIO" section and "THEME A" (marked "1st time").

Page 2 (Middle): Continues the score with measures 30, 40, and 50. It features "THEME A" (marked "2nd time") and "THEME B" (marked "1st time"). The tempo is marked "a tempo" and "poco rit.". The score includes markings for "poco rit.", "poco cresc.", and "moving forward".

Page 3 (Right): Continues the score with measures 60, 70, and 80. It features "THEME C" (marked "1st time") and "THEME D" (marked "1st time"). The tempo is marked "Somewhat faster" with a metronome marking of quarter note = 75. The score includes markings for "modulation to E_b", "dim.", "mp", "p", and "f".

The score is annotated with various markings and notes, including "TRIO", "THEME A", "THEME B", "THEME C", "THEME D", "TRIO", "modulation to E_b", "Somewhat faster", "dim.", "mp", "p", "f", "poco rit.", "poco cresc.", "moving forward", "1st time", "2nd time", "1st time", "2nd time", "3rd time", "4th time", "5th time", "6th time", "7th time", "8th time", "9th time", "10th time", "11th time", "12th time", "13th time", "14th time", "15th time", "16th time", "17th time", "18th time", "19th time", "20th time", "21st time", "22nd time", "23rd time", "24th time", "25th time", "26th time", "27th time", "28th time", "29th time", "30th time", "31st time", "32nd time", "33rd time", "34th time", "35th time", "36th time", "37th time", "38th time", "39th time", "40th time", "41st time", "42nd time", "43rd time", "44th time", "45th time", "46th time", "47th time", "48th time", "49th time", "50th time", "51st time", "52nd time", "53rd time", "54th time", "55th time", "56th time", "57th time", "58th time", "59th time", "60th time", "61st time", "62nd time", "63rd time", "64th time", "65th time", "66th time", "67th time", "68th time", "69th time", "70th time", "71st time", "72nd time", "73rd time", "74th time", "75th time", "76th time", "77th time", "78th time", "79th time", "80th time", "81st time", "82nd time", "83rd time", "84th time", "85th time", "86th time", "87th time", "88th time", "89th time", "90th time", "91st time", "92nd time", "93rd time", "94th time", "95th time", "96th time", "97th time", "98th time", "99th time", "100th time".



Triad Pairs

- Source material
- First appearance serves as melodic accompaniment, later iterations occur in different textures



Principle #6: Comprovisational Material

- Term coined by Danilo Perez
- Improvising using specific language of the piece
 - Ex. Re-use of triad pairs as thematically related material



Principle #3: Octatonic use

- Orchestrated in the low winds
- Some pitches sustained to create a tonal cluster

Principle #2: Balancing Chromaticism and Diatonicism

- Start with triadic material and diatonic melody
- Add chromatic harmony

195 L solo Softly

p

199 $G^{\flat}maj7/E^{\flat}$ $B^{(add4)/F^{\sharp}}$ $D^{\sharp m7}/B$ $G^{\flat}(add2)/B^{\flat}$ $A^{maj7}(b5)$ $E^{maj7}(b5)$ $D^{\flat}(add4)/B$ $D^{\flat}(add4)/D$

mp

2. Today's Chorale

— — —

- Form based on Shostakovich Symphony No. 5 mvmt. 3 Largo
 - Thematic use, drama
- Considering the storytelling element of writing music
 - How can we express different emotions through raw musical means?
 - Access the human element of musical composition

Shostakovich 5 mvmt. 3

5.

There have been many explanations for the intense emotion found in this slow movement. Having considered the evidence, what is yours?



“The third movement is a requiem for people who died. It’s a prayer for their souls ... And that is one of the most touching, moving moments of the whole piece, of the whole 5th Symphony.”

—*Alexander Barantschik, San Francisco Symphony Concertmaster*

1-2-5-3 H.C. 3

V⁷ - VI c/e

B 9m
C[#]-C[#]-C[#]-C[#]-B-A^b
E-E-E-E-E-D-D

B - harp arpeggio

C B-
Om
Flute pair
harp figuration

strings

A B- / A^b / G^b
B-B-B-B-B-C-B x3

C timpani

A in low strings
B^b → A^b-

A^b → C[#]
high contrast
of material.

D oboe
C-
w strings
C

B in low strings
C-C-C-C-B-A-B

D clarinet
B^b-
+ flute pair

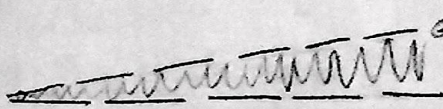
A^b
strings come
material

E A^b A
strings

D flute
D^b-
+ pair
Celesta

A winds
F[#]-
Bm
H.C.

strings
melody



G^b-G^b-G^b-G^b-F-E^b-F
diminished!

D Strings
Fmaj

→ canon

Figuration, homophony

F[#]:
b^b-4-5^b-2-1-5^b-5^b-5^b-5-4-5^b-2-5-

D-D-D-D-C[#]-C(C[#])
left 2

A strings
C-A-

C D^b-
harp figuration

harp arp
F[#]-

D celesta
F[#]-
w strings
F[#]
V⁷ / VI

**Principle #5: Thematic
development generates
long forms**

Aleatoricism and Chorale

- Aleatoricism: characterized by chance or indeterminate elements
- Notably utilized by Witold Lutoslawski
- Short moments of contained thematic improvisation for the classical players
- Chorale dedication
 - Reminiscent of Alban Berg's violin concerto, Bach chorale included in second movement⁹.

11 *All your work pass*

12

13

14

15

16

17

18 *All your work pass*

Detailed description: This image shows the first system of a musical score, measures 11 through 18. It features a vocal line at the top and a piano accompaniment below. The vocal line includes the lyrics "All your work pass" at measures 11 and 18. The piano part consists of two staves (treble and bass clef) with various rhythmic patterns and dynamics markings.

19 *A quick garden, plus another, with plus again. Repeat in solo, or better solo.*

20

21

22

23

24

25

26 *A quick garden, plus another, with plus again. Repeat in solo, or better solo.*

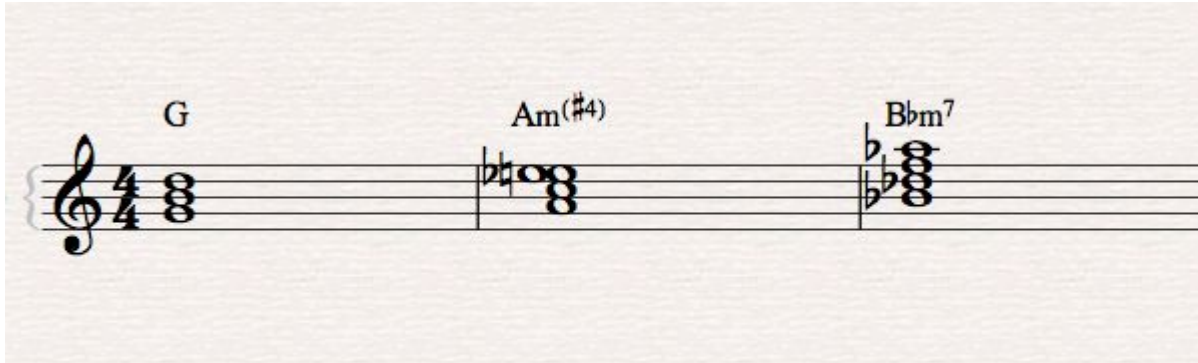
Detailed description: This image shows the second system of the musical score, measures 19 through 26. It continues the vocal and piano parts from the first system. The vocal line has lyrics such as "A quick garden, plus another, with plus again." and "Repeat in solo, or better solo." The piano accompaniment continues with complex rhythmic textures.

Principle #6: Comprovisational Material

- Slash chords to provide harmonic instability
- Upper structures of chords suggest “UFO material”
 - Term coined by Danilo Perez
 - Suggests the highest extensions of a chord

3. Orchids

- “The Ornette Coleman chords”
- Bill McHenry influence
- Inspired by Bartok’s pan-tonality, chromaticism of Stravinsky and early Schoen



Principle #1: C and F# triad pairs, Pedal Point

- Introduction explores 'outside' and extended harmonic sounds
- Sonority famously used by Stravinsky in 2nd Tableau of "Petrushka"⁷.
 - 2 major triads separated by a tritone



8.

Principle #2: Melody derived from “Ornette Chords”

- Diatonic melody supported by chromatic, or in this case hybrid chord changes



Chord Sequences

- Harmonic rhythm of 1 chord per bar
- Variation of tritone chord relationship
 - Emin and Bbmin
- Cyclic root movement and chromatic chords
 - Feeling of instability
- Long melodies that break from typical 4 or 8 bar phrases
 - Provides opportunity for more distant sequences
- “Which way is it moving?” - Danilo Perez
 - Considerations of bright and dark harmony

Principle #4: Linear Sonorities through Counterpoint

- Converging lines suggest harmony that avoids being labeled with a chord symbol



Realizations:

Third Stream principles encourage us to be *inclusive*. 21st century music can blend cultures, folk musics, and rich traditions to compose a new reality. A Third Stream blend can be a microcosm of global identities.

Thank you to:

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My mom, grandma and the rest of my family!

Performers

Dan Elbert - Conductor

Grzeorgz Wlodarczyk - Bass

Aga Derlak - Piano

Connor Kent - Drums

Joe Melnicove - Flute

Nadya Kelly - Oboe

Matt Stubbs - Clarinet

Evan Kopca - Bass Clarinet

Tyler Harper - Bassoon

Charlie Lincoln - Assistant Producer and Pizza Boy





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- ⁹<<https://www.youtube.com/watch?v=Wa5rTorLMzg>>