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MARIA SCHNEIDER'S "HANG GLIDING": DUAL ANALYSES FOR A HYBRID
MUSICAL STYLE

A Thesis

Submitted to the Mary Pappert School of Music

Duquesne University

In partial fulfillment of the requirements for
the degree of Master of Music

By

Elizabeth McKinney

May 2008

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Elizabeth McKinney

2008

MARIA SCHNEIDER'S "HANG GLIDING": DUAL ANALYSES FOR A HYBRID
MUSICAL STYLE

By

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Approved April 1, 2008

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ABSTRACT

MARIA SCHNEIDER'S "HANG GLIDING": DUAL ANALYSES FOR A HYBRID MUSICAL STYLE

By

Elizabeth McKinney

May 2008

Thesis Supervised by Professor Jessica Wiskus

The 21st century has brought about the transmission of ideas across the world due to the globalization of communication. As such, musicians are influenced by different styles of music from all around the world due to their own travels and the availability of music recordings. This thesis deals with the challenges of analyzing modern music that has been influenced by different genres and therefore does not fit into one preconceived genre of music. Maria Schneider's piece "Hang Gliding" integrates influences of classical, jazz, and Brazilian music. After a discussion of these influences upon her work and her transgression of the third stream classification of music, "Hang Gliding" is analyzed using a dual approach: pitch class set theory (for the melody) and Schenkerian theory (for the harmony). This analysis demonstrates the growth and decay of the arch form of the piece.

DEDICATION

I would like to dedicate this thesis project to my husband who has worked very hard to help me along the way and maintain our household while I have been so busy. I could not have completed it without him. I would also like to thank my family for their continued support of all of my studies.

ACKNOWLEDGEMENT

I would like to acknowledge Dr. Jessica Wiskus for all of her help in preparing this thesis project. She has been a wonderful advisor to this project, and her insight into the piece has been invaluable. I would also like to acknowledge Maria Schneider for taking time out of her busy schedule to allow me to interview her. She inspires me with expression and beauty in her music.

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Chapter 1

Maria Schneider's Life and Music

1.1 Introduction

The 21st century is an ever-changing world. The economy has become globalized and the transmission of ideas from one corner of the world to the other is instantaneous. The internet has enhanced our ability to find out information and to connect to people in different countries and cultures. Music is heavily influenced by this globalization of the world. Musicians and composers are exposed to many different genres of music throughout their lives. One person's music can be a combination of jazz, classical, world music, and anything else that is in that person's experience.

Music in the 21st century is moving to the point of being beyond classification. Classical music is not just "classical" anymore; nor is jazz simply "jazz". The avant-garde movement in 20th century music has helped lead to this present state of blurred definition by actively pulling information and influence from different genres. The term "third stream", coined in the 1950s and used infrequently since then, is one attempt to describe the hybrid nature of some progressive music that was created in the latter half of the 20th century. While "third stream" might possibly be used to describe the music of Maria Schneider, an artist of the 21st century, her music seems rather to fall into a category of its own, perhaps even going beyond the concept of third stream to a

conglomeration of her entire realm of experiences. As a contemporary female jazz composer and bandleader, Schneider has broken down many barriers in her career. In her compositions, she has managed to combine diverse influences into a comprehensive sound that is very natural and uniquely her own. This paper will use an analysis of “Hang Gliding” to present an interpretation of the organic structures governing Maria Schneider’s music.

1.2 Maria Schneider’s Life and Music

Maria Schneider is a contemporary female jazz composer, arranger, and bandleader. Schneider was born in Windom, Minnesota and began studying piano, clarinet, and violin at an early age. Her childhood piano teacher, Evelyn Butler, who taught classical and jazz piano styles, heavily influenced her. Schneider went on to study theory and composition at the University of Minnesota. She then completed her graduate degree at Eastman School of Music in jazz and contemporary writing in 1985. Following her graduate degree, Schneider went to New York City and studied with Bob Brookmeyer, apprenticed with Gil Evans, and later wrote for the Village Vanguard Orchestra. Schneider formed her own big band in 1993. This band played at Visiones in New York for five years, in which time her first two albums were recorded, *Evanescence* and *Coming About*. The Maria Schneider Jazz Orchestra now travels across many parts of the world for tours, concerts, and clinics. Schneider has had works commissioned by such groups as the Carnegie Hall Jazz Ensemble, the Orchestre National de Jazz of Paris,

and the Stockholm Jazz Orchestra. She has received many Grammy nominations and she won the Best Large Ensemble Album in 1995 for *Concert in the Garden*.¹

Maria Schneider has a very unique compositional style that almost defies classification. Her orchestra is basically a big band, but “her music is anything but traditional.”² While she maintains a standard big band instrumentation of five saxophones, four trombones, and four trumpets, Schneider has developed her own sound with frequent use of mutes in the brass, different woodwind instruments, flugelhorn, and different Latin rhythmic patterns. On her most recent album, *Sky Blue*, Schneider even includes the accordion on “Aires de Lando” and birdcalls by the orchestra members on “Cerulean Skies”. She creates her music to “get as much color from the orchestra as possible, trying to make it sound orchestral instead of sectional as in ‘typical’ big band music.”³ Schneider’s pieces of music are created to “sound like they have a story to them”⁴ and to create a particular mood. In this way, her music resembles classical program music because of its story-telling aspect. In the jazz world, music is rarely

¹ This was also the first album that was distributed exclusively on the internet to win a Grammy. The album was distributed through Schneider’s website, an ArtistShare site.

² De Barros, P. Taking control: Maria Schneider uses a new model to distribute her music. *Down Beat* 71 (11), 56-59. Retrieved December 2, 2007, from International Index to Music Periodicals database.

³ Sturm, F. (1999). Maria Schneider: As far as dreams go. *Jazz Educators Journal* 32 (2), 28-32, 34-37. Retrieved December 2, 2007, from International Index to Music Periodicals database.

⁴ Hale, J. (2005). Jazz album, composer & arranger of the year: Maria Schneider. *Down Beat* 72 (8), 48-49. Retrieved December 2, 2007, from International Index to Music Periodicals database.

written to tell a specific story, as often musicians will simply improvise on a well-known head and set of chord changes.⁵

Additionally, whereas a swing feel generally characterizes jazz music, Schneider's music most often does not use a swing feel, as seen in the piece "Nocturne" from the album *Allegresse*. She often uses dance forms or a dance feel in her music. She is quoted as saying that she "always related music to movement"⁶ because of her experiences as a child taking ballet and figure skating lessons. The synthesis of these experiences serves to create the unique sound that Schneider creates in her music. Often, when she is conducting, Schneider appears to be dancing on stage. Schneider's music is nearly always through-composed, although jazz music most often is in a strict song form or "head-improvisation-shout chorus-head" format. In Schneider's music, the melody may come back, but never in the same way. The backgrounds to the solos serve to connect the piece together because they "come out of things that have happened before and provide an underpinning of continuity."⁷ In this way, her music is different from the jazz traditions. Schneider also breaks from classical traditions. Classical or Western art music nearly always relies entirely on written out composition. Schneider's music however relies heavily on the improvisation of the musicians in the group. The soloists

⁵ Some notable exceptions are Duke Ellington's suites and, more recently, Wynton Marsalis's ballet.

⁶ Hale, J. (2005). Jazz album, composer & arranger of the year: Maria Schneider. *Down Beat* 72 (8), 48-49. Retrieved December 2, 2007, from International Index to Music Periodicals database.

⁷ McDonough, J. (1996). Today market: Big bands on campus. *Down Beat* 63 (1), 28. Retrieved December 2, 2007, from International Index to Music Periodicals database.

often “carr[y] the piece to a contrasting place”⁸ through the solo section. Schneider guides her soloists by using the harmonic rhythm and the chord changes. At the beginning of the solo section of “Hang Gliding,” the chords “just hang there”⁹ as though one were floating. Then they “start moving a little quicker”¹⁰ to guide the soloist to a new place. Schneider, therefore, is heavily influenced by both her traditional classical and jazz training, but she synthesizes this training in a very natural way and manages to include elements of other influences as well, especially Brazilian music.

Schneider says that she is “always trying to find harmony that either generates or resists motion”¹¹ to create the mood of the piece. The “motivation behind the piece is the driving force for determining harmony”¹² in her works. She may use steady chord changes, chromatic movement, pedal tones, or contrary motion, for example, to give a piece of music the feel for which she is looking. She is always trying to create new sounds, instead of “just stringing together every trick (she’s) learned.”¹³ Many jazz composers and composers of other types of music as well rely on a formula for their music instead of letting the music lead them to a new place. In contrast, Schneider has

⁸ Sturm, F. (1999). Maria Schneider: As far as dreams go. *Jazz Educators Journal* 32 (2), 28-32, 34-37. Retrieved December 2, 2007, from International Index to Music Periodicals database.

⁹ M. Schneider, personal communication, January 16, 2008.

¹⁰ Ibid.

¹¹ Sturm, F. (1999). Maria Schneider: As far as dreams go. *Jazz Educators Journal* 32 (2), 28-32, 34-37. Retrieved December 2, 2007, from International Index to Music Periodicals database.

¹² Ibid.

¹³ Ibid.

described her compositional process as being like “putting a puzzle together.”¹⁴ She begins each piece with blank staff paper, not with a head or a specific form that she wants to recreate. She puts down basic ideas and works to shape the piece and put it together so that it makes sense. Schneider constantly seeks out new instrument combinations, colors, harmonies, and forms to give her music its unique sound.

1.3 Maria Schneider’s Influences

In order to understand Schneider’s music, one must gain an understanding of her main influences, namely Bob Brookmeyer and Gil Evans. Gil Evans played piano and wrote with Miles Davis as part of the early cool jazz era. Evans was one of the many musicians who experimented with electronic music. He became especially known for his innovative approach to orchestration. He was one of the first to include instruments such as the French horn and tuba in addition to the jazz ensemble, first seen on the recordings with Claude Thornhill’s orchestra in 1947 in *Donna Lee*, *Anthropology*, *Yardbird Suite*, and *Robbins’ Nest*.¹⁵ He also combined many different styles and is considered to be one of the few third stream artists, as seen especially on the album *Sketches of Spain*.¹⁶ Evans’ ability to “create arrangements that blur the line between composed music and improvisation, his judicious use of dissonance and unique chord voicings, as well as the

¹⁴ Ibid.

¹⁵ Schuller, G. ‘Evans, Gil’, *Grove Music Online* L. Macy (Ed.) (Accessed [February 6, 2008]), <<http://www.grovemusic.com.authenticate.library.duq.edu>>

¹⁶ Gridley, M. C. (2003). *Jazz styles: History and analysis, eighth edition*. Upper Saddle River: Prentice Hall, 214.

fresh timbres he elicits from the jazz orchestra”¹⁷ is unmatched by any in the jazz field. Evans was able to combine “traditional instruments in innovative ways and expanded the tonal spectrum of the jazz orchestra”¹⁸ throughout his career. Also exuding the third stream style, Evans drew upon classical, folk, and world music to use as arrangements for his groups.

In his compositions for Claude Thornhill, Evans used standard big-band instrumentation plus two French horns and one tuba. This, combined with a restrained use of vibrato across the band, created a dark, orchestral sound. Evans emphasized written-out ensemble composition rather than improvisation. He created “‘recompositions’ and ‘orchestral improvisations’ on the original materials”¹⁹ using lines out of classical compositions, improvisations of jazz musicians, and popular songs. Evans continued this sound later for the Miles Davis recordings with a smaller instrumentation. He used a harmonic language that was tonal yet chromatic, always finding new colors and combinations of timbres in his music. His compositions succeeded in “preserving the essential spontaneity and improvisatory nature of jazz, achieving a rare symbiosis between composed and improvised elements,”²⁰ in a rather natural, third stream way.

¹⁷ Reeves, S. (2002). Gil Evans: The art of musical transformation. *Annual Review of Jazz Studies*, 12, 1-40. Retrieved December 3, 2007, from International Index to Music Periodicals database.

¹⁸ Ibid.

¹⁹ Schuller, G. ‘Evans, Gil’, *Grove Music Online* L. Macy (Ed.) (Accessed [February 6, 2008]), <<http://www.grovemusic.com.authenticate.library.duq.edu>>

²⁰ Ibid.

Bob Brookmeyer also has a “crossover” or third stream style. To quote Neal Slater, director of Jazz at the University of North Texas, Brookmeyer “is a real master who has gone almost classical in recent years”²¹ with his incorporation of Western art music elements into his jazz ensemble sound. He is a valve trombonist and pianist who was known early on for his playing and composing in the West Coast cool style. He began his career in Chicago, then moved to New York and worked with such notable jazz artists as Claude Thornhill, Stan Getz, Woody Herman, and Gerry Mulligan. Brookmeyer later was one of the founding members of the Thad Jones-Mel Lewis Orchestra, which he performed in and arranged for. Around 1982, he began to spend most of his time in Europe and now resides there. He has worked with the WDR Big Band, the Radioens Big Band, and the Stockholm Jazz Orchestra. More recently, he formed his own groups, his New Quartet and New Art Orchestra, using mostly European players.²²

Both Evans and Brookmeyer broke away from tradition in their music. They both combined their musical experiences into their own compositions, effectively composing third stream music. Maria Schneider added the influence of both Evans and Brookmeyer to her own musical experience. She said that Evans influenced her with his

²¹ McDonough, J. (1996). Today market: Big bands on campus. *Down Beat* 63 (1), 28. Retrieved December 2, 2007, from International Index to Music Periodicals database.

²² Robinson, J.B., & Kernfeld, B. ‘Brookmeyer, Bob’, *Grove Music Online* L. Macy (Ed.) (Accessed [January 9, 2008]), <<http://www.grovemusic.com.authenticate.library.duq.edu>>

“nuance... beauty and grace and subtlety.”²³ Brookmeyer helped her to find her personality in her music and to develop her pieces “on the scale of classical music.”²⁴

²³ M. Schneider, personal communication, January 16, 2008.

²⁴ Ibid.

Chapter 2

Third Stream Music

2.1 Introduction

Third stream music began as a controversial style and it continues to be controversial. Gunther Schuller coined the term itself in 1957 in a lecture at Brandeis University. Schuller originally intended the term to be a description of the fusion between jazz and “classical” or Western art music. A more recent description, perhaps a redefinition, however, conceives of third stream as “a type of music which, through improvisation or written composition or both, synthesizes the essential characteristics and techniques of contemporary Western art music and other musical traditions.”²⁵ This description leads one to believe that third stream could apply to any synthesis of two musical traditions, but the term is generally accepted to mean a combination of classical and jazz music. Third stream was born out of a reciprocal interest: the interest of the classical community in the developments in jazz music and the interest of the jazz community in the advances of classical music.

After Gunther Schuller coined the term third stream, controversy erupted regarding the intent of the term. Musicians on the jazz and classical sides alike took

²⁵ Schuller, G. ‘Third stream’, *Grove Music Online* L. Macy (Ed.) (Accessed [November 26, 2007]), <<http://www.grovemusic.com.authenticate.library.duq.edu>>

offense to the term, seeing it as a challenge to their musical traditions. Schuller wrote an article in 1961 to clarify and defend the use of the term to assure that the misuse of the term did not get out of hand. In this article, he describes third stream as “an extremely subtle music, defying the kind of easy categorization most people seem to need before they can make up their minds whether they should like something or not.”²⁶ One should determine one’s enjoyment of a piece of music based on the music itself, not the category into which the music falls. Many musicians forgot this detail after the term third stream came into being.

It has been said that the incorporation of classical elements into jazz music was originally a way of “legitimizing jazz by Europeanizing it,”²⁷ therefore justifying jazz as an art form. Up until the bebop era, jazz was seen as popular music because it was primarily dance music. The bebop style was now seen as legitimate because of the virtuosic technique needed to perform the music. The development of rock and roll and rhythm and blues music helped to propel jazz to this new standard. Rock and roll took over for jazz as the popular music and jazz was free to acquire a new, serious role. Now classical elements were no longer seen as a means of justifying jazz music, but a creative use of new elements. The classifications of bebop and jazz versus rock and roll served to distinguish the boundaries between the different styles of music. At the same time, “classical” or Western art music was going an entirely different direction to distinguish itself with serialism, minimalism, and atonality. In addition, at this time, another group

²⁶ Schuller, G. (1986). *Musings: The musical worlds of Gunther Schuller*. New York: Oxford University Press, 116.

²⁷ Joyner, D. (2000). Analyzing third stream. *Contemporary Music Review*, 19 (1). Retrieved December 3, 2007, from International Index to Music Periodicals database.

of musicians were attempting to break all boundaries and combine the different styles. Although it was not called by that name yet, this “third stream” of music attempted to prove that it was legitimate.²⁸ Third stream musicians could now create their own genre without having to rely on the tradition of jazz or classical music to keep it alive. Many traditional musicians still felt that third stream was a threat to the boundaries that had been defined between bebop and classical music. Third stream was an attempt to fit in between these boundaries.

2.2 Duke Ellington’s Innovations

One early example of an artist who incorporated elements outside of jazz into his music is Duke Ellington. Although not associated with the third stream movement, Ellington “extend[ed] the range of his musical vocabulary by coalescing the totality of his musical environment and manifesting it in an unpretentious, unselfconscious way that swung to the satisfaction of the jazz community and yet captured the imagination of the classical community.”²⁹ Ellington was known for incorporating unique elements into his music, especially tribal or jungle type sounds as heard in “Caravan” and “Ko-Ko.” He also wrote pieces in classical forms, such as suites and program pieces, like “Black, Brown, and Beige,” a suite and “Clarinet Lament,” a concerto.³⁰ He helped usher in experimentation by other jazz musicians by using different phrase lengths in an effort to

²⁸ Ibid.

²⁹ Ibid.

³⁰ Gridley, M. C. (2003). *Jazz styles: History and analysis, eighth edition*. Upper Saddle River: Prentice Hall, 119-120.

get away from the 8- and 12-bar phrases. Ellington paved the way for other artists to experiment and create music of the third stream.

2.2 The Birth of the Cool band

After Ellington, the group that had the most influence on the development of third stream is the Birth of the Cool band. Led by Miles Davis, this group brought together many different performers and arrangers who contributed their own unique styles. The group consisted of nine players: six horns and three rhythm section players. The instrumentation was trumpet, trombone, French horn, tuba, alto sax, and baritone sax in the horn section. The rhythm section consisted of piano, bass, and drums. This band descended from the likes of the Claude Thornhill band. Gil Evans wrote most of the arrangements for the group and continued to expand his influential style. These *Birth of the Cool* recordings occurred in 1949 and 1950, at which time the group was not received very well; however now their recordings are considered revolutionary in the changing face of jazz. Gunther Schuller himself played his first jazz music with this band and went on to compose in the third stream style and write extensively about third stream.³¹

2.3 Stan Kenton's "progressive jazz"

Perhaps the first artist really to exude the mature third stream style was Stan Kenton and his band. Kenton led the best known big band in the cool jazz era and beyond. His band started in the 1940s and continued performing until his death in 1979.

³¹ Joyner, D. (2000). Analyzing third stream. *Contemporary Music Review*, 19 (1). Retrieved December 3, 2007, from International Index to Music Periodicals database.

Kenton called his music “progressive jazz.”³² He did some of the writing and arranging for the group, especially when the band first started, and as a composer, Kenton is best known for “Artistry in Rhythm,” which became the theme song of the band. Over the years that the band performed and recorded, Kenton used many different composers, arrangers, and musicians. He recorded albums of dance music and “popular” jazz music in order to earn money to produce his other music. Adding to the popular appeal, Kenton’s band was also known for its loud volumes and its brassy sound. The band usually kept five players in the trumpet and trombone sections. Kenton also added to the weight of the group by sometimes using two baritone saxophones in the sax section. No other big band in the 1940s used this instrumentation; Duke Ellington and others were still using four trumpets and three trombones. Kenton at one point added a section of mellophoniums, “trumpet-French horn hybrids”³³ to his band, also never heard of from any other big band at the time.

Stan Kenton was unique because of his ability to attract audiences for his concert music, music conceived in a classical crossover, or third stream, style. This music was characterized by “ensemble precision and tuning sometimes approaching the sterling standards of symphony orchestras,”³⁴ performed without vibrato. This is the sound that became associated with the Kenton band-the sound that made it distinct. In addition to the typical big band instrumentation, his concert music pieces could contain French

³² Gridley, M. C. (2003). *Jazz styles: History and analysis, eighth edition*. Upper Saddle River: Prentice Hall, 174.

³³ Ibid, 176.

³⁴ Ibid, 175.

horns, tuba, strings, and Latin American percussion instruments. Kenton's largest contribution to the jazz community was his willingness to experiment and hire unknown writers. Kenton had been successful enough early in his career that he could afford to attempt a project that might not make any money. He also maintained his band for many years after big bands had gone out of style.³⁵

2.4 John Lewis and the Modern Jazz Quartet

The quintessential representation of third stream music is the Modern Jazz Quartet. This group formed when John Lewis, a pianist, and Milt Jackson, a vibraphonist, both of whom had played with Dizzy Gillespie, decided to form their Milt Jackson Quartet. The group became known as the Modern Jazz Quartet in 1952, after settling on Percy Heath on bass and Connie Kay on drums. The group relied on the arrangements and compositions of John Lewis, who had a large interest in composing in all styles, including jazz, classical, ballet, and film scores. Lewis's style for the Modern Jazz Quartet became a combination of all of these influences, truly manifesting the third stream principles, as seen on his piece "Django." Lewis used an ideal combination of written arrangements and improvisation to showcase the talents of the musicians. The group's sound centered on the vibraphone, with Jackson adjusting its tremolo speed to create his unique and relaxed sound.

Third stream has come a long way since its beginnings. It went from being a controversial style to an established form of music, whether liked or disliked. In fact, Gunther Schuller described the kind of fusion that third stream creates as "not only

³⁵ Ibid, 176.

interesting but inevitable.”³⁶ At the time, in the mid-1960s, he said the music world was “undergoing a tremendous process of musical synthesis, in which the many radical innovations of the earliest decades of our century are being finally assimilated.”³⁷ In practice, third stream itself has not been quite so natural or subtle as Gunther Schuller described. Maria Schneider describes third stream as “forced” and “contrived.”³⁸ Often third stream artists have been so concerned with combining the elements that they forget to create the subtle music about which Schuller writes. However, this musical synthesis helped to pave the way for the many musicians in the latter 20th century who were able to experiment with the fusion of classical, jazz, folk, and world music styles. In this way, musicians have exceeded the third stream combination of jazz and classical music. Third stream, whether seen as successful or unsuccessful, helped to pave the way for today’s composers and performers to experiment and create music that is in their own unique style that combines all of their influences.

2.5 Avant-garde

Liesa Karen Norman states that Schuller “coin[ed] the term third stream, which together with other movements, such as experimentalists and free jazz, all fall under the avant-garde umbrella, given that they all developed simultaneously and given that they all sought to break away from their respective traditional constraints.”³⁹ Webster’s

³⁶ Schuller, G. (1986). *Musings: The musical worlds of Gunther Schuller*. New York: Oxford University Press, 118.

³⁷ Ibid, 118.

³⁸ M. Schneider, personal communication, January 16, 2008.

Dictionary defines avant-garde as “an intelligentsia that develops new or experimental concepts, especially in the arts.”⁴⁰ By definition, avant-garde could be a term used to describe much music written in the 20th and 21st centuries. Maria Schneider’s music could be considered either third stream or avant-garde, because although her music is labeled as jazz, she often uses elements drawn strictly from Western art music. She also incorporates elements of South American music and into her compositions. Perhaps because of her extensive influences and the natural synthesis of these elements, her music cannot even be described by any one of these terms. Her music has gone beyond third stream with its combination of jazz, classical, and other world elements. Schneider’s music might be described as avant-garde because it is different from music that any other composers are creating right now. However, her music is not experimental for the sake of being experimental and therefore does not fit the bill of avant-garde music.

2.6 Conclusions

Indeed, musicians in the 21st century are expected to play in many different styles in order to make a successful career as a musician. The musicians in Maria Schneider’s band have proven this point. They are able to play Latin rhythms, swing feels, and improvisations, all with gorgeous classical sounds. The new musician must be well-rounded. Writing in 2000, Gunther Schuller states that the original concept of Third

³⁹ Norman, L.K. (2002). The respective influence of jazz and classical music on each other, the evolution of third stream and fusion and the effects thereof into the 21st century. (Doctoral dissertation, University of British Columbia, 2002).

⁴⁰ Merriam-Webster Online. (2007-2008). ‘Avant-garde.’ Retrieved March 1, 2008 from <http://www.merriam-webster.com>.

Stream, although called by different names, is “not only alive and well, but has broadened from a single stream to a veritable delta of tributary, rivers, accurately projecting my original utopian ideal of a brotherhood – a sisterhood – of musics, all influencing and fructifying each other in wondrous and unpredictable ways.”⁴¹ For example, today musicians in the United States are influenced by the rhythm used by musicians in South America. Musicians in Europe are influenced by the tonality and scale structure of the music in the Middle East. Musicians in Asia are constantly influenced by the influx of Western culture and ideas. We cannot even give a name to this new era of music upon which we are embarking.

⁴¹ Schuller, G. (2000). Third stream flow. *Jazziz 17* (1), 70-72. Retrieved December 3, 2007, from International Index to Music Periodicals database.

Chapter 3

Approaches to Analysis

3.1 Introduction

One of the challenges of analyzing a piece of music that does not necessarily fit into a specific or pre-conceived genre is determining what type of analysis to use. Third stream, or the extension of third stream into a new style, is a confluence of many different styles; therefore as a theorist, it is necessary to use different types of analysis for different reasons. This paper will focus on Schenkerian analysis to demonstrate the harmony of the piece and development of the form. Allen Forte's Pitch class sets will be used to analyze the unfolding of the melody.⁴²

3.2 Schenker's Life and Work

Austrian theorist Heinrich Schenker was born in 1868. He studied piano as a child, but went to Vienna to study law at the wishes of his father. While there, he enrolled in the conservatory and further studied piano with Ernst Ludwig and harmony with Anton Bruckner. He withdrew from the conservatory to support his mother and siblings after his father died, but he had some success as a composer, critic, editor, and

⁴² Neither of these types of theory are typically used on music in the jazz realm or music that is modal in nature, as "Hang Gliding" most definitely is. The justification for using them here will be discussed later.

accompanist in Vienna. He turned his focus to writing, editing, and piano teaching around 1900. Schenker published his first book, *Harmonielehre* in 1906, the first in a series of books titled *Neue musikalische Theorien und Phantasien*. He went on to publish *Kontrapunkt* in 1910 and 1922 and *Der freie Satz* in 1935 to complete the series.⁴³

The most revolutionary aspect of Schenker's theories is his view that a given piece or movement of music is in a single key, with sections that had typically been seen as modulations now interpreted as prolongations of a scale step within the original key.⁴⁴ This is shown in his graphs by the linear descent to the tonic, known as the *Urlinie* or fundamental line, and the arpeggiation in the bass, from tonic to dominant and back to tonic. The *Urlinie* and bass arpeggiation are known as the *Ursatz*. The *Urlinie* usually begins on the third scale degree, but can be extended to the fifth or the octave. In order to show these fundamental lines, Schenker reduced a given piece of music to its foreground, middleground, and background, thereby showing only the most important structural notes in the music.⁴⁵

Schenker's graphs use a notation different from that of traditional music. The notes do not represent rhythmic values but structural importance. For example, an open note head is more important than a closed note head. Notes are beamed together to show

⁴³ Bent, I.D., & Pople, A. 'Analysis 1910-45', *Grove Music Online* L. Macy (Ed.) (Accessed [January 15, 2008]),
<<http://www.grovemusic.com.authenticate.library.duq.edu>>

⁴⁴ Palisca, C.V., & Bent, I.D. 'Theory, theorists', *Grove Music Online* L. Macy (Ed.) (Accessed [January 15, 2008]),
<<http://www.grovemusic.com.authenticate.library.duq.edu>>

⁴⁵ Bent, I.D., & Pople, A. 'Analysis 1910-45', *Grove Music Online* L. Macy (Ed.) (Accessed [January 15, 2008]),
<<http://www.grovemusic.com.authenticate.library.duq.edu>>

their relationship to one another and their importance as a line. Notes may be slurred to show which notes belong together as a group; one example might be C-D-E slurred because the D connects the C to the E as a passing tone. This type of slur is used to show short melodic relations. Longer slurs are used to show the prolongation of a particular note, especially in bass lines.⁴⁶ These symbols all contribute to the concept of prolongation and the demonstration of the musical context so that the performer may better understand the music.

Schenker intended for his analyses to be used by performers. Schenker developed his theories with the purpose of understanding the intention of the composer in order to present an accurate performance of the music. The analysis would thus benefit the performer the most. Schenker was certain that his theories did accurately show the intentions of the master composers. Even his theoretical writings were intended for practical use by performers, not for analysis and study. Schenker's theories therefore have usefulness for performers and theorists so they may gain an understanding of the intentions of the composer. His theories have become even more popular since his death.

Two of Schenker's students, Oswald Jonas and Felix Salzer, fled Europe during World War II, following another of his students, Hans Weisse, to the United States. Weisse had already established the study of Schenker's theories at the Mannes School of Music in New York. In the United States, Schenkerian theory grew in the universities and through the further research of his pupils and their students.⁴⁷

⁴⁶ Please refer to Appendix 3 for examples of these slurs in a Schenker bass line graph

Schenker's theories were intended to be used on music covering the span of time from Bach to Brahms, covering the 18th and 19th centuries. Music of this time was tonal in nature, and Schenker considered tonality to be the basis for his theories. As theorists studied Schenker's works further, they also made new developments on his theory. As a result, since Schenker's death in 1935, many theorists have attempted to use his ideas on music outside of the tonal realm. Salzer, one of Schenker's direct pupils, included graphs of early composers such as Machaut, Josquin, and Du Fay, as well as later composers such as Copland, Bartok, and Hindemith.⁴⁸ Others have used Schenkerian theory on non-Western music, American popular song, and jazz styles to some degree of success.⁴⁹ Saul Novack has written about his use of Schenkerian analysis to analyze pre-Baroque music and James Baker has written about his use of Schenkerian analysis to analyze post-tonal music.⁵⁰ William Larson was the first to write about the use of Schenkerian analysis on jazz music.⁵¹ Scott Elliott, Master's Theory graduate of Duquesne University, wrote of the linear similarities between jazz and Baroque music, employing

⁴⁷ Drabkin, W. (2002). Heinrich Schenker. In T. Christensen (Ed.), *The Cambridge history of Western music theory* (pp. 812-743). New York: Cambridge University Press, 835.

⁴⁸ Salzer, F. (1962). *Structural hearing: tonal coherence in music*. New York: Dover Publications.

⁴⁹ Drabkin, W. (2002). Heinrich Schenker. In T. Christensen (Ed.), *The Cambridge history of Western music theory* (pp. 812-743). New York: Cambridge University Press, 838.

⁵⁰ Beach, D. (Ed.). (1983). *Aspects of Schenkerian theory*. New Haven: Yale University Press.

⁵¹ Drabkin, W. (2002). Heinrich Schenker. In T. Christensen (Ed.), *The Cambridge history of Western music theory* (pp. 812-743). New York: Cambridge University Press, 838.

Schenkerian techniques to his work.⁵²

Although Schenkerian analysis has not been used much on jazz music, its popularity is rising. It will be used here on Maria Schneider's music because of its ability to describe the harmony and tonal centers of the piece and to show relationships between harmony, melody, and form.

3.3 Pitch Class Set Theory

While Schenker's theories are intended to apply to tonal music, pitch class set theory is intended to apply to atonal music. It is intended to provide a framework within which atonal music can be described. Pitch class set theory shows the relationships between notes in a more abstract way than traditional interval classifications. For example, in traditional interval classifications, a diminished fifth and an augmented fourth have different functions. In pitch class set theory, these same intervals both fall into interval class 6. Although the concept of a pitch class set was introduced by Milton Babbitt,⁵³ Allen Forte has written the more decisive literature on the analysis of atonal music in his book *The Structure of Atonal Music*.

A pitch class set is "a set of distinct integers representing pitch classes."⁵⁴ These sets are represented by numbers within square brackets, for example [0,1,3]. There are 12 pitch classes, each corresponding to a note of the chromatic scale. The note C, in any

⁵² Elliott, S. (1987). A study of tonal coherence in jazz music as derived from linear compositional techniques of the Baroque era. (Master's Thesis, Duquesne University, 1987).

⁵³ Forte, A. (1973). *The structure of atonal music*. New Haven: Yale University Press, 1.

⁵⁴ Ibid, 3.

octave, belongs in the pitch class C. Likewise, enharmonic notes are considered equivalent. The note Ab is the same pitch class as the note G#. The pitch classes are assigned numbers from 0-11, from C to B (see Table 1). Double sharps and double flats are also considered enharmonically equivalent, such as Dbb being equivalent to C.

Number	Notes in pitch class
0	B#, C
1	C#, Db
2	D
3	D#, Eb
4	E, Fb
5	E#, F
6	F#, Gb
7	G
8	G#, Ab
9	A
10	A#, Bb
11	B, Cb

The integers used to name the notes are also used to name intervals. The intervals are labeled by the number of semitones contained in the interval. For example, a minor second is given the number 1 because it contains one semitone. A major second is given the integer 2 because it contains two semitones. Based on this concept, intervals with the same number of semitones are considered equivalent. An augmented fourth and diminished fifth are both an interval 6. In tonal music, the difference between the two would be important in determining their position in the scale or key of the piece, but in atonal music, they both contain six semitones and are the same interval.

Pitch-class intervals are the distance between two pitch classes. When analyzing music, pitch-class intervals can be described as ordered or unordered. Ordered intervals are ordinarily counted in ascending order. For example, Bb to D would be a pitch-class

interval of positive 4. It could be calculated from Bb down to D, which would be a pitch-class interval of negative 8; however, ordered intervals are generally positive, calculated up. If you were to calculate D to Bb, the pitch-class interval would be 8; in other words, the order of the two pitches, in addition to the ascending or descending direction, makes a difference.

Unordered pitch-class intervals are calculated according to the closest location of the notes. Bb to D would be calculated up to get an interval of 4. D to Bb would be calculated down, instead of up, to get an interval of 4. With unordered intervals, it is important to know the space between the two pitch classes, not the direction they are going or the order in which they are given. Unordered pitch-class intervals are also called interval classes. Only seven interval classes exist because the shortest distance between any two notes will always be a tritone or smaller, as seen on Table 2. The inverse of the larger intervals gives their interval class. For example, the inverse of a major seventh is a minor second, thus giving it an interval class of 1. The interval C to Ab is traditionally called a minor sixth. In set theory, this belongs to interval class 4.

Table 2 Interval Classes	
Interval	Interval Class
Unison/octave	ic 0
m2, M7	ic 1
M2, m7	ic 2
m3, M6	ic 3
M3, m6	ic 4
P4, P5	ic 5
A4, D5	ic 6

Identifying individual intervals leads to the next step of formulating pitch class sets, the “basis for comparing any two pitch combinations.”⁵⁵ There are pitch class sets of dyads or two notes, triads or three notes, tetrads or four notes, etc., but triads will be focused on because they serve as the basis for understanding melodic procedures in “Hang Gliding.” Sets are described in their normal order, the “most compact ordering of the pitch classes in that set class.”⁵⁶ The first note is written as 0, and the other notes are written as their distance from the first note. For example, G-Ab-C is notated [0,1,5], with G represented by 0, Ab represented by 1 because it is one semitone away from G, and C represented by 5 because it is five semitones away from G. This description shows the relationships between the notes of a given melody. It allows the theorist to realize relationships between different groups as well. For example, the notes D-Eb-G appear to be completely unrelated to the earlier example of G-Ab-C. With set theory, we discover that D-Eb-G also belongs to the set [0,1,5], proving that the two groups of notes are related.

The next level of abstraction is prime form, or most compact order. For example, it is not immediately clear that G-Ab-C is in the same set as G-B-C. Both belong to the set [0,1,5] because of their prime form. Prime form specifies that the smallest interval is contained on the bottom. Therefore, we would read G-B-C as C-B-G, counting down instead of up. C is one semitone away from B, giving it an interval of 1, and G is five semitones away from C, giving it an interval of 5. This use of prime form shows relationships between sets of pitches that cannot be shown with any other type of theory.

⁵⁵ Ibid, 1.

⁵⁶ Friedman, M. L. (1990). *Ear training for twentieth-century music*. New Haven: Yale University Press, 44.

Because of its ability to abstract small melodic ideas for comparison and analysis, pitch class set theory will be used for melodic analysis in Maria Schneider's music. This theory will be used to show the relationships between melodic lines throughout the piece.

Schenkerian theory and pitch class set theory are intended for use on completely different types of music. However, due to the hybrid nature of Maria Schneider's music, they have both been chosen to be used on her music. Because her music comes from different influences and therefore does not follow one type of theory, a dual approach to analysis is necessary in order to understand her music.

Chapter 4

Maria Schneider's "Hang Gliding"

4.1 Introduction

Maria Schneider's piece "Hang Gliding" appears on her album *Allegresse*, released in 2000. Readers are encouraged to visit her website, <http://www.mariaschneider.com/> to purchase or listen to the piece. Schneider describes her music as "orchestral jazz" or as a "hybrid of classical and jazz but then also with a lot of world elements, especially Brazilian."⁵⁷ Schneider had the opportunity to go hang gliding in Rio de Janeiro, Brazil, which influenced the composing of "Hang Gliding." This piece uses Brazilian-influenced syncopated rhythms within a unique rhythm section groove. The meter consists of three bars of 3 and one bar of 2, essentially phrased as 6 followed by 5. Schneider could not decide whether to put the piece in 5 or 6 and stumbled upon the idea of alternating between 5 and 6.

Although one might think that Schneider sought to write a composition about her hang gliding experience in Brazil, it was more of a coincidence that the piece became about hang gliding. Schneider says that when she ordinarily begins to write a piece, she

⁵⁷ M. Schneider, personal communication, January 16, 2008.

“never sit[s] down with the intention to write anything specifically”⁵⁸ about a particular event. It was only while in the middle of writing this piece that Schneider realized that what she was working on “was very evocative of [her] experience of hang gliding.”⁵⁹ Once she realized the feeling of the piece, she began to shape it more toward the hang gliding experience. The piece is “entirely about movement...the suspension, grace, lift and acceleration accompanied by the rush of apprehension and exhilaration.”⁶⁰ The solo sections of the piece are particularly evocative of specific details of the hang gliding experience. Schneider says that the flugelhorn solo is “trying to capture the feeling of just letting go of the hang glider when we were way at the maximum peak height altitude.”⁶¹ The solo begins with a suspended or floating feeling, with slow harmonic rhythm and minimal percussion effects. The flugelhorn solo builds into a tenor saxophone solo that gives the feeling of falling and diving, and this solo falls into the shout chorus, an exhilarating expression of the entire hang gliding experience.

4.2 Form

The form of the piece can best be described as an arch form (See Table 3). It begins with a rhythm section vamp that establishes the rhythmic feel, the meter, and the tonality. The piece starts on an Ab triad with a sharp 11, giving the mode Ab Lydian. This establishes the use of Lydian mode, with its bright quality, throughout the piece.

⁵⁸ Ibid.

⁵⁹ Ibid.

⁶⁰ Schneider, M. (2000). “Liner notes.” Schneider’s *Allegresse*. Clinton Recording Studios: ArtistShare.

⁶¹ M. Schneider, personal communication, January 16, 2008.

Table 3 “Hang Gliding” Arch Form

I. Introduction, Thematic Material, and Development m. 1-153, small arch within the larger arch form

- A. M. 1-8 Rhythm Section Vamp introduces feel of the piece, alternating 6 and 5 measures
- B. M. 9 Soprano Saxophone melody, fragments
- C. M. 36 Tenor Saxophone joins melody, melody becomes more active
- D. M. 61 Full ensemble joins with melody and accompaniment
- E. M. 79 Full melodic statement with whole ensemble playing
- F. M. 89 Transition sequence, chord changes repeated at m. 105
- G. M. 121 Peak of ensemble section with full band playing harmonized melody
- H. M. 137 Melody relaxes and transitions to solo section

II. Flugelhorn Solo m. 153-266

- A. M. 153 Flugelhorn solo begins in 6 meter, horn backgrounds, bottom of arch form
- B. M. 173 Solo without backgrounds, very sparse, free
- C. M. 211 Solo with horn backgrounds pushing forward
- D. M. 224 Meter returns to alternating 6 and 5 measures, continues to build excitement into tenor saxophone solo

Table 3 Continued

<p>III. Tenor Saxophone Solo m. 266-462</p> <p>A. M. 266 Tenor Saxophone solo begins with horn backgrounds and rhythmic punches, primarily in 2/4 measures, continues to build from flugelhorn solo</p> <p>B. M. 338 Tenor solo suspended on F7sus with no backgrounds</p> <p>C. M. 342 Rhythmic horn backgrounds enter, resolves to Bb7sus</p> <p>D. M. 390 Sustained backgrounds begin, combined with syncopated sequences</p> <p>E. M. 430 Rhythmic punches return for transition to build into shout chorus</p>
<p>IV. Shout Chorus and Coda m. 462-584</p> <p>A. M. 462 Shout chorus begins with trumpet lead, alternating with soprano saxophone lead</p> <p>B. M. 514 Peak of arch form. Final recapitulation of melody</p> <p>C. M. 546 Coda begins, Tenor and Flugelhorn trade 4's closing out melody</p> <p>D. M. 578 Rhythm section vamp ends piece as it began</p>

The peak ensemble section, a small arch within the larger arch form, is followed by a Flugelhorn solo, which builds into a Tenor Saxophone solo. The Flugelhorn solo section relies almost entirely on Lydian mode. Often, in the solo sections, Schneider writes the mode desired for the chord change instead of just notating the chord as in measure 173 where the flugelhorn solo is notated E[♮]Lyd/F[♯]. The Tenor Saxophone solo changes to suspended chord structures, utilizing the natural 11 instead of the sharp 11 (as in measure 282, notated Ab7Sus) as it continues to build to the highest point of the arch. It

modulates back to the Lydian mode, signaling the return to the original melodic material, as it builds into the shout chorus, the peak of the arch. The shout chorus revisits the brilliance of the melody from the beginning of the piece before gradually returning to the rhythm section vamp that opened the piece.

The development of the melody supports the arch form. The opening of the melody, although it contains small motivic ideas, prolongs the note Eb, seen in example

Example 1 Eb Prolongation, m. 9



1. Further connection of important structural notes, as seen on the Schenker graph in Appendix 1, shows that the Eb leads stepwise up to the note A at measure 61. As the melody reaches the solo section, more prolongations, notated by dotted slurs, and connections between these notes, shown by beams, can be seen, especially leading up to measure 131. Measure 131 begins to come down from the highest note, the F# just before measure 131, as the small arch of the opening section closes into the flugelhorn solo. The solo section serves as a long build-up to the shout chorus at measure 462, which begins with a long prolongation of the note Bb, seen in example 2.⁶² The shout

Example 2 Bb Prolongation, m. 462



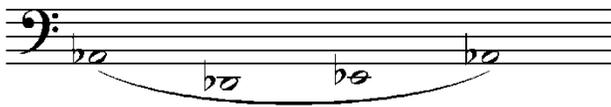
⁶² Because the flugelhorn and tenor saxophone solos cannot be notated melodically based on the score, they are not represented on the melody graph.

chorus, an inversion of the original melody in the form, begins with long prolongations and sequences of beams, as seen on the melody graph in Appendix 1, and ends with more simple melodic patterns at the last recapitulations of the melody in measure 514.

4.3 Harmony

The overall mode of “Hang Gliding” is Ab Lydian. As seen on the bass line reduction in Appendix 2, Ab is prolonged until measure 47, giving a simple harmonic structure to the opening of the piece (see example 3). As the melody develops, the bass

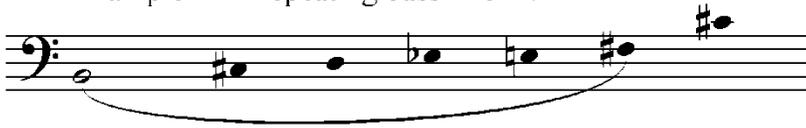
Example 3 Ab Prolongation in reduction, m. 1



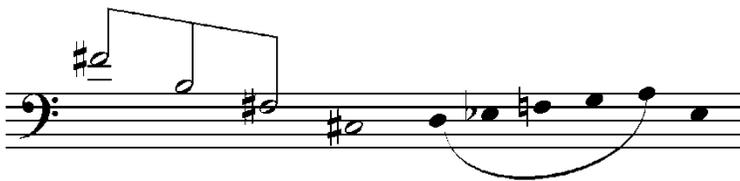
line has more motion, moving in leaps of fifths. At measure 121, the prolongation changes to E natural, leading into the flugelhorn solo, which prolongs E for its entirety. When the tenor saxophone solo begins in measure 266, it takes the E from the flugelhorn solo, but it quickly moves away from this key center. This solo is characterized by many leaps of fifths, with changing key centers. The shout chorus returns to the dominant key of Eb and quickly resolves to the tonic key of Ab.

Schneider establishes the harmony of “Hang Gliding” from the very first chord that she writes. The Ab major triad with an added sharp 11 denotes Lydian mode. This chord continues when the melody begins in measure 9. The mode changes between Lydian, minor, and suspended while on the Ab root, shown in example 4, with the mode essentially defined as Ab minor because of the use of the flat 6, Fb, or E natural spelled enharmonically. The Schenker graph of Appendix 3 clearly shows the prolongation of

Example 8 Repeating bass line m. 430



Example 9 Repeating bass line m. 446



The flugelhorn solo, beginning at measure 153, remains in E Lydian for the entire solo. Other chords within the key of E are interspersed, but the overall key center is E Lydian. The root movement from E to D, seen on the graph at measure 211 and in

Example 10 Tenor saxophone solo,
alternation between E Lydian and D minor, m. 211

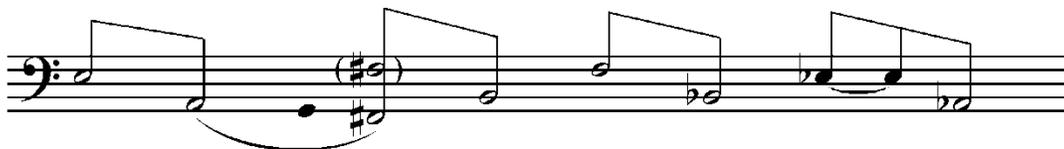


example 10, shows alternation between E Lydian and D minor. The tenor saxophone solo begins on an Esus chord, but continues to modulate through many other tonalities before landing on Fsus with an added third in measure 338. The harmony of the solo then moves through Bbsus, into an extended section of Ebsus. As the horns enter with backgrounds at measure 390 to build to the shout chorus, the harmony modulates through different key centers. The chord changes and linear bass line from measure 89 in the

measures, at measure 173, contributing to the floating feeling, as in example 12. The rhythm section is notated “very sparse” in this section to aid in the floating feeling. The harmonic rhythm moves again to two measures per chord at measure 189, beginning to push forward. As the backgrounds re-enter at measure 211, the roots remain the same, with the mode changing above them. The movement forward is accelerated by a return to the alternating 6 and 5 measures in measure 226. Now, the meter and the horn backgrounds serve to push the piece forward as the chords alternate between E Lydian and D minor. These elements help build to the peak of the solos, measure 266, where the tenor saxophone solo begins.

The tenor saxophone solo begins on an Esus chord, keeping the root from the flugelhorn solo but changing the mode. This section represents falling, which can be seen by the interesting root movement on the Schenker graph in Appendix 3 from measure 266 to measure 462. Although the solo begins on Esus, it does not stay there long. The solo begins with horn backgrounds, usually accenting the 2-beat measures, helping to push the music forward. Whereas the flugelhorn solo section did not have V-I resolutions because of the chromatic movement, the tenor solo section is full of V-I resolution, especially from suspended chords. This can be seen on the Schenker graph in Appendix 3 just after measure 330 and in example 13. Smaller resolutions occur

Example 13 Resolving root movement, m. 330 tenor saxophone solo



throughout the solo. The first chord, Esus, resolves to A/E. Just before measure 298, the Asus resolves to Dmaj7(b13)/Bb. Because these resolutions go to slash chords, the

resolution does not feel as strong. This contributes to the feeling of falling because the chords still do not feel settled. The chords finally feel at home with the progression of A minor-E minor-Eb Lydian as the shout chorus begins because the Eb is the dominant of the original Ab key. This Eb eventually returns to Ab, first in measure 494, but finally on the last chord of the piece. Similar to classical music, the melody is heard in the dominant key prior to a return to the tonic key.

4.4 Melody

The melody of “Hang Gliding” unfolds in a very natural way. Schneider composes the melody so that it begins with just small kernels of sound that develop into a glorious melodic statement. Two melodic motives, heard at the beginning of the piece, provide the material for the entire melody. The opening melodic motive, beginning in measure 9, as seen in example 14, is of the set class [0,2,7] (see example 15 also),

Example 14 [0,2,7] motive, m. 9



Example 15
Pitches in [0,2,7], m. 9



containing a major second and a perfect fifth. The second motive, beginning in measure 21, seen in example 16, is of the set class [0,1,3] shown in example 17. This set class contains a major second and a minor second, or interval classes of 1 and 2, in either

Example 29 [0,2,7] motive and pitches contained in it, m. 137



In measure 462, the shout chorus returns to the melodic statement of measure 121, now in the dominant key, with a prolongation of Bb using the [0,1,3] motive as seen on the Schenker graph in Appendix C and earlier in figure 2. The two motives now connect seamlessly, as seen in examples 30 and 31, in measure 472. With the combination of the

Example 30 Combination of both motives, m. 472



Example 31 Pitches in both motives, m. 472



two motives, the melody now feels glorious, as though it has reached the ultimate point to where all of the melodic development has been leading. The melody returns to the repeated statement of the [0,1,3] motive in measure 478, as seen earlier in the piece, yet quickly returns to the combined motive again in measure 488, seen in examples 32 and

Example 32 Combined motives, m. 488



Example 33 Pitches in combined motives

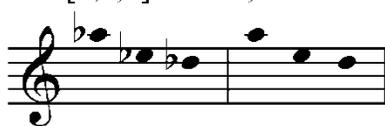


33. The combined motive repeats once more before measure 502 where the saxophones have a melodic sequence developed on the [0,2,7] motive, first on Db-Eb-Ab, then transposed up a half step to D-E-A, seen in examples 34 and 35. This sequence serves to

Example 34 Saxophone sequence on [0,2,7] motive, m. 502



Example 35 Pitches of [0,2,7] motive, m. 502



connect the previous melodic statement to the melodic statement of measure 514, now in the key of F. The melody repeats once more in measure 530 as it fades into the tenor saxophone solo at measure 546, seen in example 36. The tenor saxophone solo repeats the [0,1,3] motivic sequence (see example 37) with octave displacement from measure

Example 36 Saxophone solo, m. 546



Example 37 Pitches in [0,1,3] motive, m. 546



29. The tenor saxophone solo alternates with an improvised flugelhorn solo. As the tenor saxophone solo turns into an improvised exchange with flugelhorn 2, the soprano saxophone and flugelhorn 1 settle onto the tonic of Ab to end the piece.

The two motives that Schneider uses throughout the piece develop naturally with the embellishments that she uses and the way that she combines them effortlessly in the shout chorus. The melody begins as small motivic ideas and unfolds to become a long

melodic statement. Staying true to the arch form of the piece, the melody returns to the motivic ideas at the end of the piece.

4.5 Countermelody

Many other elements contribute to the overall sound and feel of “Hang Gliding.” These elements include countermelody, instrumentation, orchestration and texture, rhythm, meter, and color. Schneider uses countermelody on a limited basis; in fact, she uses almost no countermelody elements until the shout chorus in “Hang Gliding,” aiding in the excitement of the shout chorus. At the beginning of the piece, the melody occurs with simple trombone pads in the background. As the full ensemble joins, at measure 61, the soprano saxophone maintains the melody while the brass section plays rhythmic backgrounds. When the melody reappears at measure 79, two trumpets harmonize the melody while the other two trumpets join the trombone section on rhythmic backgrounds. In the sequence beginning at measure 89, the ensemble plays harmonized melody. This continues until measure 137 when the instruments start dropping out, leaving the soprano saxophone and flute on the melody.

When the melody returns at the beginning of the shout chorus in measure 462, it first appears as a harmonized melody. The first instance of countermelody appears in measure 475 in the second trombone and baritone saxophone while the melody is holding

Example 38 Trombone and Baritone
Saxophone countermelody, m. 475



a long note, seen in example 38. This countermelody serves the function of a melodic fill. Another instance of melodic fill appears in measure 483 in the tenor saxophones,

Example 39 Melodic fill, m. 483



baritone saxophone, and trumpets 3 and 4, shown in example 39. Schneider gradually introduces us to the notion of countermelody by inserting these short melodic fill statements. She then adds another countermelody figure, as seen in example 40, in the

Example 40 Saxophone countermelody, m. 487



saxophone section. This foreshadows the further use of this rhythmic figure in measure 495 in the saxophone section as transitional material (example 41) and again in measure 515 in the trumpet section as countermelody (example 42). After measure 537, no more

Example 41 Saxophone transitional material, m. 495



Example 42 Trumpet countermelody, m. 515



countermelody appears. Schneider saved the use of countermelody for the peak of the arch form to create more animation and excitement during the climax of the piece. She then closes out the piece with simple melodic statements and solos, without countermelody, to contribute to the feeling of finality.

4.6 Instrumentation

Schneider uses a unique instrumentation in the piece, deviating from the traditional big band setup. The use of soprano saxophone gives the piece a bright, brilliant sound, especially because the soprano saxophone carries the melody throughout most of the piece. This is reinforced by the use of two soprano saxophones, beginning in measure 58. The second soprano reinforces the melody until measure 105 when it changes to flute. The flute continues where the second soprano left off, doubling the melody. Schneider uses the flute to add to a sparkling sound at the top of the ensemble. She also uses the flute at this point because the melody appears in a higher range. Schneider uses the mellow sound of the flugelhorn at the beginning and at the end of “Hang Gliding” to ease in and out of the piece, also contributing to the arch form. The mellow flugelhorn sound serves as a contrast to the bright soprano saxophone sound and

the trumpet sound in the shout chorus. The use of the flugelhorn in the solo section, as opposed to trumpet, aids the floating feeling because of its rich sound. The trombone section is typical except for the use of bucket mutes for almost half of the piece. This lines up with the arch form because the trombones stop using the mutes as the piece begins to build.

4.7 Orchestration, Texture, and Color

Not only are the instruments unique, but the way they are used is also unique. The most significant example of this distinctive use is the soprano saxophone lead through much of the shout chorus. The trumpet and the soprano saxophone trade the lead line and sometimes share it during the shout chorus. It is very unusual not to have the trumpet play the lead line in the entirety of the shout chorus. Schneider stays consistent with the rest of the piece by keeping the soprano saxophone on the lead line. She simply uses the lead trumpet for support and a little bit of extra power when she wants the lead line emphasized more.

Schneider also creates a unique texture in the piece from the very first note by having the piano and guitar create the groove instead of having the drums drive the piece. The texture of the piece builds in a similar way to the form: in an arch. The piece begins with a simple groove and one instrument, the soprano saxophone, on the melody. The texture changes when the tenor saxophone begins to double the soprano just before measure 37. This builds slightly until the rest of the band comes in at measure 61. The melody and accompaniment continue until measure 121 where the whole band plays a harmonized melody, which fades into the flugelhorn solo. When the melody returns after

the tenor saxophone solo, at measure 462, the texture returns on a harmonized melody with the full band playing. Schneider varies this by inserting small phrases of countermelody while the melody is holding long notes. These small phrases develop into full countermelody sequences, first in the saxophones then in the brass. This leads to a quick descent as the piece winds down. The harmonized melody returns at measure 530 for four measures, followed by melody with countermelody for four measures. In measure 538, the instruments gradually start dropping out, leaving only the soprano saxophone and trumpet on melody and the trombones on pads. This fades even further in measure 546 where the tenor saxophone takes over the melody and just a few instruments are playing pads. This texture, of the tenor saxophone trading a solo with the flugelhorn and the other instruments holding long notes, continues as the piano groove from the beginning of the piece returns. The piano alone closes the piece with the groove while the melody instruments hold long notes.

4.8 Rhythm

The rhythmic figure that begins “Hang Gliding” is a constant force in the piece, like the air under the hang glider. The ostinato rhythm, created by the piano and guitar, continuously pushes the piece forward. The movement in the rhythm section stops only during the flugelhorn solo when the feeling is floating. Rhythm also serves to develop the melody. The melody begins with short note values that are spaced far apart. As the melody develops, more notes are added to push the melody forward. When the melody blossoms with the full ensemble playing, the note values are much longer and sustained.

During the flugelhorn solo, Schneider uses smooth, syncopated figures followed by sustained chords to add to the floating feeling. Once the tenor saxophone solo begins, she uses accented notes in the 2/4 measures to push the music forward. Because the 2/4 measures are shorter, they already feel like they jump ahead; by placing the accents on those measures, Schneider achieves the desired effect of falling.

Sustained notes characterize the beginning of the shout chorus, giving it the desired emphasis. The syncopated countermelody beginning at measure 494 creates even more excitement, building to the peak of the arch form in measure 514. The saxophone sequence, characterized by dotted eighth notes (giving a feeling of four beats in a 3-beat measure) gives an extra push into the peak.

4.9 Meter

“Hang Gliding” falls surprisingly naturally into a meter of alternating measure of six and five. In the score, it is notated as three 3/4 bars and one 2/4 bar, although Schneider herself describes the meter as six or five. As she was composing the piece, Schneider determined the harmony and the melody before the meter. She attempted to put the piece in five and in six, but neither felt quite right to her. When she was playing the piece with a bass player, she played in six and he played in five; it was then that she “discovered” that the piece could be six and five.⁶⁶ This unique meter continues until measure 145, which is in three, leading into the flugelhorn solo in six. The flugelhorn solo floats on the six meter until measure 224 where the solo begins to build into the tenor saxophone solo. Here the meter returns to the alternating six and five measures.

⁶⁶ M. Schneider, personal communication, January 16, 2008.

This meter now continues to the end of the piece, because the music after this point is all building up through the shout chorus before the return to the original vamp.

Chapter 5

Conclusion

This paper shows how Maria Schneider utilized the Lydian mode in “Hang Gliding”, developed the harmony, and developed the melody based on two small motives. She accomplishes this development in a very organic and natural way, with the melody unfolding and blossoming and the harmony developing smoothly. Schenker bass line graphs illustrate the prolongation of chords and the root movement, describing the tonal centers in the piece and relating to the arch form of the piece. The Schenker melody graph shows how the melody relates to the arch form and to the bass line. Pitch class set theory demonstrates how the melody develops over the course of the piece, utilizing two motives. The motives, consisting of only three notes each, are the basis on which the entire melody of the piece is written. The use of both types of theory contributes to an understanding of the processes that Schneider used to compose “Hang Gliding,” a greater understanding than could not be obtained just by using traditional analysis techniques.

Maria Schneider incorporates elements from all of her diverse influences, including jazz, classical, and Brazilian, in a very natural way, into her compositions. Her music has transcended classification and become her own unique creation; it cannot be defined by the term third stream, but perhaps it is in fact the next step beyond third

stream to a more natural hybrid of musical styles. She has created her own voice in today's ever-changing world of musical experimentation.

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APPENDIX 1

A1.1 Melody Graph Page 1

9 19
Soprano Sax

37

47 53 61

(Tenor/Flugelhorn) 69

75 85 89

89 97

105 113

Detailed description: This musical score consists of six staves of music. The first two staves are for the Soprano Saxophone, and the last four are for the Tenor/Flugelhorn. The music is written in treble clef with a key signature of one sharp (F#). The score includes melodic lines with various note values (quarter, eighth, and sixteenth notes) and rests. Dashed lines are drawn over the notes to represent a melodic graph, showing the pitch contour of the melody. Measure numbers are placed above the staves to indicate specific points in the music: 9, 19, 37, 47, 53, 61, 69, 75, 85, 89, 97, 105, and 113.

A1.2 Melody Graph Page 2

121 Flute and Trumpet 1

131
Sop. Sax/Trumpet 1 (Flute) Soprano Sax/Flute (Tenor Sax)

Shout Chorus
462
(Trumpet) (Soprano Sax)

478 494 502
(Soprano Sax/Trumpet 2) (Trumpet 1) (Soprano Sax) (Trumpet 1)

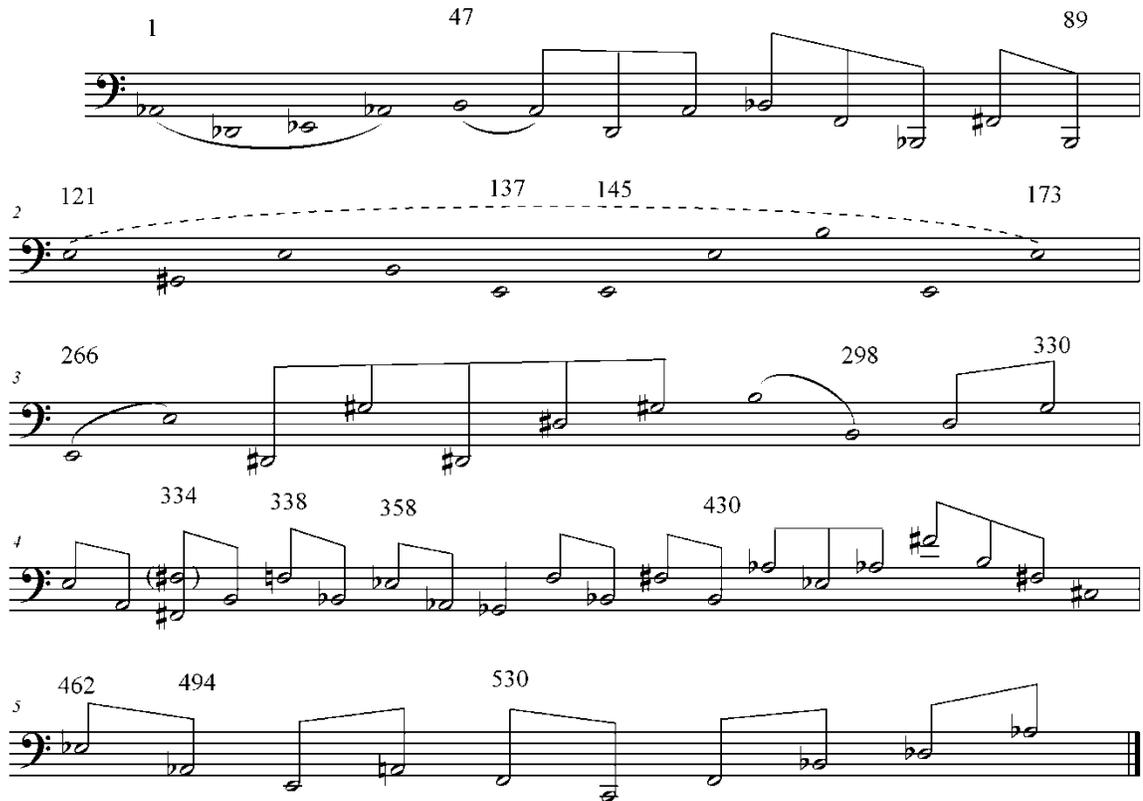
(502)
Soprano Sax

514

530 546
(Trumpet 1) (Trumpet 1/Soprano Sax) (Tenor Sax) Soprano Sax

APPENDIX 2

A2 Background Bass Line Graph



APPENDIX 3

A3.1 Bass Line Graph Page 1

Musical score for bass line graph page 1, showing measures 19 through 430. The score is written in bass clef and includes various musical notations such as notes, rests, and slurs. Measure numbers are indicated above the staff.

Measures 19, 29, 37, 47, 89, 105, 121, 137, 145, 153, 173, 189, 211, 266, (266), 298, 314, 330, 334, 338, 358, 430.

APPENDIX 4

A4.1 Complete list of examples page 1

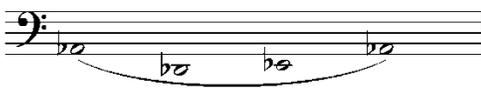
Example 1 Eb Prolongation, m. 9



Example 2 Bb Prolongation, m. 462



Example 3 Ab Prolongation in reduction, m. 1



Example 4 Modes

Abmin (Add 9) Absus (Add 9)



Example 5 Ab Prolongation in full bass graph

19 29 37



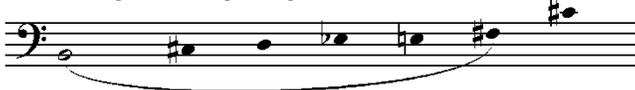
Example 6 Repeating bass line m. 89



Example 7 Repeating bass line m. 105



Example 8 Repeating bass line m. 430

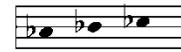


A4.3 Complete list of examples, page 3

Example 16 [0,1,3] motive, m. 21



Example 17 Pitches in [0,1,3], m. 21



Example 18 Eb Lydian scale and [0,2,7] motive



Example 19 Fb Lydian scale and [0,1,3] motive



Example 20 [0,1,3] in more animated melody segment, m. 29



Example 21 Pitches in [0,1,3] motive, appearing twice, m. 29



Example 22 [0,1,3] motive appears in succession, m. 47



Example 23 Pitches in [0,1,3] motive, m. 47



A4.6 Complete list of examples, page 6

Example 41 Saxophone transitional material, m. 495



Example 42 Trumpet countermelody, m. 515



APPENDIX 5

Maria Schneider Interview, January 16, 2008

Elizabeth McKinney: How do you categorize your music?

Maria Schneider: If somebody asks me, what do you call your music, the closest I can come is to say orchestral jazz. I don't really know what else to call it. But to me, in a way, it is jazz in that it has improvisation. It is jazz in that non-jazz players can't play it. But, on the same token, I need people also to have classical technique. So it really is kind of a hybrid of classical and jazz but then also with a lot of world elements, especially Brazilian. Spanish to some degree, different rhythms.

EM: Have you ever considered the term third stream?

MS: No, because I never really liked any third stream music I listened to. Because third stream music to me always sounded like this really stiff, this force trying to bring together classical and jazz. The only composer to me that really melded jazz and classical in a way that I thought was effective, and he was never called a third stream composer, was Gil Evans. And he's the one who really made me see that in the jazz world it was possible to be a composer and write music that had nuance and expression and beauty and everything. Something beyond just being exciting, or you know, that had more emotion to it and more subtlety. So third stream music to me always felt very, very forced, and I guess the best word would be contrived. The truth is that I grew up listening to so many different kinds of music, and I love so many different kinds of music that when different forces come together in my music, it's not like I'm sitting down and saying "ooh I want to put together jazz and classical and bring in this other element of Latin American music." It's not like that at all. It's totally subconscious. And I think more and more composers are like that because we kind of live in this global world, this global economy and everything now. We're all exposed to so much from all over the world that those influences come in in a much more natural way than maybe they did at one time.

EM: Could you tell me about your hang gliding experience that inspired you to write the piece?

MS: Well, I just was in Brazil, and they have this thing in Rio where you can jump off a cliff. Ingrid Jensen, in my band, she just did it recently and she said that the people there say that because of global warming the thermals have changed and it isn't nearly as effective anymore. So when I went, it just really brought me straight up into the air. And when I came home and I started writing this piece, I wasn't trying to write... After I went hang gliding somebody said to me, actually two people said to me, oh, I can't wait to hear how you put that in the music. And I was thinking, well, I don't know about that. Because I never sit down with the intention to write anything specifically. It just kind of,

I sort of sit down and start writing and see what comes up. As I was writing, I started to all of a sudden realize that what I was writing was very evocative of my experience of hang gliding, so it kind of happened without me intending that to happen. So the first solo is trying to capture the feeling just letting go of the hang glider when we were way at the maximum peak height altitude. We just let go of the hang glider and we just basically were kind of bobbing on the thermal, not really flying, just floating. So I asked the players to really kind of almost make the movement feel suspended because there were moments when we'd hang and then drop a little bit, and I think Greg really did beautifully. And there's almost an uncomfortable moment of silence in the beginning of it and it's kind of like that moment where you lose your stomach a little. So then, later on, when you pull the bar on the hang glider, you start diving more, so the rest of the piece starting at the tenor solo takes that.

EM: How did you come up with the unfolding of the melody?

MS: It came with the harmony. It wasn't like I sat home and said oh this is a nice melody. So the whole piece is built on (singing motive). You know that kind of motive. And then it starts getting embellished and paraphrased and things like that. Towards the end of the piece it's augmented, rhythmically augmented. Usually melody comes together with harmony for me. I don't like come up with a melody line all on its own. I don't think I ever do that.

EM: In regards to orchestration, how did you come about having the soprano sax be the lead line through the whole piece?

MS: It was necessary. Because the tessitura was so high, and especially in that period, maybe even still, I'm not writing that much for alto. I'm writing more for soprano. I don't know why, something about the color of it. I needed... The piece, it gets really high, like in the first section before the solo it really gets up there. And really the only instrument that could do it, and even that is a bit much, that has any kind of power was the soprano.

EM: Do you write your parts with specific players in mind?

MS: Yeah, it's kind of, and again kind of unintentional, but it's definitely the case. It's just that I've been with these guys for so long, I know them so well, that it's just natural at this point. It's not something I have to think about. I mean, sometimes I'll think about, ooh, which trumpet player do I want to give this line to. It's like, oh, Laurie, she plays so sensitively or you know what I mean. It's just I know their sounds, I know the sound of the band, so it's all just kind of natural.

EM: How did you create the rhythm section groove in hang gliding? And how did you decide on the irregular meter?

MS: Because I kept trying the tune in 6 and I kept trying it in 5 and 6 felt too regular and cumbersome, 5 felt like it was skipping too often. 5 felt too regular, irregular regular or something too. Then Scott Coley, he's a bass player, he came over here one day and we were playing through it and all of a sudden he played in 6 and I played in 5 and I sort of discovered it while playing with him. It was like, oh my God, it can be 6 and 5. And then what was really cool was that I realized, that the tune wasn't 4, I don't know what the first phrase is, but it's not divisible by 4, but it was divisible by 2. The rhythmic pattern gets turned around. Ok, so let's see.... So it's 3 bars of 3 and a bar of 2. It gets turned around because the amount of bars of the melody is... it takes 4 bars for the rhythm to turn around, but the melody, the first phrase wasn't the amount of bars it takes to do the first phrase of the music. I don't know how many bars, but it's not divisible by 4. I thought that was really nice in a way. (piano) And then we're back to the right phrasing. So in a way it was like, it was kind of cool, because then it becomes a little bit unpredictable on another level that every time the melodic phrase starts, then it goes from being 5/4 to 6/4 instead of 6/4 to 5/4.

EM: So that wasn't intentional, it just kind of happened?

MS: No, it happened because I had already come up with the melody and the chords and I still hadn't made this decision whether everything would be in 6 or everything would be in 5 and then when I came up with the 6 and the 5, all of a sudden I was like oh my God, this is really weird, it turns around and then I was like oh my god that's so cool. So it was really kind of an accident and then I, so then I had to kind of jiggle the melody and everything to make the melody fit into 5 and 6, you know. I spent a long time writing the beginning of this piece. I'll tell you one really tricky thing was when it goes into this (piano) that part. Because what happened is harmonically when I was writing the first section, it's kind of like a cycle that keeps modulating, right? What I realized is if I just kept modulating that cycle, it just kind of kept spinning, it became too predictable. (singing) It would just go on and on, so I had to figure out, and I forget what interval it modulates by, but it just became really predictable, so I was like ok, I have to come up with some kind of extension that shifts us into a different key that breaks up the obviousness or the predictability of that modulation. So that's why I came up with that extension where it hits the F_{sus} and the E_b leading in and all that. And I think that's a really effective point there. All that stuff was very, very, very difficult and it took me a long time to work out. It didn't just happen, you know, really quickly.

EM: How do you approach the form of a piece when you write?

MS: Well, you know, I have do all this stuff that I'm talking about, all this work with the modulation and the keys and the, you know, I kind of have to just kind of work all these different things and kind of wait for all these little parts starts coming together, slowly I start to see a big picture. I guess little sections kind of skeletally work out harmonically

what they are, maybe rhythmically. They're kind of a personality of the different sections, key centers and stuff, and then, you know, eventually all of a sudden I go, oh wow, hey you know, this works with this and oh my God look what I can do this here, and I can make this augmented, and this sits on top of that, and all of a sudden things happen. And they're so logical it's almost like they're planned. But the truth is that you know, it's really a slow, clumsy process. Its not like I sit down and I say oh, I'm going to make this piece about hang gliding and I'm going to have a tenor solo here and flugel solo and at the end I'll do an augmentation of the melody. I can't figure out the big picture until I know all the different faces that the idea I came up with can have. So it's very kind of back and forth. The big picture and the little picture. It's like putting together a puzzle. You don't know what the big picture is, so you find the pieces that are similar color and you put them together and a few others and all the pieces that are just one same monotonous color the 85% of the pieces, you just go ok, I'm going to wait and figure out what these different sections are and hopefully all of a sudden I'm going to get a clue as to what the big picture is. And then all of a sudden you figure out enough of these little things and you go oh my god these fit together. And I'm a real believer in something like the subconscious mind, that even if I don't know what the big picture is, that there's a connectedness, a kind of intuitive connectedness that's happening on a subliminal level that will bring all of these things together. And I kind of rely on that because I'm really going by the seat of my pants a little bit. There are a lot of these where I'm just sitting and working out, you know, it's all mathematical. And there's a thing where it's completely mysterious and intuitive and on some other kind of level. And it's pretty scary, you know, because you really feel like you're hang gliding. You're not hanging onto anything. You're trusting that something's holding you up. You don't see the air, but they tell you there's a thermal and when you jump off the cliff it's going to lift you up. Kind of like that.

EM: In regards to the solo section, how do you feel that the piece leads the players to build through the flugelhorn solo into the tenor solo?

MS: Well, I try to build it into the writing. For instance, let's see, the first section is, you know, the chords kind of just hang there. And then they start moving a little quicker I think in the second half of that. They move every 4 bars or 2 bars of 6. I can't remember if it's in 6 or if it's in 3. It's 4 bars per chord I think in the beginning and then it's 2 bars per chord so it has this acceleration kind of built into it. And those chords, the way they kind of start to move. I mean, I sat with those chords a long time trying to figure out... That was the hardest thing to write, that flugel solo. Those chords, I tried so many different chord structures over that pedal before I settled on something that worked. And it didn't help that the players, I'd bring these chords in to them and they just didn't know what to make of that section. Maybe the chords that I'm coming up with, some of them were good, but the guys just wouldn't figure out what I was looking for. I would go back to the drawing board then I finally came up with this one.

EM: Could you talk for a couple of minutes about how your teachers/mentors influenced your style?

MS: I think actually my first teacher ever was a tremendous influence on me because actually I remember my first piano lesson ever when I was 5. She would sing words to different things. She'd sing a major chord and sing "bright the day" and then minor "dark the night" and explain how music had different sounds and the theory behind it. For I-IV-V chords she'd sing "here we go, up the hill, back again, home" to explain those things. I was taught at a young age that music has a feeling and a sound in it, it's like a marionette, there's all this expression, but what is the strings that are pulling, bringing the character to the puppets. I'll be interested in what those strings are from a very young age. And she also had a tremendous personality, she was a stride pianist. She could play with so much personality and that attracted me immediately. I think I realized right away, maybe not intellectually, but intuitively, the most valuable thing in music was personality and identity. And that's what I loved about Gil and that's what I loved about Brookmeyer. I think they were such a tremendous influence on me just because they were such strong individuals and so dedicated to their own voice. Gil's music really influenced me in its nuance, its mystical, in its beauty and grace and subtlety. Brookmeyer really influenced me for the compositional development, these pieces that were developed on the scale of classical music. And he really helped me with my long form composition, and I think Brookmeyer really helped me to find my personality in my own music. I've heard a lot of his students, they've actually been too influenced by his personality because his personality's so strong. And I kind of fought it with him. There were some exercises he wanted me to do and I really wasn't comfortable. I actually started crying at one point. I just can't do this, it's not me. At the time he had a girlfriend who was a composer and she told him to leave me alone and that he shouldn't make me do stuff that I didn't really feel to do. It's pretty amazing. And so I kind of fought for my ground a little bit. I think sometimes it's very easy when you're around a teacher with such a strong voice that you end up trying to kind of please them or sound like them or illustrate what they're talking about in something that sounds too much like them and not finding yourself. I think for that reason there aren't really that many great teachers out there.

APPENDIX 6

6.1 Discography

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