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"Chromatic Fantasy Sonata" by Davide Brubeck

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“CHROMATIC FANTASY SONATA”
BY
DAVE BRUBECK

A Dissertation
Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy
in
The School of Music

by
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December, 2010

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To my mom and dad, Anna and Atanas, and my sister Adelina

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ABSTRACT

Dave Brubeck (b. 1920) is best known as a jazz composer, pianist, and bandleader, but he has also composed dozens of works that reach beyond the realm of jazz. His *Chromatic Fantasy Sonata* represents a milestone in his compositional activity, artfully fusing elements from European art music and the American jazz idiom. The work's subtitle ("inspired by J. S. Bach") makes clear the influence of the Baroque master, but gives no hint of the thoroughgoing jazz influences Brubeck also included in the piece.

The *Chromatic Fantasy Sonata* was originally commissioned in 1988 by the chamber group *An die Musik* (oboe, violin, viola, cello, and piano), but Brubeck has rewritten and rearranged portions of it for a variety of ensembles, including the Brodsky String Quartet, the Dave Brubeck Quartet, and the London Symphony Orchestra. The transcription of the work for solo piano, completed by John Salmon, was published in 2003. The analysis presented here is based on Salmon's transcription.

This composition was chosen as subject for because it best represents my scholarly interest in music that combines classical and jazz traditions. No extended analytical study of the sonata exists. The investigation of this unique work will shed considerable light on Brubeck's eclectic style and clarify his assimilation of the often noted classical tendencies in his music. Following an account of the genesis of the work and a brief description of selected sketches from the Brubeck Archive at the University of the Pacific, this essay provides a detailed analysis of each of the Sonata's four movements and a concluding summary. Included are considerations of the work's form, harmonic language, thematic and motivic constructions, and allusions to the works and the name of Bach.

INTRODUCTION

Each new generation of mankind discovers the world and art in its own way. This constant rediscovery is multi-faceted and dependent on each individual's level of knowledge, experience, and tradition. Art, as one of the major manifestations of the human spirit, often develops according to a system of categories, which engenders specific norms that dictate its development throughout the ages. Not all forms of art require an intimate degree of theoretical understanding or course of study for an individual to become proficient as an artist. However, the art of music does require that one be familiar with its specific categories, to respond adequately to its nature. In the 21st century, there is a great awareness of the need for literature on music from diverse backgrounds and styles. Music promoters have long recognized the value of multi-faceted programming as a means of attracting wider audiences. Similarly, a performer's musical growth is expanded through the experience of performing challenging compositions in various styles.

I discovered Dave Brubeck's music in my youth, while a student in a music high school in Bulgaria. During this period, my activities at the music school were mostly connected to the music of the European tradition. Nevertheless, as I tried to explore different types and styles of music, I was especially attracted to jazz, which impressed me to a point that I started playing some jazz tunes simply from listening and learning by ear. In my search I was encouraged by my father, a trumpet player. His favorite music was the jazz from the 30s and 40s performed by the Ellington, Miller and other famous bands of the Swing Era. I spent my youth in the 1980s in Bulgaria where jazz was not promoted, and there were very limited opportunities to study this style of music.

As a student in the ninth grade, I bought my first jazz book, a volume called “Jazz Standards,”¹ which thrilled me. The book was a Bulgarian copy of a Ukrainian publication from 1976, and I still treasure it. In this anthology, I first discovered the music of The Dave Brubeck Quartet. I remember playing two of the tunes with which I felt a great affinity—“Blue Rondo a la Turk” and “Take Five.” It was the first time that I had seen jazz tunes in 9/8 and 5/4 time signatures, which are typically used in Bulgarian folk music. Brubeck’s use of these rhythms surprised me very much. “Take Five,” actually composed by Paul Desmond, was comfortable for playing, with a nice riff and logical changes. On the other hand, “Blue Rondo a la Turk” was difficult for a young pianist and the only help I had was listening to the vocal performance of Al Jarreau, from his Grammy-winning album of 1982, “Breakin’ Away.”² In my last years in high school, I made a cassette copy of the *Time Out* album from an LP recording and listened to it for many hours, trying to play with the recording.

Later, as a graduate student in the field of music theory, I realized that I wanted to rekindle my enthusiasm and further develop my interest in music that combines classical and jazz traditions. I discovered that Brubeck is also active as a “classical” composer. In preparation for my research I have played and analyzed many compositions that have helped me better understand Brubeck's compositional output.

Dave Brubeck (b. 1920) is a legendary jazz pianist and composer. His compositions range from tunes to be performed by his own jazz groups to major symphonic and choral works. Jazz scholar Mark Gridley writes: “[Many musicians] contributed substantially to the quality of the West Coast scene, but only Dave Brubeck achieved tremendous international fame. . . . During the 1950’s and 1960’s, his name became almost as synonymous with jazz as Louis

¹ Mihail Simonenko ed., *Джазови Мелодии*, (Musika, Sofia, 1982).

² Warner Jazz, B000002KMG, (1981).

Armstrong and Duke Ellington had been back in the 1930's and 1940's."³ Brubeck's appearance on the cover of *Time* magazine in 1954 accelerated his rise to fame. The period of his greatest public acclaim began in 1956, after Joe Morello, Paul Desmond, and Eugene Wright joined Brubeck to form the classic Dave Brubeck Quartet (hereafter, DBQ). This group toured the United States and abroad, remaining together for nearly a decade. In 1958, a tour sponsored by the U. S. State Department allowed them to perform in Europe, the Middle East, and Asia."⁴ In 1959, Columbia records released *Time Out*, the first in a succession of top-selling albums. Two numbers from this LP ("Take Five," by Paul Desmond, and Brubeck's "Blue Rondo a la Turk") were released as a single in 1962, resulting in over a million sales—an unprecedented accomplishment for a jazz instrumental offering.⁵

The importance of Brubeck's identification with college students is evident from the titles of a number of his early recordings, including *Jazz at Oberlin* (1953), *Jazz Goes to College* (1954), *Jazz Goes to Junior College* (1957), and *Brubeck On Campus* (1972). College tours by the DBQ provided a way to introduce jazz to a huge new audience. In *The Great Jazz Pianists Speaking of Their Lives and Music*, Leonard Lyons notes that Brubeck's style was highly unusual in the jazz scene of the 1950's and early 1960's because "he favored complex harmony over complex melody."⁶ Together with his penchant for rhythmic innovations (including the

³ Mark Gridley, *Jazz Styles: History and Analysis* (Upper Saddle River, N.J.: Prentice Hall, 2003), 181.

⁴ Richard Wang and Barry Kernfeld. "Brubeck, Dave." In *The New Grove Dictionary of Jazz*, 2nd ed., edited by Barry Kernfeld. *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/J063300> (accessed October 1, 2009).

⁵ Wayne Enstice and Paul Rubin, *Jazz Spoken Here. Conversation with Twenty-Two Musicians* (Baton Rouge, LA: Louisiana State University Press, 1992), 77.

⁶ Leonard S. Lyons, *The Great Jazz Pianists. Speaking of Their Lives and Music* (New York, N.Y.: William Morrow and Company, Inc., 1983), 103.

famous asymmetric meter of his “Unsquare Dance” and the unconventional beat groupings in “Blue Rondo a la Turk”), the influences of Brubeck’s early training contributed to a unique fusion of classical and jazz elements in his music. As Gridley notes, “He is unusually inventive and depends almost exclusively on original melodic lines. . . In other words, Brubeck is a modern jazz musician who does not use the bop language. . . . [H]e often sounds more like Bach than bop.”⁷

Brubeck has been dubbed a "living legend" by the Library of Congress. He has six honorary doctoral degrees, and in 1972 was named a Duke Ellington Fellow at Yale University.⁸ His many honors include the National Music Council's American Eagle Award (1988), a Lifetime Achievement award (1996) from the National Academy of Recording Arts and Sciences,⁹ and a doctoral degree from Duisburg University—the first doctorate awarded to an American jazz musician by a German university. One recent award is from the U.S. Secretary of State, who, on April 8th, 2008 presented Brubeck with the "Benjamin Franklin Award for Public Diplomacy" for offering an American "vision of hope, opportunity and freedom" through his music.¹⁰ Other recent signs of recognition received by Brubeck are inclusion in the Kennedy Center Honorees from the Kennedy Center for the Performing Arts (September 2009), an honorary Doctor of Music degree from The George Washington University (May, 2010), and the Miles Davis Award at the Montreal International Jazz Festival (July 5th, 2010).¹¹

⁷ Gridley, 181.

⁸ <http://www.duke.edu/~smt3/brubeck3.htm> (accessed October 1st, 2009).

⁹ Richard Wang. "Brubeck, Dave." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/04121> (accessed October 1st, 2009).

¹⁰ Doug Ramsey. “Rifftides, Doug Ramsey on Jazz and other matters...”, http://www.artsjournal.com/rifftides/2008/04/whatever_happened_to_cultural.html (accessed October 1st, 2009).

¹¹ <http://www.cbc.ca/arts/music/story/2010/07/05/montreal-jazz-festival.html> (accessed August 30, 2010).

2009 marked the 50th anniversary of the release of *Time Out*, the timeless album that made Brubeck a household name. The album is also important because it foreshadows Brubeck's subsequent compositions both in the jazz and classical fields that feature his special treatment of rhythm, especially his "trademark" 5/4 time signature. Later, he experimented with different irregular meters in his classical compositions, and these came to be important stylistic element in his compositional output. Brubeck solidified an impressive career through hundreds of recordings and concert performances of both jazz and classical compositions.

Brubeck's catalog of compositions includes a broad range of genres and styles that lie outside the jazz idiom. To date, he has penned three ballets, chamber music, a Broadway musical, an oratorio, six cantatas, a mass, and other liturgical and secular pieces. Brubeck has performed at dozens of colleges and universities, and has also appeared with orchestras such as the Symphony Orchestra of the Eastman School of Music, the Cincinnati Symphony Orchestra, the Seattle Symphony, the Aspen Festival Orchestra, and many more. In 2000, Brubeck and his wife Iola founded the Brubeck Institute at their *alma mater*, the University of the Pacific. What began as an archive housing Brubeck's personal papers has since expanded into a program offering fellowships and educational opportunities for students and scholars.¹²

This dissertation will focus on one Brubeck work, his *Chromatic Fantasy Sonata* (hereafter *CFS*). The sonata fuses elements from the European art music and the American jazz idiom, opening with a direct quotation from Bach's *Chromatic Fantasy and Fugue*. Copies of the score and an audio tape of the Bach composition found in the Brubeck's archive, and an added note by Brubeck which states "Inspired by J. S. Bach" confirms that he was planning to incorporate a fragment of the Bach's work in his composition. In his liner notes, John Salmon states, "*Chromatic Fantasy Sonata* is surely his most Bachian."¹³ The four movements of

¹² <http://web.pacific.edu/x21943.xml> (accessed October 1st, 2009).

¹³ Gail Lew and John Salmon eds., *Seriously Brubeck. Original Music by Dave Brubeck* (Warner Bros. Publication, 2003), 7.

Brubeck's piece are all indebted to the imitative textures and formal procedures of Baroque keyboard works, while at the same time conveying a modern jazz-influenced harmonic vocabulary and rhythmic surface. From 1988, it took more than ten years for Brubeck to conceptualize, revise, orchestrate, record, and perform numerous versions of the *CFS*. Evidence of this is presented in Stephen Crist's *Bach in America*, which explores the meaning of chorales and the influence of J. S. Bach on Dave Brubeck's music.¹⁴

This dissertation has several purposes. It examines the evolution of the composition over a period of more than ten years of creation, revision, and realization. First, this project contributes to Brubeck scholarship by clarifying the chronological process of the creation of the composition, and to compare the various manuscripts, versions and transcriptions of the work. Second, it seeks to analyze the specific melodic, rhythmic, and harmonic themes and motives of the four movements of the solo piano version of the *CFS*, to show how both American jazz and European classical influences commingle in this particular work.¹⁵ It will incorporate a discussion of the form, harmony, and thematic construction of the sonata's four movements. Two 12-tone themes and a recurring chromatic bass line provide a motivically cohesive, cyclical form to the sonata. The analysis will concentrate on Brubeck's formal constructions, harmonic language, and rhythmic/metric experiments. To achieve this goal, I will apply conventional analytical methods enriched with analytical graphics and examples.

The remainder of this introductory chapter presents information concerning Brubeck's activities during the years he spent composing the *CFS* in its various versions, and a consideration of how this work relates to his other output during that period (see Example 1.1).

¹⁴ Stephen Crist, ed. "Bach Perspectives." *Bach in America* 5 (Urbana, IL: University of Illinois Press, 2003), 205-11.

¹⁵ In the analysis of this project, I will use the transcribed version of *CFS* in *Seriously Brubeck*, published by Warner Bros. Publication, (2003).

Example 1.1. *Chromatic Fantasy Sonata*, timetable showing various versions.

<i>Chromatic Fantasy Sonata</i>			
Date/s	Publications, versions & related compositions	Brubeck's life events	Other compositions, recordings & tours
1987	"Jazzanians" (December–January, 1988)	Christmas with family and musicians from South Africa (inspiration for the composition)	<i>DBQ: Moscow Night</i> , <i>Dave Brubeck in Moscow 1 & 2</i> ; Chorale/fugue, in honor of Pope John Paul II, <i>Upon This Rock</i>
1988	July 23, 1988, Emmerich letter (announcing commission for the composition)	May 29 – June 2 The appearance of the DBQ at the Moscow Summit	Cantata <i>Lenten-Triptych –Easter Trilogy</i> : 5/21/88; Montreux Jazz Festival: 7/15
1989	<i>New York Times</i> , May 21, 1989 Brubeck presents his plan for the composition (<i>CFS</i>) in detail	Brubeck successfully has recovered from quadruple – bypass surgery	Dave Brubeck Group, NY, Recording: (with Matthew, Chris and Danny) 12/27
1990	correspondence June 14, 1990– Brubeck has nearly completed the Chaconne	Tour in Europe; November 27 th DB 70th Birthday Concert, LSO (patron: HM The Queen)	A psalm reflecting on Brubeck's experience of having heart surgery– <i>Joy in the Morning</i>
1991	"Leverkusener Jazz Tage"– DB & Sons & The Dolphins: "Jazzanians" broadcast	The Dolphins (fusion group with Daniel Brubeck)/ Family Quartet (with Matthew, Dan and Chris)	Leverkusen & Nürnberg Jazz Festivals: the DBQ with Gerry Mulligan
1992	Recording of "Jazzanians" with Trio Brubeck		<i>Earth is our Mother</i> –presented by U. of Northern Michigan
1993	<i>An Die Musik</i> performed part of the composition in Beethoven-Haus, Bonn, Germany, January 8; Publication of "Jazzanians" by CCP/Blewin, Inc.		
1994	<i>An Die Musik's</i> recording of <i>Jazz Sonatas</i> (single mvmt. version) premiere on March 16 in D.C. and Merkin Hall, New York Premiere, November 13; Piano arr. publication of 3-mvmt. version by Warner Bros.	36th Grammy Pre-telecast Awards Presentation – NYC, Mar 1 DB nominated for "Best Instrumental Composition" for "Autumn" from "Trio Brubeck" Music album w/ Chris & Danny	
1995	Extended version of "Jazzanians" (arr. Russell Gloyd) has performed by The Sacramento, San Diego Symphony and other orchestras.		In celebration of his 75 th birthday, 2 concerts in the National Cathedral in D.C. has premiered the choral work <i>This Is the Day</i> .
1996	Fugue was composed after the other three movements, around 1996* (Salmon)	Lifetime Achievement Award from the National Academy of Recording Arts and Sciences	
1997	Brodsky Quartet recording with the title <i>Chromatic Fantasy for String Quartet (4-mvmt. version)</i>		
1998	Piano & flute version of Chorale – in the CD <i>So What's New?</i>		
2000	Orchestral version of Chorale with London Symphony Orchestra	80th Birthday celebration	
2003/4	The final published version (2003) of the <i>Chromatic Fantasy Sonata</i> ; solo piano recording by John Salmon in (CD release–2/1/2004)		

Brubeck's most significant compositions in the period immediately preceding the *CFS* were two sacred cantatas: *The Voice Of The Holy Spirit – Tongues of Fire* (recorded June 27th, 1985) and *Lenten-Triptych – Easter Trilogy* (1988).¹⁶ His jazz recordings during this period were: *Brubeck: Blue Rondo* 1987 Dave Brubeck Quartet*; *Dave Brubeck Quartet: Moscow Night, Dave Brubeck in Moscow 1 & 2* (March, 1987); *The Dave Brubeck Quartet with the Montreal International Jazz Festival Orchestra: New Wine* (recorded July, 1987); and *Happy Anniversary, Charlie Brown* (recorded September, 1988).¹⁷ In 1988, after his first tour in the USSR (March 1987), Brubeck received an invitation from President Reagan to visit the White House, and in June, the Quartet made its appearance at the Reagan-Gorbachev Summit, which took place between May 29 and June 2.¹⁸

The history of this sonata is complicated, as the movements have been reworked and presented in many forms and in several different genres. The *CFS* (or portions of it) have been rewritten for a variety of ensembles, including jazz trio, small chamber group (quintet—violin, viola, oboe, cello, piano), string quartet, trio (flute, piano and bass), solo piano, and symphony orchestra with soloist.¹⁹ According to Crist, “On July 23, 1988, pianist Constance Emmerich first approached Brubeck about the possibility of composing a piece for her chamber ensemble *An die Musik*.”²⁰ In a letter to Brubeck, Emmerich wrote that one of the conditions of the commission was that the composition had to be connected with a composer from the past and

¹⁶ Storb and Fischer, 178.

¹⁷ Ibid., 281-83.

¹⁸ Fred M. Hall, *It's About Time: The Dave Brubeck Story*, (Fayetteville, AK: University of Arkansas Press, 1996), 150.

¹⁹ Storb and Fischer, 104, In her book Ilse Storb catalogues the sonata under the title *An die Musik*, and gives the completion date (of the quintet version) to be in the year 1989. Their book was the first analytical study of Brubeck's music; Storb did not use the eventual title of the sonata, because it was not yet completed.

²⁰ Crist, 207.

“should be a ‘variation on a theme’ . . . any theme from any work.”²¹ She continued by stating that he was free to decide on the number and length of the movements.

In the progress of my research, searching through the Brubeck archive at the University of the Pacific in California, I found evidence showing that some of the musical material used in the *CFS* had been written, or at least conceived, before the commission. As shown in Example 1.2 below, a sketch for a Fugue, created a year before he began the *CFS*, Brubeck already has ideas concerning the main thematic material. The sketch is dated “Paris, July 6, 88,” and is entitled *Unscholarly Fugue for String Quartet or String Orchestra*.²² Close scrutiny shows that the first violin part (subject) is deleted. The subject, (mm. 1-4), is presented by the second violin and is supported with the text: “You are my God, You are my Soul, You are my life.” The second violin takes the subject and an imitative voice is added above, in the first violin. The numbered brackets show the division of the subject into 4-note groups, the first of which [C, D, B, C#] is a chromatic tetrachord Brubeck will eventually relate to B-A-C-H. Brubeck marks them with the note: “later great fragments to develop.” The cello part [opt. bass] creates a diatonic descending line, followed by the second entrance of the subject (mm. 5-8). In addition, the countersubject (based on a theme written earlier, called “Jazzanians”) is presented stretto [“in canon”] by the second violin in m. 5, (supported with the same lyrics as the subject), and then by the first violin and viola. On the third system, mm. 9-12, Brubeck placed both themes simultaneously in the viola and cello parts, accompanied by the motive of the countersubject in the second violin. Both the subject and the countersubject contain all twelve pitch classes; as will be shown later, this is not by any means an incidental feature of the two themes.

²¹ Crist, 207.

²² (The presented title confirms that Brubeck was familiar with the rules of composing a fugue, and was looking for a free model in his composition. The transcribed texture shows the exceptions from fugal principles—the *stretto* and *canon* represent the “unscholarly” beginning of this fugue).

Example 1.2. Manuscript of Dave Brubeck, sketches for "Unscholarly Fugue."²³

♩ = 116 Unscholarly Fugue for String Quartet or String Orchestra. Paris July 88

V I Sub I You are my God. You are my soul you are my life

V II 1. Later great fragments to develop

Vio/da OPT. or just rest

Cello dbt. Bass Later canon

V I C.S. b^o

V II You are my God and my soul You are my life my God

Vcllo Later canon

dbt. Bass ANS. II ENTRANCE

Maybe use these 2 notes

Sub III ENTRANCE

L 3 - L 3 - L 3 - L 3 -

²³ Copyright © 1988. Dave Brubeck Family, Holt-Atherton Special Collections. All Rights Reserved. Used by permission.

A second sketch dated “Austria, July, 88” (shown in Example 1.3), represents another version of the fugue, where the texture of voices is new, the poetic text disappears, and a chromatic accompaniment enters in the cello.²⁴ The subject is presented in *stretto* form from the very beginning (mm. 1-4) by the second and first violins, which again reminds one of Brubeck’s “unscholarly” thinking about the compositional process. Again, Brubeck chooses the atypical entrance of both themes together in m. 11. The initial tempo marking of ♩ = 116 for both sketches, later changed to ♩ = 90 for the “Brodsky quartet” version, finally disappeared in the currently published one.

One more sketch (not dated), presented in Example 1.4, bears the title “12-tone piano theme C.S. = FANTASY” and carries the note: “String orch. some day,” showing that Brubeck was working on a version with a countersubject, which he anticipated developing later. The designations “cello subject, oboe, and viola” (Example 1.4, pg.2) suggest that Brubeck may have been adjusting the subject and other thematic material for the ensemble *An die Musik*: indeed, an almost identical passage appears in the Chorale movement of the arrangement prepared for this group. From these sketches it is obvious that Brubeck’s compositional thinking about the work evolved considerably. He started with the idea of a scoring for strings and voices, continued with the quartet-only version, drastically redistributing the main thematic material, and, after the commission, revised the countersubject (CS). The third sketch may represent the piano part, which Brubeck was working on for the quintet *An die Musik*.

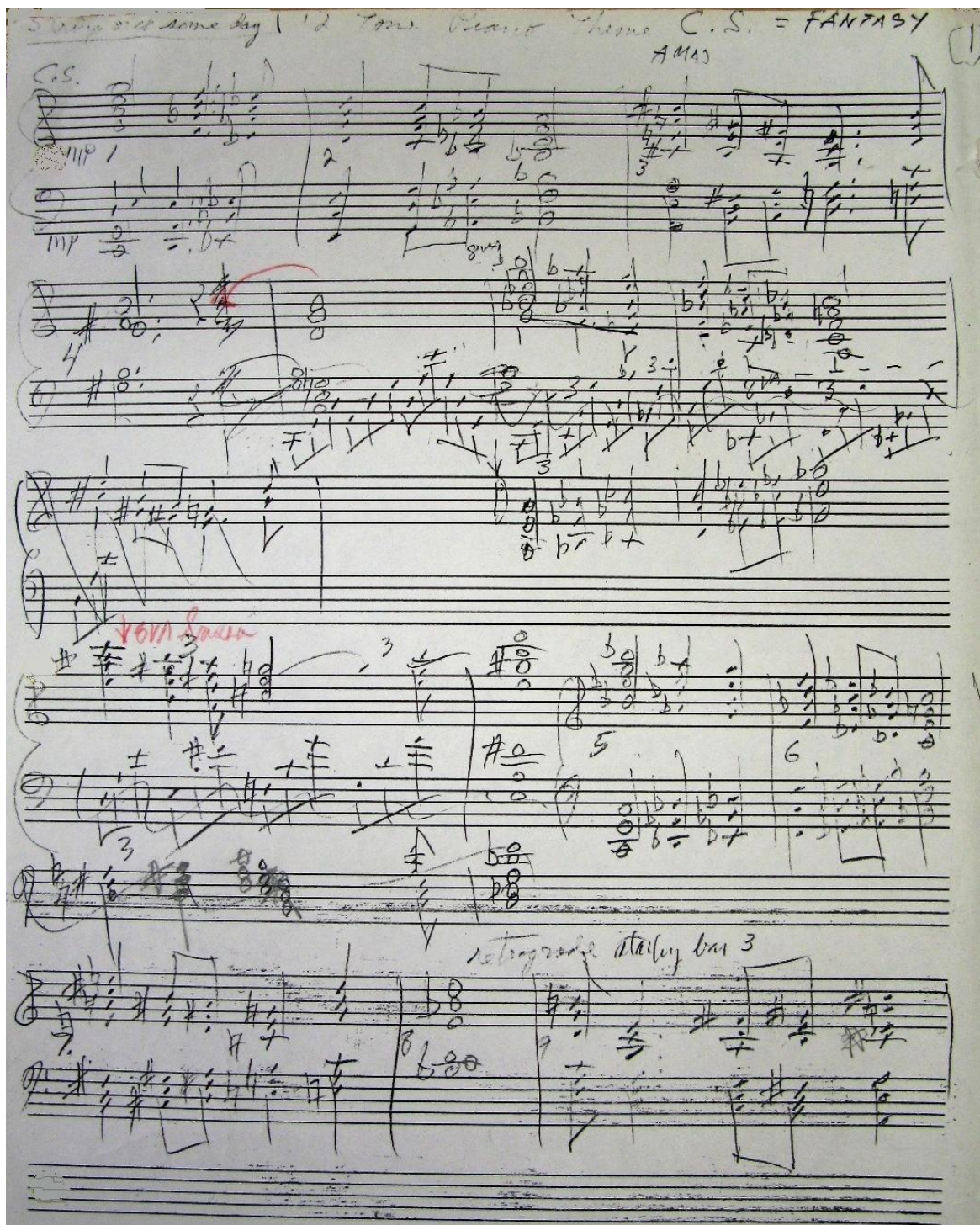
²⁴ Crist, 209. In an interview, Brubeck mentioned that he started writing this and asked Chris Brubeck and Bill Smith to play the two themes together. From Brubeck’s archive, I found that the day of the concert was July 10 [Wiesen Jazz Fest, Vienna, Jul 10, DB, Bill Smith, Chris B, Randy J].

Example 1.3. Manuscript of Dave Brubeck, sketches of fugue.²⁵

The manuscript is a handwritten musical score for a fugue, titled "FUGUE" in the center. It is written on ten staves, with parts for various instruments and voices. The notation includes notes, rests, and dynamic markings such as "pizz" (pizzicato), "arco" (arco), "mp" (mezzo-piano), and "stretto". There are numerous handwritten annotations in red ink, including "Rencil stems replace one possibility", "Sub: red stems another possibility", "Another stretto", "Free part", "Take these 2 bars out", "Chromatic line goes wrong here", "Sub", "CS", "Am", "must continue with CS", and "OPT. 2 BARS". The manuscript is numbered 1 through 12, with some numbers in red. The top right corner has the text "AUSTIN JULY 81" and a circled "1". The bottom left corner has the text "b=116".

²⁵ Copyright © 1988. Dave Brubeck Family, Holt-Atherton Special Collections. All Rights Reserved. Used by permission.

Example 1.4. Manuscript of Dave Brubeck (not dated), sketches of a 12-tone theme.²⁶



[continue]

²⁶ Copyright © Dave Brubeck Family, Holt-Atherton Special Collections. All Rights Reserved. Used by permission.

[example 1.4. continued]

Handwritten musical score for Example 1.4 continued. The score is written on multiple staves, including a grand staff (treble and bass clef) and several single staves. The notation includes notes, rests, and various musical symbols. Annotations include:

- 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

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Brubeck's plan for the *CFS* was based on several ideas. The first one was to use two or three fugues from his own sacred compositions, eventually adding other movements, while the second was to connect the composition with Bach's *Chromatic Fantasy and Fugue* in D Minor (BWV 903).²⁷ The most detailed early information about the plans for the composition comes from a 1989 Brubeck interview in the *New York Times*. By then, he had successfully recovered from a quadruple-bypass surgery and was working in his home studio in Wilton, Connecticut, on two new pieces—both sacred and secular. In this interview, Brubeck revealed his conception of what the *CFS* was going to be like:

It's variations on a piece by my favorite composer, Bach It has the first two bars of the Chromatic Fantasy. There are five variations: the first is the Chromatic Fantasy; the second is a chorale on a 12-tone theme; the third is a jazz variation; the fourth is maybe a passacaglia using a different 12-tone theme; and the fifth is a fugue where the subject is the first 12-tone theme, and the answer is the second 12-tone theme.²⁸

Correspondence (June 14, 1990) between Brubeck and Emmerich proves that in the time between this interview and the early summer of 1990, the plan for the composition had changed and the work would not contain five movements. By that time, Brubeck “had nearly completed the third movement (the Chaconne of the published version of the piano solo),”²⁹ while the fugue movement had not yet been finished. The Chaconne movement uses a tune called “Jazzanians” that Brubeck wrote in 1988³⁰

²⁷ Crist, 207.

²⁸ Valerie Cruise, “A Healthy Brubeck Keeps the Jazz Flowing,” *New York Times*, May 21, 1989.

²⁹ Crist, 208.

³⁰ Lew and Salmon, 7.

The idea of this tune came from a very pleasant occasion:
Shortly after Christmas, 1987, Darius [Brubeck's son] brought nine of his students to the United States to the International Association of Jazz Educators gathering in Detroit. Iola and Dave had all of them, plus the other brothers, their sister, and assorted grandchildren in the Wilton house over the holidays. The talk, the noise, the food, and, above all, the music that went on constantly inspired Dave to compose a piece called "Jazzanians". . . .³¹

In January 1988, a student band called the "Jazzanians" appeared at the International Jazz Educator's conference in Detroit. This band was created within the jazz program founded by Darius Brubeck at the University of Natal in Durban, South Africa, and its appearance at the conference marked the band's first of the tour in the United States. Brubeck's liner notes in *At the Piano with Dave Brubeck* explained that the name of the tune was a tribute to this student jazz band ("Jazzanians"). A short draft of the tune (not dated), with the title "Jazzanians" written in Brubeck's handwriting, is preserved among his papers in Brubeck archive (see Example 1.5). This draft includes the first sixteen bars of the original composition, and even has the text "JAZ—AN—I—ANS" placed under the main melodic phrase (mm. 1-4) in the right hand.

The sketch perhaps dates from Christmas of 1987, when the members of the Jazzanians band were invited to Brubeck's house for the holidays. The members of the band were from "multiple cultures of South Africa—Zulu, Xhosa, English, Dutch—and they played a passionate music that stemmed from African roots with an overlay of Western Jazz and popular township music."³² The composition, as Brubeck described, is "a study in polyrhythms and shifting accents, African in its conception of multilayers of rhythm."³³

³¹ Hall, 100.

³² Tom Roed ed., *At the Piano with Dave Brubeck. Intermediate Solos Arranged by Dave Brubeck* (Miami, FL: CPP/Blewin, Inc, 1993), 5.

³³ Ibid.

Example 1.5. "Jazzanians," manuscript of Dave Brubeck

JAZZANIAN'S

Paseantino
NO. 1 MUSICPACK 12 STAVE

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In 1992 Brubeck recorded the tune with his sons, Chris (electric bass) and Dan (drums).³⁴ A partial transcription is shown in Example 1.6. In this first recorded jazz version of the tune (Music Masters, 1993), Brubeck used a repeated 24-measure theme, which is followed by a long improvisational section for piano and drums. The recording length is 7:57 minutes, and is a typical jazz performance.

Example 1.6. Transcription of the 24-measure head theme of “Jazzanians,” (from the 1992 recording).

JAZZANIANS

DAVE BRUBECK

“Jazzanians” was first published in 1993 in a somewhat different form than the recorded version. In the 1993 edition, “Jazzanians” is in 3/4 meter with a “Fast Waltz” tempo marking of $\text{♩} = 60$. In this published version, the piece begins with the main 12-tone theme of *CFS*, which is followed by a fast waltz version of the “Jazzanians” theme. After the “Jazzanians” theme,

³⁴ *Trio Brubeck*, Music Masters, 65102-2 (1993).

Brubeck adds new material, which extends the composition.³⁵ The following table, Example 1.7, shows the structural evolution of the “Jazzanians” from the original motive to the form in which it is presented in the Chaconne movement of the *CFS*.

Example 1.7. The development of the structure of the “Jazzanians,” 1987-95.

<i>Jazzanians</i> - motive & theme			
Date	Versions & publications	Form structure	Length (in minutes)
1987	“Jazzanians” Manuscript	16 measures B _♭	-
1992	Trio Brubeck recording	24-measure theme (with repeat), and seven and half sixteen-measure improvisations [B _♭ / A]	7:57 min.
1993	The first publication of “Jazzanians”	3/4 “Fast Waltz” version, add a new 12-tone theme, and extended with new material	-
1994	Chaconne movement of <i>Chromatic Fantasy Sonata</i>	4/4 “Jazzanians” version was transferred to the section B; extended with 2 variations	12:54 min. (<i>An Die Musik</i> ’s recording)
1995	Orchestral version of “Jazzanians”	24-measure theme (with repeat), and long improvisational section as the trio version structure	8:17 min. Brubeck’s private recording with <i>LSO</i>
-	Orchestral version of Chaconne movement with title <i>III Fantasy Chromatique</i>	325 measures, the same structure as presented <i>CFS</i>	-

Later the composition was published by CCP/Blewin, Inc. (1993).³⁶ *An die Musik* recorded the Chaconne movement, this time with the title “Quintet Sonata” (Angel Records, 1994),³⁷ “Jazzanians” being a significant part of the compositional structure of this quintet version. In the same year (1994), three movements—*Allegro Molto*, *Chorale*, and *Chaconne*—arranged by

³⁵ See Tom Roed’s publication *At the piano*, mm.1-32, and mm.81-119.

³⁶ Ibid.

³⁷ *Jazz Sonatas*, Angel Records, CDC 5-55061-2-2 (1994).

Brubeck for solo piano were published by Warner Brothers Publications under the title “*Chromatic Fantasy*” Sonata. According to John Salmon's private correspondence with Brubeck, an orchestral setting of the second movement—the Chorale—was completed by the end of May, 1994.³⁸ This orchestral version of the Chorale is longer than the one from the four-movement cycle, having a different structure, with space left for piano improvisation.

It is not exactly clear how and when Brubeck finalized his decisions about the overall form of the piece; answering these questions is one of the goals of this study. In the postscript of his letter to Emmerich (June 14, 1990) Brubeck asked about the deadline for the entire composition and explained that the fugue was not yet finished. In another letter (August 27, 1993), three years later, Brubeck also pointed out that in the future there would be versions for orchestra, for piano, and for string quartet.³⁹ *An die Music* performed part of the composition at Beethoven-Haus, Bonn.⁴⁰ The second movement, Chorale, and the last movement, Chaconne, under the name *Quintet Sonata for An die Musik*, were premiered on March 16, 1994 at the Kennedy Center, Washington, D.C.⁴¹ It was also presented with new title “*Chromatic Fantasy*” Sonata for *An die Musik* on November 13, at Merkin Hall, New York in 1994.⁴²

As shown in Example 1.8, there is also a manuscript of an orchestral score (not dated) bearing the heading *III Fantasy Chromatique*.

³⁸ Iola Brubeck's e-mail to John Salmon [May 27, 1994].

³⁹ Crist, 210.

⁴⁰ Emmerich, notes to Merkin Concert Hall program, (1994), 4. From Brubeck's archive, I found that the day of the concert was January 8, 1993 [American Chamber Musicians: Kammermusiksaal Beethovenhaus, Bonn, Jan. 8, Andrew Dawes, vln; Richard Bruce, vla; Daniel Rothmuller, vc; Gerard Reuter, ob; & Constance Emmerich, pno performed unnamed work].

⁴¹ Constance Emmerich, notes to Kennedy Center program, (1994), 17.

⁴² Emmerich, notes to Merkin Concert Hall program, (1994), 2.

Example 1.8. Chaconne, the first page of manuscript orchestral score.⁴³

*III
Fantasy Chromatique* *Lan Brubeck*
①

1 2 3. 16 VA 4.

STAGGER

BASS CP

down octave -

MAPIMBA

Col 9: piano

BONGOS

Col V2

OUTSIDE DESK

INSIDE DESK

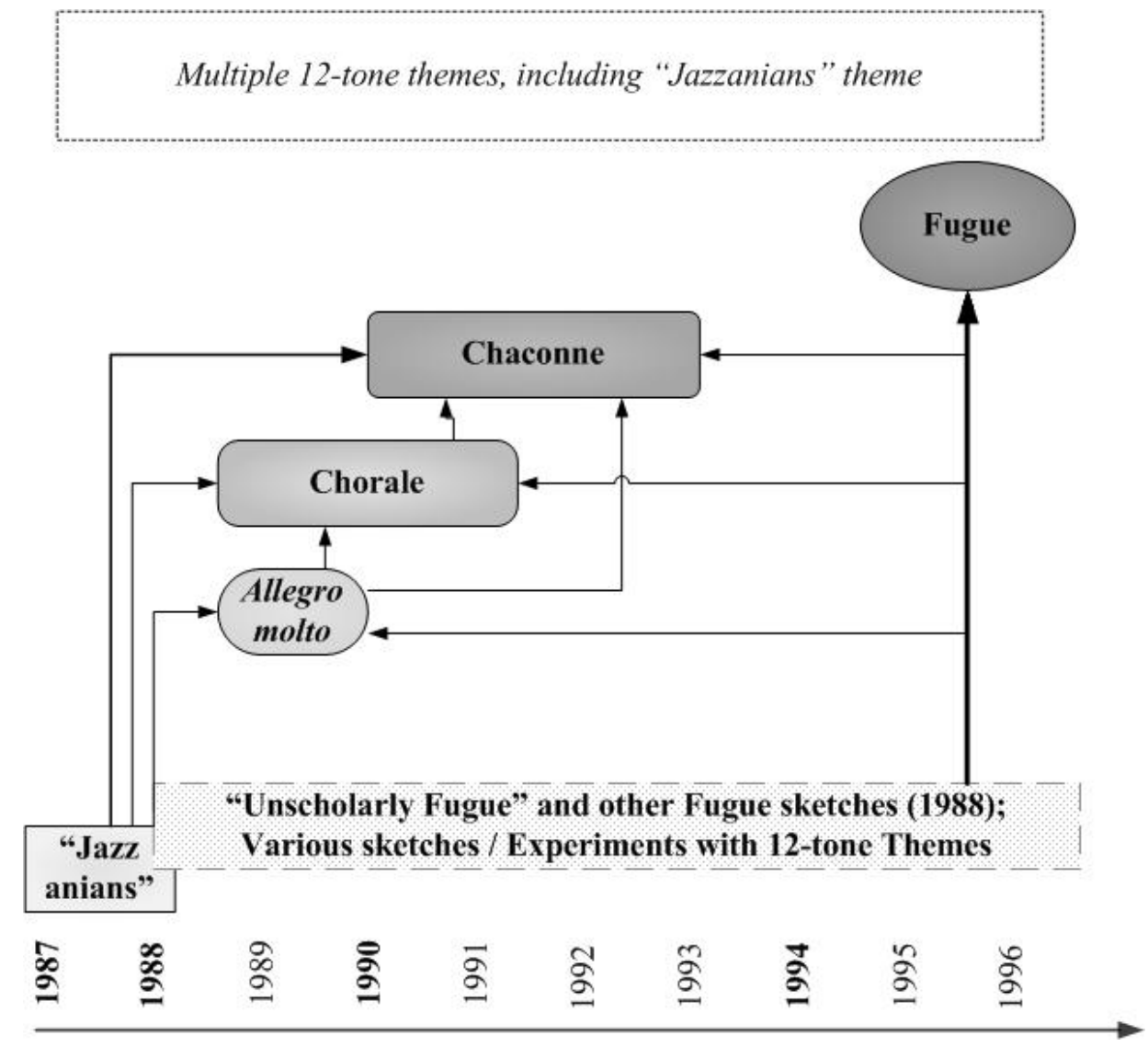
not in bowings and phrasing after rehearsal with An die Musik

SOLO PIANO PART FOR CONDUCTOR'S SCORE REDUCTION

⁴³ Copyright © Dave Brubeck Family, Holt-Atherton Special Collections. All Rights Reserved. Used by permission.

The score calls for full orchestra, with piano and percussion (two marimbas and bongos).⁴⁴ The notes say: "Put *An die Musik* piano part all the way . . . Put in bowing and phrasing after the rehearsal with *An die Musik* . . . [u]se solo piano part for the conductor's score reduction." (It may be assumed that this was an arrangement for a quintet with orchestra—plus Brubeck at the piano).

Example 1.9. Basic chronological graph of the evolution of *Chromatic Fantasy Sonata*.



⁴⁴ There is no evidence to suggest there was a performance of the *An die Musik* version of *III Fantasy Chromatique*.

According to Crist, in 1997 Brubeck produced a four-movement version of *CFS* for string quartet, which was recorded by the Brodsky Quartet with the title *Chromatic Fantasy for String Quartet*.⁴⁵ Both the Brodsky Quartet's recording (1997) and the 2003 edition by Warner Brothers Publications include a fugue, which was composed after the other three movements, around 1996.⁴⁶ The Fugue from 1997 was later transcribed for piano by John Salmon and published by Warner Bros. Publication.⁴⁷

The sketches discussed above clearly show that Brubeck's ideas for a chromatic fugue with a 12-tone subject predate the commission of the *CFS* in 1988. In fact, Brubeck had already written a number of such fugues, and may even have experimented with subjects like the ones used in the *CFS* decades earlier. In its ultimate realization, the Fugue from the *CFS* combines a 12-tone subject with a contrasting 12-tone countersubject and a fully chromatic bass line (see Example 1.10). All these elements are thoroughly developed in the other movements of the sonata, and of course, all three can be related to the chromatic tetrachord associated with Bach's name and to the distinctive chromaticism in the Bach Fantasy that Brubeck quotes in the work's opening. The contrast between the chromatic nature of the subject and countersubject and the whole-tone flavor of the first sixteen measures of the "Jazzanians" melody becomes a compositional factor in the *CFS* as a whole.

Example 1.10. Dave Brubeck's *Chromatic Fantasy Sonata*, Fugue – mm.1-8.
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The musical score for the Fugue from Dave Brubeck's *Chromatic Fantasy Sonata*, measures 1-8, is presented in 4/4 time. The score is divided into four parts: 12-tone Subject (measures 1-4), 12-tone Countersubject (measures 5-8), Chromatic Accompaniment (measures 1-4), and Answer (measures 5-8). The 12-tone Subject is a melodic line in the right hand, starting on C4 and ascending chromatically to B4, then descending chromatically to C4. The 12-tone Countersubject is a melodic line in the right hand, starting on C4 and ascending chromatically to B4, then descending chromatically to C4. The Chromatic Accompaniment is a bass line in the left hand, starting on C3 and ascending chromatically to B3, then descending chromatically to C3. The Answer is a melodic line in the left hand, starting on C4 and ascending chromatically to B4, then descending chromatically to C4.

⁴⁵ *Brodsky Quartet*, Silva Classics, SILKD 6014 (1997).

⁴⁶ Dave Brubeck e-mail to John Salmon [undated; Salmon's guess is late 1995 or early 1996].

⁴⁷ Lew and Salmon, 7.

A number of scholars have helped to identify and classify the elements of Brubeck's music and the varied traditions from which they derive. One of the first and most important of Brubeck's large-scale non-choral works was *Elementals for Jazz Combo and Orchestra*. The composition was written in 1963 and received its first performance at the Eastman School of Music (August 1, 1963).⁴⁸ It is scored for a symphony orchestra with saxophones and piano. In his dissertation concerning the structure of the *Elementals*, Clarence Stuessy states:

The overall formal structure is unique and quite rhapsodic, although much of the internal structuring seems to be based on the format of the theme followed by improvisations based on the theme, a procedure which is basic to jazz. Some of the micro-harmonies (including polychords, quartal sonorities, and non-functional progressions) are classical elements, but the overall (or macro-) harmonic scheme is more aligned with jazz.⁴⁹

Stuessy points out that *Elementals* may be divided into five sections, and the Finale (as named in the score), or section V, is based on a 12-tone row.⁵⁰ As illustrated in Example 1.11, the row is divided in two parts represented by “white notes and black notes (except G)” – a vocabulary similar to one used by Brubeck in some parts of *CFS*, as we shall see.

Example 1.11. Dave Brubeck's *Elementals*, 12-tone row.

A B C D E F | D_b E_b G_b A_b B_b G

⁴⁸ Storb and Fischer, 115.

⁴⁹ Clarence J. Stuessy, “The Confluence of Jazz and Classical Music from 1950 to 1970” (PhD diss., Rochester, 1977), 319.

⁵⁰ *Ibid.*, 305.

Another significant study that analyzes different aspects of Brubeck's compositions is Danny Zirpoli's dissertation (1990).⁵¹ In his fifth chapter, Zirpoli evaluates Milhaud's and other European classical composers' influence on Brubeck's compositional approaches.⁵² He also discusses the integration of classical and jazz music and analyzes some of Brubeck's programmatic works. As shown in Example 1.12, section XII of the cantata *Gate of Justice* is based on a twelve-tone row containing six perfect fourths.⁵³

Example 1.12. Dave Brubeck's *Gate of Justice*, section XII, 12-tone row.



The premiere of the cantata was on the occasion of the dedication of Rockdale Temple in Cincinnati, on October 19, 1969. The work was a significant success. Paul Cooper's review of the composition notes that Brubeck "mixes" jazz and rock elements with significant overtones from Jewish sacred music, and occasionally uses quotes from music literature of the past (including Bach).⁵⁴

Other scholars also have addressed the significance of the 12-tone constructions in Brubeck's orchestral and vocal music. In *Dave Brubeck, Improvisations and Compositions: The Idea of Cultural Exchange*, Ilse Storb states that *The Light In The Wilderness* (1968), *Gate of Justice* (1969), *Truth Is Fallen* (1971), and *La Fiesta De La Posada* (1975) all include 12-tone

⁵¹ Danny Ronald Zirpoli, "An Evaluation of the Work of Jazz Pianist/Composer Dave Brubeck" (PhD diss., University of Florida, 1990).

⁵² The fact that Brubeck studied with Milhaud will be addressed later in this chapter.

⁵³ Zirpoli, 85-86.

⁵⁴ Ibid., 85.

rows.⁵⁵ Storb also pointed out that “Brubeck’s ‘classical approach’ lends itself to subdivision into three points of focus: 1) Bach and a Baroque approach (contrapuntal-linear style), 2) Chopin and a romantic approach (lyric-sonoric style), and 3) the influence of the post-tonal music of the 20th century.”⁵⁶ In her book Storb noted that Brubeck used twelve-tone rows in each of his first five sacred choral works. For instance, the centerpiece of *The Light in the Wilderness*, “Love Your Enemies,” is based on three twelve-tone themes. A tone row is also used as a unifying device in the cantata *Truth is Fallen*.

The deepest study in this field is the dissertation of Harmon Griffith Young III, which examines Brubeck’s sacred choral music from three perspectives: historical, analytical, and critical. This study clearly demonstrates that the stylistic background of Brubeck’s vocal music influenced the *CFS*. In Chapter six Young states: “Throughout the cantata [*Truth is Fallen*], thematic material from the original row appears in many disguises—fragmented, in retrograde, in diminution, and in augmentation.”⁵⁷ Moreover, Young emphasizes the important role the Biblical text represents in the dramatic development of the oratorio *The Light In The Wilderness*. The twelve disciples of Jesus are symbolized by a 12-tone theme, and in part VII, “Love Your Enemies,” the sonoric structure is complicated with clusters, “parallel fourths against parallel fifths in countermovement, and combinations of three 12-tone themes.”⁵⁸ As illustrated in Example 1.13, the row features numerous perfect fourth/fifths, as in the *Gate of Justice* row previously presented in Example 1.12.

⁵⁵ Storb and Fischer, 135.

⁵⁶ *Ibid.*, 79.

⁵⁷ Harmon Griffith Young III, “The Sacred Choral Music of Dave Brubeck: A Historical, Analytical, and Critical Examination,” (PhD diss., University of Florida, 1995), 296.

⁵⁸ Storb and Fischer, 123.

Example 1.13. 12-tone row from “Love Your Enemies.” Part VII of *The Light In The Wilderness*.



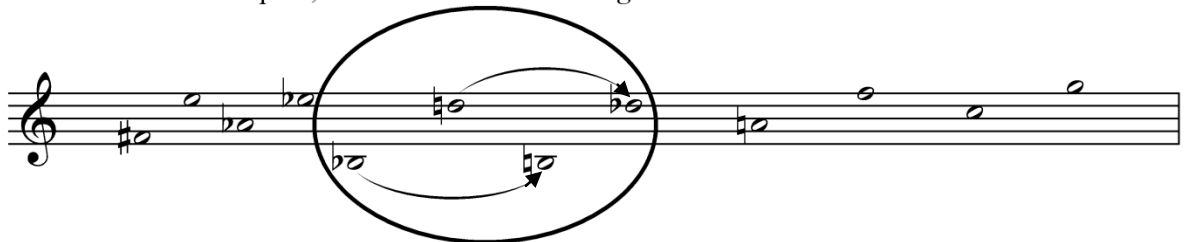
Based on his research, Young was able to conclude that:

Brubeck uses the row in its original form and transpositions by perfect intervals only. The retrograde of the original row is the only other form used and is found in just two of the works. Minor second intervals are used with the greatest frequency while tritones are found least often.⁵⁹

He examined thirteen choral compositions, and constructed a table containing fourteen different 12-tone rows that Brubeck used in these compositions (see Example.1.14). It is obvious that Brubeck later transferred the experience of these compositions to his compositional output in the *CFS*. Moreover, the circled regions in Example 1.14 highlights stepwise motions and chromatic wedge figures in contrary motion. These are important constructive elements of one of Brubeck’s 12-tone themes of the *CFS* (see Example 1.14d.), and are one of the compositional techniques found throughout the entire sonata.

Example 1.14. Excerpt of Young’s 12-tone rows table.⁶⁰

a) 12-tone row from "Repent, Follow Me" from *The Light In The Wilderness*.



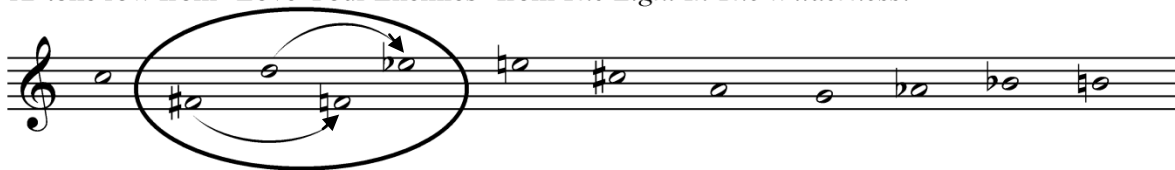
[continue]

⁵⁹ Storb and Fischer, 256.

⁶⁰ Young III, 257.

[example 1.14 continued]

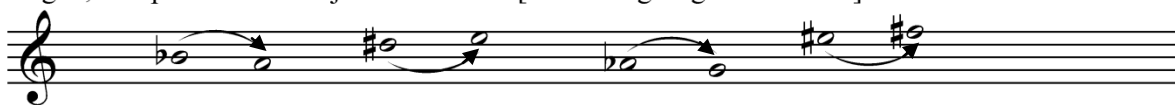
- b) 12-tone row from "Love Your Enemies" from *The Light In The Wilderness*.



- c) 12-tone row from Principal Theme of *Truth is Fallen*.



- d) Fugue, excerpt from the subject from *CFS* [with wedge figures marked].



[note: spelling altered to clarify voice leading]
compare Ex.1.10 above

Brubeck synthesizes his compositional approach from many sources. As Storb says, the third important source that influenced Brubeck's "classical" approach to composition comes from post-tonal music. In 1942, Brubeck had the opportunity to meet Arnold Schoenberg. In one of his interviews Brubeck said,

Yes, and there's also a twelve-tone potential in jazz, but the man who works in that direction isn't going to be me. Yet, if I did have command of twelve-tone idiom, I'd probably use it. . . . I had two lessons with Schoenberg. At the second one I brought him a piece of music I'd written. . . . That was my last lesson with Schoenberg.⁶¹

A stronger influence on Brubeck by a twentieth-century composer came later, upon his return to the US after the Second World War. Brubeck not only studied composition with Darius Milhaud at Mills College in Oakland on the GI Bill, but indeed he and his wife Iola lived with

⁶¹ Shapiro, Nat and Hentoff, Nat, ed., *Hear Me Talkin' to Ya; The Story of Jazz as Told by the Men Who Made It*. (New York: Dover Publications Inc., 1966), 393.

Milhaud.⁶² The latter, a former member of the French composers group *Les Six* and proponent of polytonal composition had left his native France during the war and was teaching in the US.

Milhaud was one of the earliest composers to incorporate jazz elements into concert music. His jazz-influenced ballet of 1923, *La Création du Monde*, written after visiting the jazz clubs of Harlem, preceded similarly jazz-influenced concert works such as Gershwin's *Rhapsody in Blue* (1924), Aaron Copland's *Music for the Theatre* (1925), and Ernst Krenek's opera *Jonny spielt auf* (1926).

Many commentators, including George Simon, have noted that Brubeck continued the work of his mentor, Milhaud, successfully fusing the jazz and classical idioms.⁶³ Brubeck considers that there is a symbiotic relationship between classical music and jazz. In an interview from 1982 he indicated who his inspirations were:

The important influences on my playing were Milhaud, Duke Ellington, and Art Tatum. When I studied with Milhaud, I was interested in polytonality and polyrhythm. . . . Milhaud also believed I'd be a composer, and when your teacher believes you can succeed, that's the greatest thing a teacher can give you. Milhaud told me I would compose, but in my own way.⁶⁴

Brubeck's teacher provided the young pianist with a tremendous amount of encouragement. In 1987 Brubeck remarked, "Milhaud was one of the greatest human beings I've ever met and certainly one of my greatest influences."⁶⁵ He advised Brubeck to stay with jazz, because it was his natural idiom and a part of his American heritage.⁶⁶ In his studies with

⁶² Gene Lees, *Cats of Any Colors* (NY: Oxford University Press, 1994), 49.

⁶³ George T. Simon, Liner notes to *Dave Brubeck: Greatest Hits* (Columbia CD 32046).

⁶⁴ Leonard S. Lyons, *The Great Jazz Pianists. Speaking of Their Lives and Music* (New York, N.Y.: William Morrow and Company, Inc., 1983), 106.

⁶⁵ Carol Montparker, "Taking five with Dave Brubeck." *Clavier*, 26, no.2, (Feb), 8.

⁶⁶ "The Man on Cloud No. 7," *Time*, November 8 (1954), <http://www.time.com/time/magazine/article/0,9171,857657,00.html> (accessed February 1st, 2009).

Milhaud at Mills College, he received a thorough grounding in counterpoint, fugue, and orchestration, where “Bach chorales formed a fixed foundation” to this process.⁶⁷

In 1987 Brubeck composed a short secular composition with the title *I See Satie*. This work with text by the composer is a “musical prank,” with three separate 12-tone rows. In his liner notes Brubeck writes:

The melody of the first four bars is twelve tone. The second four bars is in a different tone row. The melody in the third four bars is a different row than either in the preceding eight bars. The harmonization is reminiscent of Satie’s “Gymnopédies.”⁶⁸

It is obvious that here Brubeck also experimented with multiple 12-tone rows, which is an approach implemented later in *CFS*.

The final published version (2003) of the *CFS* is made up of four movements that were written independently of each other, but have very strong connections between them. Certain of the themes, in turn, relate to each other, being based on the same motives and contours. An overall picture of the sonata would not be complete without pointing out the direct influences coming from Bach's music. This influence can be seen on the motivic, rhythmic and constructive levels, as will be briefly described below.

We have already stated that the piece starts with a direct quotation from Bach's *Chromatic Fantasy and Fugue*, a quotation that also appears at the very end of the last movement, and thus provides a frame to the entire piece. In addition, the B-A-C-H motive, in numerous variants and transformed shapes, appears in all four movements. Brubeck uses this motive extensively, the notes frequently being altered or transferred between different voices,

⁶⁷ Storb and Fischer, 5.

⁶⁸ Dave Brubeck, *Nocturnes by Dave Brubeck: Piano Solos* (Alfred Publishing Company, 1997), 18.

chords and structural levels. Often this motive's spelling is H-A-C-B (Example 1.15.), which, in addition to other, altered versions, can foreshadow the original motive. Example 1.15 illustrates is just one of many examples of such transformation:

Example 1.15. Brubeck, altered versions of B-A-C-H motive in the Chaconne, m. 47.
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Other versions of the motive can be found throughout the *CFS*, ultimately preparing a resolution to the original motive at the end.

Another procedure inspired by Bach's music (this time organ music) that constantly appears in *CFS* is the repeated use of chromatic wedge figures, such as the one in the Fugue in E minor (see Example 1.16, *Prelude and Fugue* BWV 548).

Example 1.16. J. S. Bach's *Prelude and Fugue* BWV 548, mm.1-4.

Also, the shape and the construction of the ostinato motive in the last movement of Brubeck's *CFS* is similar to the first two measures of Bach's Toccata BWV 540 (See Example 1.17), having the same motoric rhythm throughout the entire movement.

Example 1.17. J. S. Bach, *Toccata and Fugue* BWV 540, mm. 1-4.

Prealudium (Toccata).

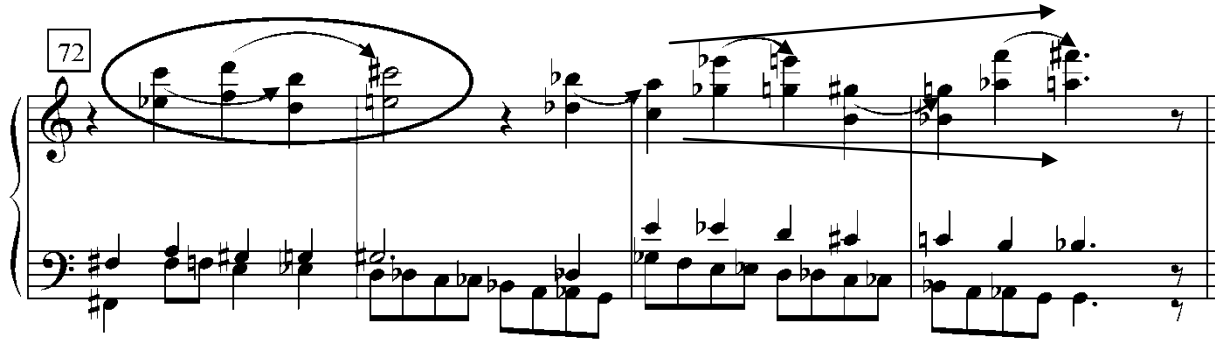
Finally, the structure of the main 12-tone theme used in *CFS* is comparable to one of the Bach's compositions—Fugue No. 12 in f minor (BVW 857), from the *Well-Tempered Clavier*, Book I.

Example 1.18(a and b) illustrates the similarities between the Bach's subject and Brubeck's 12-tone theme. Brubeck uniquely modifies and extends Bach's theme to create a twelve-note row, achieving the goal of his (Brubeck's) compositional process of the piece.

Example 1.18a. J. S. Bach, Subject of Fugue No. 12, *Well-Tempered Clavier*, Book I, mm. 1-4.

(See Example 1.14)

Example 1.18b. Dave Brubeck, 12-tone theme of section A' in the Chorale, mm. 72-75.
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The above brief description and enumeration of the ideas and principles that serve as a basis for the *CFS* offers a general glance at the overall skeleton of the piece. In the following chapters, I will provide a detailed analysis of the individual movements, while the concluding chapter explores the relationships between the movements in greater detail.

CHAPTER ONE (*ALLEGRO MOLTO*)

The *Allegro molto* is the first movement of *CFS*, and the most virtuosic and spectacular of the four movements. It is not labeled a Fantasy, but the opening demonstrates close similarities with Bach's Chromatic Fantasy. This movement inherits the improvisatory style of Bach's keyboard fantasies, which is evident from the introduction onward. John Salmon confirms that Brubeck borrowed from Bach's composition to fulfill the requirements of the commission: ". . . Mr. Brubeck's commission required him to quote a few bars of his favorite composer (which happens to be J.S. Bach), so he chose the opening measures of Bach's *Chromatic Fantasy*."⁶⁹ Of the four movements, the *Allegro molto* is the most chromatic, has the brightest character, and is the most percussive in sound. Like the Chaconne, it includes a variety of tempos, meters and rhythms. The outer movements of the *CFS* create a convincing frame.

Attempting to emulate Bach's Fantasy, Brubeck proportions his movement in the same fashion to include similar changes in character and texture; moreover, he interpolates the B-A-C-H motive through variation. Confirmation of this is evident from Brubeck's private correspondence to Salmon: ". . . Naturally, I chose Bach and throughout the various motifs I spelled out Bach's name with one letter purposefully wrong until I finally at the end of the movement spelled it correctly in the German spelling. . . BACH."⁷⁰ This motive is developed and then combined with themes within the movement, and is finally presented correctly in the coda (m. 132). As previously shown in the Introduction, it is obvious that Brubeck already had composed the main thematic material, with a similar motivic core, by the summer of 1988, but the commission provided the impetus for completing the work.

⁶⁹ Dave Brubeck letter to John Salmon, (Oct. 1, 1998).

⁷⁰ Dave Brubeck (via e-mail) to John Salmon, (Oct. 18, 2003).

In this movement Brubeck uses a harmonic language that is very eclectic, chromatic, and (at times) polytonal. The texture varies from free polyphony to ostinato and arpeggiated passages. He uses frequent syncopations and meter changes (especially in the second section), and, because of the harmonic language and complex rhythms, cadences are sometimes unclear. Brubeck unifies the movement with a network of motivic relationships—and some of these extend to the other movements of the *CFS*. Here, he previews the main, 12-tone Espressivo theme,⁷¹ the 12-tone chromatic bass line, and 12-tone “Jazzanians” theme.⁷² It is unclear exactly when Brubeck completed the final version of this movement; currently the only evidence to help date it is a manuscript orchestrated for the quintet (*An die Musik*) dated “April 26, 1989,” with the title “1st movement” (see Example 2.1). It confirms that, after the commission letter of July 23, 1988 (see Chapter Introduction, pg. 8), Brubeck was working rapidly to complete the project.

The *Allegro molto* is 134 measures long and begins with tempo marking ($\text{♩} = 120$); as illustrated in Example 2.2a, it is divided into two main sections. The first section, mm. 1-67, is tonally centered in D minor, and is very percussive, featuring extended chromatic lines. It consists of an introduction, a prelude, and an ostinato-improvisatory episode joined by short transitional passages. The second section, mm. 68-134, centered in C major, is generally more lyrical. This section begins with a recitative-like passage, followed by a section in tempo rubato, and continues with the 12-tone Espressivo theme prolonging the dominant, with “head motive”⁷³ development. It features polychordal constructions, contains an ostinato-improvisatory part, and ends with a postlude with a short codetta. The section is framed by the B-A-C-H motive (m. 69 and m. 132), and both sections can be subdivided. Brubeck increases the complexity in the subdivisions, and employs meter and tempo changes that conform to the music’s character.

⁷¹ Hereafter the name main 12-tone Espressivo theme, borrowed from the Brubeck's dynamic marks of the theme in the Chorale movement, will be used to label the main 12-tone theme. See the score, p.112, measure 26.

⁷² Hereafter the name 12-tone “Jazzanians” theme, borrowed from the Brubeck’s jazz composition, will be used to label the second 12-tone theme.

⁷³ The term “head motive” is being used because the notes are the first segment of Brubeck’s main theme in his manuscript, presented and discussed in Chapter 1: Introduction, and later in Chapter 4: Fugue.

Example 2.1. The first page of the Manuscript of "1st movement."⁷⁴

1 ALLEGRO MOLTO Ist MOVEMENT April 26, 1989

8VA V. 8VA Ob. VI. Cello

DYNAMICS ALL PARTS →

3 COL CELLO Octaves

2 V. Ob. VI. Cello

DYNAMICS ALL PARTS →

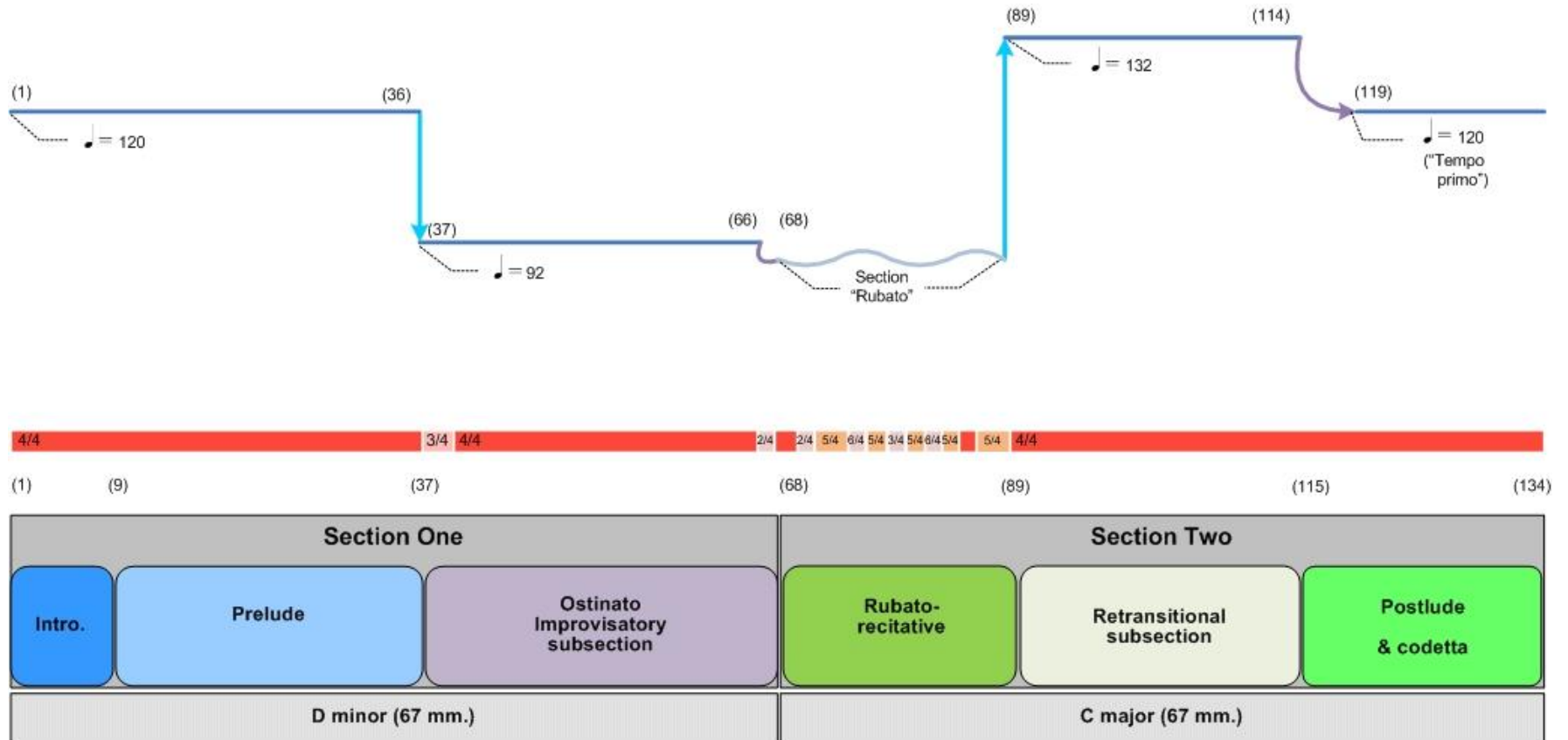
RH COL CELLO Octaves

Matthew when you receive this make 2 bars for
... 1 then up to add 10 into the 3rd line

Paseoantino
NO. 1 MANUSCRIPT 12 STAVE

⁷⁴ Copyright © 1989. Dave Brubeck Family, Holt-Atherton Special Collections. All Rights Reserved. Used by permission.

Example 2.2a. Graphic analysis of tempo and structure in Brubeck, *Chromatic Fantasy Sonata, Allegro molto*.



Example 2.2b presents a reductive analysis of the voice-leading framework of the whole movement. It is clear from the reduction that the movement is an example of an off-tonic beginning, but that the d-minor tonality at the opening progresses in a logical way toward the close in C major.

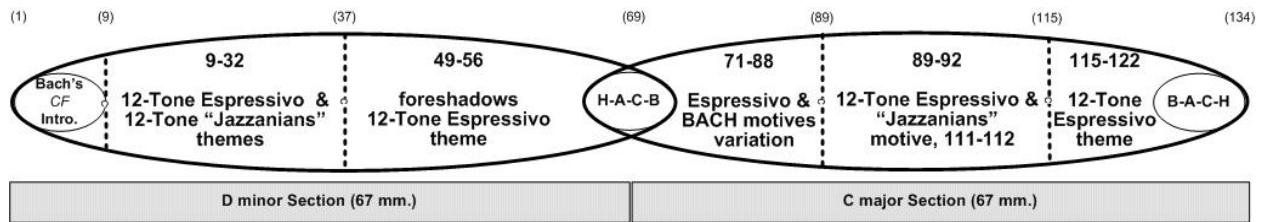
Example 2.2b, *Allegro molto*, voice-leading reduction, mm. 1-134.

The image displays a voice-leading reduction of a musical movement. It consists of two staves, treble and bass. Above the staves, measure numbers are boxed: 1, 25, 37, 49, 66, 71, 79, 89, 119, and 134. The notation includes notes, rests, and slurs. Below the staves, Roman numerals indicate the harmonic structure: II, V, V, and I.

As shown in Example 2.2c, Brubeck imbues the *Allegro molto* with a strong improvisational character. Following the traditions of Bach and his successors, he involves the main motives and themes in a free compositional interplay. Brubeck first develops his main 12-tone Espressivo theme, contrasting it with both the B-A-C-H motive and the “Jazzanians” theme. On the one hand, this interplay may have been the result of careful pre-compositional planning; on the other, the development of the highly chromatic theme and the idea of fusing the B-A-C-H motive match his improvisational style in this movement. The strong tension between improvisational and strict compositional process here is perhaps best summed up in C.P.E. Bach’s own words about the improvisation of a Fantasy (“The Fantasia”). He says, “[t]he composition . . . is unmeasured and moves through more keys than is customary in other pieces, which are composed or improvised in meter.”⁷⁵ The textural design of the movement can be represented as follows:

⁷⁵ Carl P. E. Bach, *Essay on the True Art of Playing Keyboard Instrument*, translated and edited by William J. Mitchell, 1st ed. (New York: W. W. Norton, 1949), 430.

Example 2.2c. Textural shape of the *Allegro molto*.



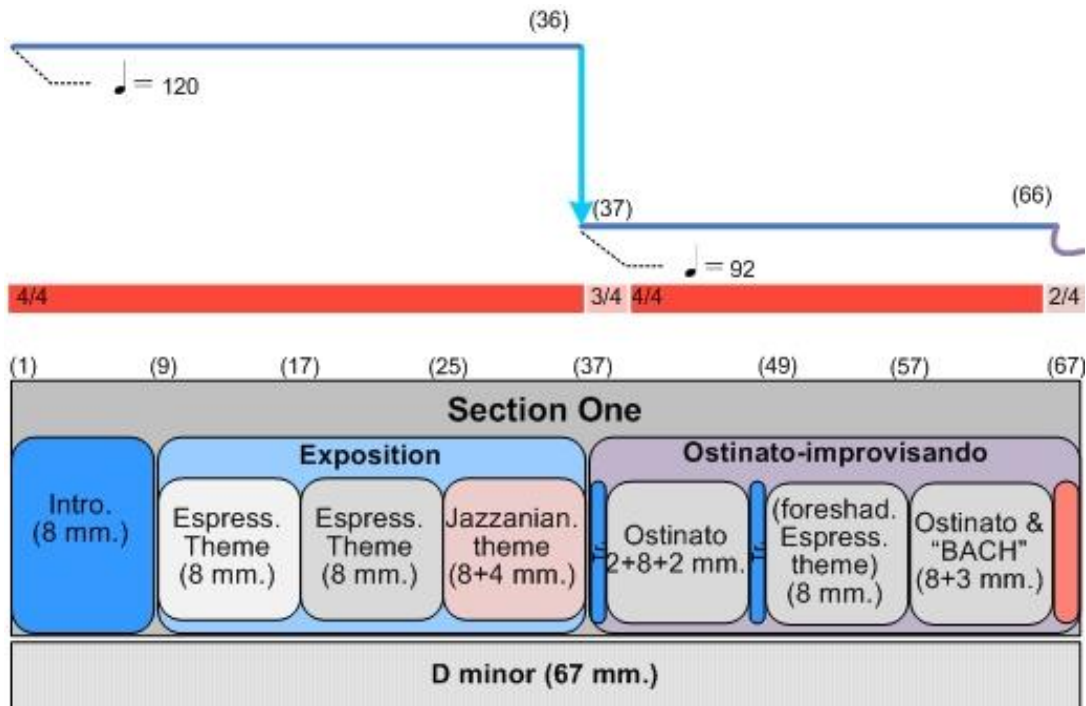
Brubeck begins his *Chromatic Fantasy Sonata* just as Bach began his *Chromatic Fantasy and Fugue* in D minor (BWV 903), with a few bars of dramatic, rising and falling scales of sixteenth notes, proceeding to a chromatic bass line in m. 5 that is very similar in texture to Bach's composition. In this piano version, Brubeck differs from Bach in that he begins his introductory run in a lower octave and with longer note values, resulting in a passage that is four measures long instead of the original two (see Example 2.1, pg. 37).⁷⁶ Brubeck continues with a chromatic texture in contrary motion in mm. 5-6, and foreshadows the main theme especially in m. 6. In mm. 7-8, descending diminished seventh chords appear in the upper voice while the lower voice ascends by whole tones in parallel tenths, perhaps a recollection of the original "Jazzanians" head theme (Example 1.6). As shown in Example 2.3, this texture introduces important elements of the compositional vocabulary of the entire movement—chromatic lines, parallel dominant and diminished seventh chords, wedge-like motion of figures, and rhythmic patterns.

⁷⁶ This rhythmic augmentation (and parallel motion) occurs only in the piano version. In the original quintet score, Brubeck used the same note values as Bach, but one pair of instruments (violin and oboe) is in contrary motion in parallel thirds against another (viola and cello).

Example 2.3. *Allegro molto*, mm. 5-8.

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Example 2.4. *Allegro molto*, Section One, mm. 1-67.



As shown in Examples 2.5 and 2.7, Brubeck adds the note D to the beginning of both statements of the 12-tone Espressivo theme, which enables him to maintain emphasis on the tonic note of his Bach quotation. Removing these initial pitches reveals the actual transpositional relationship between the two presentations: the first begins on C in m. 9, the second on G in m. 17; in a sense, this is a traditional tonic/dominant opposition, although it is obscured by surface events. This tonic-dominant relation plays a significant role of the development of the movement. In addition, later Brubeck transfers the same tonal principle to the presentations of the themes in other movements, especially in the Fugue.

Example 2.5. *Allegro molto*, the Espressivo theme—first statement, mm. 9-16. Reproduced by permission of ALFRED MUSIC PUBLISHING CO., INC.

The musical notation shows the first statement of the Espressivo theme, measures 9-16. The title "The Espressivo 12-tone theme" is written above the staff. The notation shows a 12-tone scale starting on C (labeled "extra tonic") and ending on D. The key signature is D minor.

The movement's two main themes are accompanied by four different textures, each time presented in the upper voices. As shown in Example 2.6, the first texture is a chain of arpeggiated diminished seventh chords below a chromatic descending line from D6 in m. 9 to C4 in m. 16. The phrase concludes in m. 16 with F# diminished seventh chords in contrary motion. In this way Brubeck creates two 12-tone layers with highly elaborated relations, as the main Espressivo theme presented in long values is supported by the rapid texture in the accompaniment. They interact and create a local internal balance—in its first presentation the main theme is clearly recognizable, while later, in its second appearance (mm. 49-56), being interwoven with the diminished motion, it is overshadowed by the upper voice activity that fills out the texture and forms melodic connections with the subsequent passage.⁷⁷

Example 2.6. *Allegro molto*, voice-leading reduction, mm. 9-16.

The image shows a voice-leading reduction of measures 9 to 16. The upper staff (treble clef) features a 'Chromatic descending line' indicated by a dashed line and an arrow, starting at measure 9 and ending at measure 16. Below this line, an 'Aggregate' is shown with a bracket spanning from measure 9 to measure 16. The lower staff (bass clef) contains the 'Espressivo theme', which is a long note in measure 9. A bracket labeled 'Dm: I' is placed under the first measure of the lower staff. In measure 16, the upper staff has 'Contrary motion of dim.7' indicated by an arrow. The reduction continues to measure 17, showing the continuation of the chromatic line and the Espressivo theme.

Brubeck continues to emphasize the tonal center of D by preceding the second statement of the Espressivo theme with the tonic pitch and by interrupting this presentation with an extra iteration of the tonic pitch moving to the subdominant pitch, in the bass, in mm. 19-20 (see Example 2.7). Twice a new, syncopated variant of the Espressivo theme appears, altered

⁷⁷ The melodic line of the main theme can be easier observed in the piano version of the *CFS*.

intervallically to emphasize the tonic and subdominant pitches of the melody. The theme undergoes various modifications and this time is built from a two-measure rhythmic pattern. This syncopated version of the theme provides a gentle reminder of Brubeck's jazz vocabulary. As illustrated in Example 2.7, in mm. 17-24, Brubeck presents a new rhythmic pattern in the upper voices that has the dual function of accompaniment and countersubject. This countersubject is an extension of the accompanimental material from m. 7, in which Brubeck rhythmically varies the chain of diminished seventh chords.

Example 2.7. *Allegro molto*, Espressivo theme—second statement, mm. 17-24.
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Being chromatic, the main 12-tone Espressivo theme is supported by a highly chromatic accompaniment, but the 12-tone “Jazzanians” theme as it appears in this movement sounds more diatonic, and its accompaniment follows suit (see Example 2.8). The “Jazzanians” theme, presented in mm. 25-32 appears in augmentation, starts on D4 and D3, and the phrase concludes with a syncopated extension in mm. 31-32, which leads to the next transitional passage in mm. 33-36.

Example 2.8. *Allegro molto*, “Jazzanians” theme, mm. 25-32.

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The new accompaniment is built from two different triadic patterns. Brubeck concludes the first part of the prelude section with a four-measure transition built from a descending passage that begins in the upper voice in m. 33 and switches to the lower voice in m. 35, and with accompanying variations of major triads presented in triplets. As shown in Example 2.9 the D tonal center is well established by both the *Espressivo* and the “Jazzanians” themes, including the subdominant presentation of the main theme in mm. 17-25. Moreover, the chromatic line of the transitional passage prepares the coming of melodic passagework in diminished sevenths, both leading to the local dominant. Generally, this exposition reflects Brubeck’s fondness for a broad, somewhat loose presentation of thematic ideas, creating a slight feeling of improvisation. An essential feature of the movement is Brubeck’s willful contrast of chromatic with more diatonic material. Here the more diatonic “Jazzanians” theme is placed in the center, surrounded by two highly chromatic statements of first the *Espressivo* theme, then a chromatic transitional passage. The interaction and balance of the main material develops continuously, forming the basis for the cyclic process that unifies the entire *CFS*, as will be explored more fully in the following chapters.

Example 2.9. *Allegro molto*, voice-leading reduction (lower voices), mm. 9-36.

The second part of the first section, mm. 37-67, consists of three subdivisions with a stronger improvisatory character. Brubeck begins the first with a short transition, mm. 37-38, built from parallel chords in chromatic contrary motion.⁷⁸ As shown in Example 2.10, from m. 39 through m. 42, he maintains an ostinato figure on a B diminished seventh chord in the lower voices. In these four measures, the arpeggiated figuration in the upper voice completes, together with the lower voices, an octatonic collection formed from the two diminished sevenths B-D-F-A \flat and E-G-B \flat -D \flat .⁷⁹

Example 2.10. *Allegro molto*, ostinato accompaniment and octatonic collection, mm. 39-42. Reproduced by permission of ALFRED MUSIC PUBLISHING CO., INC.

The musical score for Example 2.10 is presented in two systems. The first system covers measures 39 and 40. In measure 39, the bass staff features a B diminished seventh chord (Bdim.7) ostinato, while the treble staff has an arpeggiated pattern. A bracket labeled 'Ostinato pattern' spans the bass staff. A dashed line above the treble staff indicates an 'Improvsatory part' starting in measure 40. The second system covers measures 41 and 42. In measure 41, the bass staff transitions to an E diminished seventh chord (Edim.7) ostinato, and the treble staff has a more complex arpeggiated pattern. A bracket labeled 'Octatonic collection' spans the treble staff. In measure 42, the bass staff returns to the Bdim.7 ostinato, and the treble staff has a simpler arpeggiated pattern. A bracket labeled 'Ostinato' spans the bass staff.

⁷⁸ This is a gesture Brubeck uses consistently in transitions throughout the *CFS*.

⁷⁹ There are three distinct octatonic collections, labeled by Joseph Straus OCT_{0,1} (C, D \flat , E \flat , E, F \sharp , G, A, B \flat), OCT_{1,2} (C \sharp , D, E, F, G, G \sharp , A \sharp , B), and OCT_{2,3} (D, E \flat , F, F \sharp , G \sharp , A, B, C). See Joseph N. Straus, *An Introduction to Post-Tonal Theory*, 3rd edition (Upper Saddle River, N. J.: Pearson/Prentice Hall, 2005), pg. 144.

Brubeck continues the rhythmic and harmonic interplay of diminished chords in the lower voices by creating a non-retrogradable rhythm (♩♩ ♩ : ♩ ♩♩♩♩♩) supported by a chromatic line through m. 46, where he concludes with a passage in chromatic contrary motion that leads to a measure with an ostinato figure in C major set against B♭ and then B natural in the lower voices.⁸⁰ Again, the passage is a good example of how rhythmic complexity supports the harmonic instability of the new texture. As seen in the second subdivision in Example 2.11, the different layers of the contrapuntal development from m. 49 foreshadow the *Espressivo* theme in the top voice,⁸¹ where G5 and G3 mark the origin of three different layers: the first layer is the accented theme, the second one (using a new, related ostinato rhythm ♩♩ ♩ : ♩♩ ♩), is represented by the diminished-seventh countersubject motive from m. 17 (which, like mm. 39-42, has strong octatonic connections), while the third layer is a chromatic bass line G3 to E♭2 in m. 53. From this point Brubeck transforms the next four measures by adding contrary motion in a second layer featuring the countersubject motive.

Example 2.11. *Allegro molto*, foreshadowing of the *Espressivo* theme, mm. 49-52. Reproduced by permission of ALFRED MUSIC PUBLISHING CO., INC.

The musical score for Example 2.11 consists of two staves, treble and bass, spanning measures 49 to 52. The key signature has one flat (B-flat). The bass staff features a continuous descending chromatic line. The treble staff contains a complex melodic line with various rhythmic values and accidentals. Annotations include: a box around measure 49 with the text '(new related ostinato rhythm)'; the title 'Espressivo theme' centered above the treble staff; 'Edim.7 (Octatonic collection) Adim.7' and '12-tone (diminished) collection' written below the treble staff; 'Bdim.7' written above the treble staff in measure 52; and 'descending Chromatic bass line' written below the bass staff.

⁸⁰ A non-retrogradable rhythm is a palindromic rhythmic pattern. It is most famously described in Messiaen, Olivier, *The Technique of My Musical Language* (Paris: A. Leduc, 1955-1966), pp.20-1.

⁸¹ This is made very obvious with Salmon's alternative suggestion for mm. 49-56.

A third subdivision begins in m. 57 with the intensification of the ostinato rhythm, which continues to m. 65. As shown in Example 2.12, in the upper voices Brubeck continues with a chain of dominant seventh chords (except in mm. 62 and 64). Simultaneously (from m. 57), in the lower voices the chromatic bass line presented in octaves has its shape varied in every measure until the arrival of the syncopated variant of the B-A-C-H motive in mm. 61-62, after which Brubeck continues in his improvisational style through m. 65. The section concludes with a three-measure open cadence, which presents a “deformed” variant of the B-A-C-H motive.⁸² Brubeck uses the chromatic bass line against parallel 3rds in triplets in m. 65 to reach a sonority that combines G \flat and C major triads, recalling Stravinsky’s famous “Petrushka” chord, in mm. 66-67.

Example 2.12. *Allegro molto*, voice-leading, mm. 57-65.

The musical score for Example 2.12 is presented in two systems. The first system covers measures 57 to 60, and the second system covers measures 61 to 65. The upper voice (treble clef) features a chain of dominant seventh chords, indicated by a dashed line and the label "Chain of dominant seventh chords". The lower voice (bass clef) features a continuous ostinato rhythm, indicated by a dashed line and the label "Ostinato rhythm continuous". In measures 61-62, a syncopated variant of the B-A-C-H motive is highlighted in the lower voice, with notes labeled H, A, C, and B. A note in measure 61 is circled and labeled "(also see m. 69)". The score concludes with a three-measure open cadence in measure 65.

⁸² The term “deformed” B-A-C-H motive is used because the notes of the motive are presented out-of-order, and will be related to the idea of motivic development later in the paper. There are twenty-four possible orderings of the four notes of the 4-1 (0123) pitch class collection that retain the specific unordered pitch-class content B-flat, A-natural, C-natural, and B-natural. See Joseph N. Straus, *An Introduction to Post-Tonal Theory*, 3rd edition (Upper Saddle River, N. J.: Pearson/Prentice Hall, 2005), pp. 249-51.

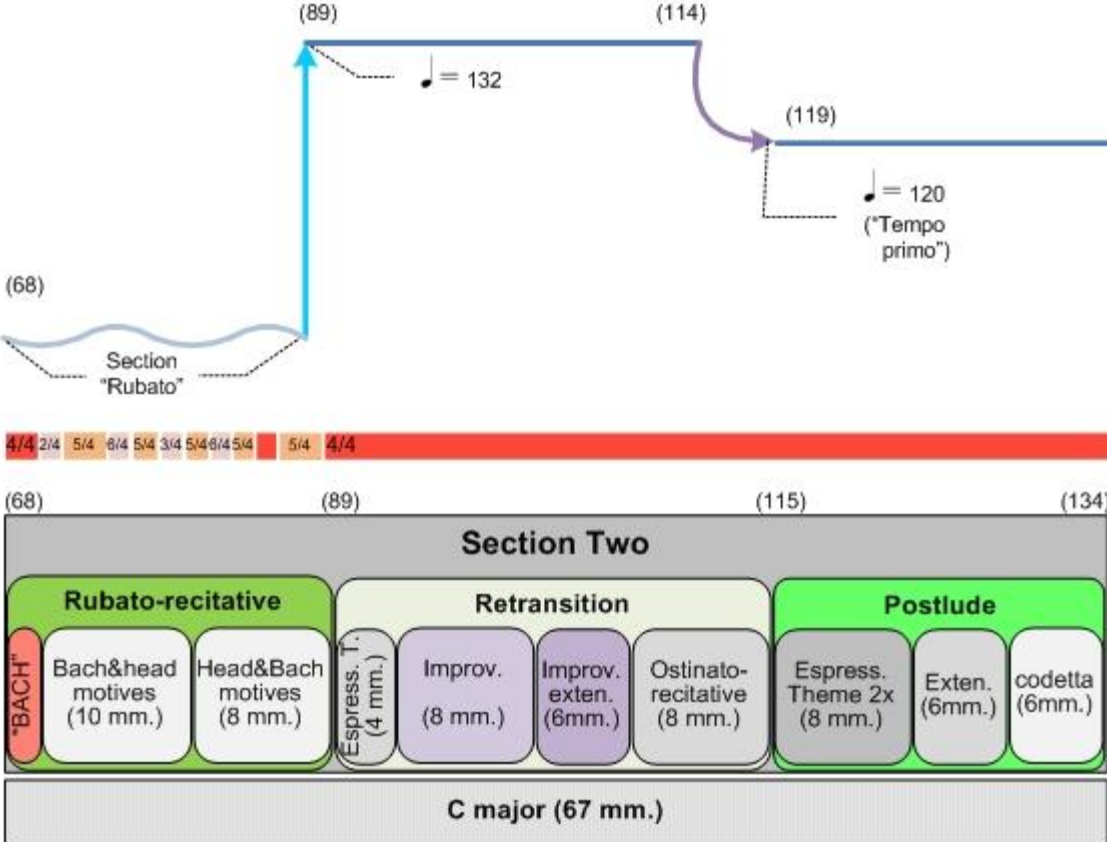
As illustrated in Example 2.13, in this passage Brubeck surrounds the main 12-tone Espressivo theme with ostinato figures, involving mostly diminished seventh sonorities. In this tonally unstable texture, the chromatic contrary motion lines encompass first octatonic, then a combination of 12-tone and freely improvisatory materials. In m. 57 Brubeck adds a rhythmic ostinato of dominant seventh chords supported by short chromatic figures using the same rhythm, and finally concludes with a variation of the essential B-A-C-H motive, and the polychordal “Petrushka” harmony mentioned above in m. 66; this latter structure will play a significant role later in the movement.⁸³ This section makes it clear that Brubeck has evolved a dynamic harmonic vocabulary for transitional and developmental passages that gives him the freedom to combine and connect the main ideas framed by harmonically important events.

Example 2.13. *Allegro molto*, voice-leading reduction, mm. 37-67.

⁸³ “Petrushka” chord refers to a specific polychordal construction and will be used in this study to define any combination of two major triads whose roots are a tritone apart, or a sonority that is inversionally related to such a polychord.

Example 2.14. *Allegro molto*, voice-leading reduction, mm. 1-67.

As shown in Example 2.15, the sonata's first movement is tonally open; its second section concludes the *Allegro molto* with a question that is answered by the next movement. It consists of three parts: a Rubato-recitative, a retransition with an improvisatory-declamatory character, and a postlude with a codetta. This section contains a variety of textures and characters. It is framed by various versions of the B-A-C-H motive, and develops relationships between the Espressivo theme and its head motive. The first part initiates a key change from one flat to no accidentals and would suggest a key of C. There is an arrival on C in m. 71; however, there is no stable tonal center, and the first part concludes in a foggy F centricity (m. 88). The second part is a prolongation of the dominant (G), but also has a harmonically unclear ending (m. 114). The final part reestablishes the dominant and leads to eventual resolution to C (m. 123), and further emphasis and clarification of that goal in the codetta.



Each part of Section Two has its own tempo, with the final part returning to the original tempo that began the movement. Brubeck gradually builds the contrast by using varying meters. In the Rubato-recitative passage, mm. 68-88, 3/4, 4/4, 5/4 and 6/4 meters alternate freely. In the retransition, mm. 89-114, the arrival of 4/4 meter brings the fastest tempo of the movement ($\text{♩}=132$); Brubeck introduces two contrasting 4/4 rhythms that coincide with textural contrasts. The final part, mm. 115-134, is also in a 4/4 meter, but includes four measures that return to the original “Tempo Primo” marking.

Example 2.16. “Deformed” B-A-C-H and the main motive from Espressivo theme.

69 70

H A C B
("deformed" B-A-C-H)

71

the head motive from
Espressivo theme

Concerning motivic development, the Rubato passage contains the “Jazzanians” motive, motives related to B-A-C-H, and several instances of the “Petrushka” harmony. Here Brubeck reveals the deep motivic connection between two of his principal themes; note the inversionsal relationship between the head motive of the Espressivo theme and the “deformed” B-A-C-H motive that immediately precedes it (shown above the music in example 2.16). Measures 71-74 and 77-78 elaborate the Espressivo head motive (discussed in Chapter 3), and the “deformed” B-A-C-H motive returns in mm. 83-86. Further motivic transformations of this kind will appear throughout the *CFS*, as we shall see. Examples 2.17 and 2.18 display the development of this intervallic motive in the Rubato section.

Example 2.17. *Allegro molto*, motivic development, mm. 71-74, 77-78, 83-86.

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71 **Rubato** 77 83 86

ff *ff* *mp espressivo* *sfzp* *sost.*

[H A C B] 71 77 83 86

< - 2 + 3 - 2 > < + 2 - 3 + 2 > < - 2 + 3 - 2 > < - 2 + 3 - 2 >

(See also mm. 61-2)

"Petrushka" harmonies

66 69 71 77 79 81 83 85

H A C B

head motives

H A C B

head motives

Jazzanians

Jazzanians

Jazzanians

bV I IV

The second part of Section Two functions as a prolongation of the dominant, with much of the material consisting of 12-tone aggregates. As shown in Example 2.19, mm. 89-98 begin with 4/4 meter in a new tempo ($\text{♩}=132$). The 12-tone Espressivo theme is presented in parallel major chords in the upper voices. The level of surface tonal ambiguity is again very strong, although both outer voices support a composing-out of the dominant; this is reinforced by the presence of the traditional cadential six-four characteristic of the bass. From m. 93 Brubeck

52

continues with an eight-measure passage that contains a collection of B, A and E diminished seventh harmonies, which together form a 12-tone aggregate. The passage has an improvisatory character and brings rhythmic diversity to the upper voices, culminating in mm. 103-106 with a trichordal sonority (A \flat , G \flat , E \flat) that will play an important role later in the sonata.

Example 2.19. *Allegro molto*, Espressivo theme and improvisatory passage, mm. 89-98. Reproduced by permission of ALFRED MUSIC PUBLISHING CO., INC.

The image displays two staves of musical notation for piano. The top staff, labeled with measure 89 and a tempo marking of $\text{♩} = 132$, features the '12-tone Espressivo theme'. It begins with a piano (*p*) dynamic and consists of a series of complex, dissonant chords. The bottom staff, starting at measure 93, shows an 'improvisatory passage' based on a '12-tone diminished collection'. This passage includes several 'dim.7' (diminished seventh) chords circled in red, with dynamics ranging from *pp* to *mp*. The notation includes various articulations like accents and slurs, and a 'C: V' marking is present below the first staff.

Brubeck continues with a line that descends through a chromatic four-note motive in mm. 99-100, and finishes with another improvisatory passage ending in m. 106.

As illustrated in Example 2.20, Brubeck changes the character and texture in m. 107 to a recitative style with a constant repetition of complex polytonal chords in a variety of rhythms. This leads to the interpolation of “Jazzanians” motives in mm. 111-112.

Example 2.20. *Allegro molto*, mm. 107-114.

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107

ostinato rhythm

111

"Jazzanians"

< - 2 - 1 - 2 >

Chromatic contrary motion

rit.

This eight-measure recitative increases the unstable character of the retransition section by introducing a partial statement of the diatonic motive from the “Jazzanians” theme in a polytonal texture. Again, Brubeck achieves contrast in the section with his trademark techniques of combining motives, recomposing the main ideas, and applying to them a strongly improvisational style. Harmonically, there are no clearly established tonal centers in this part; however, as shown in Example 2.21, the entire section can be understood as a prolongation of the dominant. The bass arpeggiates from G2 (m. 89) to B2 (m. 112) to D3 (m. 114). The retransition concludes with a further prolongation of the G dominant harmony via contrary chromatic motion through a “Petrushka” harmony in m. 114, a superimposition of G major and D \flat major—which Brubeck may have thought of as the dominant plus a tritone substitution.

Example 2.21. *Allegro molto*, voice-leading reduction, mm. 89-115.

As shown in Example 2.22, the final section and codetta (mm. 115-134) is a relatively brief (sixteen-measure) ritornello-like presentation of the main thematic material. This section, at first continuing the dominant prolongation from the previous part, starts with a vague tonal focus on G and the *Espressivo* theme, beginning monophonically on G4 in the upper voice in m. 115 with the tempo marking “Slower.” Somewhat atypically, Brubeck starts the chromatic accompaniment a major third down on E \flat 4, and continues the descending motion in parallel thirds to the third beat of m.118. There a contrary-motion texture begins, and continues until the beginning of the next thematic statement in m.119. Example 2.22 illustrates Brubeck’s use of thematic material to create a melodic ascent from G4 to G5. In mm. 115-122, the upper voices present the *Espressivo* theme utilizing imitation at the fifth, while the lower voices present the chromatic lines. A six-measure extension passage moves the upper voices in mm. 123-128 still higher by employing the head-motive and the “deformed” B-A-C-H motive, while the lower voices provide an ostinato accompaniment.

Example 2.22. *Allegro molto*, voice-leading reduction, mm. 115-128.

As shown in Example 2.23, the final statement of the Espressivo theme uses jazz-style block chords, with the top voice beginning a perfect fifth higher. Moreover, the theme is presented again with off-beat syncopations similar to those of mm. 17-24, but here the note values are diminished and the theme is only four measures long. Supporting this syncopated theme, the accompaniment continues with arpeggiated syncopated chords. Brubeck places a version of the B-A-C-H motive in the accompaniment, mm. 119-121, and continues with ascending off-beat accents supporting the texture of the melody. Starting from m.123, there is another shift which returns the music to the ostinato rhythmic pattern, presented in both upper and lower voices.

Example 2.23. *Allegro molto*, presentation of Espressivo theme and head-motive, mm. 119-124. Reproduced by permission of ALFRED MUSIC PUBLISHING CO., INC.

[example 2.23 continued]

In mm. 123-128, Brubeck employs the head motive from the Espressivo theme, using a sequential, two-measure model, ending the section in mm. 127-128 with the “deformed” B-A-C-H motive with a contrary melodic contour. Brubeck increases the harmonic instability of the sequence with an ostinato accompaniment through the entire passage (mm. 123-128). As shown in Example 2.24, mm. 129-134 represent the final statement of the B-A-C-H motive, which is presented sequentially in the upper voices, harmonized by whole-tone block chords.

Example 2.24. *Allegro molto*, voice-leading reduction, mm. 129-134.

The final presentation of the original motive is placed in the tenor voice of m. 132, over a tonic pedal. The rich polychord with which the movement ends appears to pose a question that will be taken up the following movements.

CHAPTER TWO

CHORALE

The Chorale is the second of the four movements in the *CFS*, and it is the most lyrical. It is also the shortest movement, consisting of only 98 measures. With its quiet character, it provides contrast to the other, more active movements of the sonata. Its character is closely connected with principles of the organ works and sacred choral music of J. S. Bach. Brubeck's experience with Bach's chorales began in his youth:

His mother gave piano lessons in a studio in the small town of Ione near Sacramento. She played Bach, Beethoven, Chopin, and other classical composers. Howard Brubeck considers Bach and Chopin the most important classical influences in his brother's musical work. . . . Little Dave received harmony lessons from his mother and played Bach chorales, but only as a way of becoming acquainted with musical form. Ivey Brubeck was also choirmaster and took small Dave with her to rehearsals.⁸⁵

Moreover, in his composition lessons with Milhaud, Brubeck was trained to compose variations on chorales. Milhaud described the curriculum that Brubeck would have followed in this way:

At Mills College, four years are normally required to obtain the degree of Bachelor of Arts.... They [Milhaud's female students] study Bach's chorales until they are able to compose variations on extended chorales...After graduating, they may if they so desire stay on a year or two to prepare their Master's degree, the course for which includes the study of fugue form, composition of a large-scale work, or a thesis on some musical subject. . . . For these advanced courses, some young men are admitted to Mills College, and since the war, in accordance with the 'G.I. Bill of Rights,' I have number of ex-soldiers studying with me.⁸⁶

⁸⁵ Storb and Fischer, 2-3.

⁸⁶ Darius Milhaud, *My Happy Life*, trans. by Donald Evans, George Hall and Christopher Palmer, (New York: Marion Boyars Publishers, 1995), 205-6.

Continual study of the orchestral and vocal compositions of J. S. Bach has contributed to the significant development in the evolution of Brubeck's compositional style. John Salmon points out: "Bach's influence is just about ubiquitous in Brubeck's output, from the two-part invention...to the substantial sacred choral works that have dominated his compositional life for the past forty years, such as the oratorio *The Light In The Wilderness*, the cantata *Gate of Justice*, and the mass *To Hope! A Celebration*, among many others."⁸⁷ In fact, Brubeck's sacred choral music served as a laboratory for the creation of an original choral style which, while drawing on classical traditions, was at the same time influenced by experimental techniques like 12-tone rows.⁸⁸ Developed over the course of a number of years, this style found its expression in Brubeck's chamber and instrumental compositions; for example his ballet *Points on Jazz*, in which Part VI is a Chorale. Crist's study, *Bach in America*, provides a list of twelve selected Chorales by Brubeck, including the Chorale movement of the *CFS*.⁸⁹ The final chapter of Crist's book, "The Role and Meaning of the Bach Chorale in the Music of Dave Brubeck," is the most extensive study in this field.

Analysis of the Chorale from the *CFS* reveals the movement's functional ambivalence. Brubeck has used various versions of this Chorale in several ways since originally composing it as a movement within the *CFS*, where it serves essentially as an introduction to the final Chaconne. For example, he created an orchestral version that he recorded with the London Symphony Orchestra (December 2000) as a free-standing work that includes an improvisatory section. There are also alternate jazz versions—for flute, piano and bass (April 1998), and piano solo (August 2006). At the end of this chapter, I shall discuss these alternate versions in some detail.

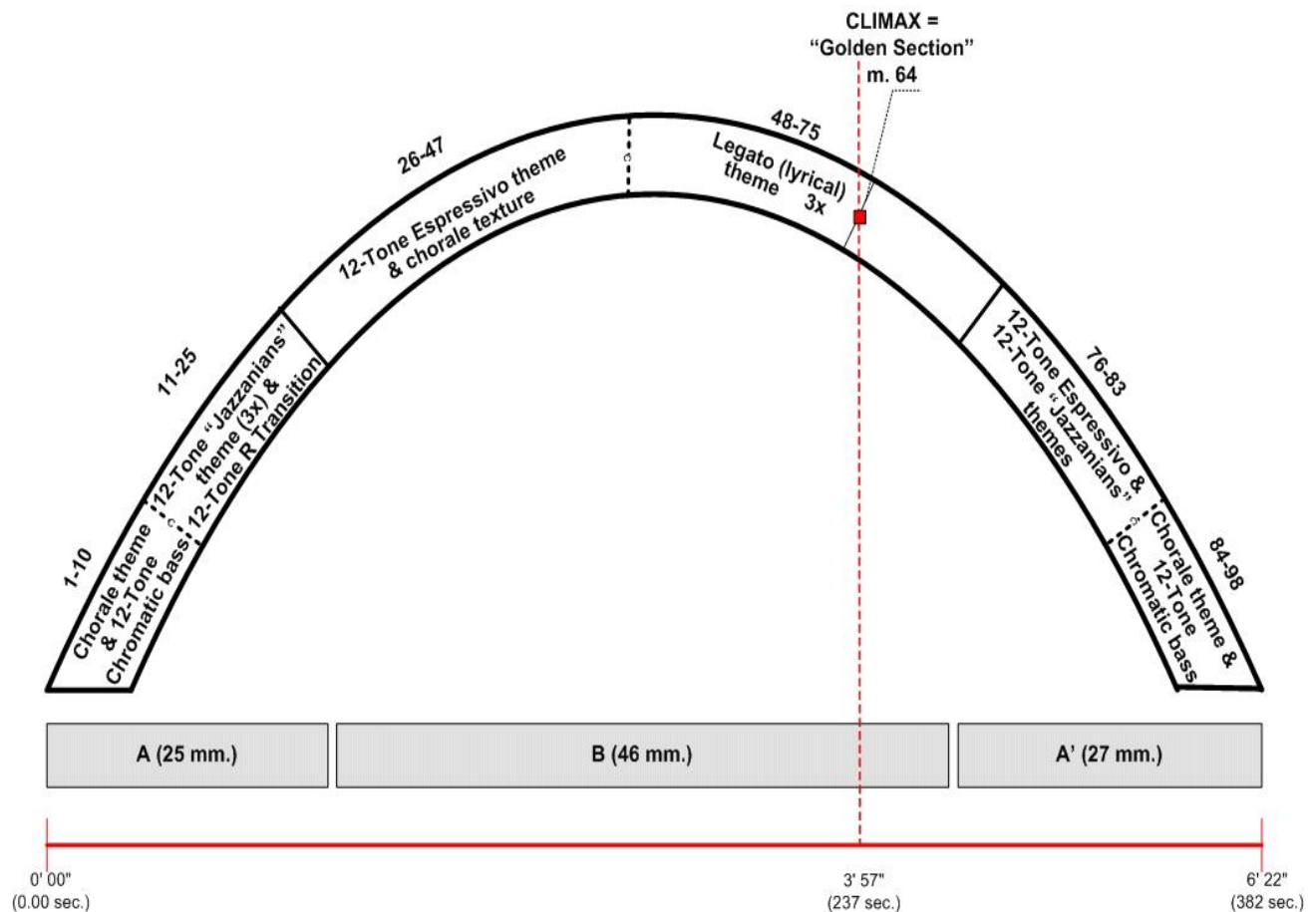
⁸⁷ John Salmon, "Dave Brubeck: No Time To Take Five," *Piano Today*, (Summer 2008): 2-4.

⁸⁸ Harmon Griffith Young III, "The Sacred Choral Music of Dave Brubeck: A Historical, Analytical, and Critical Examination," (PhD diss., University of Florida, 1995).

⁸⁹ Crist, 179-215.

In the *CFS*, the Chorale is written as a chain of juxtaposed contrasting themes treated in various ways, and includes an introduction and imitative episodes. The Chorale has three main divisions, which can be represented as an arch form. Overall, the Chorale is ternary in form, with the A and A' sections being the legs of the arch while the larger B section serves as the top of the arch. Example 3.1. represents the arch form of the *CFS*'s Chorale.

Example 3.1: Diagram of the formal design of the Chorale.



In this movement, Brubeck again combines three different 12-tone themes that make up the core thematic material of the *CFS* and serve as the most important constructive elements of the entire cyclic composition. Brubeck employs two of these themes in the first and last sections of the Chorale. Therefore, the outer sections contain similar material, framing the movement. Internally, 12-tone “Jazzanians” and Espressivo themes are in contrast—the first one more diatonic, and the second more chromatic. These relations are elaborated through the entire composition, but locally in the Chorale they play a different role. Brubeck places his most lyrical theme at the center of the movement, where it is surrounded by the two 12-tone themes. This lyrical theme is presented only in the Chorale, but its construction reveals a close relationship to the Espressivo theme. This legato lyrical theme becomes a thematic cornerstone that Brubeck later transfers to other compositions using a different instrumentation. In the middle section, Brubeck introduces sophisticated contrapuntal procedures and uses varied repetition, sequences, and imitation. The second part of section B contains new thematic material and progresses to the climax of the movement (m. 64).

It is obvious that the principle applied to the proportions of this movement is the same as one found in some of Bach’s compositions, namely the Golden Section. Examples include the *Chaconne* from the Partita in D minor BWV1004,⁹⁰ and the *Largo* from Bach’s Sonata No.3 in C Major for Unaccompanied Violin BWV 1005. In Brubeck’s Chorale, the Golden Section is located in section B, and will be addressed later in the paper. A dissertation by Tushaar Power examines and demonstrates evidence that some of Bach’s compositions are constructed based on the principle of specific proportions. Tushaar Power claims that Bach’s source of knowledge about the Golden Section, known at the time as the “Divine Proportion,” is Kepler’s *Harmonices mundi* of 1619, which was available to the composer. Power’s analysis of Bach’s cantata *Wir*

⁹⁰ Joel Lester, *Bach's Works For Solo Violin: Style, Structure, Performance* (Oxford University Press, 1999), 155-156.

danken dir, Gott, wir danken dir BWV 29, demonstrates the presence of the Golden Section as a principle of structural design. Furthermore, in the Chapter 3: “Internal Evidence,” Power states: “A fine example of the application of a simple Golden Section to divide the form of a piece of music into two unequal parts can be found in the *Chromatic Fantasy*, (BWV 903/1), composed in 1720, and revised some ten years later.”⁹¹ Finally, in his dissertation Dirk Garner examines the aspect of the Golden Section in the approximately 200 sacred cantatas of Bach.⁹²

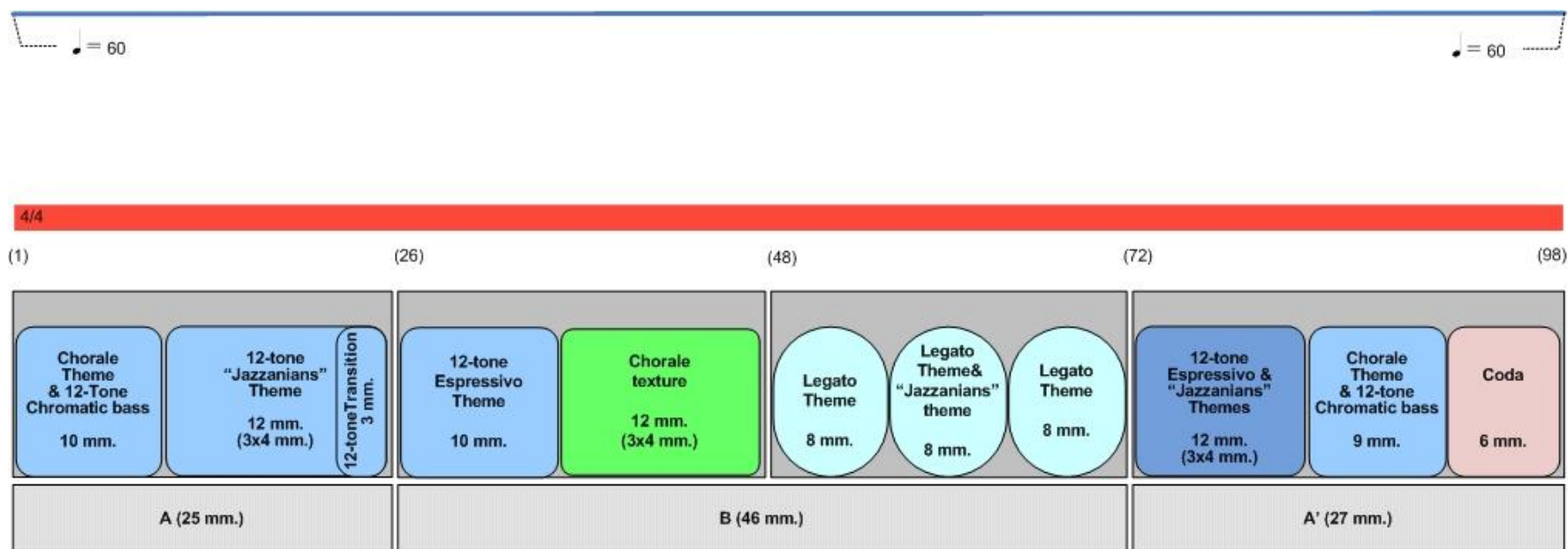
The Chorale of the *CFS* is written in one key, and all three sections have C as their tonal center. In his article about the Chorale, Salmon said: “Despite [its] dodecaphonic aspects, the work comes across as freely tonal with C major as the clearly perceived tonic. Two melodies unique to the movement—one fairly diatonic (the soprano line of bars 1-10), the other more chromatic (48-55)—are firmly rooted in C.”⁹³ As noted above, the Chorale comprises three sections, which are divided as follows: section A mm. 1-25, section B mm. 26-71 and section C mm. 72-98 (see Example 3.2).

⁹¹ Tushaar Power, “J.S. Bach and the Divine Proportion” (PhD diss., Duke University: 2001), 85. The 79 measures of *Chromatic Fantasy* consists of 49 measures plus 30 measures of recitative.

⁹² Dirk A. Garner, “Golden Mean in the Sacred Cantatas of J.S. Bach: A Study of Form and Proportion” (DMA diss., University of Iowa: 1999).

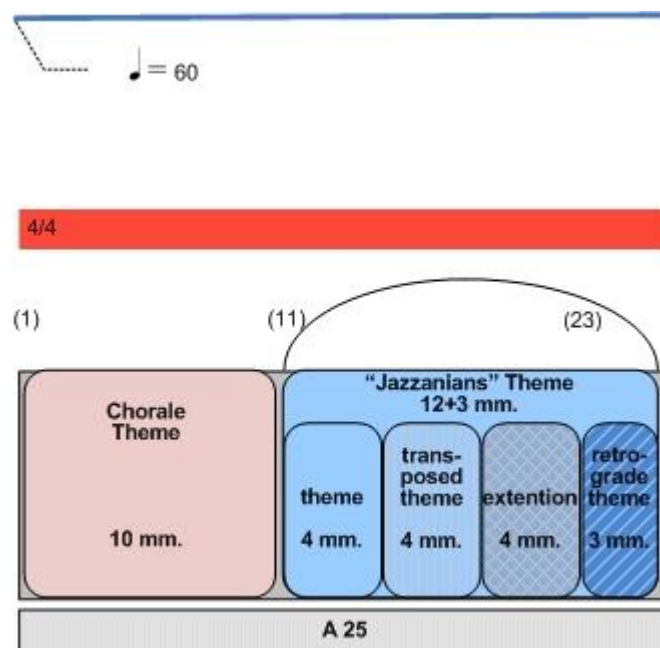
⁹³ John Salmon, “Dave Brubeck’s ‘Chorale’,” *Piano Today*, (Summer 2003): 46.

Example 3.2: Brubeck's Chorale—Overview of form.



Section A, presented in Example 3.3, is based on a standard chorale prelude texture—the top voice is supported by the accompanying motives. The section functions as an introduction, and as such opens a space for the main action of the movement. Brubeck achieves variety through repetition, stepwise motion, sequences, and transposed statements of themes. Section A, presented in detail below, contains two themes. The first is the Chorale theme. It is presented in the top voice and has a 3+3+4 measure structure. This consists of phrases with similar design, but notable harmonic differences. The melody of mm. 1-3 is transposed up a third in mm. 4-6, and then developed in mm. 7-10 while maintaining the rhythmic structure. This rhythmic pulsation resembles Chopin’s “Funeral March,” and perhaps represents Brubeck’s spiritual state after his quadruple bypass surgery.

Example 3.3. Measures 1-25, Section A of the Chorale



Even though the Chorale’s theme stays close to the tonal center of C, it exhibits elaborations, including suspensions and resolutions in the inner voices. The bass line in mm. 1-5 is a descending chromatic scale, which is also an important feature elsewhere in the *CFS*.

Brubeck transposes the chromatic bass starting from A3 in m. 7, and reaching E3 in m. 8, and then resolves deceptively to E \flat major in m. 10. Harmonically, the theme is built from three singular progressions, demonstrating the ability of the composer to elaborate different structures based on the same melodic and rhythmic material. In the melody line, Brubeck creates variety by introducing three similar but distinct phrases, which resolve deceptively. The first phrase (mm.1-3) moves from C major to F. The second phrase (mm. 4-6) starts on a C minor triad in first inversion and progresses to F minor. The third and last phrase (mm.7-10) begins on A minor, and deceptively resolves to E \flat . All three phrases are supported by stepwise bass lines (mostly chromatic) until the cadence on E \flat . Example 3.4 presents a reduction of the introductory theme.

Example 3.4. Chorale theme, mm. 1-10 of Chorale.

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The musical score for Example 3.4, "Chorale theme, mm. 1-10 of Chorale," is presented in two systems. The first system covers measures 1 through 6, and the second system covers measures 7 through 10. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is divided into three phrases: (phrase 1) measures 1-3, (phrase 2) measures 4-6, and (phrase 3) measures 7-10. The bass line is a 12-tone chromatic bass. The score includes harmonic analysis labels: C: I, i6, iv, vi, ii, V, and bIII. The piece ends with a D.C. (Da Capo) instruction.

The second theme is a reworking of the 12-tone "Jazzanians" theme, which is also used in the other movements. As shown in Example 3.5, that theme (mm. 11-14) is presented in the upper voices and has a 4+4+4+3 measure structure. It will reappear in 2:1 rhythmic diminution,

but otherwise almost note-for-note the same, in mm. 85-100 of the Chaconne, where Brubeck compresses the theme into four (rather than eight) bars (see Example 3.5).⁹⁴

Example 3.5. “Jazzanians” theme, mm. 11-14 of Chorale.

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He elaborates the theme in three different ways. The second four-measure phrase has a deceptive resolution, a polychordal “Petrushka” harmony (beat one of m. 18), which recalls the first movement. The phrase is extended by four additional measures and resolves in B \flat major in m. 22. Moreover, Brubeck follows the 12-measure theme with a three-measure transition (see Example 3.6.).

Example 3.6. “Jazzanians” theme with variants, mm. 11-25 of Chorale.

⁹⁴ In the Chorale, Brubeck recomposes the accompaniment of this theme. He does this by using variants of arpeggiated chords rather than the ostinato motive. The identical type of accompaniment, but presented in eighth-note sextuplets, appears in the Chaconne (mm. 209-216).

At this cadence, Brubeck uses polyphonic imitation and a retrograde form of the melody (the first three measures of “Jazzanians”) for the first time—in mm. 11-13 (see Example 3.7). This allows the melody’s design to duplicate in miniature the arch form of the Chorale as a whole.

Example 3.7. Soprano and bass of mm. 23-25 of Chorale.
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Retrograde 12-tone “Jazzanians” theme (compare Example. 3.5.)

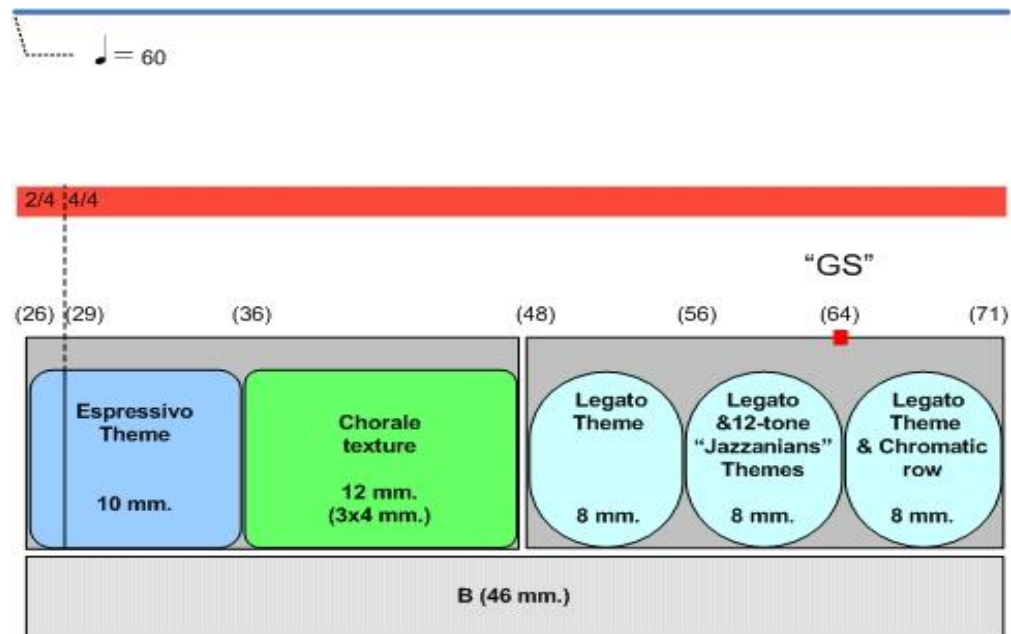
23

altered “Jazzanians” motives

In mm. 23-25, Brubeck creates a wedge as soprano and bass lines move in contrary motion to the climactic C triad. As the 12-tone “Jazzanians” theme unfolds in retrograde in the top voice, varied versions of the descending “Jazzanians” tetrachord appear in the bass. Interestingly, Brubeck employs a retrograde presentation of the rhythm of the “Jazzanians” theme in these bars as well.

Section B, mm. 26-71, consists of two balanced parts of contrasting character which present and develop new thematic material (see Example 3.8).

Example 3.8. Section B of the Chorale, mm. 26-71.



By comparison to the other two sections, it is longer and gives additional support to the construction of the movement's arch design through an increase in complexity and textural diversity. The structure of section B is: Espressivo 12-tone theme, Chorale-like passage (interlude), and a new Legato theme with a lyrical character. As shown in Example 3.9, the Espressivo theme starts in rhythmic diminution in the tenor voice, mm. 26-28, and continues to m. 31. In m. 32, the soprano and alto continue the thematic foreshadowing through imitation that is then developed in mm. 34-35.

Example 3.9. Espressivo theme, mm. 26-35.

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Example 3.9. Espressivo theme, mm. 26-35. The score shows the piano accompaniment with a 12-tone Espressivo theme in the bass line. The tempo is marked *p* and *espressivo*. The score includes a "planing in the accompaniment" section starting at measure 26. The score ends with "[continue]".

[example 3.9 continued]

31

fugal imitation and foreshadowing of Espressivo theme

cresc.

wedge-like sequence

mf

At the same time, the accompaniment in the top voices is represented by planing in parallel major triads, and continues in a wedge-like motion with sequence in the bass and tenor voices. The chorale texture returns in mm. 36-47, bringing a change in dynamics and spacing. It is a fusion of the altered version of the B-A-C-H motive, the “Jazzanians” motive, and chromatic motion found in the accompaniment (bass and tenor). This part can be divided into 4+4+4 measures where every four measures unit is built from a pair of two-measure antecedent and consequent phrases, starting in m. 36. Brubeck uses four-voice texture, which is associated with choral music, but often inserts dissonances such as the parallel sevenths between the top voices from m. 36 through the first beat of m. 40 and in mm. 44-45.

In mm. 38-39, the whole-tone “Jazzanians” tetrachord appears in the bass in retrograde (B \flat -C-D-E). Several bars later, Brubeck employs a varied statement of B-A-C-H linked with another retrograded “Jazzanians” tetrachord, as shown in Example 3.10.

Example 3.10. Measures 44-45 of the Chorale.

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44

Retrograde of
"Jazzanians" tetrachord

< - 1 - 2 + 1 >

The result of this arrangement is a successful combination of both motivic ideas. Throughout this section, the bass line projects rhythms that resemble those of the “Jazzanians” theme. The chorale section ends in m. 47 with a G7 harmony in third inversion, resembling a half cadence, with a whole-tone ascent in the tenor voice providing a link or lead-in to the Legato theme that begins the next section.

This Legato theme comprises the entire second part of section B (mm. 48-71), and represents one of the most beautiful sections in the *CFS*; the theme being one of Brubeck’s favorites.⁹⁵ He used this Legato as the thematic foundation for several later, independent compositions that are recorded and published (a comparative analysis will be provided later in this chapter). The construction of the theme is highly chromatic, as emphasized by Brubeck in liner notes for a jazz version (piano-flute duet): “It is entirely chromatic, from the first note. . . . It’s chromaticism all the way. . . .”⁹⁶ Although the theme is highly chromatic, it includes only ten different pitch classes (F and F# are not present). It can be divided into two parts: the first begins on G4 and ends on C#5, (mm. 48-51), with a strong sense of the framing G/C# tritone; the second moves from C#5 to D6, mm. 52-55. The two phrases are joined by a persistently rising chromatic bass that spans the fifth C2/G2 in mm. 48-55. The theme is eight measures long and seems to present a kind of spiritual downbeat for the movement. This important feature is connected with Brubeck’s overall compositional thinking, and will be addressed in a later discussion of the connections between the other versions of the Chorale that were composed later. Example 3.11. presents a voice-leading reduction of the theme of mm. 48-55.

⁹⁵ The name Legato theme is borrowed from Brubeck’s dynamic marks of the theme in the Chorale movement.

⁹⁶ Dave Brubeck, Liner notes to *The Dave Brubeck Quartet / So What’s New?*, Telarc, CD-83434 (1998), 4.

Example 3.11. Chorale, Legato theme, voice-leading reduction, mm. 48-55.
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The musical score shows a voice-leading reduction of the Legato theme. The treble staff contains the melody, which is an ascending line with some chromatic movement. The bass staff contains the accompaniment, which is a chromatic scale. The score is divided into measures 48, 52, and 55. The melody is marked with slurs and ties, indicating a legato texture. The accompaniment is marked with slurs and ties, indicating a chromatic scale. A 'chromatic scale' is explicitly labeled in the bass staff between measures 50 and 51.

The Legato theme appears three times with variations, but each time it is eight bars in length. Each successive development is implemented through a textural change, with an additional contrapuntal melody and a gradual dynamic shift from *p* to *f*, leading to the climax of the composition—the Golden Section—which occurs at the beginning of the third statement of the theme in m. 64. The design of the melody is a development of the wedge-like, chromatic, motion, presented earlier.

The first statement of the Legato theme is presented in a homophonic texture. In its second appearance the theme is joined by the “Jazzanians” theme as a countermelody; in the third one, the theme is transposed, and played in octaves in the bass. This gradually thickens the texture to the climax in m. 64. Brubeck constructs each phrase in a 2+2+4 sentence structure. The accompaniment supports the ascending melody with chromatic stepwise motion in the bass, from C2 to G2 in mm. 48-56, and is complemented by a smooth *crescendo* from *p* in m. 48 to *f* in m. 55. In the second appearance, Brubeck keeps the same melody with minimal changes, but sequentially develops the accompaniment. In m. 57, he creates a countermelody by inserting the “Jazzanians” theme, which passes through each of the voices (see Example 3.12).

Example 3.12. Brubeck's Chorale, Legato and "Jazzanians" themes, mm. 56-59.
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This counter melody is initiated by the soprano voice and is continued by the middle voice in m. 58; starting from m. 59, the bass takes up this counter melody. In mm. 60-63, Brubeck develops a one-bar motive, a sequential imitation between the bass and tenor in chromatic stepwise motion, from the "Jazzanians" theme. The third statement of the Legato theme (see Example 3.13, mm. 64-71) is the culmination of the section and the whole movement. Brubeck transposes the theme, places the melody in the bass register and doubles it in octaves. While, the accompaniment alternates between the top voices; Brubeck thus employs invertible counterpoint in constructing this section.

Example 3.13. Chorale, Legato theme and altered "B-A-C-H" motive, mm. 64-71.
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[continue]

[example 3.13 continued, mm. 68-71]

68

chromatic lines in contrary motion

pp

Brubeck increases the intensity of the music by utilizing the *f* dynamic and planing four-voice parallel harmonies in the upper register. A pair of chromatic descending lines supports a gradual rhythmic deceleration and dynamic *decrescendo*. The chromatic soprano first descends from A5 (m. 64), then from D \flat 6 (m. 65), before resolving to C4 (m. 71). Moreover, Brubeck finalizes the theme with a combination of “wedge” motives—presented in mm. 69-71 as the chromatic line D, D \sharp (E \flat), E, F—and a *decrescendo* to *pp*, which functions as a link to the first measure of the last A' section that begins in m. 72. Example 3.14 presents a voice-leading reduction of the section, and Example 3.15 shows the structural elements from which the climax of the movement is built.

Example 3.14. Chorale, voice-leading reduction, mm. 48-71.

48 Legato Theme

56

64 (Chromatic descending line) 71

5 - 5 - 5 - 5 - 5

8

Legato theme

Example 3.15. Climax of Chorale, mm. 48-71.

(1st phrase, 8 mm.)
"Legato" theme

(2nd phrase, 8 mm.)
"Legato" & "Jazzanians" themes

(3rd phrase, 8 mm.)
Chromatic descending line

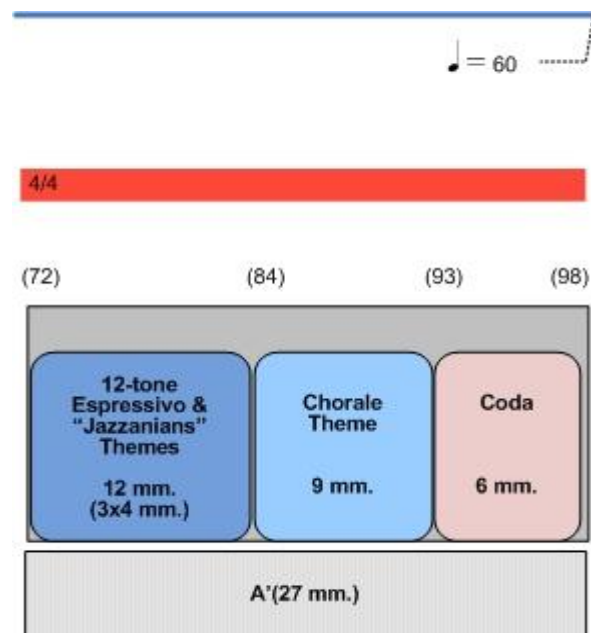
Chromatic ascending line

sequence from "Jazzanians" theme

(3rd phrase, 8 mm.)
"Legato" theme & altered "BACH" motive

The last section A', mm. 72-98 (see Example 3.16), is a modified, mirror-like reprise of section A. Of particular interest in this section is the combination of the 12-tone Espressivo and the "Jazzanians" themes, taken from the first movement *Allegro Molto*, and later used as subject and countersubject in the third movement—the Fugue. In addition, here the 12-tone Espressivo theme and the "Jazzanians" theme contribute to the creation of the arch shape of the section that symmetrically complements the overall arch form of the second movement.

Example 3.16: Measures 72-98, Section A' of the Chorale.



In comparison to section A, section A' is two measures longer (27 measures), and the parts that make up the section are modified from their original appearance (see Example 3.16). The first part, mm. 72-83, is the last highly chromatic section in the Chorale. The Espressivo theme is presented in parallel sixths with a crescendo in mm. 72-76. At m. 76, the “Jazzanians” theme begins *f*, projecting a strong outer-voice wedge with a rising bass supporting the descending soprano. A deceptive cadence in m. 77 closes the theme’s first phrase. In m. 80, Brubeck continues the contrary motion with a modified version of the “Jazzanians” motive that functions as a link to the final presentation of the theme that occurred at the beginning of the movement. In this link, the music progresses from an E major triad to a dominant seventh on B. The latter harmony resolves deceptively to C, bringing about a return of the tonal center from the beginning of the Chorale. Example 3.17, mm. 76-84, presents a voice-leading reduction of the “Jazzanians” theme, the closing measures of the first part, and the first measure of the Chorale’s theme.

Example 3.17. Chorale, voice-leading reduction, mm. 76-84.

The image shows a voice-leading reduction of musical measures 76 through 84. It consists of two staves: a treble clef staff (soprano) and a bass clef staff (bass). Measure 76 is marked with a box. A bracket above the treble staff from measure 76 to measure 80 is labeled "Jazzanians" theme. The treble staff shows a descending line of notes, while the bass staff shows a rising line of notes, creating an outer-voice wedge. A dashed line connects the end of the treble staff's phrase in measure 77 to the start of the bass staff's phrase in measure 77, labeled "deceptive". A bracket below the bass staff from measure 76 to measure 80 is labeled "(Chromatic motion)". Measure 80 is marked with a box. A dashed line connects the end of the treble staff's phrase in measure 80 to the start of the bass staff's phrase in measure 80, labeled "again deceptive". Measure 84 is marked with a box. The notation includes various accidentals (sharps, flats, naturals) and note values (quarter, eighth, and sixteenth notes).

The second part of section A', mm. 84-98, concludes the movement. It is a logical recapitulation of the first theme that is finalized and extended with a Coda, providing final closure to the Chorale’s overall arch shape. The introductory theme returns as a 9-measure structure, in place of its original 3+3+4 measure construction. Measures 84-92 are exact copies

of mm. 1-9, and confirm Brubeck's intentional creation of a global arch construction from the component parts of the movement. The six-measure Coda, mm. 93-98, recapitulates several of the main motives of the *CFS*. Descending "Jazzanians" motives start in m. 93 in the lower voices, and Brubeck concludes the Chorale with a clear statement of the B-A-C-H motive (B \flat , A, C, B \natural) in the soprano voice, standing like artist's signature on a completed canvas (mm. 95-98).

In addition to the Chorale as it appears in the *CFS*, there are three other versions: a jazz trio version (flute, piano and bass),⁹⁷ an orchestral version,⁹⁸ and a solo-piano version⁹⁹ recorded by John Salmon. These additional versions and arrangements each have different lengths and internal structures. In all versions the Legato lyrical theme from the Chorale is structurally significant and undergoes some kind of development within the arrangement. For example, for the solo-piano publication in *Nocturnes*, Brubeck extends the theme with new material—he composes a wedge-like eight-measure phrase—that is also very chromatic in texture, but in this instance, is a descending chromatic scale (inversionally related to the theme) plus an additional six-measure Coda.¹⁰⁰

The structure of this version of the Chorale is A, A, B, A with Coda, like many 32-bar jazz standard tunes. In the Coda, the composer concludes the movement with a repeated 4-note motive that is a direct statement of the first four notes of the Legato lyrical theme. The orchestral version contains musical content from all versions of the Chorale (except the 12-tone

⁹⁷ *The Dave Brubeck Quartet /So What's New?*, Telarc B000006N5J (1998).

⁹⁸ *Dave Brubeck, Live with LSO*, LSO 0011CD (2001).

⁹⁹ *Dave Brubeck: Nocturnes*, Naxos American B000GNOHN2 (2006). Dave Brubeck and John Salmon ed., *Nocturnes by Dave Brubeck: Piano Solos* (Alfred Publishing Company, 1997).

¹⁰⁰ *Ibid.*, 40-41.

theme and the “Jazzanians” theme). In addition, an undated manuscript provides evidence that Brubeck sketched an orchestral work with the same structure as Chorale, orchestrated for Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets, Bass Clarinet, 2 Bassoons, 4 Horns, 3 Trumpets, 2 Trombones, Tuba, 3 Percussions, and a full string section. This orchestral version may have been performed earlier than the 2001 recording with LSO.¹⁰¹ Example 3.18 presents the structure of the three versions of the Chorale.

Example 3.18. The various versions of the Chorale.

<i>Chorale versions</i>				
The DBQ recording <i>So What's New?</i> 1998	Intro. 8 A Piano	(Head) 8+8+8+4 A B A Coda Flute, Piano+Bass	Improvisational section 8+8+8 A A B Piano Solo + Bass	– 8+6 A Coda Flute, Piano+Bass
Dave Brubeck recording with the title <i>Dave Brubeck, Live with LSO</i> 2001	Intro. mm. 1-48 from CFS Orchestral	– A A B A Coda 8+8+8+8+4 Orch.+ Solo Flute	Improvisational Section A A B A Coda 8+8+8+8+4 Piano Solo + Bass	Coda mm. 84-98 from CFS Orchestral
<i>Dave Brubeck: Nocturnes</i> 2006 (solo piano)	– 8+8 A A	– 8 B	– 8 A	– 6 Coda

The Chorale movement in the *CFS* reveals an extremely unified thematic and formal structure. The arch structure used here brings together the motivic ideas and themes from the entire sonata. The Legato lyrical theme at its core is an inspiration that evolved over a period of twelve years. In the *CFS* Chorale, this lovely theme mediates between the two 12-tone themes that play

¹⁰¹ Compositions with the title “Chorale” appear in the programs from Holt Atherton Special Collections, Ms4: Brubeck (Dave) Collection, pages 73,75: San Antonio[TX] Symphony, October 18, 20, 1996; Konzerthaus, Berlin, May 22, 1997.

important roles in the other movements. The references to traditional chorale texture provide Brubeck with an effective way to juxtapose jazz and contemporary styles and devices. Example 3.19 provides a chronological history comparison of all versions.

Example 3.19. The various versions of the Chorale: timeline.

<i>Chorale</i>			
Date	Publications & recordings	Form structure	Length (in minutes)
1994	<i>An Die Musik</i> 's premiere on March 16 in D.C., and Merkin Hall, New York (Chorale and Chaconne)	98 measures, Arch form, 3 sections	5:45 min. (NYC) 5:40 min (DC)
1994	2 nd movement of <i>Chromatic Fantasy Sonata</i> , Piano arr. publication of 3-mvmt. version by Warner Bros.	98 measures, Arch form, 3 sections	6:25 min.
1997	Brodsky Quartet recording with the title <i>Chromatic Fantasy for String Quartet</i> (4-mvmt. version)	98 measures	5:48 min.
1998	The DBQ recording with the title <i>So What's New?</i>	74 measures, ABA form of the Legato theme with improvisational section and Coda	5:35 min.
2001	Dave Brubeck recording with the title <i>Dave Brubeck, Live with LSO</i>	135 measures, Thematic material from the sonata, and piano-solo versions, with improvisational section	10:36 min.
2006	John Salmon recording with the title <i>Dave Brubeck: Nocturnes</i> . ¹⁰²	38 measures, The Legato theme with 8 added measures, and Coda	3:55 min.

¹⁰² John Salmon, "Master Class: Dave Brubeck's Nocturnes," *Piano Today*, (Spring 2007): 27. In his article, Salmon clarifies that in the *Chorale* he repeats the bridge before going to the Coda, which is not indicated in the score.

CHAPTER THREE

FUGUE

The Fugue is the third of four movements in the *CFS*, and it has the most intriguing compositional background in relation to its thematic makeup. The published edition used in this analysis (Warner Bros. Publications, 2003) includes a fugue movement not originally included in the 1994 publication. According to Brubeck, “. . . the *Fugue* was written specifically for [the] Brodsky Quartet.”¹⁰³ It was composed after the other three movements in a string quartet version, around 1996, and the entire four-movement *CFS* was recorded by the Brodsky Quartet.¹⁰⁴ The fugue of this version was later transcribed for piano by John Salmon.¹⁰⁵ However, as we shall see, there is evidence that Brubeck was working much earlier on a composition that included the main thematic material of the Fugue.

Brubeck had solid experience writing fugues, including (among many others) *Fugue On Bop Themes* for his octet (1948) and *Upon This Rock* (1987), which is a chorale and fugue written for the entrance of Pope John Paul II into San Francisco’s Candlestick Park, written about a year before he began work on the *CFS*. Ilse Storb’s study, *Dave Brubeck, Improvisations and Compositions: The Idea of Cultural Exchange*, provides a survey of more than twenty selected Brubeck compositions which contain fugues or contrapuntal combinations of tunes (for example *How High The Moon*, *Let’s Fall in Love*, *Brandenburg Gate*).¹⁰⁶ Storb’s

¹⁰³ Dave Brubeck e-mail to John Salmon [undated; Salmon’s guess is late 1995 or early 1996].

¹⁰⁴ Dave Brubeck, Liner notes to *Brodsky Quartet*, Silva Classic, SILKD 6014 (1997), 1.

¹⁰⁵ Gail Lew and John Salmon ed., *Seriously Brubeck. Original Music by Dave Brubeck* (Warner Bros. Publications, 2003), 7.

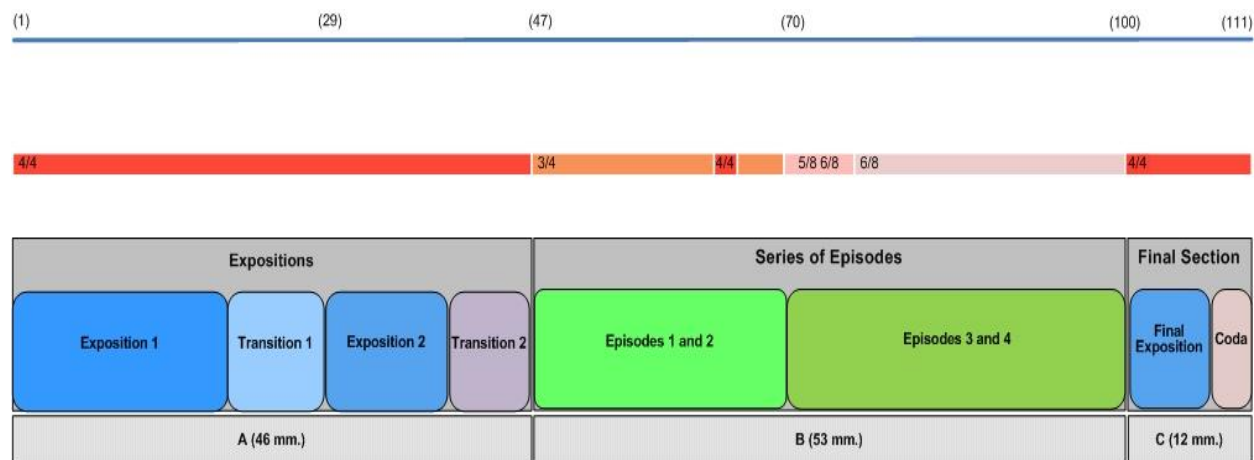
¹⁰⁶ Storb and Fischer, 80-84.

analysis of Brubeck’s ballet *Points on Jazz* places special emphasis on the fugue, devoting an entire section to the role for the fugue in Brubeck’s music.¹⁰⁷

The Fugue in the *CFS* is one of the most interesting examples in Brubeck’s output. It is 111 measures in length, and it combines themes from all of the other movements in the sonata. There is no tempo marking in this edition of the Fugue (the issue of tempo is discussed later in this chapter), but the recorded performances demonstrate a preference for a tempo in the same range as that of the Chorale. In addition to the implied continuity between the second and third movements, Brubeck’s use of themes and motives from each of the other movements demonstrates a desire to unify the work on a larger scale.

As shown in Example 4.1, the Fugue is divided into three main sections. The first section, mm. 1-46, consists of two fugal entry groups in the tonic and dominant, plus short connective passages (transitions 1 and 2). The second section, mm. 47-99, is made up of a series of developmental episodes that leads to the short, climactic final exposition in mm. 100-111.

Example 4.1. Fugue—Overview structure.



¹⁰⁷ Storb and Fischer, 108-111.

The Fugue is in four voices, and uses as its subject the Espressivo 12-tone theme from the Chorale. Somewhat atypically, the first entry of this subject is accompanied by a descending chromatic bass line (also featured in the Chorale and the Chaconne). As a countersubject, Brubeck employs the “Jazzanians” 12-tone theme from the Chorale and Chaconne. In spite of the highly chromatic themes at the surface, the Fugue is supported by a very clear diatonic framework with strong functional connections. Example 4.2 presents a voice-leading reduction illustrating the framework that supports the whole.

Example 4.2. Fugue, voice-leading reduction, mm. 1-111.

The diagram illustrates a voice-leading reduction of the Fugue, measures 1-111. It features two staves (treble and bass) with musical notation and voice-leading lines. Above the staves, measure numbers are indicated in boxes: 1-16, 21, 29, 41, 47, 65, 70, 96, 100, 111. Below the staves, Roman numerals are placed: C: I, V, IV, iv, V, I. Further down, labels indicate the structure: Expo(s), Episodes, (Retran), and Final Expo. A dashed line connects 'Episodes' to '(Retran)'.

In the compositional process of the Fugue, the principle of motivic development is very well maintained. As noted in the Introduction (p. 12 above), the Fugue subject is a collection of all 12 pitches and can be divided into two sections: a variation on the B-A-C-H motive and two additional tetrachords (see Example 4.3; note spellings have been altered to reflect the resolutions of the chromatic tendency tones). In contrast to the original B-A-C-H motive, Brubeck builds his first motive in mirror-wise contour,¹⁰⁸ which is then combined and developed in the remainder of the Fugue subject. Brubeck’s subject begins with a presentation of a

¹⁰⁸ I.e. the first motive C-D-B-C# is a contour inversion, but not an ordered transformation, of the B-A-C-H motto.

chromatic tetrachord, and continues in a wedge-like compound melody in contrary motion.¹⁰⁹

The subject and its component ideas are further developed later in the Fugue's series of episodes.

Example 4.3. *Chromatic Fantasy Sonata*, Fugue, 12-tone subject, mm. 1-4.

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Subject

(Chromatic tetrachord) (Chromatic tetrachord)

The 12-tone “Jazzanians” theme serves as a countersubject for the real answer (see Example 4.4).

Example 4.4. *Chromatic Fantasy Sonata*, Fugue, 12-tone countersubject, mm. 5-8.

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Countersubject

"Lament tetrachord"

Diatonic Heptachord Diatonic Pentachord
(≅ G Aeolian) ("Major Pentatonic")

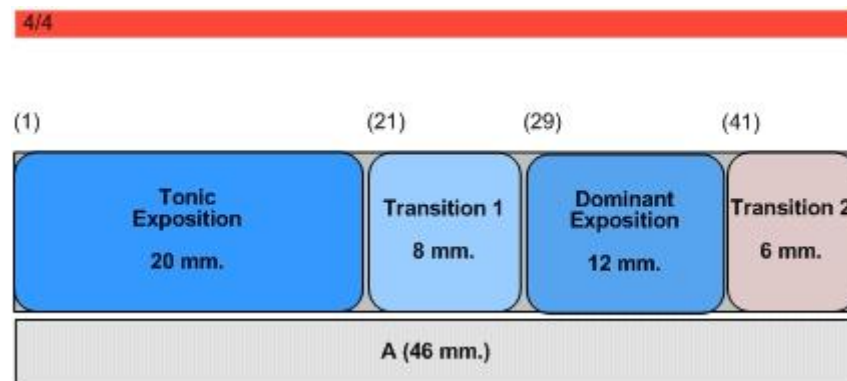
As shown in Example 4.4, the analysis of the countersubject reveals two presentations of diatonic collections—the first is a diatonic heptachord, and the second is a diatonic pentachord.

Brubeck thus establishes a strong contrast between chromatic and diatonic elements. The tension between these two elements is a notable feature of the entire *CFS*.

¹⁰⁹ Brubeck states in his manuscript that the subject was created from three fragments (see Introduction, pg. 9).

As shown in Example 4.5, the first large section of the fugue consists of expositions in the tonic and dominant, along with brief transitional passages.

Example 4.5. Measures 1-46, Section A of the Fugue



Example 4.6 is a table showing the order of entries in the tonic exposition (mm. 1-20). The multi-level, voice-leading reduction provided in Example 4.7 shows how Brubeck's careful alignment of consonant intervals between the outer voices enhances the clarity of the C-major tonal structure that underpins the highly chromatic surface.

Example 4.6. Fugal Exposition 1, mm. 1-20.

<i>Fugue, Exposition 1</i>					
	mm. 1-4	mm. 5-8	mm. 9-12	mm. 13-16	mm.17-20
Soprano				Answer	Countersubject 1
Alto	Subject	Countersubject 1	Countersubject 2	Free	Countersubject 2
Tenor			Subject	Countersubject 1	Chromatic acc.
Bass	Chromatic acc.	Answer	Countersubject 1	Free	Chromatic acc.
C:	I	V	I	V	V

Example 4.7. Fugue, subject and countersubject, voice-leading reduction, mm. 1-8.

The musical score is presented in two systems. The first system covers measures 1 through 4, with the treble staff containing the 'Subject' and the bass staff containing 'Chromatic accompaniment'. Measures 5 through 8 show the 'Answer' in the treble and 'Countersubject' in the bass. Fingerings are indicated by numbers 1-5 and 6-10. Breath marks are shown above the treble staff. The second system continues the voice-leading reduction for measures 1-8, showing the continuation of the subject and accompaniment in the treble and the countersubject in the bass.

The descending chromatic accompaniment in the bass results in an octave on E in m. 3, lending special emphasis to this member of the tonic triad, while the dissonant tritone C-F# in m. 4 propels the music toward the octave on G at the entry of the answer and countersubject (m. 5). The two notes added to the end of the answer (D and G in m. 8) complete an arpeggiation of the dominant and set up the entry of the tonic subject and transposed countersubject at m. 9.

Examples 4.8a and b show the second entrance of the subject on the tonic, in mm. 9-12, in the tenor voice. Concurrently, Brubeck transposes the countersubject in the bass voice to begin on C4. A second countersubject (CS 2), presented in the alto voice, emphasizes two trichordal sets: (016) and (027); as shown in 4.8a, an ascending stepwise progression in the lower register of this compound melody is easily heard. The CS 2 ascends sequentially, and thus prepares for the entry of the soprano answer in m. 13. Here, the alto and bass voices present free

accompanimental material, including augmentation and imitation. In the bass (m. 13), Brubeck repeats the diatonic “Lament” tetrachord (G F E \flat D) at the same pitch level it was heard three bars earlier. The downward stems in Example 4.8b shows how the inversion of the same tetrachord is embedded in the compound melody of countersubject 2 (CS 2).

Example 4.8a. Fugue, countersubject 1 and 2, mm. 9-16.

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Example 4.8b. Fugue’s second countersubject (CS 2) and trichordal sets, mm. 9-12.

Brubeck modulates to the dominant in m. 13 by having all four voices enter on G. Exposition 1 concludes, in mm. 17-20, with a final statement of the countersubject by the soprano voice and the second countersubject in the alto. Initially presented as an ascending sequence, the alto imitation is now presented as a descending sequence; this is inverted in m. 19 and further developed. The bass voice descends chromatically by semitone from G3 to F2 and functions as a link to the E minor tonal center in m. 21, while the tenor accompanies in parallel tenths.

Measures 21-28 function as a connective transition (Transition 1), separating the tonic and dominant expositions. As shown in Example 4.9, a five-note motive from the countersubject appears in all four voices, and the motive continues in the next three measures in a descending stepwise sequence. The five-note motives in mm. 21 and 25 (and the incomplete form in m. 23) use the pentatonic collection from the countersubject, while the others--mm. 22, 24 (D major) and m. 26 (d minor) are adapted to fit the harmony. In mm. 25-28, the tenor line creates another Lament tetrachord [F#, E, D, C#], however the bass adds an eighth-note figure that is a variant of the subject's third measure. It descends sequentially by, whole steps, and resolves to a dominant seventh sonority in m. 28, preparing the start of the second exposition.

Example 4.9. Fugue, motivic imitation, mm. 21-28.

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The image displays a musical score for measures 21 through 28 of a fugue. The score is written for four voices (Soprano, Alto, Tenor, Bass) in G major and 4/4 time. Measures 21-24 show the imitation motive from the countersubject in all four voices. Measures 25-28 show the continuation of the motive, with the tenor line creating a Lament tetrachord [F#, E, D, C#] and the bass line adding an eighth-note figure. The score includes annotations for 'imitation motive from CS' and 'Lament tetrachord'.

The reductive sketch given in Example 4.10 illustrates how Brubeck connects the tonic exposition to the second (dominant) exposition with a simple stepwise progression from G (m. 17) through F and E to D (mm. 25-28). Here again, the salience of the diatonic notes of the C major scale is clear, despite the unrelenting chromaticism on the musical surface.

Example 4.10. Fugue, Exposition 1, voice-leading reduction, mm. 1-29.

Exposition 1 **Transition 1**

1 5 9 13 17 21 25 29

C: I V I V (V/V) V

Example 4.11 summarizes the entries in the second exposition (mm. 29-40). The multi-level voice-leading reduction provided in Example 4.12 confirms how Brubeck again meticulously frames the entrances of the subject and countersubject with vertical consonances, which results in the outer voices emphasizing a shift to the dominant. Moreover, he firmly supports the new tonal key area with a G-pedal point (and full G major triads) in the first four measures of Exposition 2.

Example 4.11. Fugal Exposition 2, mm. 29-40.

<i>Fugue, Exposition 2</i>			
	mm. 29-32	mm. 33-36	mm. 37-40
Soprano	Subject	Countersubject 1	—
Alto	Free	Free	Subject
Tenor	Chromatic acc.	Free	Free
Bass	Pedal	Answer	Countersubject 1
G:	I	V	I

Example 4.12. Exposition 2 and Transition 2, voice-leading reduction, mm. 29-46.

The image shows a voice-leading reduction of a musical score from measures 29 to 46. The score is written for soprano and bass staves. The key signature is G major, indicated by one sharp (F#). The time signature is common time (C). The score is divided into two main sections: Exposition 2 (mm. 29-36) and Transition 2 (mm. 37-46). In m. 29, the soprano voice enters with the subject (G5). In m. 33, the bass voice enters with the answer (D3). The counter-subject enters in the soprano voice in m. 33. The subject returns in the soprano voice in m. 37. The counter-subject enters in the bass voice in m. 41. The piece concludes with a "Lament" tetrachord in m. 46. The score includes various musical notations such as notes, rests, and accidentals. The text "G-pedal point" is written below the bass staff in m. 29. The text "Transition 2" is written below the bass staff in m. 41. The text "Lament" t. is written above the soprano staff in m. 46.

As shown in Example 4.12, the second exposition exploits the subject beginning on G5 in the soprano in mm. 29-32, with a real answer beginning on D3 in the bass (m. 33). The tenor voice in mm. 29-32 repeats the bass voice's chromatic accompaniment from mm. 1-4, now presented in the dominant key. The countersubject enters in the soprano voice in mm. 33-36 at the appropriate perfect fifth transposition, and leads to the last entrance of the subject in m. 37. Here Brubeck reduces the texture to three voices: the soprano is silent as the alto presents the subject and the bass provides the countersubject. Starting in m. 41, Brubeck employs the head motive of the subject in a descending sequential chain, changing the mood from major to the "Lament" tetrachord's minor harmony till m. 46, in this way more deeply developing the Fugue's main thematic material. The second exposition lacks a final answer entry. Instead, Brubeck supplies a second transitional passage (mm. 41-46), in which he further develops motives from the subject and countersubject, as shown in Example 4.13.

Example 4.13. Fugue, motivic imitation, mm. 41-46.

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"Diatonic " version
of "BACH"

(G: I)

V/IV - - - - - (F)

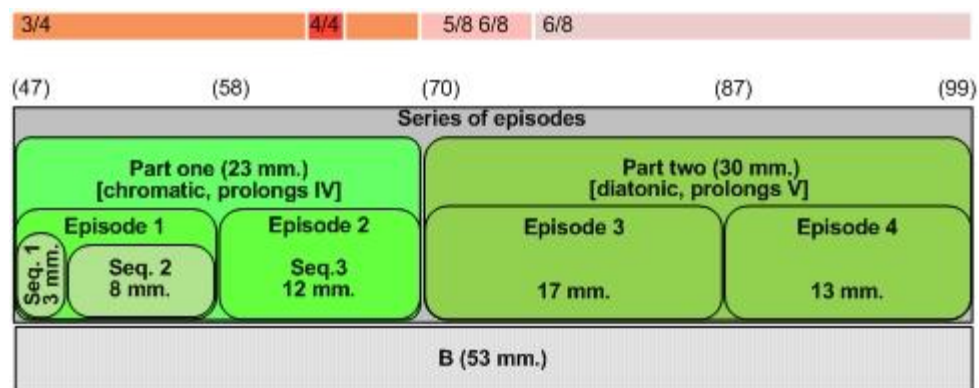
In mm. 41-46, one can hear continuing implications of D minor and its subdominant. In these six measures there is strong emphasis on D minor and G minor with repetition of G and B \flat in every measure. Brubeck uses three different motivic sequences, in which shifting accents smoothly prepare the new triple meter in the following section. He presents motives from subject and countersubject in the soprano and alto voices in imitation. The bass develops G minor scales with offbeat accents, and the tenor voice rests throughout this transitional passage. At m.45, there is a strong arrival on C, which serves to prepare F at m. 47.

Brubeck consistently places consonant intervals on the strong beats of every entrance of the subject and countersubject, and strengthens these arrivals with prepared movements by semitone reminiscent of a leading tone movement to tonic. This is visible locally and within each section, which creates a balance with the continuous chromaticism on the musical surface. Example 4.14 illustrates this through a voice-leading reduction of mm.1-46.

Example 4.14. Fugue, Exposition 1 and 2, voice-leading reduction, mm. 1-46.

Section B (mm. 47-99), is a series of developmental episodes and contains a great deal of harmonic, metric, and rhythmic instability. As shown in Example 4.15, this section consists of two parts that are subdivided into four episodes of different character and texture. Brubeck gradually builds the sense of contrast by shifting the metric pulsation throughout each part. The first part, Episodes 1 and 2, are in 3/4 meter, excepting two bars in 4/4 meter (mm. 63-64). The second part, Episodes 3 and 4, begins with an alternation between 5/8 and 6/8 meters, before finally settling in 6/8 in m. 76.

Example 4.15. Measures 47-99, Section B of the Fugue.



These two parts also contrast harmonically. Part one prolongs the subdominant (IV) and is characterized by harmonic instability within a chromatic texture, while the second part is a long prolongation of the dominant with a more diatonic texture. Each episode has a unique character; however, there is an integration of motivic development that unifies each episode.

The first short sequence (mm. 47-49) develops the opening motive of the fugue subject in rhythmic diminution. As shown in Example 4.16, the contour of the head motive is preserved, but the second interval in the upper voice is expanded, as it was in the sequence in mm. 41-43 (Example 4.13a). The sequence in the upper voices descends by thirds as the parallel thirds in the bass/tenor voices ascend, again recalling the important role played by contrary motion and wedge figures throughout the *CFS*. This sequence is centered in F but culminates in m. 49 with one beat of A major – a secondary dominant preparing the next sequence that follows immediately.

Example 4.16. Fugue, Episode 1, head motive imitation, mm. 47.
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The image displays musical notation for two examples of head motive imitation. At the top left, a single staff in 4/4 time shows the 'Subject' with a rhythmic pattern of eighth notes and a quarter note, marked with intervallic values: $< +2 \quad -3 \quad +2 \quad >$. An arrow points from this subject to a larger musical example at the top right, which is labeled '47' in a box. This example shows a piano arrangement in 3/4 time. The upper voice (treble clef) features a descending sequence of eighth notes, while the lower voice (bass clef) features an ascending sequence of eighth notes. Above the upper voice staff, the intervallic values $< +2 \quad -4 \quad +2 \quad >$ are indicated. An arrow points from the subject to the upper voice staff. Below the subject, an arrow points to a musical example at the bottom, labeled '41' in a box. This example shows a piano arrangement in 4/4 time. The upper voice (treble clef) features a descending sequence of eighth notes, while the lower voice (bass clef) features an ascending sequence of eighth notes. Above the upper voice staff, the intervallic values $< +2 \quad -4 \quad +2 \quad >$ are indicated. The text 'Augmented motives from S' is written above the lower voice staff. The text 'Diatonic version of "BACH"' is written below the subject staff.

A second, longer sequence begins in m. 50. In the soprano voice, Brubeck again employs a diminution of the modified head motive moving downward (first by step, then by a third) as the bass rises in steps. The alteration of the second transposition of the model may have been motivated by Brubeck's desire to sound an F major triad on the downbeat of m. 52. Example 4.17 shows the consistent use of consonant outer-voice intervals on downbeats in this passage. Example 4.17. motivic development of the head-motive, mm. 50-56.

Brubeck's soprano-voice presentation of the entire subject in diminution in m. 56 functions as a bridge to Episode 3 (m. 58) where the end of the previous episode elides with a presentation of the countersubject in diminution (see Example 4.18).

Example 4.18. Fugue, excerpt from mm. 56-59.
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The third and final section in part one features extensive variations on the beginning of the countersubject which, as shown in Example 4.19, can be heard as an overlapping pair of “Lament” tetrachords. Here again Brubeck uses a descending pattern in the top voice over ascending bass, strictly preserving consonant intervals between outer voices on the downbeats. Contrary motion within each measure mitigates the effect of the succession of octaves on the downbeats of mm. 60-65, the climax of the fugue.

Example 4.19. Voice-leading reduction, mm. 58-70.

Countersubject imitations

Countersubject head motive

Subject head motive

Brubeck compresses the first part of the countersubject into 3/4 meter and institutes a metric modulation to triplets. Running triplets continue throughout the second episode, but Brubeck inserts two measures of 4/4, in mm. 63-64, where he creates hemiola and cross rhythms by accenting every fourth eighth note starting with the downbeat of m. 63. Moreover, these accents create an augmented melodic version of the next countersubject variation in the soprano voice of m. 65 (see examples 4.20a and b).

Example 4.20a. Fugue, Episode 2, hemiola and cross rhythms, mm. 63-64.
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Example 4.20b. Augmentations of the countersubject's first fragment, mm. 63-65.

Brubeck emphasizes every entrance of the countersubject with a dynamic marking of *ff*, and with contrary motion and textural shifts in the outer voices. As shown in Example 4.21 below, the dominant is reached in mm. 68-69, where Brubeck replaces the countersubject variant with new variations of the B-A-C-H motive; consequently, this foreshadows the impending development of the head motive throughout Episode 3. Example 4.22 presents a voice-leading reduction of Episodes 1 and 2. The arrival on the dominant is confirmed in m. 70.

Example 4.21. Fugue, mm. 68-71, showing head motive inversions.
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Example 4.21 shows a musical score for measures 68-71 of a fugue. The score is in 3/4 time and features two staves. Measures 68-70 are labeled "Episode 2" and measures 71-72 are labeled "Episode 3". The head motive is shown in measures 68-70, with inversions in measures 71-72. The head motive is a four-note sequence: B, C, A, H. The inversions are shown as B, C, A, H and B, C, A, H. The score includes triplets and a "V" marking at the end.

Example 4.22. Fugue, Episodes 1 and 2, voice-leading reduction, mm. 47-69.

Example 4.22 shows a musical score for measures 47-69 of a fugue. The score is in 3/4 time and features two staves. Measures 47-50 are labeled "sequence 1", measures 51-54 are labeled "sequence 2", and measures 55-58 are labeled "sequence 3". The score includes voice-leading reduction and a "V" marking at the end.

The second part of Section B, mm.70-99, contains Episodes 3 and 4. These two episodes logically prepare the Fugue's conclusion, while continuing the development of the subject and countersubject material. In the global process of the fugal development, this part is a

prolongation of the dominant that contains an embedded extension and resolution to the tonic. The shifting meter, motivic diminution, augmentation, and an extended dominant pedal create a post-climactic connection to the final section. Moreover, these last episodes are constructed from four different motivic entries of the main thematic material (mm. 70, 78, 87 and 96), and are characterized by a different type of sequential motion. In addition, the bass-voice pedal point in m. 70-81 (on the octave G2-G3) brings forth iterations of invertible counterpoint in mm. 82-99, when G is transferred into the upper voices. Example 4.23 presents a reduction of these two episodes.

Example 4.23. Fugue, Episodes 3 and 4, voice-leading reduction, mm.70-99.

*Sub.m. = Subject motives; C.S.m. = Countersubject motives

(G-pedal in upper voices)

Episode 3 Episode 4

C: V G-pedal C.S.m. ii V G-pedal

Episode 3 begins in m. 70 (see Example 4.24), where Brubeck alters his approach to motivic development by alternating between 5/8 and 6/8 time and by extending the 4-note B-A-C-H motive to create two four-measure, imitative phrases. Brubeck introduces the countersubject in m. 78 (see Example 4.25), following it immediately with a diatonic motivic sequence in mm. 80-81.

Example 4.24. B-A-C-H motive and head-motive inversions, mm. 70-73.
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Brubeck's inversions

"Lament tetrachord"

Measures 78-86 retain the 6/8 meter as the countersubject is presented in mm. 78-79 by the upper voices (soprano and alto) in contrary motion. The phrase ends with variants of the head motive in mm. 80-81. Example 4.25 illustrates Brubeck's implementation of invertible counterpoint between the G pedal point and the countersubject imitations, along with head motive inversions. Note that when the G octave pedal is transferred in m. 82 to the right hand, it becomes a series of repeated ostinato chords on G3, D4, and G4 below which the countersubject is heard in the left hand at its original pitch level.

Example 4.25. Fugue, invertible counterpoint, mm. 78-84.
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G-pedal point

CS at original pitch

The final episode begins in m. 87 (see Example 4.26). Here the pedal point ostinato introduced in m. 82 is transferred to up a perfect fifth with the pitch E5 added (see also Example 4.23). The lower voices accompany this with two imitative iterations of the subject head motive. This new harmony in the treble voices is then once more transposed up a perfect fourth in mm. 91-95, and again, variants of the subject head motive occur in the bass voices. In mm. 94-95, Brubeck presents a rhythmic augmentation of the countersubject fragment heard in mm. 84-86. Tonally, this episode is a continuation of the prolongation of the dominant from Episode 3, because the pedal point on the dominant G is maintained; the arrival of the final stage of the retransition in m. 96 is imminent. When the pedal point returns to the bass in m. 96, the motivic development concludes in the upper voices in the last four measures of the section, where the head motive in the alto voice is set against a sequential, descending line derived from both the second part of the subject and the second countersubject (CS 2) in the soprano voice.

Example 4.26. Fugue, mm. 87-88, 91-92, 94-99.

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87 pedal point up 4th 91 pedal point

87 88 91 92 94 95 96 97 98 99

(= CS m. 11)

(= S m. 7)

CS 2 imitations

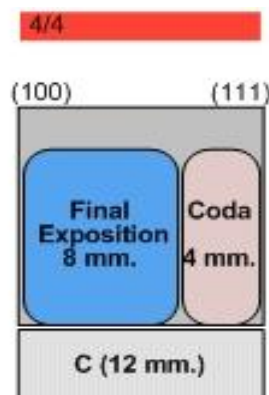
G-pedal point V

The final formal section begins in m. 100 and reinstitutes the tonic with one last climactic restatement of the thematic material from Exposition 1, in double octaves, at the *ff* dynamic level, and in the original 4/4 meter. As shown in Example 4.27, full statements of the subject (with its chromatic accompanying bass), answer, and countersubject lead to a final presentation of the countersubject's first motive with a brief cadential extension. Brubeck ends with a coda in m. 108 that atypically employs the countersubject, doubled in the bass, set against a tonic pedal point in the treble voices that thematically links the Fugue to the following Chaconne movement. This statement starts on G3/G4 and resolves down by step to the tonic before it is completed. Example 4.27 and Example 4.28 present the overall structure of the final section.

Example 4.27. Fugue, final Exposition and coda, mm. 100-111.

<i>Fugue, Final Exposition and Coda</i>			
	mm. 100-103	mm. 104-107	mm. 108-111
Soprano	Subject	Countersubject 1	Tonic pedal
Alto	Subject	Countersubject	Tonic pedal
Tenor	Chromatic acc.	Answer	CS first fragment
Bass	Chromatic acc.	Answer	CS first fragment
C:	I	V	I

Example 4.28. Measures 100-111, Section C of the Fugue.



Additional information about the compositional evolution of the Fugue is available from the Brubeck archive at the University of the Pacific in California. As presented in Example 4.29, a manuscript (not dated) entitled “4th Movement,” shows that Brubeck was working on a quintet version of a fugue, which he anticipated developing later, as suggested by the phrase “If I don’t do the fugue these 8 bars, page 1 + page 2 could open the chorale section. Inst[ruments] V[iolin] Oboe Viola + Cello. Try it some time to see if it is possible.” In this sketch from the very early stages of the *CFS*, Brubeck reworks the main thematic material of the fugue from his previous sketches (see Introduction above, pp. 9-13). Here the subject is presented in mm. 1-4 by violin and oboe in parallel major sixths. The viola and cello play a descending chromatic accompaniment in parallel major tenths, and simultaneously the trichord of the second countersubject (CS 2) appears in the bass register of the piano. Brubeck’s sketch for the second countersubject (the bass line presented by the piano, on staff 6) is especially interesting. The quarter notes on the strong beats ascend through a full C Mixolydian collection as each half measure projects a (016) trichord. As we have seen (Examples 4.8a and 4.8b, p. 86), Brubeck reworked this motive in the final version of the Fugue. The countersubject (the “Jazzanians” theme) begins in m. 5 with the violin and oboe parts, presented with some altered intervals, as the parallel motion in tenths continues chromatically in the viola and cello parts. Brubeck notes in the manuscript [pg.2] that he is working at the same time on his Chorale -“Prelude” movement (“Now back to Chorale Prelude with same 4 voices[,] but add obligatto [sic]”). Brubeck’s manuscripts show that he experimented at various times with using the main thematic material of the Fugue in settings for strings and voice, for piano quintet, and for string quartet. The transcription for solo piano used in this study simplifies analysis, but does little justice to the movement’s polyphonic conception.

Example 4.29. Manuscript sketches for the fugue “4th Movement.”¹¹⁰

GET DISTANT
ALMOST HARMONIC SOUND 4th Movement page 1

out? g

If I don't do the fugue then 8 bars
page 1 + page 2 could open the Choral
section. I met V' Bob Viola + Cello.
any it some time to see if it is possible

[continue]

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[example 4.29 continued]

Handwritten musical score for example 4.29 continued. The score is written on ten staves. The first five staves are piano accompaniment, and the last five staves are string parts. The piano part includes a handwritten note: "now back to Choral Prelude with some grace but add delight". The string parts are labeled "Violin" and "Cello". The score is written on ten staves. The first five staves are piano accompaniment, and the last five staves are string parts. The piano part includes a handwritten note: "now back to Choral Prelude with some grace but add delight". The string parts are labeled "Violin" and "Cello". The score is written on ten staves. The first five staves are piano accompaniment, and the last five staves are string parts. The piano part includes a handwritten note: "now back to Choral Prelude with some grace but add delight". The string parts are labeled "Violin" and "Cello".

now back to Choral Prelude with some grace but add delight

Violin

above 4 bars Cello

ESCHIRMED
No. 53-10 Staves
PRINTED IN U. S. A.

3:15

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In investigating the ways in which this Fugue exemplifies Brubeck's improvisational-compositional process, it is important to recall his background, where fugue was one of the most intensely studied genres in his composition classes with Milhaud. Confirmation of this comes from a Brubeck's conversation with Marian McPartland on her NPR program: "... Milhaud would invite the jazz musicians in his composition classes to write their fugues and counterpoint for jazz instruments."¹¹¹ One might speculate that the thematic material of this fugue was created in one of these lessons. It was natural for Brubeck to develop a compositional style that resembles that of Baroque composers. In his article about Brubeck, Michael Sherwin cites the explanation of Russell Gloyd (Brubeck's artistic manager) that the general improvisational process "was an integral part of Baroque performance, especially for Bach, who used it liberally."¹¹² From this standpoint, it is reasonable to surmise that the Fugue's thematic material played a generative role in the creative process of the entire *CFS*.

¹¹¹ Marian McPartland, *Marian McPartland's Piano Jazz with Guest Dave Brubeck Jazz Alliance*, 1993.

¹¹² http://www.unifr.ch/tmf/article.php3?id_article=86

CHAPTER FOUR

CHACONNE

The Chaconne is the fourth and final movement of the sonata. It is significantly indebted to the imitative textures and formal procedures of baroque keyboard works, at the same time conveying a modern jazz-influenced harmonic vocabulary and rhythmic surface. Of the four movements, the Chaconne is the longest, 325 measures, and the most complex, with the greatest variety of tempos, meters, and rhythms. In her program notes to the performance of Brubeck's Chaconne by the chamber ensemble *An die Musik*, the pianist Constance Emmerich, writes:

Brubeck, by now, had stunned us with a six-minute Chorale and this huge Chaconne. We had asked for a Quintet that would be roughly twenty minutes long. But as Dave worked on the Chaconne, his penchant for improvisation must have engulfed him, and the movement grew into a complex piece that was, by itself, the length of the original commission. We were delighted with the work and decided that the Chorale, originally planned to be the second movement of the Quintet, served as a perfect introduction to the Chaconne, which encompasses the chromaticism of and thematic reference to Bach's *Chromatic Fantasy*.¹¹³

This movement affords an opportunity to discuss the jazz idiom in writing for a classical ensemble. Confirmation of the relevance of this topic comes from the composer. According to Brubeck, "[t]his (Chaconne) seems to me to be more reflective of a jazz musician writing for *An die Musik* than the other movements. I have the feeling this will be the piece you will program the most. . . ."¹¹⁴ The movement is written as a set of continuous variations, with the opening ostinato motive found almost continuously throughout. After the premiere, the critic Mark Adamo said in *The Washington Post*:

¹¹³ Constance Emmerich, from the program notes for the premiere in Kennedy Center's Terrace Theatre in Washington, DC, March 16, 1994, 19.

¹¹⁴ Emmerich, 19.

The piece, remotely related to Bach's Chromatic Fugue and Fantasy, followed its rugged, lonely Chorale with a Chaconne that equated the majestic stasis of baroque ground-bass with the hypnotized repetitiveness of jazz grooves. The harmony changed color like a prism turning in light.¹¹⁵

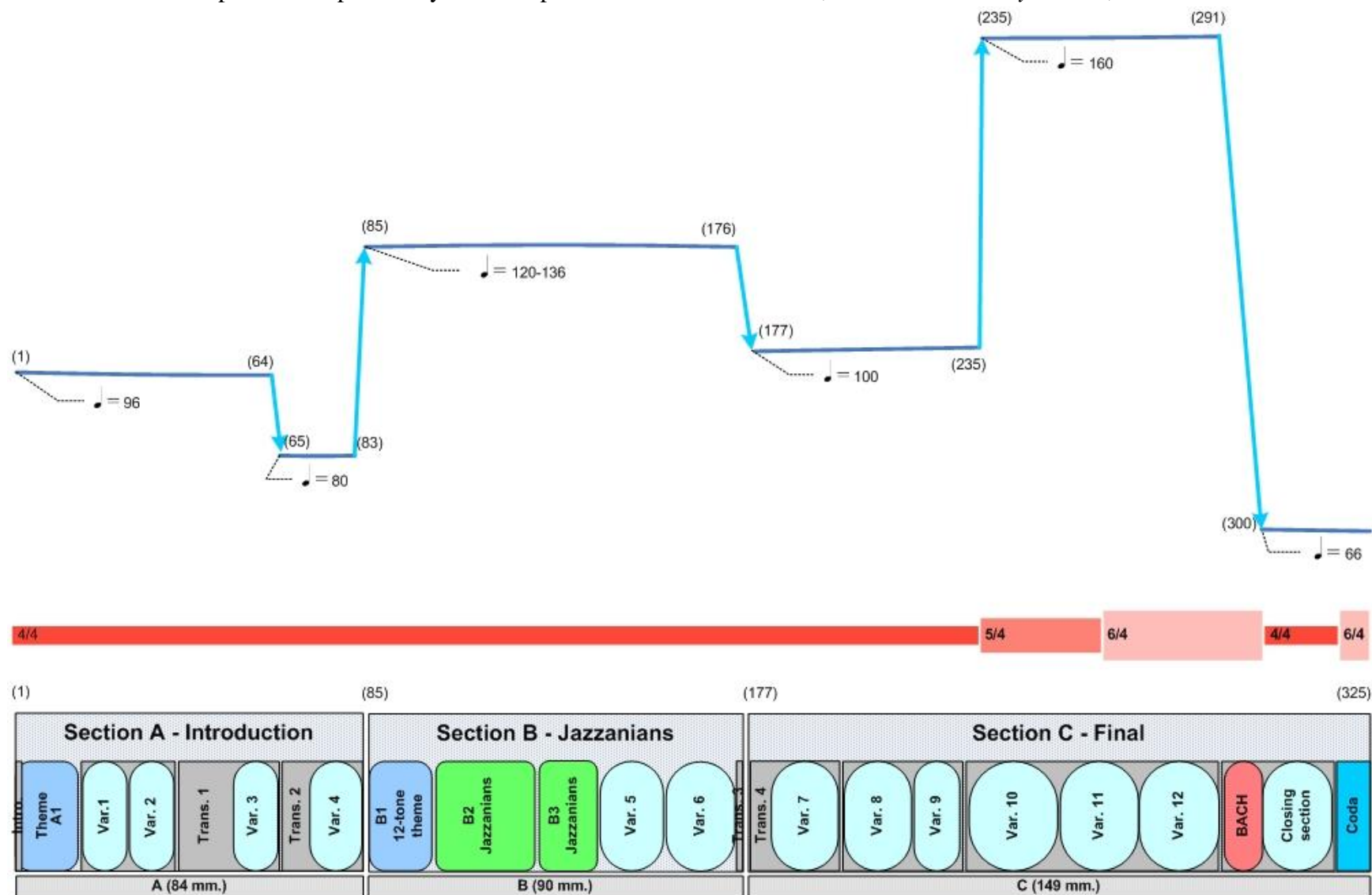
For Brubeck, there is a symbiotic relationship between classical music and jazz; consequently, the movement is a complex work that challenges analysis in many different ways. Brubeck keeps the main principles of the Baroque chaconne genre: a repeated bass line (and varied statements thereof) supports a succession of short, linked variations in the upper voices. However, Brubeck's bass line is itself made up of repeated and varied figures as short as half a measure in length, and the almost incessant repetition of these short figures gives his Chaconne strong forward momentum.

The Chaconne has three main divisions (see Example 5.1.) with different characters and thematic material, but the main ostinato motive provides a motoric feel throughout the entire piece. The sections are composed in three different main tempos, gradually increasing from ♩ = 96 to 120 to 160. Moreover, Brubeck ends each section in a slower tempo, or extends the slower tempo into the next section (as in Sections 2 and 3). Example 5.1. presents the overall formal design of the Chaconne.

The interplay of melodic and rhythmic motives is responsible, to a very large extent, for the extraordinary richness of the music, bringing about in the course of the work the gradual recognition of numerous affinities between disparate elements.

¹¹⁵ Mark Adamo, "Jazz Sonatas," *The Washington Post*, March 17, 1994.

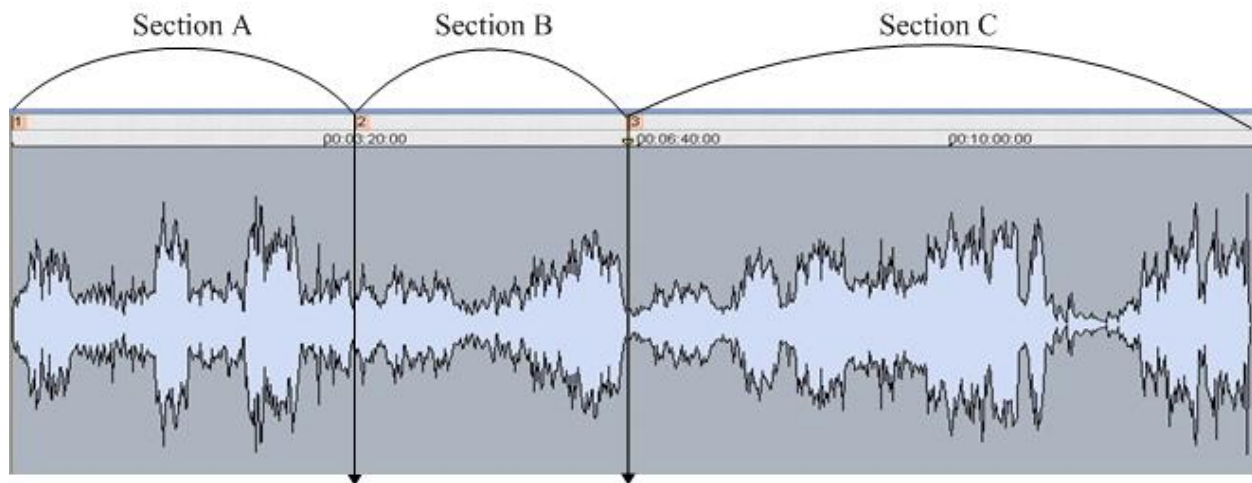
Example 5.1. Graphic analysis of tempo and structure in Brubeck, *Chromatic Fantasy Sonata*, Chaconne



The opening bars contain glimpses of a musical thought that will be stated in its entirety only at a later point in the composition. Motivic relations interconnect various passages throughout the entire movement at multiple levels with respect to key centers, rhythmic patterns, and counterpoint. The entire movement is firmly based on the tonal center of C. The tonal plan of the component subsections will be presented in detail and discussed in the context of the formal structure of the entire composition.

Brubeck describes the movement as an extension of the chromaticism of Bach's theme from the *Chromatic Fantasy and Fugue*. The music is transformed and presented in an almost minimalistic fashion, although the ostinato motive and the rhythmic patterns change more often than is usually the case in minimalist music. This is logically reflected in the texture, form, and dynamics of the composition. Figure 5.2a shows an audio picture of a performance by the Brodsky Quartet, which graphically illustrates the overall *crescendo* created by the dynamic and textural changes in the movement.¹¹⁶

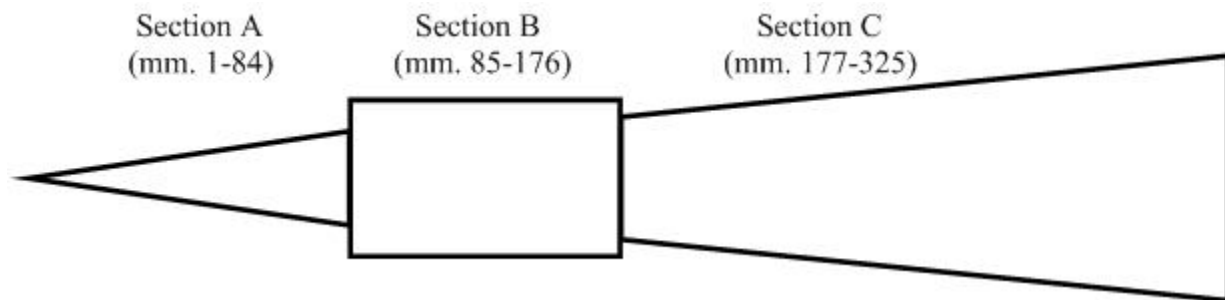
Example 5.2a: Brodsky Quartet version – waveform graph of Chaconne.



¹¹⁶ This is a waveform graph. It was generated using Samplitude Professional 10.

The contour of this audio loudness curve inspired the texture and density graphic of the movement shown in Example 5.2b. Passages of an agitated or a lyrical character, especially in the B section, are easily observable in the latter, and demonstrate the way Brubeck shapes the overall design of the Chaconne. The graphic of the example 5.2b was created using the principle applied by Douglass Green in the analysis of Bach's *Passacaglia* (BWV 582). A quick comparison of this example with Green's analysis of Bach's *Passacaglia*'s shows the similarity of Brubeck's Chaconne to the Bach work.¹¹⁷

Example 5.2b: Diagram of the textural shape of the Chaconne.



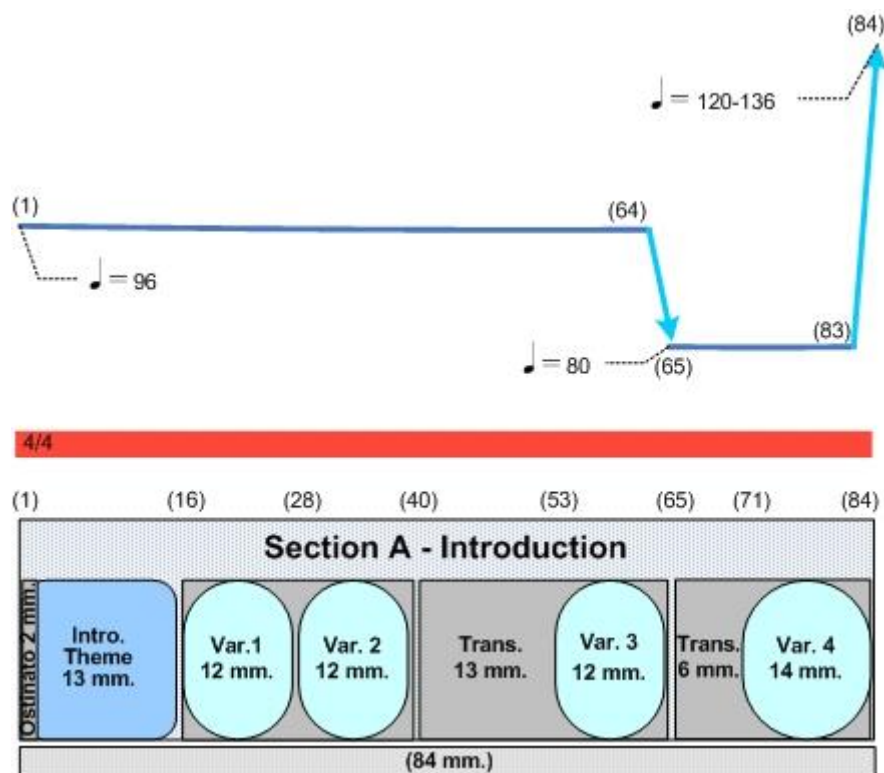
Brubeck's Chaconne displays the influence of Brubeck's jazz quartet background (particularly his five albums from 1959 to 1965—*Time Out*, *Time Further Out*, *Countdown: Time In Outer Space*, *Time Changes*, and *Time In*). These albums encompass Brubeck's most radical experiments in the metrical diversity, and became characteristic of his later classical

¹¹⁷ Douglass Green, *Form in Tonal Music: An Introduction to Analysis*, (Schirmer, 2 ed, 1979), 124.

compositions. Much of the Chaconne is notated in common time, but from the outset triplets, sextuplets, and syncopated rhythms create a complex and varied temporal surface. Brubeck's signature 5/4 meter makes an appearance in the third section (mm. 235-262).

Section A can be heard as a lengthy introduction, and presents many of the important rhythmic, harmonic, and melodic motives that will be developed over the course of the movement. As shown in Example 5.3, the formal design of this first section consists of a multitude of short presentations of contrasting musical ideas that are loosely structured as a theme with four variations. From the very start, Brubeck makes clear the significance of repetition and variation in the Chaconne. The intervals, motivic fragments, specific combinations of structural voices, and the entire theme are later developed in various forms.

Example 5.3. Measures 1-84, Section A of the Chaconne.



The Chaconne's opening consists of four discrete events. The first is an short introductory passage in the form of the distinctive "Jazzanians" ostinato motive in octaves (see Example 5.4., mm.1-2). Brubeck gives this motive a double meaning: it serves as an introductory bass line and as melodic material found later in the piece. As shown in Example 5.4, the ostinato motive is related to elements from the "deformed" B-A-C-H motive and the head motive of the 12-tone Espressivo theme from the first movement, by employing the same contours and intervals.

Example 5.4. Ostinato motive, mm. 1-2 of Chaconne, and derived motives.

The image displays musical notation for Example 5.4. At the top, a piano score for measures 1-2 of the Chaconne is shown. The tempo is marked as 'Skipping tempo (♩ = 96)'. The first measure (measure 1) is circled and labeled 'motive X'. The piano part (bottom staff) plays an ostinato motive in octaves, while the treble part (top staff) plays a melodic line. The piano part is marked with a 'p' (piano) dynamic. Below the piano score, three derived motives are shown on a single staff. The first motive is labeled '< - 2 + 3 - 2 >' and 'H A C B ("deformed" B-A-C-H)'. The second motive is labeled '< + 2 - 3 + 2 >' and 'the head-motive from Espressivo theme'. The third motive is labeled '< - 2 - 3 >' and 'the ostinato-motive trichord'. Arrows indicate the relationships: 'inverted' from the first to the second motive, and 'varied' from the second to the third motive.

Example 5.5 is a simple reduction of the theme and variations found within the first sixteen measures. The theme proper begins in mm. 3-6, initiating the section's second event. The third event is a four-measure continuation (mm. 7-10), while the last event (mm.11-15) is an extended variant of the introductory ostinato motive. Let us examine more closely each of these four events to determine their specific features.

Example 5.5. Opening events 2-4, mm.3-13 of Chaconne.
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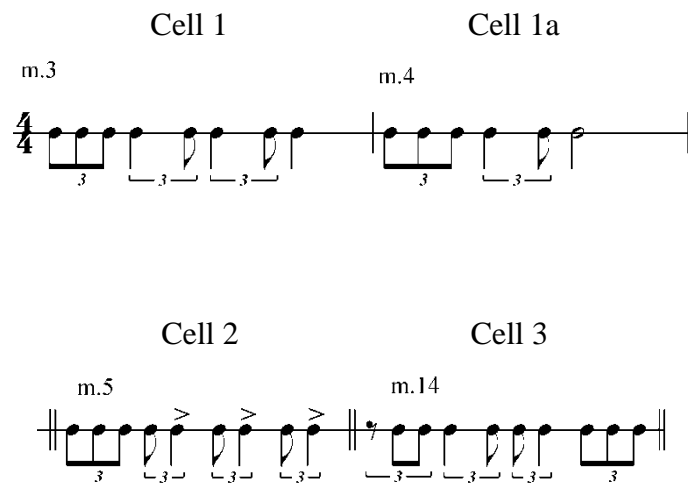
The musical score for Example 5.5 is divided into four events. Event 2 (mm. 3-6) shows motive Y (1 voice) in the treble and motive X (ostinato) in the bass. Event 3 (mm. 7-8) shows motive Z (2 voices) in the treble and a whole tone bass in the bass. Event 4 (mm. 9-12) shows (3 voices) in the treble and an ostinato in the bass. The score includes various musical notations such as triplets, arpeggiations, and chromatic passages.

The first event of the movement, the ostinato bass line of the tune “Jazzanians,” (see Example 5.4, motive *X*), is presented in octaves and transposed one octave up in the second measure. Event 2, the theme itself, contains two motives, as shown in Example 5.5. Motive *y* is an arpeggiation outlining a first-inversion C major triad (mm. 3-4). Motive *Z* (mm. 5-6) is a chromatic passage in contrary motion that leads to the “Petrushka” harmony in m. 6.¹¹⁸ The third event develops motive *y* initially by adding a parallel second voice in mm. 7-8 and then by adding a third voice, which produces triadic planing, in mm. 9-10. The third event continues the variation of motive *y*; the whole tone bass accompaniment of arpeggiated chords in open position in m. 7 is a common jazz accompanimental style.¹¹⁹ The ostinato bass line

¹¹⁸ The E \flat /A major is a variant of Stravinsky’s famous “Petrushka” chord, which Brubeck explores in the first movement *Allegro molto*.

metamorphoses into the fourth event, filling out a four-voice texture. In this opening, Brubeck presents his rhythmic ideas as small cells that are the core figures developed throughout the movement. Example 5.6 shows the rhythmic reduction of the theme into three different cell variants: cell 1 occurs in mm. 3-4, cell 2 occurs in m. 5, and cell 3 occurs in m. 14.

Example 5.6. The basic rhythmic cells of the theme.



As shown above in Example 5.3, Brubeck develops four variations in mm. 16-84. These variations can be grouped into three larger sections: Variations 1 and 2 (mm. 16- 39), transition and Variation 3 (mm. 40 - 64), and transition and Variation 4 (mm. 65-84). Variations 1 and 2 are grouped together because they have a similar texture: a solo ostinato line against three other voices. A rhythmic augmentation begins in the first variation and continues into the second one until the establishment of a four-beat pulsation in m. 28 (see Example 5.7).

¹¹⁹ Similar types of accompaniment can be found in chapter twenty-three of Levine, Mark, *The Jazz Piano Book*, (Petaluma, CA: SHER MUSIC CO., 1989), p. 267; also, in Dobbins, Bill, *Preludes for Piano*, vol.1 (Rottenburg N., Germany: Advance Music, 1992), pp. 27, 36.

Example 5.7. Rhythmic reduction of Variation 1 and the beginning of Variation 2, mm. 18- 30.

Rhythmic augmentation →

mm.18-23 **Var.1**

mm.24-27 **aug.**

m.28-30 **Var.2**

Both variations develop rhythmic and melodic motives from the theme, but also present new material. For example, Variation 2 introduces a new, spirited motive in the melodic line, which leads to a contrapuntal establishment of the melody in the bass (see Example 5.8. mm. 16-28-39). Brubeck creates intensity by transferring the ostinato into the upper register and increasing the degree of rhythmic complexity. Moreover, he escapes from the C tonal center, preparing the unstable transition zone (mm. 40-48).

Example 5.8. Contrapuntal development in Variations 1 and 2, mm. 16-17, 28-30, 36-39. Reproduced by permission of ALFRED MUSIC PUBLISHING CO., INC.

[illegible]

The process of sophistication of the material is continued in the transition, with a gradual increase of intensity. Brubeck established this step by step in a dramatic crescendo. As shown in Example 5.9, in Transition 1 (mm. 40-48) Brubeck introduces contrary chromatic motion between the upper and lower melodic voices. In this particular case, each of these wedge ideas is two measures long. Measures 40-48 develop the ostinato motive **X** in the form of many short fragments, separated by breaks with short rests, in combination with triplets and sextuplets with many accents, all embellished with arpeggiated chords in contrary motion.

Example 5.9. Transition 1-excerpt, mm. 40-45.

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40

Chromatic contrary motion

motive X

43

Chromatic contrary motion

This transition is very unstable. In the first two measures (40-41), the music is marked *f* with accents on every third sixteenth note. There is a rhythmic acceleration until the ostinato motive returns in a five-voice parallel texture in m. 43. In the next three measures (mm.44-46) Brubeck amplifies the two-voice chromatic contrary motion by increasing the directional rate-of-change to every third beat, while at the same time introducing more arpeggiations.

Example 5.10. Transition , mm.47-48 of the Chaconne.

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47

H - A - - C - B

48

ostinato

altered "B-A-C-H"

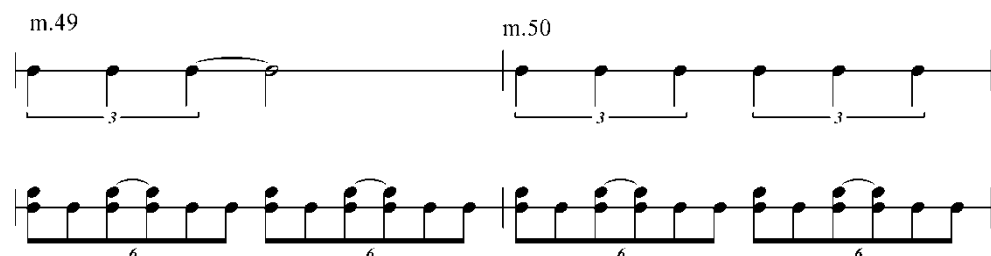
ostinato

altered "B-A-C-H"

As shown in Example 5.10 above, in mm. 47-48 a sequence combines the syncopated ostinato motive with an altered B–A–C–H motive, a variant of one the most important ideas of the entire composition.

As Example 5.11 illustrates, in this transition Brubeck creates a syncopated rhythmic pulsation, which eventually gives way to quarter-note triplets in Variation 3.

Example 5.11. Rhythmic reduction of Transition 1, mm. 49-50.



The overall tonal center of C is reestablished at the beginning of Variation 3 (m.53). Here Brubeck introduces a descending melodic tetrachord in an extreme upper register (C, B \flat , A, G in mm. 53-56). As shown in Example 5.12, in the following measure the upper line is doubled in thirds and the top voice descends by whole tones (E–D–C–B \flat in m. 55), exactly as in the “Jazzanians” theme.

Example 5.12. Variation 3, mm. 53-55 of the Chaconne.

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Whole tone “Jazzanians” motive

Brubeck continues with a variant of the ostinato motive in the lower voices (mm. 57-59) against a four-measure series of parallel six-four chords in the upper voices. The top voice in mm. 63-64

descends chromatically, and gradually links to a second transition. Brubeck effects a *ritardando* here, and by means of offbeat accents on every four-note group decreases the tempo to ♩ = 80 at m. 65.

The second transition starts with the return of the fragmented texture alternating between lower and upper voices (m. 65). Brubeck repeats the tritone bass interval E-B \flat with accelerated rhythmic patterns of triplets and sextuplets, growing dynamically to *ff* and ending the transition with a contrary chromatic wedge motion in the last two measures (mm. 69-70). This transition consists of eleven different rhythmic patterns, most of them combinations of triplets or groups of sextuplets. Every measure introduces a new rhythmic combination and increases the intensity. The voice-leading reduction shown in Example 5.13 illustrates the way Brubeck maintains the C tonal center when moving from Variation 3 to the unstable Transition 2. Brubeck defines this continuation through the use of consonant intervals. While Variation 3 is characterized by an overall descent, a chromatic wedge in contrary motion in the final bars of Transition 2 prepares Variation 4.

Example 5.13. Voice-leading reduction of Variation 3 and Transition 2, mm. 53-71.

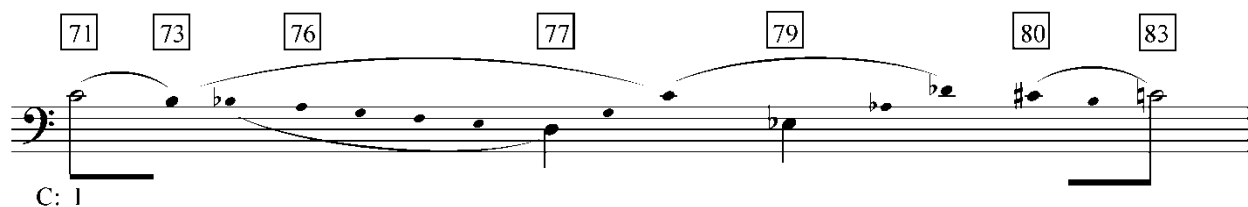
The diagram is a voice-leading reduction for piano, showing two staves (treble and bass) with musical notation. It is divided into three sections: Variation 3 (mm. 53-64), Transition 2 (mm. 65-69), and Variation 4 (m. 71). Above the staves, boxes indicate measure numbers: 53, 61, 64, 65, 69, and 71. The notation includes various rhythmic markings (8, 10, 8, 8, 8, 5) and dynamic markings (C: I). The diagram illustrates the voice-leading reduction, showing the relationship between the two staves and the progression of the music.

Variation 4 brings about an unexpected change in dynamics, texture, and character. At m. 71, the dynamic level drops to piano, and the left hand resumes the regular sextuplets of the ostinato. Brubeck transforms the ostinato accompaniment into arpeggiated chords in mm. 75-79 and then returns to the ostinato motive (m. 80), descending chromatically as the upper three voices ascend sequentially under an *accelerando* that continues into the next section. Thus,

Brubeck gradually increases the passage's intensity; the reappearance and development of several essential motives of the sonata as a whole in this section demonstrates Brubeck's awareness of large-scale compositional process.

Example 5.14 shows the prolongation of C as a tonal center in Variation 4, where B and C# (D \flat) relate as chromatic neighbors to the overall "tonic" of section A.

Example 5.14. Chaconne, Variation 4, voice-leading reduction (lower voices), mm. 71-84.



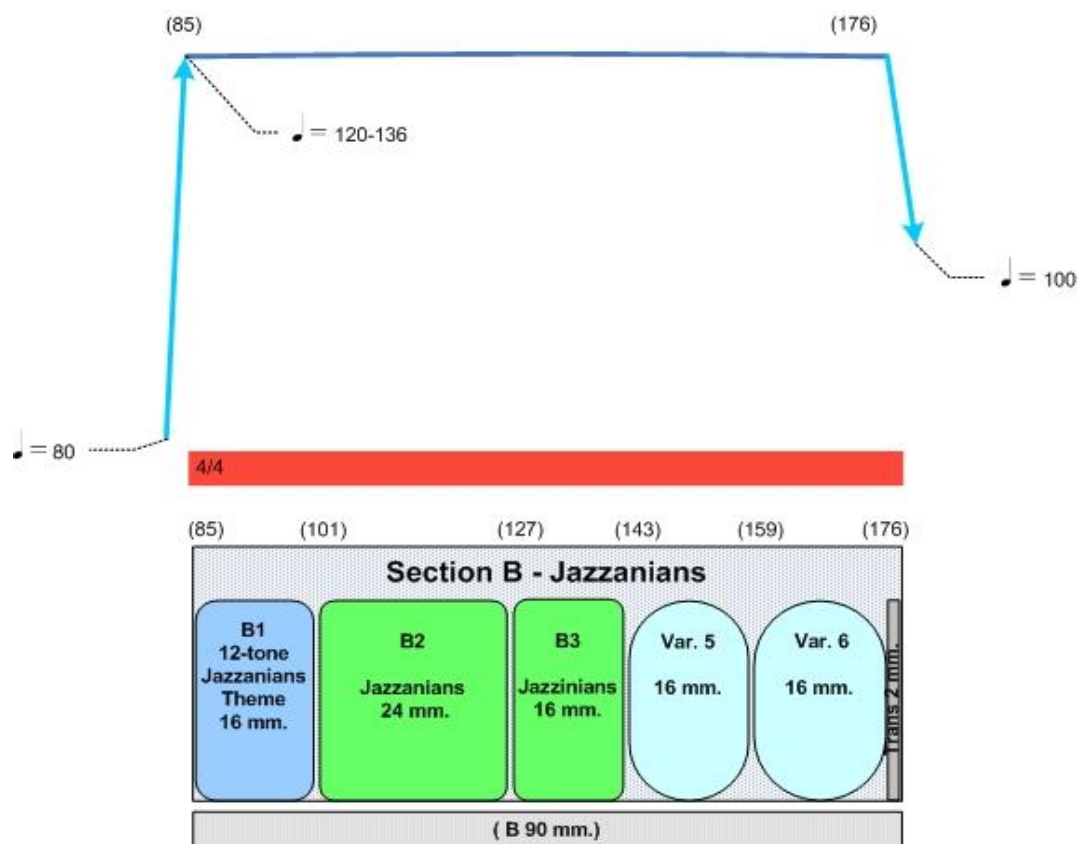
In Example 5.15, a deeper voice-leading reduction of all of Section A allows us to see that Brubeck develops the material in various tonalities and returns to the tonic. As noted above, Brubeck makes reference to the whole-tone "Jazzanians" motive (in the top voice at m. 55) as he works back toward the home dominant, which arrives at m. 61.

Example 5.15. Section A, voice-leading reduction, mm. 1-83.

The B section, mm. 85-176, is very melodic and presents the “Jazzanians” melody, a theme that appears through the entire sonata. On a large scale, the grouping of the themes manifests symmetry—the same type of symmetry we saw working in the first section. The section consists of three statements of the theme and two variations. As mentioned earlier in the Introduction (pp. 16-21), there is evidence that Brubeck created the A and C sections of the Chaconne separately (perhaps at different times), while this middle section B (“Jazzanians”) was used as the central core of the movement. From this central section, he extended the composition and created the outer ones. When Brubeck used “Jazzanians” here, he restored the original 4/4 time signature, a fact confirmed by the manuscript shown in the Introduction (Example 1.5). Brubeck employs the same 12-tone theme—the “Jazzanians” tune in B \flat —and adds two variations after the extended theme. In these variations he returns to the material from the A section of the Chaconne and develops it.

As stated in the beginning of this chapter, the overall form of the Chaconne is a collection of different motivic ideas presented and developed in an original manner. Brubeck saves a complete statement of “Jazzanians” for the center of the movement, and develops the other sections from ideas drawn from the central section. As shown in Example 5.16 below, themes related to Brubeck’s “Jazzanians” are followed by two sixteen-measure variations and a brief linking passage. This central section consists of thematic material as follows: In m. 85 the 12-tone “Jazzanians” theme (2x8 bars) begins; in m.101 a new theme that begins with the whole-tone “Jazzanians” tetrachord (Brubeck’s original tune, 3x8 bars) emerges; a sequential continuation (2x8 bars) begins in m.127. This entire section is based on the 1993 published version of “Jazzanians.”

Example 5.16. Measures. 85-176, Section B of the Chaconne.



Two distinctive characteristics of this theme are its descending motion and the quasi-non-retrogradable (mirror-like) rhythm. These relatively square rhythms here emphasize the four-beat pulsation set against sextuplets of the continuing ostinato.

Example 5.17. Rhythmic reduction of the 12-tone main theme in the Chaconne, mm. 85-91.



As shown in the voice-leading reduction of Example 5.18, the diatonic construction of the 12-tone theme (diatonic heptachord plus diatonic pentachord, as discussed in Chapter 3), is supported by a descending bass represented by the ostinato motive anchored with salient harmonic perfect fifths in mm. 85, 89, and 92.

Example 5.18. Voice-leading reduction of the 12-tone theme, mm. 85-91.

The first statement of B1 (the 12-tone theme, mm. 85-92) confirms the overall tonal center of the Chaconne. A transposed restatement, mm. 93-100, begins on $E\flat$ and serves as preparation for the presentation of theme B2, which begins with a statement of the “Jazzanians” tetrachord in its original key of $B\flat$ (mm. 101-125). After a transposed restatement beginning a whole step lower (mm. 109-116), a final cadential phrase returns to $B\flat$ (mm. 117-124). The neighbor motion ($B\flat - A\flat - B\flat$) traced by the bass in these three eight-bar phrases recalls the same neighbor motion on a smaller scale in the original “Jazzanians” theme.

Example 5.19. Chaconne, mm. 101-109.

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[example 5.19 continued]

Furthermore, as seen in Example 5.19 above, in mm. 105-109 the original “Jazzanians” motive is repeated in diminution with embellishment.

The third part of this section (B3, mm. 127-142) also represents symmetrical divisions (8+8 measures). Beginning in B major, the music continues a half step higher in C major at m. 135, reaching and prolonging an F dominant seventh harmony in m. 139-142. The arrival on F is significant because it is the dominant of the returning B \flat in the variation that follows.

The last part of Section B is represented by Variations 5 (mm. 143-158) and 6 (mm. 159-176). Both variations contain elements transferred from Brubeck's jazz improvisations on “Jazzanians” (Trio Brubeck). For example, he uses the same chords, B \flat and A \flat , for eight measures each, as in the Trio Brubeck recording. However, in these variations Brubeck incorporates many elements of the thematic material from section A: motives and parts of motives, syncopations and varied rhythmic patterns. The variations resemble written-out jazz improvisations.

The voice-leading reduction shown in Example 5.20a illustrates the importance of the deep middleground motion from C (m. 85) to B \flat (mm. 101-117 and 143-175) and returning to C (at Variation 7, m. 177). In fact entire central portion of the Chaconne can be heard as a large-scale neighboring motion, with the central presentation of the “Jazzanians” theme (in its original key of B \flat), framed by strong reassertions of the movement’s tonic C. This whole step motion is of course strongly present in both the ostinato (motive X) and in the motivic tetrachords of the B themes. On the more local level, Variations 5 and 6 (mm. 143-176), feature the same B \flat –A \flat –B \flat neighbor motion as the original “Jazzanians” theme.

Example 5.20a. Chaconne, voice-leading reduction, mm. 85-177.

Theme B1 85 101 117 127 135 143 159 175 177

Theme B2

Theme B3

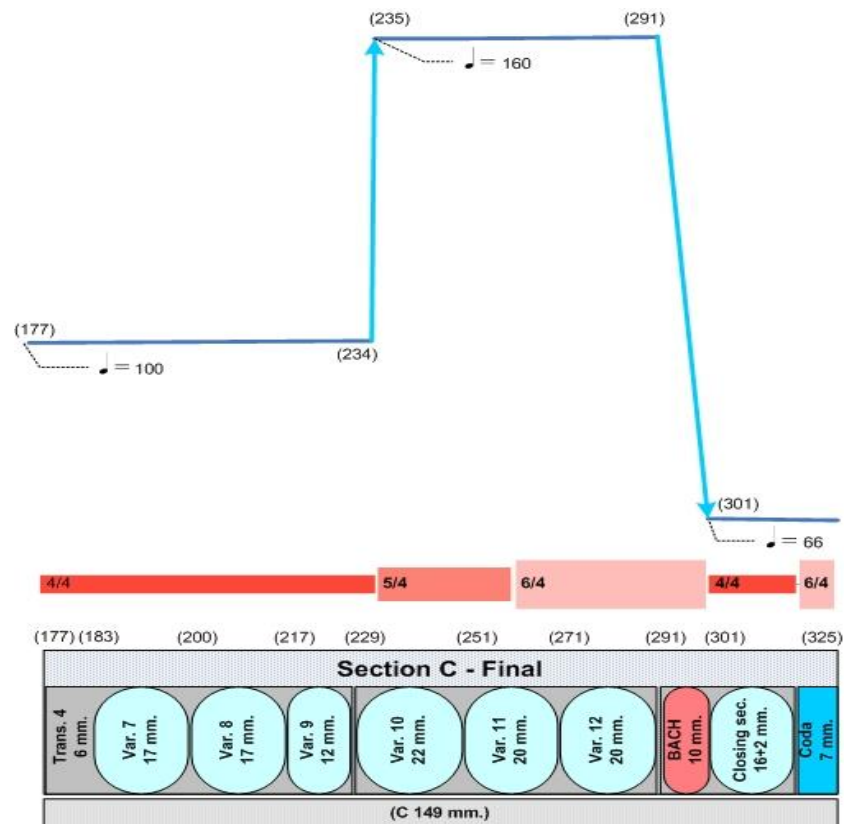
Var.5

Var.6

C: 1

Of the three sections in the Chaconne, the third (Section C, mm. 177-325), is the longest and the most complex. Example 5.21 shows how changes of meter and tempo contribute to some of the subdivisions within the section.

Example 5.21. Measures 177-325, Section C of the Chaconne.



The section starts with a brief transition (mm. 177-182), which establishes a new accompaniment based on a C 9/6 harmony,¹²⁰ and reintroduces a rhythmic cell (a1= ♭ ♭ ♭ ♭ ♭) from section A. The first subsection continues with three variations: Variation 7 (mm. 183-199) has a phrase structure of 8+9 measures; Variation 8 (mm. 200-216), the most lyrical variation, has a 9+8 measure phrase structure; and Variation 9 (mm. 217-228) has a 8+4 measure phrase structure. In these three variations, Brubeck develops motives from the ostinato and the melodies from the opening of the Chaconne over a new accompanimental texture using a pulsation of triplets, which soon become sextuplets as the tempo increases and the unit of metric pulse become not the quarter note, but the half note.

The ostinato pattern reemerges as Variation 7's melody in m. 183. In the upper voices, Brubeck uses parallel six-four chords throughout the variation, which results in a sonic texture similar to the original texture in "Jazzanians." Moreover, in mm. 191-193 he emphasizes the rhythm from the opening melody (in mm. 3-4) through augmentation (see Example 5.22a).

Example 5.22a. Chaconne, comparison of mm. 3-4 and mm. 191-194 of Variation 7. Reproduced by permission of ALFRED MUSIC PUBLISHING CO., INC.

Example 5.22a shows a comparison of measures 3-4 and mm. 191-194 of Variation 7. The left side shows measures 3 and 4, with a circled triplet in measure 3 and a sextuplet in measure 4. The right side shows measures 193 and 194, with measure 193 labeled "rhythmic augmentation" and containing a circled triplet. Arrows indicate the relationship between the circled triplet in measure 3 and the circled triplet in measure 193.

Example 5.22b

Example 5.22b shows measures 191 to 194. The notation shows a sequence of chords with triplets and sextuplets. Measure 191 is marked with a bracket, and measure 194 is marked with a bracket. The notation shows a sequence of chords with triplets and sextuplets.

¹²⁰ The pitch classes occur in this chord are from the major pentatonic collection, and they are voiced in perfect fifth relations.

In mm. 191-194 Brubeck introduces the pattern identified in Example 5.22b to create a melody with a light and carefree character. The entire variation is in C, using almost no “black notes” (except B \flat in m. 191). The C9/6 harmony from the transition (mm. 177-182) returns at the end of Variation 7 (m. 199), bringing together all the tones of a C major scale except F.

Variation 8, mm. 200-216, introduces a new lyrical character. The top voice [F-E-D-C] is a new variant of the descending “Lament” and “Jazzanians” tetrachords; however, the first iteration (mm. 200-208) is presented as four two-measure phrases with a triplet rhythm. In mm. 209-215, Brubeck thickens the contrapuntal texture by adding an arpeggiated bass. As illustrated in Example 5.23, here he develops the triplet rhythm that begins Variation 8 (m. 200) through augmentation. In addition, Brubeck embeds “Petrushka” harmonies, recalling those in the *Allegro molto* movement. The tonal orientation in the variation is not stable and the bass line continues to move chromatically through the whole variation.

Example 5.23. Development of ostinato motive, Variation 8, mm. 200-201 and 209-210. Reproduced by permission of ALFRED MUSIC PUBLISHING CO., INC.

The image displays musical notation for two measures of a piece. Measure 200 is shown on the left, featuring a treble clef staff with a melody of quarter notes F, E, D, and C. Each note is followed by a triplet of eighth notes. The bass staff has a triplet of sixteenth notes. Measure 209 is shown on the right, labeled 'Petrushka' harmonies. It features a treble staff with chords and a bass staff with a complex arpeggiated pattern. An arrow points from measure 200 to measure 209, indicating a development of the motif.

In the upper voices of Variation 9, Brubeck establishes a new motive built on a melodic sequence rich in tritones. As shown on the top staves of Example 5.24, the components of this motive are a series of melodic tritones presented in parallel thirds that descend by half step from E5 to A \flat 4 in mm. 217-220. This excerpt should be compared to the reduction on the bottom staves of the example, which reveals the diatonic underpinnings of this intensely chromatic

passage; observing both levels simultaneously can give a picture of how the highly chromatic surface is built on a diatonic skeleton. The motive can be considered as an allusion to the deformed B-A-C-H motive from mm. 66-67 in *Allegro molto*, which is later developed in the Chaconne's closing section, mm. 295-300. The rhythm of the tritone motive ($\text{||} \text{♩} \text{♩} \text{♩} \text{♩} \text{||}$) is also a copy of the rhythm of the head motive from the 12-tone main theme (presented in the previous chapters).

Example 5.24. Chaconne, tritone motive, mm.217-220.

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The image displays a musical score for piano, specifically focusing on the tritone motive in measures 217-220 of the Chaconne. The score is presented in two systems. The first system, measures 217-220, shows a treble and bass staff with complex chromatic patterns. A bracket labeled "Tritone motive" points to a specific rhythmic pattern in the treble staff. Below the first system, the letters "C - B - H - A" are written. The second system, measures 221-224, shows a continuation of the chromatic patterns with long horizontal lines indicating sustained notes or glissandi.

The accompaniment of Variation 9 maintains the chromatic character of the previous variation. In mm. 200-227, Brubeck uses six variants of a single rhythmic pattern in ascending and descending motion. As shown in Example 5.25, Brubeck prolongs the tonic through the three variations by local tritone substitution (m. 209) and alterations of conventional harmonies such as the dominant seventh that prepares for the clear return to C at the beginning of Variation 10 (m. 229).

Example 5.25. Voice-leading reduction, mm. 177-229.

The musical score for Example 5.25 is a voice-leading reduction spanning measures 177 to 229. It is written for piano in C major. The score is divided into sections labeled 'Trans.' (measures 177-183), 'Var.7' (183-199), 'Var.8' (200-209), 'Var.9' (210-218), and 'Var.10' (219-229). Measures 177, 183, 199, 200, 209, 216, 217, 218, 224, 228, and 229 are boxed. The score includes annotations for 'Petrushka' harmonies, with arrows pointing to specific chords in measures 209 and 216. Chord progressions are indicated below the staff: C: I, (bII), V, I, (bII), V, I. The notation includes treble and bass staves with various musical symbols such as notes, rests, and bar lines.

The second subdivision, mm. 229-290, also consists of three variations (Variations 10, 11 and 12). It contains Brubeck's trademark 5/4 time signature, and has a character derived from the previously mentioned *Time Changes* period. This division begins in 4/4 meter (m. 229), contains the fastest tempo marking of $\text{♩} = 160$ (m. 235), and represents a large-scale motivic development of the ostinato motive, which occurs throughout the entire unit. Brubeck creates his motivic development by recomposing the ostinato motive in 5/4 meter for Variation 10, then in 6/4 meter in Variations 11 and 12. Moreover, he employs these metrical divisions to extend the development and to reach the climactic ideas of the ensuing "Bach" section (mm. 291-300).

Variation 10, mm. 229-250, begins with a six-measure continuation of the ostinato motive, which is presented in a parallel five-three and six-four chord texture in the upper voices. Brubeck smoothly introduces the accompaniment in a manner that recalls his famous "Take Five" rhythm ($\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$). This rhythmic pattern is developed through the entire 5/4 section and ends in Variation 11 (m. 262). Moreover, in mm. 243-250, there is a pattern of voice-exchange similar to that shown in Example 5.25, here serving to prolong the dominant from Variations 10 to 11.

Example 5.26. Voice-leading reduction, mm. 229-262.

The diagram is a voice-leading reduction of measures 229-262. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 229, 235, 243, 250, 251, and 262 are highlighted with boxes. Above the staff, 'Var.10' is labeled for measures 229-243 and 'Var.11' for measures 250-262. A label 'Petrushka harmonies' with arrows points to the chords in measures 243 and 250. A dashed line connects the bass line in measure 251 to the treble line in measure 262. Below the staff, a harmonic analysis is provided: C: I V (bII V - - V).

As shown in Example 5.26, Variation 10 launches a passage of a new expressive character. Brubeck underscores this character change by writing his fastest tempo marking of $\text{♩} = 160$ at m. 235, where the 5/4 meter begins; from this point to the end of Variation 11, Brubeck sustains tension by prolonging dominant harmony, including “Petrushka” enrichments.

Variation 11, mm. 251-270, consists of two parts and has a phrase structure of 12+8 measures. The first part, which continues the “Take Five” 5/4 rhythm (mm. 251-262), begins with a textural exchange between the melody and the accompaniment, where a new scalar motive appears in the bass under the continuing dominant harmony in the right hand. This new melody is in the D Dorian mode, and is reminiscent of the ascending scale that begins Bach’s *Chromatic Fantasy and Fugue*. In the second part, mm. 263-270, Brubeck transfers the melody from the bass line of mm. 257-259 to the upper voices, where he creates hemiolas and continues the development by alternating between 6/4 and 3/4 time signatures. He employs cross rhythms on a large scale by counterpointing the motive taken from the 5/4 rhythm with the accompaniment (mm. 263-265). This transformation persists in the repetition of a three-note group, which links to a new variant of the ostinato motive in Variation 12.

Variation 12, mm. 271-290, which has a 10+10 measure phrase structure, maintains the development of the ostinato motive in the melody. Brubeck continues to extend the uneven rhythmic pulsation and the influence of the irregular meters in mm. 271-272, through an allusion to an irregular quintuple meter in the upper voices. As shown in Example 5.27, Brubeck develops an unstable sonority, which is implemented through the entire variation. Variation 12 combines the melody of Variation 10 with a new accompaniment. In the first part of the Variation, mm. 271-280, he creates tonal instability with an melody that expresses an incomplete form of octatonic collection OCT_{0,1} [G A B \flat C D \flat E]; this melody is repeated and then followed by a repetition and the alternation of an E diminished seventh chord and an A diminished seventh chord in mm. 275-276, completing the collection.

Example 5.27. Chaconne, Variation 12, mm. 271, 275, 283.
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The image displays three musical staves corresponding to measures 271, 275, and 283 of Variation 12. Measure 271 is labeled 'Var. 12 (incomplete)' and 'Octatonic collection'. The melody is in the upper voice, and the accompaniment in the lower voice is marked with a forte (f) dynamic and consists of repeated eighth notes. Measure 275 is labeled '(completed)' and 'Octatonic collection'. The melody includes chords labeled 'Edim.7' and 'Adim.7'. The accompaniment continues with repeated eighth notes. Measure 283 is labeled 'Petrushka harmonies'. The melody features complex chords, and the accompaniment consists of arpeggiated sextuplets. Arrows indicate the progression from measure 271 to 275 and then to 283.

The accompaniment is represented by a repetition of sextuplets that continue without change from mm. 271 until m. 282. Brubeck intensifies the transitional character in mm. 283-284 by creating a repetitive accompaniment of arpeggiated sextuplets in a tritone relationship (A major/E \flat major). This forms a collection of “Petrushka” harmonies as the ostinato motive becomes prevalent in the melody. The variation concludes in mm. 287-288 with a chromatic passage in contrary motion. The accompaniment in perfect fourths (mm. 289-290) is a stylized representation of the jazz “comping” style, culminating on a G7 chord with added tones. As

illustrated in Example 5.28, the dominant prolongation continues through the entire second division of the third section. This prolongation of G is extended through the use of both the “Petrushka” harmonies (mm. 243 and 283) and the OCT_{1,2} octatonic collection (m. 271), and results in the transfer of Brubeck’s chromatic vocabulary in the *Allegro molto* movement to the Chaconne.

Example 5.28. Variations 10, 11 and 12, voice-leading reduction, mm. 229-290.

Var. 10
229 235 243 248 250
"Petrushka" harmonies

Var. 11
251

Var. 12
271 283 290
Octatonic collection
"Petrushka" harmony

C: I V

Example 5.29. Final subsection of Section C, mm. 291-325 of the Chaconne.

♩ = 160

♩ = 66
(301)

6/4 4/4 6/4

(291) (301) (319)

Section C - Final

BACH 10 mm.
Closing sec. 16+2 mm.
Coda 7 mm.
(35 mm.)

As seen above in Example 5.29, the last subsection of section C, mm. 291-325, consists of the “Bach section,” the Closing section and the coda. It represents the culmination of all the motivic ideas of the *CFS*. Brubeck manipulates the motives by presenting them in different layers (lower and upper voices). In this division, the decrease of the rhythmic and textural energy is apparent; however, there are metric events which clarify the formal design. The unit consists of three parts.

Part one, mm. 291-300, bears the tempo marking “Tender, slower” while maintaining the 6/4 meter. This part—the “Bach” section—contains many internal tempo and dynamic changes, which create an improvisational mood. It represents Brubeck’s liturgical, spiritual inspiration, and aptly represents his dedication to his favorite composer, as it culminates with a correctly spelled “Bach” signature in m. 300. In mm. 291-294, Brubeck uses a texture derived from mm. 5-6 of the *Allegro molto* movement. In the next passage, as shown in Example 5.30, Brubeck develops four different contours of the B-A-C-H motive, reintroducing the rhythm of the head motive from the Chorale Espresso theme (♩ ♩ ♩ ♩), which is supported by an ascending chromatic accompaniment in parallel sixths. Moreover, the last notes of these motives form the whole tone “Jazzanians” motive [A G F E♭] and the “Lament tetrachord” [G F E♭ D] ending in m. 299. This confirms Brubeck’s compositional purpose of creating diatonic motives strongly connected with the “Bach” signature, which provides strong contrast to (and, in a sense, a resolution of) his chromatic orientation in the first movement.

Example 5.30. Chaconne, “Bach” section, mm. 295-300.

A - - - - - G - - - - - F - - - - - E♭ - - - - - D "Lament"

<- 2 + 2 - 3 > < + 1 - 3 + 1 > < - 1 - 1 - 1 > < + 1 - 3 + 1 >

295 300

| JA --- ZA --- NI --- ANS |

Chromatic ascending lines

B A C H

Part two, mm. 301-319, has a *Rubato espressivo* ♩ = 66 tempo marking in 4/4 meter; its character is transitional. Example 5.31 provides a graphic analysis of mm. 301-308, a conglomerate of alternating and combined variant forms of the main motives. The ostinato motive is presented in parallel thirds on the first two beats of m. 301, and is followed by a chromatic line in the bass, which supports a deformed version of the “Jazzanians” tetrachord in the upper voice through the emphasized *fermata* notes in mm. 301-302.

Example 5.31. Voice-leading reduction, mm. 301-308.

Brubeck exploits the planing ostinato motive (accompanied by a chromatic ascending line) in mm. 306-307, and in the measures that immediately follow, by planing the tritone motive as in Variation 9 (mm. 217-220). The first repetition, in mm. 309-310, uses shorter rhythmic values than the original, while the second repetition, mm. 313-316, is an exact copy of the model. A transformed version of the tritone motive becomes a chromatic chain in the upper voices. As shown in Example 5.32, this passage has a strong transitional character, using a chromatic contrary motion texture. Brubeck continues by quoting the first two measures of the *Chromatic Fantasy and Fugue* in the bass line (mm. 317-318). The upper voices represent a melody loosely based on the ostinato motive. Moreover, the focus of this quotation is enhanced by the surrounding ostinato motives. As previously mentioned, Brubeck wrote a two-measure introduction to the opening section of Chaconne. In this context, we might consider mm. 317-318 an introduction to the coda.

The final measures provide a formal, harmonic and motivic frame for the entire Chaconne. Measures 319-325 are based on the ostinato motive and are presented as a stream of parallel chords. As Example 5.32 illustrates, Brubeck prolongs the tonic, C, primarily with the supertonic (first in its Neapolitan form, \flat II, and later in its diatonic form, ii). The Neapolitan harmony first introduced in mm. 311-312 creates a neighbor motion (and a tritone substitution for V) that resolves to tonic through a descending chromatic motion in the bass line in mm. 321-325. In mm. 323-325, the chromatic motion is a construct of parallel thirteenth chords whose notes are members of the previously introduced octatonic collection $OCT_{0,1}$ voiced to recall the “Petrushka” harmonies heard earlier. In the last measure, m. 325, a $C/E\flat$ major chord with a G in the bass summarizes the general idea of the movement, i.e. the use of a diatonic vocabulary with chromatic tendencies. The bass motion $[D\flat-G-C]$ recalls Brubeck’s use of similar cadential gestures in Variations 8 and 9.

Example 5.32. Voice-leading reduction, mm. 309-325.

(compare m. 217)

As shown in Example 5.33, the harmonic structure of the C section is as follows: the first part, which includes Variations 7, 8, and 9 begins in the tonic. Variation 8 has a more lyrical and transitional character than Variation 7. Measures 209-216 include a number of “Petrushka” harmonies and octatonic fragments, leading to a clear dominant sonority that prepares the tonic beginning of Variation 9. This variation develops the tritone motive, prolonged by the descending chromatic line in the bass, and resolves in the tonic in m. 229. The second part of section C, Variations 10, 11, and 12, is entirely in the dominant; it begins in G major in mm. 235, and contains a dominant prolongation. This prolongation persists until part three of section C, and resolves to the tonic by means of a transitional texture in mm. 301- 316. In the closing section, mm. 309-325, Brubeck applies the standard jazz harmonic progression, ii–V–I, where the Bach quotation establishes D minor in m.317, followed by a chromatic neighbor at m. 319 of the final resolution to the tonic in m. 325.

Example 5.33. Chaconne, voice-leading reduction of section C, mm. 177-325.

The image displays a voice-leading reduction of section C, measures 177-325, in a grand staff format. The notation is organized into two systems, each with a treble and bass clef. Above the first system, measures 183 through 300 are labeled with variation numbers: Var.7 (183), Var.8 (200, 216), Var.9 (217, 229, 235), Var.10 (271), Var.11 (281, 290, 291), and Var.12 (300). The second system covers measures 301 through 325, labeled as Rubato (301), (Var.9 recall) (309), Bach quote (317, 319), and 321, 325. Harmonic symbols are placed below the bass staff: 'C: I' and 'V' under the first system, and 'I', 'ii', 'V 7', 'I', and 'I' under the second system. The notation includes various musical symbols such as notes, rests, accidentals, and slurs, representing the voice-leading of the piece.

The Chaconne is a large and complex movement, in which the middle section, with its “Jazzanians” theme, serves as a core, of which the other parts of the movement provide elaboration. The nearly continual presence of the main ostinato motive assures a unifying background for the movement. However, the combination of diatonic and chromatic approaches gives the movement a unique flavor, which in its turn furthers the sonata’s large-scale narrative, thanks to the many motivic connections with the three previous movements mentioned above. Brubeck’s numerous revisions and re-castings of the basic material allowed him to discover the rich combinations found in this complex and challenging movement.

CONCLUSION

In the process of creating his *Chromatic Fantasy Sonata*, Brubeck engaged many diverse aspects of his musical training and experience. No other work he has composed has been adapted for such a variety of ensembles and performing forces, been recorded so many times in different versions, or taken so long to compose. It is the only work Brubeck has scored for a chamber ensemble (other than jazz combo), and it his only composition called a “Sonata” (though as we have seen, this was not always its name). The commission for the work, which stipulated some connection to a composer from the past, provided Brubeck the opportunity to pay homage to a revered master and to implement ideas that had been in his imagination for many years. In his notes for a recent recording, Brubeck writes:

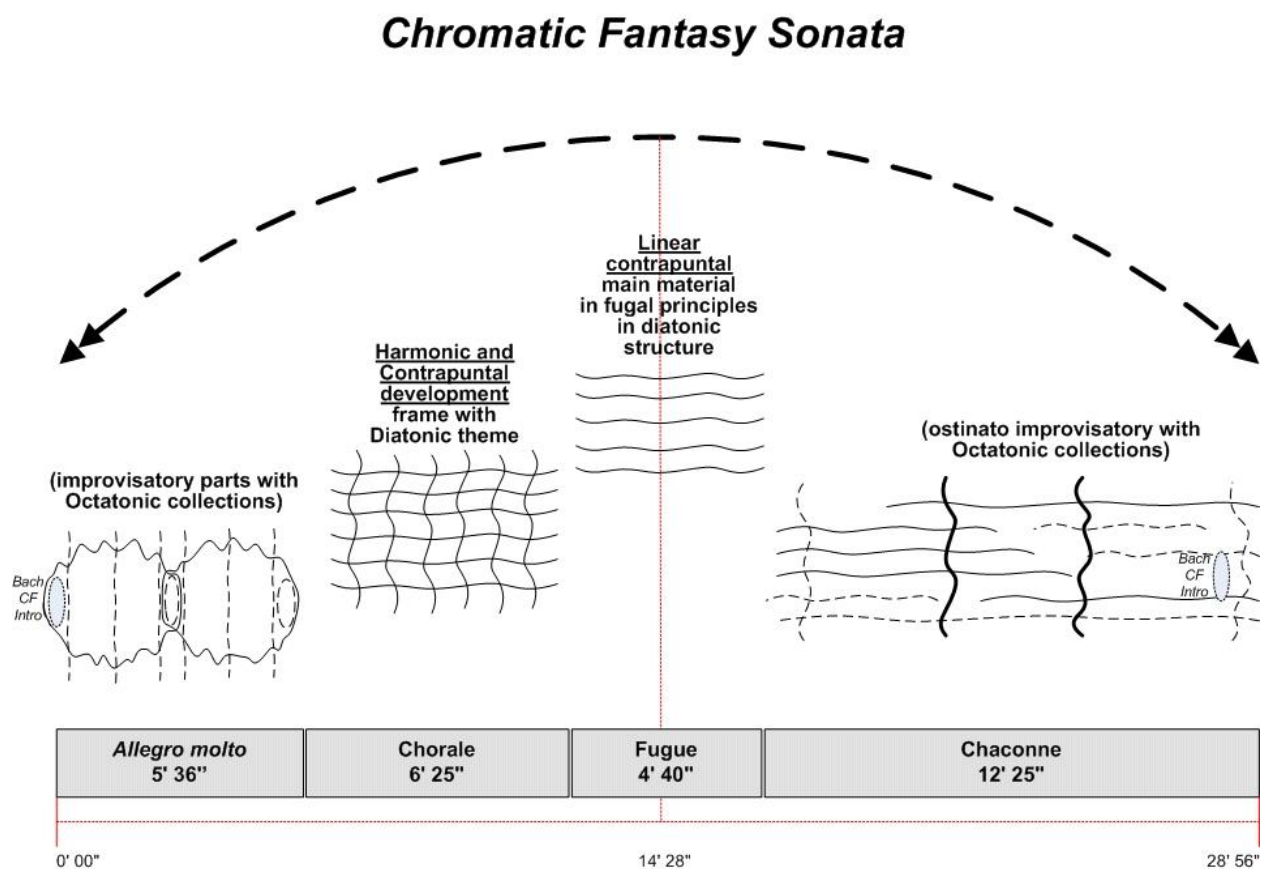
The original commission stipulated that I open the work with a few bars from my favourite composer. I chose Johann Sebastian Bach, and the exciting, dramatic rising scales of Chromatic Fantasy and Fugue in D minor (BWV 903) as an opening for my own Chromatic Fantasy. Various allusions to B-A-C-H (the German note names for B-flat, A, C, and B natural) are heard throughout, most obviously in the Allegro molto movement and appear in various disguises in other movements as well. The influence of Bach carries over into the titles of the movements.¹²¹

Brubeck’s initial idea of composing a set of variations eventually yielded a multi-movement cycle deeply indebted to the improvisational principles of jazz, but also embracing melodic, harmonic, and rhythmic developments explored by “classical” composers of the twentieth century. The process of composing, orchestrating, and recording the *CFS* extends from the end of 1987 to the recording of the piano transcription in 2004. Some of the material can be related to earlier compositional efforts, and almost certainly has roots in Brubeck’s studies with Milhaud decades earlier.

¹²¹ Dave Brubeck, *Brubeck: Chromatic Fantasy Sonata / Rising Sun*, Naxos B000QQP9KY, (2004), 2.

Now that a detailed analysis of the individual movements of the *CFS* has been provided, it remains in this final chapter to explore the connections between and among the four movements, and comment on the way the work coheres as whole. As shown in Example 6.1, a general view of the cycle reveals a proportional balance between the movements (Salmon's transcribed piano recording, 2004).

Example 6.1. *CFS*, proportional diagram of John Salmon's performance.



The diagram above demonstrates the central position of the Fugue in the overall structure of the cycle. Such a placement perfectly suits the presentation of the main thematic material—the 12-tone themes and the chromatic scale. The idea of symmetry in the cycle is supported by

additional factors—the use of quotations from Bach's Chromatic Fantasy at the beginning and the end of the cycle, and the employment of the improvisatory movements as outer movements surrounding the inner parts, which are composed in fixed forms.

Different principles of development of the main thematic material have been applied throughout the cycle. They are individually related to every movement and connected with their name and genre. The first movement has an improvisatory character with a free form and varied textures, close to the Baroque fantasias, especially to those of Bach. The second, the Chorale, has a more vertical harmonic approach, elaborated with internal contrapuntal development. The main thematic presentation is centered in the Fugue movement, which is dominated by horizontal linear development, characteristic of the genre. The last movement, the Chaconne, is again based on the improvisatory character, but the main thematic material obeys the principles of motivic development of continuous variations. The outer parts are framed with the quotations from the Bach's *Chromatic Fantasy and Fugue*.

From the manuscripts discussed in the Introduction, it is obvious that the composer's two 12-tone themes are based on opposite languages—the first one more chromatic, the second more diatonic (see Example 6.2). These themes are connected with the third thematic idea (also 12-tone)—the chromatic ascending or descending line—which serves several purposes: as accompaniment, as a bridge between the two themes, and as a transitional device between the sections. These three thematic ideas, all presented in the Fugue, contain the main motivic fragment-ideas which, extracted, become subject to transfiguration throughout the entire *CFS*. Example 6.2 illustrates these connections and the tendencies of global development in the sonata. Let us observe how these themes and motives are connected and how Brubeck realizes his compositional plan.

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Chromatic tetrachord;
relates to B-A-C-H

Chromatic wedge

The musical notation shows a single staff with a bass clef and a key signature of one flat (B-flat). The notes are as follows:

- "Lament" tetrachord:** Indicated by a bracket above the first four notes: B-flat, A, G, F (half notes).
- Diatonic heptachord:** Indicated by a bracket below the first seven notes: B-flat, A, G, F, E, D, C (half notes).
- Diatonic pentachord:** Indicated by a bracket below the last five notes: A, G, F, E, D (half notes).

[illegible]

The musical score is written for piano and features two staves. The upper staff contains a melody, and the lower staff contains a bass line. The piece is divided into two main sections: a 'Diatonic antecedent' and a 'Chromatic consequent'. The 'Diatonic antecedent' section consists of two measures, each containing a triplet of eighth notes. The 'Chromatic consequent' section consists of four measures, each containing a triplet of eighth notes. The final measure of the 'Chromatic consequent' section is labeled 'Petrushka harmony'.

The main 12-tone Espressivo theme is based on highly chromatic components and is closely related to the B-A-C-H motive, being built of two-note chromatic elements. Its chromaticism reminds one of salient moments in some of Bach's compositions, e.g. the opening neighbor figure in the Toccata and Fugue in D minor, or the chromatic descending Lament bass of the B minor Mass's *Crucifixus*. Brubeck explored this theme in various ways. It is mostly present in the *Allegro molto* (six times) and the Fugue (nine times); it is less prominent in the Chorale (three times), and is not presented in its complete form in the Chaconne at all. Its contour is ascending and logically creates a melodic question requiring an answer. The answer is provided by the "Jazzanians" 12-tone theme, which is constructed from two diatonic components, closely related to the "Lament tetrachord" and the "Jazzanians" tune. The first pitches of the heptachord and pentachord are in a tritone relation, a procedure that undergoes further development throughout the sonata. This theme appears in all four movements: once in the *Allegro molto*, five times in the Chorale, seven times in the Fugue, and twice in the Chaconne. Chromaticism is also notably present in two other themes: the Legato theme of the Chorale (mm. 48-55) and the Introductory theme of the Chaconne.

The Legato theme has a construction similar to that of the main 12-tone Espressivo theme (with wedge-like chromatic figures), and is almost twelve-tone (it lacks only F and F#). Moreover, there is a tritone relation between the first pitches of the two segments of the theme, as in the Jazzanians theme. The theme is very lyrical, and has a special intimate character. Brubeck constantly emphasizes the diatonic-chromatic dualism even in small-scale components. The theme of the Introduction of the Chaconne is shaped as a diatonic antecedent followed by a chromatic consequent, which ends with a suitably sarcastic "Petrushka" polychord. Interaction of the chromatic and diatonic principles takes place throughout the cycle, but the influence of this interaction varies in every movement.

The *Allegro molto* is dominated by chromatic language as confirmed by the fact that the main 12-tone Espressivo theme is presented here six times, the "Jazzanians" theme only once. In

this movement the chromatic scale has multiple functions, once accompanying the main 12-tone Espressivo theme in mm. 115-118. Most of the shorter motives are chromatic as well.

The Chorale is the most balanced in terms of form and distribution of the main thematic material within the movement. The opening phrase consists entirely of white notes, but is supported by an entirely chromatic bass. The new Legato lyrical theme in the middle of the movement is also highly chromatic, and is in its turn supported by a chromatic arpeggiated accompaniment, transferred to the upper voices at the movement's climax. The main 12-tone Espressivo theme and the "Jazzanians" theme surround this lyrical Legato theme, additionally confirming Brubeck's attempt to create a sense of balance between these opposing languages.

In the Fugue, Brubeck brings together the three main thematic ideas, which are presented simultaneously in the movement's expositions. These sections are the only ones where the complete themes can be observed, and the complete chromatic descending scale can also be found in these sections only. The thematic material and texture of the Fugue are very chromatic. At the same time, as the analysis provided shows, the movement is supported by a strong diatonic frame, and occasional brief passages of purely white-note writing do occur (mm. 47-49, 92-93).

The Chaconne is Brubeck's final reformulation of the sonata's main ideas and contrasts. He reworks the main thematic material and develops it according to his jazz background. The synthesis of Baroque traditions with a rhythmic and harmonic language borrowed from his other modernist and jazz-inspired works gives the movement a unique place in this genre. The diatonic orientation of the texture becomes more obvious, considering the fact that the main 12-tone Espressivo theme is not present here, while the diatonic ostinato motive and its variations persist through the entire movement. The 12-tone "Jazzanians" theme is developed extensively in the middle section, at the core of the Chaconne. Diatonic and chromatic thematic ideas are presented together in the conclusion of the final section (mm. 295-300), where we hear the "Lament" tetrachord projected along with variants of the chromatic B-A-C-H motive. The Chaconne represents the transference of Brubeck's jazz-based improvisational thinking to a

composed piece of concert-hall music. Confirmation comes from his own statement: “The question I am repeatedly asked is ‘What is the difference between your composed pieces and your piano improvisation?’ My approach to writing for the piano is basically the same as my approach to improvisation, the difference being the gift of time and opportunity to edit, rewrite and refine what is written.”¹²²

Brubeck’s refinement and rewriting process is clearly evident in the sketches presented in the Introduction to this essay. Excerpts from the sketches are shown in Example 6.3a, arranged in chronological order.

Example 6.3a. Dave Brubeck’s excerpts of early sketches (“Jazzanians” and Fugue).¹²³



[continue]

¹²² Brubeck, *Chromatic Fantasy Sonata / Rising Sun*, 1.

¹²³ Copyright © Dave Brubeck Family, Holt-Atherton Special Collections. All Rights Reserved. Used by permission.

[example 6.3a continued]

Late in 1987, Brubeck composed the “Jazzanians” tune, which includes the Whole Tone “Jazzanians” motive, D-C-B \flat -A \flat . This whole-tone tetrachord is stated in long note values, over an unchanging ostinato bass, almost exactly as it will eventually appear in mm. 101-104 of the Chaconne. This tetrachord is one of the main motivic bricks that serve to build the *CFS*. A sketch for a Fugue (dated July 1988) shows how Brubeck combines a 12-tone subject (beginning with a chromatic tetrachord resembling the B-A-C-H motive) and a descending chromatic bass line (mm. 1-4). In the same sketch (mm. 5-8), he introduces another 12-tone melody as a countersubject. (Later still, Brubeck uses this melody in a published version of “Jazzanians, 1993.) The descending tetrachord at the beginning is not a whole-tone tetrachord, but rather a diatonic variant commonly known as the “Lament” tetrachord [G-F-E \flat -D]. Brubeck repeats this tetrachord twice, creating a diatonic heptachord [G-F-E \flat -D-C-B \flat -A], and finalizes the theme with a diatonic pentachord [C \sharp -B-G \sharp -F \sharp -E]. The two themes combined create a natural “question-answer” (or call-response) structure which Brubeck uses to develop the global relationship between the movements throughout the entire sonata (see Example 6.1).

Brubeck transfers the bass line of the “Jazzanians” jazz theme to the Chaconne movement, where it becomes the ostinato motive, which is built from the trichord [C-B \flat -G]

derived from the head-motive. The next motivic idea of the cycle is the B-A-C-H motive. This is first presented in inversion and in various “deformed” orderings (e.g. H-A-C-B), and later crystallizes in its original form in the last measures of the *Allegro molto*, in the Chorale, and in the final section of the Chaconne. This motive is incorporated within the chromatic scale and also within the inversion of the ostinato motive. Brubeck comments that his idea was to develop variations and to present the B-A-C-H motive in a contemporary way, using minimalistic technique, but with frequent changes of patterns. He finds original ways to change the rhythmic patterns, for example integrating his accompaniment in a 5/4 time signature. The last motivic idea frames the entire *CFS*, being represented in the beginning of the *Allegro molto* (mm. 1-4) and in the bass line at the end of the final section of the Chaconne (mm. 317-318). This is a direct quotation from the beginning of J. S. Bach’s *Chromatic Fantasy and Fugue*. Example 6.3b below presents all of these main motivic ideas and indicates their interconnections.

When Brubeck started working on this composition, he was almost 68, having already built a career as a famous jazz pianist and composer. He had also gained solid experience in writing large-scale orchestral and vocal works using 12-tone techniques. The influence of Bach’s music on Brubeck’s compositions, which started materializing at earlier stages, finally led to the creation of the *CFS* in its final form, and to the dedication of the work to the Baroque master. One characteristic of the finished sonata noted by Storb is Brubeck’s use of a linear contrapuntal approach (block chords set against the linear motion; and the “compression of complex sonoric constructions with simultaneous rhythmic complexity”) derived from Bach.¹²⁴ In the *CFS*, Brubeck adds to this the development of musical ideas and textures according to the principle of chromatic-diatonic opposition.

¹²⁴ Storb and Fischer, 84.

Example 6.3b. *CFS*, the main motives and their relations.

The end of 1987
Whole Tones "Jazzanians" motive

Paris, July 6, 1988
Main 12-tone theme

head-motive

Ostinato motive

chromatic scale

(Paris, July 6, 1988)
"Jazzanians" 12-tone theme

"Lament tetrachord"

Ostinato motive

(trichord)

Diatonic pentachord

Allegro molto (♩ = 120)

f *cresc.* *dim.* *cresc.*

Bach's *Chromatic Fantasy* quotation

Absorbing influences from his teacher Milhaud, Brubeck synthesized stylistic characteristics typical of his own compositions, including “In Your Own Sweet Way,”¹²⁵ setting, by his compositional activity, an example of how a creative person should find his own way. It is not surprising that Clint Eastwood has named his new movie about the composer *Dave Brubeck: In His Own Sweet Way*.¹²⁶

Another significant source of influence that should be taken into account is the ideological connection of this work with Brubeck’s religious faith (as shown by the thematic material in the manuscripts in the Introduction chapter). During the process of composition, Brubeck was having important life experiences, namely his heart bypass surgery; he completed the final version of the composition shortly after his recovery.

Not surprisingly, the third influence on the composition of *CFS* was Brubeck’s jazz background, which is most clearly recognizable in the last movement, especially because of its borrowed theme from an original jazz tune, and the embedded famous 5/4 accompaniment from “Take Five.” In addition, Brubeck’s experience in writing secular music with his unique polyrhythmic and complex harmonic constructions can be observed in his use of Stravinsky’s vocabulary, which includes the “Petrushka harmonies” and octatonic collections, most obvious in the first and fourth movements.¹²⁷

In conclusion, the *CFS* represents an eclectic compositional intellect exploring a wide range of thematic, harmonic, and rhythmic approaches including the opposition of diatonic and chromatic harmonic thinking, the juxtaposition of Baroque and jazz procedures, and the

¹²⁵ *In Their Own Sweet Way*, Telarc, B000003D4H (1997).

¹²⁶ *Dave Brubeck: In His Own Sweet Way*. DVD. Produced by Clint Eastwood and directed by Bruce Ricker. 2010; Milton, MA: Rhapsody Production Inc.

¹²⁷ Chapter eleven “Octatonic ‘Progressions’” provides an in-depth discussion on the octatonic collection and the *Petrushka* chord in Stravinsky’s music. See Van den Toorn, Pieter C., *The Music of Igor Stravinsky*, (Yale University Press, 1983), pp. 323-9.

derivation of a series of themes from a small number of related motivic cells. In *CFS*, jazz and classical techniques meld into one harmonious entity.

The almost unbelievable diversity and richness of the *CFS* finds its explanation in the lengthy time span over which the cycle was written. A work created over almost two decades naturally carries the fingerprints of all of the styles, techniques, and preferences the composer worked through over the corresponding period of time. From this point of view, the *CFS* could be regarded as a kind of reference guide to the evolution and changes in Brubeck's compositional style and technique. Taking his time and having the patience to rework the piece many times allowed him to embed unities into the work on a level so deep that much of the motivic development may pass unnoticed by first time listeners, who hear only an attractive, semi-improvisational surface. While shaping the cycle Brubeck certainly sought to master polyphonic writing in a way that would allow him to freely work and combine all of the materials he considered appropriate. At the same time, being a jazz musician, Brubeck could not deny himself the freedom of improvisation. His background and the fame he has won from a large audience make most people think of Brubeck exclusively as a jazz musician, but even a brief look at the list of his works proves that his academic heritage is by no means negligible. The *CFS* represents, perhaps, the most intimate and deeply felt Dave Brubeck composition in which he acknowledges and integrates both facets of his heritage.

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APPENDIX A. LETTER OF PERMISSION I

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VITA

Vasil Atanasov Cvetkov was born in Burgas, Bulgaria. He began playing piano at the age of five and completed his grade school work at the National School of Music and Stage Arts. Cvetkov holds both a Bachelor of Music Education and a Master of Music Education Degree from the Academy of Music and Dance Art in Plovdiv, Bulgaria. His Master's Thesis, which was completed in 1992, is "The Use of Jazz and Pop Music in Piano Pedagogy." In 2004 Cvetkov completed a second Master of Music Degree from Southeastern Louisiana University in Hammond, Louisiana. The title of his thesis for this degree was "Form and Model in the Piano Improvisation of Bill Evans."

Cvetkov has performed as a piano soloist, with chamber ensembles, orchestras, and bands throughout Europe (Germany, Switzerland, Denmark, Norway, Sweden, Finland and Bulgaria) and the United States. While attending Southeastern Louisiana University, he performed with the University Jazz Band, the Jazz Quartet "Horus," and a variety of other ensembles. As a performer, his style-range varies from classical music to jazz, pop and rock.