ASPECTS OF THIRD STREAM WORKS
THE UNIVERSITY OF SYDNEY

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Aspects of Third Stream Works

An Analytical Study of compositions by Gunther Schuller, Don Banks and Bozidar Kos

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Abstract

In this thesis the author delivers an analytical study about three Third Stream (confluent) works. These were composed between the late 50s and early 90s and show some aspects of the development of the idiom in that era. Besides a piece by Gunther Schuller (Concertino For Jazz Quartet and Orchestra), works by Australians Don Banks (Nexus, For Jazz Quintet and Orchestra), and Bozidar Kos (Crosswinds for Alto Saxophone, Trumpet and Orchestra) are examined and evaluated.

The focus of the analysis is on the degree of integration of the two idioms (Art Music and Jazz) achieved by the three works. There are some detailed evaluations of specialised techniques designed to bond the two styles.

Furthermore there is a chapter on Confluent Music composed before 1950 with a focus on European and American composers which traces some of the historical background of the idiom. The final two chapters offer a short assessment on the phenomenon of Free Jazz and its influence on contemporary and jazz composers, and finally, conclusions and some thoughts on the future of the idiom.

The thesis contains notation examples to illustrate the analysis, and a bibliography.
1 Introduction

This thesis strives to investigate some aspects of Confluent Music\(^1\), a term which describes the amalgamation of jazz and western art music in the works of many 20th century composers after 1950 and before. By comparing three orchestral works created over a span of nearly four decades an attempt is made to trace some aspects of the development of the genre since the mid-50s.

There is no attempt, however, to resolve the ways in which it is possible or not to combine the two major musical forces into a new style. Many outstanding musicians from both traditions (jazz and western art music) have proven the viability of the genre by writing outstanding music. The author only wishes to examine and comment on ways which some of these important figures have tried to unite western art music and certain styles of jazz.

An earlier, well-established term describing the phenomenon, Third Stream was coined in the late 50s by composer/musician Gunther Schuller who was, and is, one of the major exponents/advocates of that particular style. He describes Third Stream\(^2\) as “a new genre of music located about half way between jazz and classical music”. At the time, combining the two genres was a controversial affair at best. The debate between critics, purists and musicians on both sides of the fence continues.

Some jazz musicians still speak about their counterparts as having ‘no sense of rhythm’ and some classically trained musicians still deride jazz musicians as lacking the fine interpretational skills which they consider their prerogative. It is not surprising that it took a musician of Schuller’s calibre to bridge the gap and lend credibility to a new development.

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\(^1\) The term was used by J.C. Stuessy in his PhD Thesis: The confluence of jazz and classical music from 1950 to 1970. Eastman School of Music, 1978 (PhD dissertation)

\(^2\) Schuller, Gunther, Musings, The Musical Worlds of Gunther Schuller, Oxford University Press, 1986
For Schuller, given his balanced career and experience, it was a natural idea to bring the two streams (jazz and western art music) together into a Third Stream. He was, however, not alone in this endeavour. Many notable musicians in America and Europe, in the 50s until today and from both traditions, were inspired by the idea and contributed conceptually and with compositions.

Jazz, however, had already had a big impact on American and European composers much earlier. Important figures such as Stravinsky, Milhaud, Honegger and many others had been fascinated with the new music from America and had proceeded with their own attempts at incorporating jazz into some of their works. These endeavours incorporated many elements of the jazz idiom, but did not include improvisation.

This historically earlier phenomenon, *Symphonic Jazz*, is not to be confused with the idea and philosophy behind *confluent* compositions after 1950. These attempt to fuse or at least link the two elements to create new work containing important stylistic elements of jazz while also incorporating newer developments such as techniques introduced by the Second Viennese School.
2 Confluent Music Before 1950

A very early and often overlooked source of inspiration in the development of confluent music, was Antonin Dvorak who lived in the USA from 1892 - 1895. Although not a writer of confluent music himself, he was the first who suggested that American composers should let indigenous American musical idioms serve as a basis for their work. Dvorak himself used the well known Negro Spiritual, Swing Low Sweet Chariot, in the second movement of his New World Symphony, without however adopting any characteristics of the idiom he borrowed the melodic material from. The first step had been taken though, and oddly enough it had come from a European source.¹

The first American composer who integrated jazz into serious compositions was Charles Ives. Ives was a pioneer in many other ways, experimenting with bitonal and atonal elements even before Schoenberg. As early as 1894, according to Baskerville², he had written a piece (The Circus Band) containing typical ragtime syncopations. However it is in his 3rd Sonata for piano and violin of 1904 that jazz influence becomes obvious³.

France

Another centre of creative interest in early confluent music was France where Debussy in 1908 composed Golliwog’s Cakewalk, which shows clear traces of ragtime influence. Also in Preludes (Books I and II) we find evidence that Debussy was impressed by the rhythmic intensity of early jazz⁴.

Erik Satie is another famous name on the list of jazz influenced French composers in the second decade of the 20th century. He composed Parade

¹ Stuessy, op.cit. p. 12
³ Stuessy, op.cit. p.13
⁴ Stuessy, op.cit. p.14
(1917) which contained a black jazz band, music hall type tunes and other references to the American vernacular.5

A group of French composers called Les Six with members such as Darius Milhaud, Arthur Honegger and others, used jazz to counteract the dominating influences of Impressionism and late German Romanticism. Milhaud can be credited with writing the first masterpiece of European confluent music, La création du monde (1923). The second movement could be the first jazz fugue ever written. Strongly influenced by blues sonorities it makes liberal use of blue notes.6 Solo alto saxophone and clarinet are used in the piece which is strongly reminiscent of Gershwin’s style. (Milhaud had visited the USA in 1922).7

Stravinsky

The most prominent European composer with early forays into jazz however was clearly Igor Stravinsky. As the composer absorbed and incorporated nearly every major influence in his lifetime it is no surprise he recognised the importance of jazz at an early stage. In his autobiography, p78-79 Stravinsky writes of,

..the passion I felt at that time for jazz which burst into life so suddenly when the war ended. At my request, a whole pile of this music was sent to me, enchanting me by its truly popular appeal, its freshness, and the novel rhythm which so distinctly revealed its Negro origin. These impressions suggested the idea of creating a composite portrait of this new dance music, giving the creation the importance of a concert piece, as, in the past, the composers of their periods had done for the minuet, the waltz, the mazurka, etc.8

Stravinsky wrote his first pieces without ever having heard a live performance of jazz! His earliest piece which contains jazz influences was

5 ibid., p. 14
6 b3 and b7 of a major scale, coexisting with the normal, unaltered 3rd and 7th degrees of the scale. Cf the chapter on Schuller's Concertino
7 Stuessy, op. cit. p.16
probably *L'histoire du soldat* (1918). In the same year *Ragtime for Eleven Instruments* was written. His masterpiece of confluent music, however, was composed much later (1945) as a commission from Woody Herman, the well known American jazz big band leader. *Ebony Concerto* was scored for clarinet solo (Herman’s instrument) and big band. It remains a landmark of confluent music before 1950. The *Ebony Concerto* is a very controlled kind of jazz with intriguing sonorities and orchestration effects. It is unlikely that a big band sound quite like this had been heard before. It should be pointed out that (as with any other confluent work before 1950) there were no provisions for improvisation in the score.

**Germany**

In Germany and Austria, years before Hitler unleashed his infamous decrees against *Entartete Kunst* (‘degenerated art’), some important composers had shown interest in incorporating jazz into their work.

Ernst Krenek (born 1900 in Vienna) had massive success with his opera *Jonny spielt auf* which was premiered in Leipzig in 1927, subsequently staged more than a hundred times world-wide and translated into 18 languages. The opera is a confluent work and draws on jazz-pop idioms. When Hitler came to power, Krenek’s music was immediately banned, leaving the composer with no other option than to emigrate to America. He died in California in 1991.

Hindemith was forced from Germany by the Nazis as well as Krenek. As early as 1922 he composed a *Suite für Klavier* which contained two movements with ragtime influence. Twenty years later in his *Symphonic Metamorphoses on Themes by Carl Maria von Weber*, Hindemith used jazz influences again. The second movement of the work contains a fugue where however, references to jazz are strictly limited to rhythmic devices.
Another influential German composer forced out of his native country was Kurt Weill (born 1900). His fruitful collaboration with the great German author Bertolt Brecht originated in the 20s. Mahagonny and Die Dreigroschenoper (Threepenny Opera) show American popular music influence and have their own distinct style. After migrating to America in the mid 30s his career as a Broadway composer bloomed. Weill continued to write in the style up to his tragic early death in 1950. Weill's style according to some, had no minor influence in setting the stage for later confluent Broadway works such as West Side Story by Leonard Bernstein.

Symphonic Jazz - Gershwin

Symphonic Jazz was all the craze of the 1920s in the USA, and indeed one of the early important developments towards a convergence of the two genres. The earliest symphonic jazz work was a one-act opera by George Gershwin, Blue Monday, composed in 1922. The opera contains a string of typical Gershwin tunes and an attempt to create the first jazz recitative. The success of the new style convinced Paul Whiteman, a major orchestra leader of the epoch to commission Gershwin with the most famous piece of the genre, Rhapsody In Blue. This was a one-movement piece which Gershwin did not orchestrate himself, leaving the task to Whiteman’s arranger Ferde Grofé. Whiteman was an important facilitator for the genre in the 1920s as he commissioned other important works like George Antheil’s Jazz Symphony (1925) and Ferde Grofé’s Metropolis in 1928.

Gershwin wrote a series of other major works in the same style, e.g. the Piano Concerto in F and the highest achievement of the genre, Porgy And Bess. Gershwin himself considered the opera as his most important and favourite work. Porgy and Bess is a significant milestone of confluent music.

Gershwin was not a classically trained composer of ‘serious music’. He

*Suessy, op.cit. p. 22*
wrote for the pop idiom and for the Tin Pan Alley 'hit factory'. He wanted to merge his world with the classical realm and is therefore a unique figure in the history of confluent music.

The comprehensive success of his works in the 20th century stands without parallel. The reasons for this relate to the non-contrived nature of his style. This is supported by the comments made by Arnold Schoenberg:

..It seems to me beyond doubt that Gershwin was an innovator. What he has done with rhythm, harmony and melody is not merely style. It is fundamentally different from the mannerism of many a serious composer. Such mannerism is based on artificial presumptions, which are gained by speculation and are conclusions drawn from the fashions and aims current among contemporary composers at certain times. Such a style is a superficial union of devices applied to a minimum of idea, without any inner reason or cause. Such music could be taken to pieces and put together in a different way, and the result would be the same nothingness expressed by another mannerism. One could not do this with Gershwin's music. His melodies are not products of a combination, nor of a mechanical union, but they are units and could therefore not be taken to pieces. Melody, harmony and rhythm are not welded together, but cast. I do not know it, but I imagine, he improvised them on the piano..

It seems that Gershwin wrote confluent music without a conscious attempt to do so.

**Duke Ellington**

Jazz musicians were not far behind. *Duke Ellington* began to step outside the parameters of mainstream jazz in the early 1930s with multi-sectional works such as *Creole Rhapsody* (1931) and *Reminiscing in Tempo* (1935).

A clear indication of Ellington's progressive thinking is the mere fact that he chose to name his ensemble the *Duke Ellington Orchestra* and not 'Duke Ellington Big Band'.

Aside from Ellington however, interest in jazz started to subside after the 20s. *Jazz itself had become a much less interesting and creative idiom.*

The big bands of the epoch exhausted themselves by repeating the same formulas and so classical composers lost much of their interest.

However, the tendencies embodied in the *Symphonic Jazz* movement remained operative until the arrival of Third Stream in the late 50s and although significantly different from those adopted by Schuller and his circle, still provided an important point of reference.

**Bebop**

The jazz revival\(^\text{\textsuperscript{11}}\) that took place in the 40s is of great importance to the subject of this study. In the *Bop* movement, jazz came of age and the type of the jazz musician changed dramatically in that a more reflective, more able performer emerged, well trained and aware of the artistic potential of the music. Harmonies became enriched with increasingly complex tertian structures, the *stride*\(^\text{\textsuperscript{12}}\) piano style was abandoned, thus freeing the player from considerable constraint and the bass drum no longer had to be played on every crotchet. Improvisation freed itself from the yoke of having to closely reflect the accompanying chords with arpeggios and scale notes only, and took to chromaticism, even atonality. Ordinary dominant chords were replaced with altered, substitute sonorities.

The 40s were the founding years of modern jazz and set the stage for a renewed interest from confluent composers. Jazz musicians were emancipated to be on a par with their counterparts on the other side of the fence.

The *Bop* movement catapulted jazz from the pop idiom into the field of a highly sophisticated art. Also it was a necessary transformation that ultimately enabled confluent music to emerge on a new and much higher ground.

\(^{11}\text{Stuessy, op.cit. p. 32-34}\)
\(^{12}\text{stride is defined as a style of playing, where the left hand is in constant motion to play a bass line on 1 and 3 and chords on 2 and 4 of the measure, thus limiting the pianist’s freedom to some extent.}\)
Schuller gives his own summarised account of the events that shaped jazz and continued to influence the idiom into present time:

Indeed, Bop was a protest movement against the white bureaucracy and its exploitation of Afro-American music. It was, of course, also a musical revolution: harmonically, melodically, rhythmically, as well as in the realms of structure and form. Advanced harmonies with implications of bitonality (and even atonality) were superimposed on standard tunes. .. the beat often became implicit rather than explicit, and above all, the concept of time was lifted to a new plateau.¹³

The stage was set for a new type of Confluent Music to become a reality. It is that breed that will be discussed in the ensuing chapters.

Introductory Note to the three case studies

In the following 'case' studies, the author focuses upon how the composers (Gunther Schuller, Don Banks and Bozidar Kos) achieve a blending, combining or linking of the two styles and considers the degree of synthesis achieved.

The following questions are asked:

• What are the gains and innovations obtained in the process?
• How do the composers deal with the issues and problems arising from the disparity of the two worlds?

and, on a more practical note,

• How do they try to overcome the discrepancies in the performers' attitudes, experience and training?

This is asked because it is deemed that the ultimate test is always the actual performance of a work and seen in what degree of engagement the music can elicit from the performers.

Special attention will be devoted to those passages in the music where the two elements blend together and how that effect is created. The questions posed are:

• What technical and compositional methods do the composers use to achieve their goals?
• Are the works actually successful in what they set out to achieve?

and if they fail to some extent,

• Can the reason(s) for the shortcoming be traced and explained?

Given the strong and domineering characteristics of either idiom it is inevitable and that one or the other has to be relegated temporarily at least. The question then of how different passages are conceived and scored in order for one of the elements to prevail for at least some of the duration of the passage is also considered.

The questions asked are:
• Have the composers used traditional devices that have been associated with the style or idiom for some time?
• What changes, if any, have been applied to those devices so that they could be used in the new circumstances?

The author also seeks to reflect on orchestral effects achieved by the composers when combining elements in new and hitherto unexplored ways.
3 Gunther Schuller - Concertino for Jazz Quartet and Orchestra

Biographical Sketch

The son of German immigrants, Schuller was born in New York on 22 November 1925. He studied flute, horn, and theory, advancing rapidly as a hornist sufficiently to join the Cincinnati Symphony as principal horn at 17 and the orchestra of the New York Metropolitan Opera at 19. While fully engaged with working at the Met, Schuller became also actively involved in the New York bebop scene, performing and recording with such jazz greats as Dizzy Gillespie, Miles Davis, and John Lewis.

At the age of 25, Schuller taught at the Manhattan School of Music, beginning a distinguished teaching career. His positions have included Professor of Composition at the School of Music at Yale, President of the New England Conservatory of Music in Boston, and Artistic Director of the Tanglewood Berkshire Music Center and The Festival at Sandpoint (Idaho).

Schuller is a towering figure of 20th century music in America. A child prodigy as a horn player, he subsequently became involved and influential as composer, conductor, educator, writer, publisher and record producer. His achievements in these fields in the USA and indeed, the rest of the world are numerous and significant. For the purpose of this thesis, evidently his ground-breaking work as founder and defining source of the Third Stream movement is of paramount importance.

After hearing a Duke Ellington concert in Cincinnati in the late 40s he became obsessed with listening to important jazz recordings and transcribing path-breaking solos. He later went on to publish extensive and definitive works on the history of jazz such as Early Jazz: its Roots and Development (London
and New York 1968) and *The Swing Era* (New York and Oxford 1989). Some of these publications were the among the first to concern themselves with a high degree of analytical sophistication when dealing with jazz.

As a player he participated in recordings with Miles Davis, Gil Evans and other important jazz musicians. Among these synergies one stands out and is of particular importance to us here: Schuller’s association with the Modern Jazz Quartet (MJQ) led by pianist John Lewis and including Milt Jackson (vibraphone), Percy Heath (double bass) and Connie Kay (drums). In John Lewis especially, Schuller found a collaborator with similar interests, a ‘crossover figure’ from the other camp.

On an LP released by the Atlantic label (Atlantic 1359), the MJQ, together with an unspecified orchestra perform several third stream works by such composers as André Hodeir and Werner Heider (both important figures on the European jazz scene) besides Lewis and Schuller.

Schuller’s *Concertino* which takes up side two of the recording was written in 1959. (the piece is 19 minutes long, approx.)

**Movement 1**

The concertino opens up with the following set of 7 pitches, played by divisi strings and held as a chord over the first 4 measures (ex1):

```
\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{ex1.png}
\caption{Example 1}
\end{figure}
```

This statement already embodies and symbolises two major forces in the history of jazz: Blues and Modern Jazz or more accurately, Bebop. The Blues
scale is commonly referred to as containing the following hexachord (notated as PC set, with C assumed as the root note [0,3,5,6,7,10]).

The initial row mentioned in ex1 (transposed to G) contains all these pitches except D. There are 2 additional pitches [6] and [11]. They are the 'European' counterparts to the blue notes b3 (Bb - B) and b7 (F - Gb) which played an important part in the development of jazz.

Relating further to Gb/F# it can be said that the pitch is sometimes referred to as being the characteristic note of what some authors call the Bebop Scale (ex2):

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\[\text{ex2}\]
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Thus, the 2 blue notes, in conjunction with their European relatives (both a semitone higher) closely symbolise the confluence of western art music and the African heritage, as will be demonstrated below. By quoting these references (ex1 and ex2) at the outset of the Concertino, Schuller seems to immediately indicate a fusion of the two idioms.

The initial statement is followed by a chord containing all 12 pitches. As the strings hold part of that chord, the jazz quartet makes its entrance in the same way as in the Banks piece (analysed in the next chapter) with a 'swinging' drum pattern. Here however it is in 5/4 time which then was still rather unusual. Indeed the whole movement is in this meter.

The chord progression called for in the score thereafter, extends over 11 measures and becomes the backbone of the movement, as it gets reiterated many times over. Schuller uses the same concept in all three movements as shall be demonstrated below. The progression as stated at reh. A is as follows:
The accompanying bass line at reh. B, reveals a common pitch to all chords, that of F, although F is theoretically not available for Gb7b5 [ex2a]).

There is also a further interesting feature of this chord progression which shows the composer's intention to merge the two styles. The bass line uses all 12 pitches in interchanged with the omnipresent F as the central note of the movement.

This twelve-tone idea blends here with a simple jazz device that has been used often; that of pedal tone and ostinato. However, the link to the Schoenbergian twelve-tone concept is, no doubt intentionally, rather weak and does not go beyond the mere presence of all 12 pitches in the bass line.

Piano and vibes play low-profile improvised solos throughout almost the whole movement as the ebb and flow of the orchestral actions slowly unfold. The decorations and comments of the orchestra are mostly restricted to comply with the harmonic requirements of the chord played at the same time. It is therefore a more traditional and vertically oriented concept that is applied to the movement. A sense of freshness emerges however from the rhythmic organisation of the orchestral background.

It is not until reh. G, more than half way into the movement, that the harmonic writing becomes somewhat more daring. The following voicings in the brass are juxtaposed against 'normal' chords indicated in the score for the
jazz band (ex3).

Fmaj7 would require a simple F major scale for harmonisation purposes (F is the tonal center, confirmed by a V7-I cadence every time the chord is reached at the beginning of the 11-bar chord cycle mentioned above). Three additional pitches not contained in the F major scale are found in the chord as scored in ex3: Eb, Ab, B. B can easily be explained as stretching the sonority to contain a lydian flavour. Eb and Ab however do not belong to the chordal environment.

In Schuller’s manifesto, Musings - the Musical Worlds of Gunther Schuller, we find the explanation for the Eb and Ab mentioned above. They are the blue notes added to the chord to make the connection with one of the primary sources of jazz, the blues. Schuller explains these notes as the third and seventh which can be played or sung with variable intonation. By combining the major 7th and 3rd with their minor counterparts we can create a bitonal chord which combines major with minor (e.g. C minor and Eb major). Schuller evokes a direct link between African heritage and 20th century European harmony and exploits the connection, described as ‘coinciding very nicely’, in the Concertino.

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1 op. cit. p. 5
2 op. cit p. 6
3 ibid. p. 6
4 ibid p. 6
At \(H,3\) we find the following passage in the woodwinds (fl, ob, 2 cl [ex4]):

The above passage is set against a Bb6 (b5) chord heard in the improvisation. This would imply that the chord tones are Bb, D, F, G and E (on page 5 of the score Schuller indicates the ‘suggested’ basic chords. Here the Bb6, b5 chord is listed to contain G, Bb, E and F). Possible additional notes to fit a conventional notion of the applicable scale environment would be C and A. This will make up a lydian scale \([0, 2, 4, 5, 7, 9, 10]\) (ex5):

The pitch classes used in the passage are however \([0, 1, 2, 4, 5, 7, 8, 10, 11]\). Furthermore in the strings and horns (not shown) we find one further pitch class: [3]. A total of 10 pitch classes are consequently present in the passage, which takes the sonority beyond the chord requirements, stretching the harmonic boundaries. Ab and Db again can be interpreted as being the blue notes of the chord.

17
At reh. J the woodwinds continue similar trends and seem to stray further and further away from the chords as the lone vibraphone is improvising. On analysis we find however that this is not in fact the case. As no piano and bass can be heard during this section, the connection of the woodwind lines (which are mostly unison) to the chords (as only expressed in the improvisation by the vibraphone) is not easily confirmed by the ear. A closer look reveals nonetheless, that the chords and the woodwind lines are harmonically congruent. The resulting effect is all the more interesting when the piano and bass join the ensemble again in the next chord cycle (at reh. K) and provide a solid harmonic reference for the continuing woodwind figures. This well accounts for the mystery created at reh. J as described above.

The mentioned lines in their rhythmic adventurousness, pitted against the stoically improvising vibraphone, backed by a very sparse drum pattern, add up to one of the highlights of the movement and a truly innovative sonority.

At reh. N the movement closes with a Coda section containing further improvisation. However, here the piano and vibraphone improvise over different chords at the same time, entering in staggered fashion. (piano first) The orchestral parts at this point remind one of Webern and are also reminiscent of Schoenberg's concept of 'Klangfarbenmelodie' as the statements are distributed to the various instruments of the orchestra. Both of these composers were major influences on Schuller.

The pitch material is derived from the two chords which are written into the last bar of the piano (Fmaj7) and the vibraphone (G#dim). A seven note string chord sustaining both these chords is sounded during the whole section. The two worlds, at first glance, diverge strangely in this last breath of the movement, with the improvising instruments and the orchestra seemingly going off in different directions. Yet, the resulting texture is not worlds apart, but seems to blend the styles rather than to separate them.
Movement 2

The movement is entitled Passacaglia. The term implies a series of variations on a repeating harmonic scheme. This form of European art music closely resembles the chorus-improvisation concept in jazz.

The Concertino's second movement (as the first) has, as the main formal feature, a repeated set of chords. Each reiteration has more or less the same number of measures. These (as written into the score from reh. B) immediately reveal that we are dealing with a blues in Bb. The progression lists as follows:

\[
\begin{align*}
&II: \quad Bb7 \mid Eb9 \mid Bb \mid Bb7 \mid Eb \mid F7 \mid Bb \mid G7 \\
&I \mid C7b5 \mid F7 \mid G7 \mid Eb7 \mid Bb \mid C7 \mid F7 : II
\end{align*}
\]

The only unusual feature about this set of blues chords is the number of bars it covers (13). The harmonic progression is in familiar territory.

As in the first movement it is the orchestra that opens up with a non-tonal chord (ex6):

\[\text{ex6}\]

The ensuing bass solo, a linear expression of this chord, five measures into the movement, establishes the 13-bar cycle mentioned earlier. Schuller creates quite a spectacular effect as he guides the listener slowly and imperceptibly from the non-tonal beginning into a semi-conventional sounding blues played

\[\text{the performer improvises on a fixed and repeating set of chords.}\]

\[\text{Blues usually has 12 measures.}\]
by the band with no orchestral accompaniment. The vibraphone is the
improvising instrument. This process merits some detailed analysis as set out
below. The bass line I have mentioned is shown below (ex7):

The bass plays the line, exactly as stated, three times in a row with the
environment changing constantly as explained below:

1. (Bars 5-17) Bass solo with sparse drums.
2. (Reh. A) Bass with piano, vibraphone and drums.
   All parts are notated.
   Extended harmony in piano and vibraphone. (blue
   notes and other intervals not contained in chord or
   scale in its normal usage)
3. (Reh. B) Bass with piano notated (extended harmony), vibra
   phone improvising on chords notated in score.

As marked in ex 7 the line is also characterised by dodecaphony.

From measure 3 (where the actual cycle really starts) we have the
following pitches: [10,1,6,7,0,11,9,8,2,3,4,5]. As from measure 7, there is an
inversion of the row, although not strictly applied.

The effect of the passage (measure 5 through reh. B) could be described
as a slow phasing in of tonality.

_in bars 5-17 it is difficult to hear the bass line outlining tonal chords_
for three reasons:  
a there is no other pitched instrument playing  
b the line does not delineate the chords in the way a listener would expect  
c dodecaphonic principles are used.  

At reh. A the picture becomes somewhat clearer. However, as piano and vibraphone use extended harmony as described above the listener is still left wondering about the functionality of the chords.

At reh. B, ad lib. solo is marked in the vibraphone part. As Milt Jackson starts to improvise, the tonal meaning of the accompanying piano and bass becomes obvious. This effect is created without any 'coercion' as the soloist naturally reverts to 'learnt formulas' in outlining the chords.

Whether or not the mentioned effect of phasing in tonality was intended by the composer we do not know. Whatever the case, Schuller makes ingenious use of the jazz improviser's ability to create the harmonic environment by calling for improvisation on the chord progression. The synergies created in the alliance of written and improvised music, demonstrated with this example, prove that a playing field with considerable potential exists when combining the two.

At reh. C the bass player is called to perform the customary walking bass' pattern familiar to all jazz bassists. Departing from convention, all notes are written into the part, preventing the performer from inventing his own line up to the final bar.

As in the first movement, the orchestra enters after 2 1/2 minutes dominated by the jazz ensemble. It intensifies its presence more and more over the 13 bars of the C section. Pitch selection conforms to the concept of extended tonality as illustrated earlier in this chapter. Ex 8, exemplifies the chord played by the strings against a Bb7 called for in the vibraphone and piano parts:

a pizzicato bass line which has an attack on most every beat, outlining the chords of the sequence
In this example the ‘normal’ members of the Bb7 chord including tensions are notated in semibreves, whereas the extended notes have been marked in crotchet heads. The chord contains the blue notes b3 (Db) and b7 (Ab, part of the lower chord structure) and their counterparts from the other side 3 (D) and 7 (A). As further additions we also find b9 (B) and b5 (E). The absence of the root (Bb) is noted. This is implied by the jazz ensemble. The chord therefore contains no less than 10 of the 12 available pitches. On this occasion Schuller brings the tonal and atonal worlds closely together, while retaining a clear reference to a root (Bb). There are clear parallels to Don Banks’ approach (outlined in the following chapter) and to the music of Béla Bartók.

Only nine bars later, a flurry of rapid woodwind statements drives the movement to a climactic tutti chord which contains all 12 pitches.

The jazz ensemble does not participate in this sudden explosion. This is reminiscent of a typical device of big band style in which either a sudden or prepared, accented ff chord is followed by a short silence (also known as stop or break), used to create tension and to provide the soloist with the initial energy to launch into an improvised solo.

This passage has a similar purpose as the jazz ensemble resumes the solo function in the immediate aftermath.

In the following sections, the textures slowly intensify towards the real climax of the movement, six measures before the end. During the approximate two minutes between the two high points, the orchestra serves

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8 By tension is meant 9, 11, 13 as opposed to 1, 3, 5, 7 of the basic chord sound

9 Bartók pursued a high degree of chromaticism without ever leaving tonality completely.

---
as an ever more assertive background behind the improvising jazz ensemble. Orchestral material is derived from sonorities as described by the extended harmony concept earlier. The score makes liberal use of blue notes in unpredictable and dense rhythmic interjections. Retrogrades and inversion are also used and combined with the blues influenced pitch selection, as the next score excerpt (reh. E,4, ex9) shows:

The chord is Bb7 and the pitches used are Db (Blue Note b3), A (major 7), Bb (root) and D (3). Schuller scores the pitches in the following way: Violin 2 plays retrograde of Violin 1, Cello plays retrograde of Viola 2 so we hear every pitch class on every attack. This is a good example of the blending of the two worlds.

The climax, six measures before the end is characterised by another 12 tone chord played with all orchestral instruments participating. The ensuing coda takes the listener into a twilight world of free dodecaphonc associations (vibraphone, bass and piano all play 12 tone rows, vibes no less than three). These are not related to each other via the standard dodecaphonic principles (transpositions, retrogrades, inversions and retrograde inversions). But they all refer to a Bb7 chord without ever outlining the harmony clearly. To quote
John Lewis in conversation with Schuller:

"It isn't so much what we see (and hear) in the music of each idiom; it is more what we do not see in the one that already exists in the other."\(^\text{10}\)

**Movement 3**

This movement confirms patterns we have been finding in the two previous movements. The same key characteristics are used, although they are sometimes modified:

1. **Orchestral introduction with extended tonality.**  
   *Modification: bi-tonal instead of 12 tone sonorities.*

2. **A recurring, simple chord progression.**

3. **An uneven cycle of 13 bars.**  
   *Modification: In the fast, band-only section, the cycle reverts to the customary 12 bars.*

4. **The presence of blue notes.**

5. **Orchestral backing behind improvising jazz quartet contains extended scalar notes and angular contours, combined with rhythmically asymmetrical statements.**

6. **A closing Coda section performed by the orchestra.**  
   *Modification: The Coda is much shorter.*

The chord progression outlines a blues in D and runs as follows:

| II: D7 | A7 | D7 | D7 | G7 | D7 | G7 | B7 | Bb7 | A7 | Ddim/ D7Eb7 | D | I | A7:II |

At reh B, violins, violas, ‘cellos, bassoon and clarinet perform a typical background line with the properties mentioned above (5./ex10):
Blue notes and their counterparts (see above) are freely concocted into a statement which does not reflect the chord (written into vibraphone and piano parts) according to traditional rules of harmony. The line however does not work completely against the chord either. The music walks a thin line between tonality and atonality without ever committing to either fully.

There is no need, for our purposes, to discuss the remainder of the movement.

**Short Evaluation**

In his aforementioned publication, *Musings*, Schuller writes of the... "tremendous process of musical synthesis, in which the many radical innovations of the earliest decades of our century are being finally assimilated."

Schuller's *Concertino*, was conceived in the late 50s. Although not the composer's first Third Stream work, it was one of the early and successful quests into largely uncharted waters. The composer's own in-depth research about jazz history, his first-hand experience and personal involvement at the cutting edge of the Bop movement, coupled with years of experience as

11 Bop or Bebop: the origin of Modern Jazz which was created by Charlie Parker and others in the early 40s,
one of the best horn players in US symphony orchestras predestined him for
the role of an innovator and integrator. As a master in both domains it was
inevitable that Schuller would eventually attempt a synthesis.

The piece contains some interesting innovations and ideas, but displays a
certain rigidity in its approach. This stems from the fact that formally and
conceptually the three movements are very similar. A bi-tonal or atonal
beginning is always followed by a chord progression that is repeated for
many cycles, while vibraphone and/or piano constantly emit a trickle of
improvised lines. This is always juxtaposed against angular and rhythmically
irregular statements from the orchestral sections, which imply but never
exactly match the jazz quartet's chord progressions.

The Modern Jazz Quartet performs with admirable dexterity as anyone
would expect from world class jazz musicians, but they are not called upon to
do anything different from what they usually do in their normal concerts, that
is, to improvise on a set of changing chords. There are a few passages where
the Modern Jazz Quartet sounds unusual, especially at the outset of the
second movement where a whole passage of thirteen measures is written out.
This passage sounds atonal and although sounding improvised, it is not.

Interesting and innovative are those moments in the Concertino where
cross-fertilisation occurs. Again, the beginning of the Passacaglia (movement 2)
is a good example of this. The bass line consists of a 12 tone row. This has
been chosen by the composer to harmonically more or less fit the (non-
standard) blues chord progression which is the backbone of the movement.
This row works with the chords in its original form and in a non-literal
inversion.

Jazz derived rhythmic elements abound in the many orchestral
background lines and chords. The orchestra on the original recording
(probably handpicked by Schuller) performs well considering the music would
have been incredibly difficult to play for classically trained musicians. This is especially true for the fast section of the 3rd movement.

Bebop had already highly chromaticised jazz in the 40s. It is therefore not surprising that atonal techniques, when incorporated into harmonically complex contexts in jazz, fit the environment well. A 12 tone row can be made to suit a complex (or even more simple) jazz chord progression. This fact was obviously recognised by Schuller and is exploited in the *Concertino* and in other works by the composer.

The most striking effect, to this author, is Schuller's ability to imply tonality (or atonality) but not commit fully to either. Jazz, in its relatively short history has not been a primarily atonal music, much to the contrary. Not many musicians, trained or experienced with playing Traditional or Modern Jazz, would have experimented, let alone used, atonality as a formal principle before 1960.

In the years from 1950 to 1970, Schuller, along with others, opened the doors to atonality, wide enough for many others to follow.

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12 *The most thorough publication covering these aspects is J.C.Stuessy's The confluence of jazz and classical music from 1950 to 1970. Eastman School of Music, 1978 (PhD dissertation)*
4 Don Banks - Nexus

Don Banks could perhaps be referred to as Australia's answer to Gunther Schuller. As is typical for several of the composers discussed in this thesis, Banks had extensive first hand experience in both traditions, as performer and composer in that he grew up with jazz in his home and was later educated thoroughly in the tradition of western art music. This provided a perfect foundation to become a Third Stream composer. Not that Banks excelled in only these spheres. His work catalogue contains many other significant achievements. He was strongly influenced by Webern, Babbitt, Dallapiccola and Nono in the early post-war years and the 1950s. Banks also wrote for many films enabling him to experiment with new resources and devices in a climate otherwise rather hostile to modernist works.

Nexus was commissioned by the Staatstheater Kassel and its director Gerd Albrecht and was premiered in April 1971 in Kassel. The jazz band part was played by the Johnny Dankworth Quintet. Banks and Dankworth were good friends and had collaborated extensively in the mid-1960s and the latter has been an active Third Stream composer in his own right.

The instrumentation of Nexus lists the usual symphony orchestra settings with 2 percussionists and a pianist. The jazz quintet includes trumpet / flugelhorn, alto sax, piano, bass and drums.

The word “nexus” is defined, according to the Webster’s Encyclopaedic Unabridged Dictionary, as “a means of connecting”, “a tie” or “link”. Implied therefore is the composer’s intention to connect or link the two elements without actually amalgamating them. This distinction is an important one, as it is in the case of Kos’ Crosswinds. Here we have an obvious attempt to go further and synthesise a new language, as will be put forward in the next chapter.

Banks' own comments about Nexus reflect the interests of the composer
in the idiom:

‘Although I sometimes write for jazz forces alone, I am more concerned with the merger of jazz and chamber music or jazz with orchestra and electronic music.’

Nexus, in this author’s judgement, is a most exciting work which ingeniously links the two elements of jazz and Banks’ own well developed art music style.

**Movement 1**

Most of the opening movement uses octatonic sonorities, a device prominently associated with jazz composing and arranging, as the octatonic scale opens up a number of opportunities to alter tensions in a dominant chord, a long time favourite vehicle for jazz improvisers (ex1).

Octatonic scale with available tensions in reference to C7

By applying this scale, a jazz improviser can use tensions b9, +9, +11 and 13 against a dominant chord (in this case C7). The same scale could also be played against Eb7, Gb7 and A7 with parallel results. Such flexibility alone explains its popularity with jazz improvisers.

Duke Ellington, among many other jazz musicians, has drawn extensively on the scale as it also offers the possibility of dissonant and rich chord voicings while remaining in the tonal domain. The eight pitches of the scale can be combined to form a total of 4 intervals of a major seventh as shown in ex 1a.

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1 *Don Banks: CD liner notes*
Banks has used the same pitch collection in the first movement of his later work, *Trilogy*. Here, however, without a jazz connotation. Other composers have drawn on the octatonic scale extensively as it seems to be a bridge between tonal and pan-tonal thinking. Its preferred standing in the world of jazz improvisation makes it an ideal vehicle for a confluent work.

In *Nexus*, bars 1-9 belong to the orchestra and set the stage for the jazz band to enter in bar 10 with a statement of an ascending major seventh (ex2). The score asks for a glissando in the trumpet and sax and thus the entrance of the world of jazz into the piece is immediate and unmistakable:

![Ex 1a](image)

One measure later Banks calls for the drummer to initiate a typical device in jazz, that of a ‘swinging’ cymbal pattern, whilst the sax and trumpet play statements of blue note and octatonic sonorities.

Interesting at this point is the contact with the other world: the four French Horns play a barely audible 4-semitone cluster, enough to lift the passage above the soundscape of jazz and to create an effect not usually used in the genre. The resulting sonority is a good example of innovative orchestration:
At the end of the passage at reh.4, 'cellos only are heard with a short statement, replicating the motif initially stated in strings, woodwinds and piano, followed by a transposition and finally with the complementary pitches to a complete row (ex4). Although there is no attempt at following through with Schoenberg-style 12-tone writing, the reference is clear and creates an interesting juxtaposition with the swinging jazz drum pattern, still fresh in the memory of the listener:

At reh.5 the movement explodes into an orchestral tutti with the addition of jazz drums, in a statement that evokes big band style. A difficult issue arises in these measures. The brass section is called upon to play a bigband style passage. Short bursts of accented voicings to be sounded in an extremely precise fashion (reminiscent of the Count Basie Band style) are called for. On the recording available to the author (Sydney Symphony Orchestra with the Don Banks/Judy Bailey Quintet) the passage does not sound convincing in that the brass section struggles with rhythm, phrasing and
The expression of the following line (ex 5)

\begin{equation}
\text{ex5}
\end{equation}

The underlying triplet structure needed to create the true swing feel is a stumbling block for classically trained musicians. What is called for from these musicians is not exactly what is wanted, as the passage is in swing style. It takes years of experience to master this particular rhythmic style. Hence a traditionally trained brass section can not be expected to master it given only a few rehearsals. Banks was aware of this. However at this point in the piece he seems to have run out of orchestral possibilities to create the effect he was after.

At Reh. 9 the movement is ‘in full swing’ with the alto saxophone and trumpet playing a line that can be identified as one of the main themes of this movement. The pitches of this passage are drawn from the initial statement of the movement, the stem cell of most of the musical material used. (ex6) Banks uses the cell to compose an interesting thematic line for the jazz players. The four inversions and transpositions of the cell used are marked below:

\begin{equation}
\text{ex6}
\end{equation}

The passage is unmistakably jazz. However jazz composers and arrangers do not usually use such pitch transformation techniques. Moreover, as a background we hear the ‘cellos play the following line: (ex7):

\[\text{ex7}\]

\footnote{It is sufficient to present the trumpet 1,2 parts as all other brass parts except tuba are scored homophonically.}
Two pairs of interlocked instances of the cell are marked in the above passage.

Whilst the above is stated in minims, concurrently it is heard in crotchets in the walking bass line. (ex8) The cell is heard 3 times in full and once in part.

Such pitch manipulation, played concurrently by the band and the orchestra achieves a high degree of unity.

An even more intricate application of the cell-based structure is developed in the following bars at reh. 10. We read the following chords for the alto saxophone solo:

\[
\begin{align*}
Ebm6/9 & \quad E13 & \quad Gm6/9 & \quad D13 & \quad Fm6 & \quad Gb13 & \quad Cm6/9 & \quad Gm9 & \quad Db13 & \quad Em6/9.
\end{align*}
\]

This progression is quite comfortable for an experienced improviser and does not constitute a ‘far-out’ string of harmonies. There are clear connections between major/minor chords with temporary tonic functions followed by their dominant or substitute dominant chords (Ebm - E13; Gm - D13; Fm - Gb13). Jazz improvisers like progressions of this kind. They are very much part of what they learn and subsequently use in their work. They learn to
improvise over literally thousands of possible chord progressions and eventually arrive at a point where they can play intelligently on virtually any chord that is called for.

Banks was also a jazz musician. As such he was armed with a thorough understanding of the idiom and the instrumentalists. He uses his knowledge and experience from both the modernist and jazz traditions to satisfy by ingenious means his own interest in incorporating modernist techniques and accommodating jazz idioms. Jazz performers may or may not be aware of the details of the composer’s techniques.

How then, did Banks arrive at the chord sequence, referred to above (and below, see ex9)? An analysis of the string chords sounded as background (scored with the same voicings written into the jazz piano part) reveals the inner laws that govern the passage:

\[
\text{ex9} \quad \text{Em}6,9 \quad \text{E13} \quad \text{Gm}6,9 \quad \text{D13} \quad \text{Fm6} \quad \text{Gb13} \quad \text{Cm}6,9 \quad \text{Gm9} \quad \text{Db13} \quad \text{Em}6,9
\]

Any experienced jazz arranger would voice some complaint about the way these voicings were chosen. They are mostly unusual and do not express the chord symbols fully, although no ‘mistakes’ have been made as to pitch selection.

A close examination reveals the reason why Banks chose them. Every single chord represents an instance of the initial cell, contracted to a chord, while at the same time conforming to the requirement specified by the chord symbol. E.g. the first chord contains the pitches C, Eb, F and Gb, the second
chord contains G#, B, C# and D. If we define the original cell as [5,6,3,0] (F,Gb,Eb,C) then it can be easily seen that [1,2,11,8] (C#,D,B,G#) is a transposition of the cell. Every remaining chord in the passage contains the same pitch relationships at various transpositions and orderings. Furthermore the first three chords contain all 12 pitches, as do the three chords after that.

The passage sheds light on the intentions of the composer. Banks clearly seeks to make the jazz soloist feel at home with this set of chords. At the same time he satisfies the need for unity in the piece by using the techniques described. It is a impressive example of the interaction of the two idioms. Their respective characteristics are preserved and the limitations with respect to cell based improvisation of the jazz performers are accounted for.

The partnership of orchestra and jazz band in this section is convincing and sounds natural. Both entities do what they do best and support and complement each other in achieving a result which none could reach on their own. The jazz band is clearly leading the way, making the section sound like jazz first and foremost. The orchestra however provides additional colours and enhancements.

At reh. 14, about 2:15 into the movement, Banks gives the jazz performers all the freedom to express themselves. There are longer passages with free improvisations without pulse, performed by bass and trumpet. Few directions are stipulated by the composer. The orchestra is relegated to a supportive function, providing short interludes between solos and adding colours here and there. The initial pulse is picked up again at reh.19. Piano and alto sax solos soon follow in the way one would expect. It is jazz all the way. The cell receives numerous reiterations, variations and orchestrations, but no new musical substance is added.
Short Evaluation of Movement 1

In this author's judgement, the first movement of Nexus is a valid contribution to the Third Stream genre as laid out and formulated by Gunther Schuller in the late 1950s. Compositional brilliance in using but a few elements and reiterating them again in slightly or vastly different contexts, contributes to a sense of completeness that a first-rate composition conveys to an informed and attentive listener. Furthermore, Banks proved that he was at ease and competent in both genres as he accommodated both orchestra and jazz band and used their strengths whilst in general avoiding passages which would have sounded awkward when played by either of the two.

The jazz band is the leading performer in this movement, as it is in the piece as a whole. However the orchestra is not relegated to a mere backdrop role as in many works of the Symphonic Jazz genre. Besides performing in its own right and without the band during several passages, it contributes essential elements of style and colour which give the movement its brilliance.

Improvisation, as in any jazz piece, plays an important role and is wisely used. The quality and obvious engagement of the players clearly exemplifies this. Experienced jazz musicians will respond well in almost any setting, as all professionals do. However here they sound passionate and emotionally engaged. Banks didn't place any special demands on the jazz performers in terms of having to improvise in different circumstances other than what they are normally confronted with. Thus it would have been easy for them to handle their tasks comfortably.

A criticism is however that this aspect could be interpreted to be a weak point of the piece and, in broader terms of the confluent genre. If the aim is to synthesise a new language or at least, a new style of music, it can hardly be achieved by just mixing two established idioms and somehow expecting some
magic to happen in the process. Creating new music is always a long and arduous process, where composers and performers collaborate to reach higher ground.

If we look at the development of the serial language after World War II we can appreciate the mechanics of this process. Pierre Boulez, had his own ensemble, Ensemble Intercontemporain and later Ensemble Modern, and his own series of Domaine Musical concerts. Boulez realised that he could not expect ‘normal’ musicians and listeners to have enough interest and commitment to follow him on his journey into uncharted musical waters. Hence we can appreciate the need to create a dedicated ensemble and audience for his endeavours.

Edgar Varèse, after moving to New York during World War I, together with harpist Carlos Salzedo founded the International Composers' Guild, which gave the first performances of several of Varèse's works for small ensemble. These prominently feature wind and percussion.

Arnold Schoenberg founded the Society for Private Musical Performances (1919-21), involving his pupils in the presentation of new music under favourable conditions.

It seems that innovators have first to put infrastructure in place in order to be able to realise the revolutionary potential for which often they, along with a few pupils and associates feel the need. There is no attempt in Banks’ Nexus to enter a similar territory. All musicians are called upon to perform their usual ‘duties’. The innovation occurs in the interplay between the two bodies, jazz band and orchestra.

**Movement 2**

Most jazz musicians love to play what they call ballads: slow songs that
often have a haunting melody and are sometimes akin to typical Broadway love songs.

Aesthetically these songs are rooted firmly in the tonal world and are often close to a romanticism which can sometimes slide into the sentimental. Such expression is certainly a long way from the aesthetic of the Second Viennese School, with the possible exception of Berg. Clearly it would be hard to combine this with a modernist idea of composition.

Banks faces this dilemma in the second part of Nexus. This, in the style of the traditional arrangement of tempos in a concerto, is the slow-paced movement. In the first movement the jazz band, more or less on a par with the orchestra in its thematic material, seemed to keep up with a more modern idea of pitch selection. Here however the band is back to the traditional roots of a modern jazz ensemble playing in style with little innovative confluent type material. The movement, in this author's opinion, does not possess the freshness and originality of the preceding one. The band plays in a familiar jazz ballad style, albeit with laudable technical and expressive mastery.

Movement 2 opens with a short orchestral introduction, setting the pace and atmosphere. Pitch selection again has its origin in the octatonic scale. As in the first movement, the composer uses a cell throughout. It is prime form 4-3 according to the Forte classification and contains the pitches [0,1,3,4]. These are again part of an octatonic collection.

This part of Nexus has the following characteristics:

<table>
<thead>
<tr>
<th>Description</th>
<th>Orchestration</th>
<th>Pitch Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td>Orchestra only</td>
<td>octatonic</td>
</tr>
<tr>
<td>Trumpet theme and solo</td>
<td>Band and Orchestra</td>
<td>traditional ‘changes’¹’</td>
</tr>
<tr>
<td>Interlude</td>
<td>Orchestra only</td>
<td>octatonic</td>
</tr>
</tbody>
</table>

³ Jazz slang for chord progression
Alto Flute theme  Band only  traditional 'changes'
Alto Flute solo  Band and Orchestra  traditional 'changes'
Alto Flute cadenza  Alto Flute only  freely tonal
Interlude II with solo trpt  Orchestra only  mainly octatonic
Trpt theme  Band and Orchestra  traditional 'changes'
Ending  Orchestra only  octatonic

Banks, as can be seen from the table, keeps strict separations in this movement. The orchestra, when playing without the band, moves into the realm of the octatonic scale. With the exception of the alto flute cadenza, the band is confined to the particular chord progression chosen by the composer. Both units are playing within their own domains and there is no real exchange of ideas or concepts across the border. The orchestra enhances the lyricism of the piece by providing shimmering orchestrations.

**Movement 3**

The third movement opens with a fast ostinato played by the rhythm section (piano, bass, drums). Chordal material again is in the octatonic domain. Jazz musicians speak of the #9 chord (sharp 9). The composer here uses it in its habitual voicing: (ex10)

\[
\text{ex10} \\
\text{C7#9} \quad \text{C(b9#11)}
\]

The chord leans strongly towards blues sonorities as it embodies the blue note b3 whilst containing the major third of a C7 as well. By transposing the upper structure of the chord (E, Bb and Eb) up, by a minor third, (second minim of ex10) tensions b9 (Db) and b5(Gb) can be obtained (cf ex1,
octatonic scale).

I have established above that Banks has relied on cells (subsets of an octatonic scale) to provide much of the material for the first two movements. The third movement uses the above stated sharp9-chord voicing (e.g. PC set 4,10,3) as its building block, as will be demonstrated below.

The thematic phrase played by trumpet and alto saxophone at reh 3.1 is an instance of Banks' implementation of the cell: (ex11, cell statements marked):

During the entire first section (up to reh 13) the rhythm section keeps 'cooking', whilst all other orchestral contributions are designed to sustain and 'decorate' the main action.

A further sample shows effective orchestral enhancement at reh. 8 and thereafter, where woodwinds (including 2 piccolos) and the orchestral piano play a virtuosic unison line. The cell is used here again in number of sometimes overlapping instances, as marked in the notation (ex12):

The effect is exhilarating and reminiscent of the first movement, where the composer has used similar ideas.

It is only at reh. 14 (about 1:48 into the movement) that the orchestra takes over and plays an interlude. Banks describes this as ..a massive, slow

\(^4\) Banks, op.cit
\(^5\) Banks, op.cit
central section which is scored in 8-part harmony\(^6\). The tempo is slower by a factor of 4, so the contrast is significant.

The radically different texture that emerges in the following passage is harmonically and conceptually interesting in that the 'cooking' rhythm section by this time has now come to an abrupt halt and the orchestra has taken over. The 8-part harmony that Banks speaks of has some features that are discussed below in more detail.

If we notate the 3 different possible octatonic scales as PC sets we can represent them in the following way:

- source set 1 \([0,2,3,5,6,8,9,11]\)
- source set 2 \([1,3,4,6,7,9,10,0]\)
- source set 3 \([2,4,5,7,8,10,11,1]\)

The following excerpt of the score shows the scoring for the woodwinds at

reh 14, 1-2 (ex13): (strings are used as doublings)

A pitch class analysis of the above gives insight into the result of the

\(^6\text{op.cit}\)
technique used (which involves parallel harmony) to create the 8-part harmony.

The ordered pitch content of the 8 (vertical) chords in the above passage are shown below:

<table>
<thead>
<tr>
<th>chord (ex13)</th>
<th>PC set</th>
<th>oct. source set</th>
<th>PCs added</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:</td>
<td>[0,1,3,4,5,6,9,11]</td>
<td>2</td>
<td>[5,11]</td>
</tr>
<tr>
<td>2:</td>
<td>[1,2,3,4,7,9,10,11]</td>
<td>2</td>
<td>[2,11]</td>
</tr>
<tr>
<td>3:</td>
<td>[1,3,4,5,7,8,9,10]</td>
<td>2</td>
<td>[5,8]</td>
</tr>
<tr>
<td>4:</td>
<td>[0,1,2,3,6,8,9,10]</td>
<td>1</td>
<td>[1,10]</td>
</tr>
<tr>
<td>5:</td>
<td>[0,1,4,5,7,8,9,11]</td>
<td>3</td>
<td>[0,9]</td>
</tr>
<tr>
<td>6:</td>
<td>[0,3,4,6,7,8,10,11]</td>
<td>2</td>
<td>[8,11]</td>
</tr>
<tr>
<td>7:</td>
<td>[1,2,3,5,6,7,10,11]</td>
<td>3</td>
<td>[3,6]</td>
</tr>
<tr>
<td>8:</td>
<td>[0,2,3,4,5,7,8,11]</td>
<td>1</td>
<td>[4,7]</td>
</tr>
</tbody>
</table>

a: Six pitches have been derived from one of the three octatonic sets.
b: Of the complementary four pitches that are not contained in the chosen octatonic set, two are chosen to make up the 8 parts.

What the composer achieves with this technique is what can be described as ‘enhanced’ octatonic writing. Although most of the content comes directly from one of the three octatonic source sets, the two additional pitches obscure the otherwise too recognisable sonority giving it an poignant sound.

Another distinct feature in the analysed passage is the appearance of the cell in both bars as demonstrated below (ex14):

The above analysis sheds light on how Banks uses an old and favourite ‘warhorse’ of jazz harmony (the above-mentioned sharp 9 chord) and elevates it to be the cornerstone of a whole movement. We have realised earlier in the discussion of Banks’ Nexus, that by applying pitch manipulation to source material derived from jazz usage and tradition, the composer achieves an
interesting and inspiring synthesis of the two styles.

The remainder of the movement does not engage in any significant new material and can therefore be left undiscussed for the purposes of this thesis.

**Nexus - Short Evaluation**

Looking back over all three movements it could be said that *Nexus* stands out as a valid contribution to the genre. Although not particularly adventurous and ground-breaking in its approach and language, some interesting achievements in combining the two styles have been attained.

The cells, the building blocks of the movements, as described in the preceding pages have the characteristics of their twofold origin. They are both subsets of the octatonic scale and elements belonging to the idiom of jazz. By consciously using these cells in ways that make sense in both idioms, the composer accomplishes a unity of expression where performers from either style can feel at ease.

The prominent use of the octatonic scale throughout the work contributes to the sense of unification that *Nexus* conveys to the attentive listener. On the other hand the composer, in this author’s opinion, manages to escape the danger of a certain repetitiveness which usually is associated with the excessive use of such an uniform scale.

The practical aspect of playability makes the work accessible to non-specialised orchestras and ensembles. This is certainly a reason for the continuing ‘popularity’ of the work with conductors, performers and audiences. In this author’s opinion Banks would have been very realistic and particular with respect to how *Nexus* was to be performed.

The distinct jazz flavour which pervades the whole work makes it accessible to novice audiences, such as high school students trying to get a first impression of confluent music, albeit this would not have been necessarily
intended by the composer. *Nexus* was written about 15 years after Schuller first formulated his thoughts on Third Stream in 1957 and therefore belongs to the early pieces in the genre.
5 Bozidar Kos - Crosswinds

Bozidar Kos' work has a close connection to Don Banks' Nexus, but not on musical grounds. Both composers have held the same position as Chair of Composition at Sydney Conservatorium. Crosswinds was in fact commissioned by the ABC (Australian Broadcasting Corporation) to celebrate what would have been Don Banks' 70th birthday in 1993.

**Biographical Sketch**

Bozidar Kos was born in Novo Mesto, Slovenia, in 1934. Involved with music from an early age he played jazz throughout Europe as a young man. He migrated to Australia in 1965 and began to compose seriously while studying composition at the University of Adelaide. Later he was appointed to the staff of the Faculty of Music at the University of Adelaide, where from 1978 -1983 he held the post of Fellow in Composition. At present he is Chair of Composition Unit at the Sydney Conservatorium of Music, The University of Sydney.

Kos has been active in many areas related to composition in Australia and Europe.

- In 1976 he participated at the Darmstadt Summer School,
- in 1983 he taught at the Summer School for Young Australian and New Zealand Composers
- in 1992 he taught at at the National Orchestral Composers' School.
- In 1995 he was a Visiting Professor at the Music Academy, The University of Ljubljana.
- For many years Kos was a member of the committee of the ISCM
Australia Section, and of the executive committee of the Fellowship of Australian Composers.

Kos' work catalogue lists a number of post-serial works, ranging from solo to chamber music, concertos (violin, guitar and viola) orchestral compositions as well as percussion pieces.

The composer does not specialise in writing confluent music, but has contributed a unique work to the genre. Looking at his biography we can see analogies with the other two composers whose contributions have been examined in the previous chapters. Becoming acquainted and intimately involved with jazz at an early age as well as receiving formal training in classical music seem to be the prerequisites to enable a composer to write confluent music.

In discussing Crosswinds a different approach is undertaken from that taken in other chapters. This is because a comprehensive analysis has already been delivered by Kos himself in his PhD thesis1. Here the focus is more on the factors that set the work apart from other confluent works and from those discussed in the two preceding chapters.

Kos wrote Crosswinds in 1993, roughly 20 years after Banks' Nexus and 35 years after Schuller's Concertina. It may therefore come as no surprise that Kos' contribution to the genre displays a markedly higher degree of integration. There is a risk in developing such a new genre, that of the cost of diminished accessibility to jazz performers and the audience at large. It is the risk of the payers and the audience finding the work difficult to approach because of its non habitual nature.

However the potential of long-term gain emanating from works like Crosswinds is considerable. Stuessy says:

1 Bozidar Kos: Folio of compositions, University of Sydney, Dissertations, 1998
music, would it not be theoretically possible to combine elements of each into a new third style, one in which the two contributory styles were no longer recognisable as separate entities and one which manifests its own artistic justification and viability, becoming greater than the mere sum of its parts?²

An attempt to synthesise a new language and find that elusive new genre has been made with Crosswinds. Stuessy³ differentiates between adjacent and integrated compositions. Crosswinds is intended to be of the latter type. The composer himself states:

In Crosswinds .. there is an attempt to synthesise the compositional ‘language’ developed by this composer in other works with elements and concepts of jazz and African drumming into a unified totality.⁴

Kos was obviously well aware of the problems of writing confluent music and attempted to avoid all the commonly encountered pitfalls.

It is necessary to look carefully at the planning put into Crosswinds, a work for jazz trumpet and alto saxophone (soloists) with a large orchestra including harp, piano and 4 percussionists.

**Crosswinds - Overview of unusual features**

a) general remarks

Kos’ priority was to create a unified totality. The following table attempts to present a list (possibly incomplete) of the elements that were thrown into the compositional melting pot, ordered by their source:

<table>
<thead>
<tr>
<th>(Post-)Serial Techniques</th>
<th>African Drumming</th>
<th>Jazz</th>
</tr>
</thead>
<tbody>
<tr>
<td>complex pitch organisation</td>
<td>polyrhythm</td>
<td>jazz inflection</td>
</tr>
<tr>
<td>use of 12 tone aggregates</td>
<td>polymer</td>
<td>jazz accentuation/articulation</td>
</tr>
<tr>
<td>cyclic permutational techniques</td>
<td>additive structures</td>
<td>improvisation</td>
</tr>
</tbody>
</table>

² Stuessy, op.cit pp. 454-455
³ ibid p. 441
⁴ Bozidar Kos: op.cit. p. 42
avoidance of repetition  riffs
rhythmic chordal accompaniment  steady rhythm

The organisation of every conceivable detail in Crosswinds is extremely sophisticated. E.g. The percussion players are called upon to perform up to 4 different polyrhythmic layers simultaneously over long periods. 'Traditional' jazz musicians would probably argue that a piece of music so radically structured could not possibly sound like jazz. Surprisingly this is not the case. Crosswinds sounds like jazz and then again it sounds like no other piece this author is aware of. Stuessy's formula of a new third style is close at hand in Kos' composition.

b) polyrhythmic permutation techniques

Micro- and macrocosmic structures in Crosswinds germinate from small, sometimes microscopic, elements. The entire complex rhythm structure, when examined at close range consists of elements of 2 and 3 quavers or semiquavers.

The standard pattern Kos has used to construct the rhythmic background to the solos and parts of the thematic sections runs as follows:

(ex1)

Kos documents this as the Gankogui pattern of the Ewe tribe of Ghana¹. By means of cyclic permutation of the pattern above (2,3,2,2,3 then 3,2,2,3,2, etc.) applied to the cow bells' part, Kos derives the first of a total of 4

different layers of percussion rhythms. The other percussion parts receive similar treatments.

Two principles are combined. One is thousands of years old and the other, historically speaking, very recent. The result is a percussive sonority that sounds, superficially, very much like African drumming. However at close examination, the usual repetitive structure of a 1 or 2-bar cycle is absent, as no measure is scored exactly like another.

From our table (see above) there are two items that have been combined to achieve this effect:

a) the need for a steady rhythm structure that comes from jazz (jazz musicians called this simply, time)

b) the need to avoid repetitive patterns shared by most serially influenced composers

Kos found a way out of this seemingly unresolvable contradiction.

d) the missing rhythm section

Jazz ensembles usually have a rhythm section which is comprised of piano, guitar (optional), bass and drums. The need to develop a different language and to avoid the all too typical sectional entities (the rhythm section is one of the most easily recognisable features in jazz) forced the composer into a creative solution.

Nexus and especially the Concertino, rely to a great extent on the rhythm section. They are both supported especially by walking bass lines, spelling the prevailing chord, combined with the typical drum patterns to keep the rhythmic momentum going.

Crosswinds takes a different approach. As the piece is in the atonal domain and therefore not forced to adhere to roots, thirds and fifths of tonal chords, the composer is free to organise the pitch content in a different way. Two overlapping 12-tone aggregates, including some transpositions, provide the pitch material, while the rhythmic attacks assigned to these notes

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6 Kos, op.cit.pp. 62-64
come from a numerical pattern which dictates the distances between the attacks. The pattern ensures that no perceptible repetitions occur.

Lastly, the piano, which is usually free to provide spontaneously created chordal backing behind soloists playing thematic material or improvising, adheres to serially organised rhythm patterns and pitch materials.

The following example from *Crosswinds* shows 2 bars played by the "rhythm section". This represents the style of many such passages (ex2):

![Musical notation](ex2.png)

The result confirms what was observed before when examining the African drumming sample. That is, the rhythm section produces a seemingly typical sonority without containing an obvious repetitive pattern familiar to the ear. Note that in this example there is a one bar cyclic repetition

*Kos, op.cit. pp. 58-59*
occurring in the top staff (cymbal and cowbell). This has been added to enhance the stability of the pattern.\(^8\)

d) Riffs

Riffs in their typical usage in jazz are defined as repetitive, usually syncopated phrases, unison or harmonised, to be played by one or more instruments behind improvising performers. They provide an additional backing element other than the rhythm section with the purpose of driving the soloist to a climax. They are used extensively in big band music and in jam sessions. During a solo improvisation, brass and/or woodwind players gather at the edge of the stage where one of musicians spontaneously launches a riff, which is then picked up by others. The riff is then repeated a number of times and occasionally extended and/or harmonised. The process can be repeated for other soloists in the same piece.

The following figure shows a possible riff (supplied by the author) played against a 12-bar blues (ex3):

Kos uses riffs in *Crosswinds* extensively. Ex4 shows a riff in the woodwinds that is played a total of 5 times over bars 106-121. Shown here is the first instance of the riff in bar 106-109, played by 3 flutes and 3 clarinets (ex4):

\(^8\) composer's personal statement to author
As can be seen from the score excerpts above, the riff retains the basic characteristics that were described:

- repetition occurs,
- the riff is extended during the five times it is played (not shown),
- it is harmonised and juxtaposed to the *Crosswinds* rhythm section and the improvising soloist.
Kos states:

... the riff structure begins to develop in flute and clarinets (see ex4). The second layer of riffs played by trombones... the third one played by horns and trumpets. By adding two additional layers of riffs the composer reaches a degree of complexity that satisfies the desire for a sophisticated organisation of musical factors without sacrificing the inherent jazz feel of a riff.

Pitch selection comes from the aforementioned ‘proprietary’ harmonic spaces. As they are explained in detail in the composer’s PhD thesis’ it is not necessary to replicate them here.

The result of this process is a familiar effect: the riff sounds like a riff but pushes an old concept to a fresh sonority and new heights.

e) Improvisation

Improvisation is an archetype of music making. Obviously it is an integral part of jazz and no composer of confluent music can ignore that fact. Nevertheless, the genre includes many works with written, pseudo ‘improvised’ solos in the parts, but an attentive listener can always tell the difference between improvisation and interpretation. To a performer the fundamental divergence between these concepts is even more striking. If the composer decides to omit improvisation, it has significant consequences to the character of a confluent work. Kos had played jazz for years and from first hand experience he was well aware of the improvisation / interpretation rationale. He wanted improvisation to be part of Crosswinds.

However, as with all other factors discussed so far, new concepts come into play. The soloists are required to improvise on the terms set out by the composer and can not rely on pre-learnt patterns as far as the pitch material

\( ^9 \text{op.cit. p59} \)
\( ^* \text{op. cit. pp. 45-48} \)
is concerned. Soloing with Kos' harmonic spaces is a daunting task for improvisers who rely upon learned patterns. They usually rely on a 'database' of learnt patterns they combine in a new way every time they improvise. The main difficulty with this approach is the fact that the pitches contained within an octave do not reproduce in the next octave above or below.

The intervalllic pattern that governs the space, runs as follows\textsuperscript{11}:

\begin{equation*}
1-1-2-1-2 / 1-1-2-1-2 / 1-1-2-1-2 \text{ etc. where } 1 = \text{semitone.}
\end{equation*}

If we write this pattern covering only part of the space we get the following 'mode' (ex5):

\text{ex5}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{ex5.png}
\end{figure}

The average jazz musician trained in a standard school will never have practised improvising with such complex pitch sequences.

Yet scales of similar structures are called for in all improvisational sections of \textit{Crosswinds}. For the purposes of comparing, two parts have been juxtaposed in the following figure. The first one is from Banks' \textit{Nexus} (ex6), and the second one from \textit{Crosswinds} (ex7):

\text{ex6} \quad Ebm6/9 \mid E13 \mid Gm6/9 \mid D13 \mid Fm6 \mid Gb13 \mid Cm6/9 \mid Gm9 \mid Db13 \mid Em6/9

\textsuperscript{11} op. cit. p. 48
A popular saying states: "No pain, no gain". While conventionally trained jazz musicians will nod agreeably when looking at ex6, they are sure to scratch their heads in disbelief at the sight of ex7, as the concept sends them back into the practice studio for many hours. This author's opinion is that these hours would be well spent.

**Short Evaluation**

*Crosswinds* is a ground-breaking work. As demonstrated it contains many unique features not found in the other two pieces. Kos' approach is radical, and by anecdotal evidence stirs up opinions and emotions wherever the piece is played. It is mostly the jazz soloists who are challenged by the concepts of the work and it from here that controversies, if any, arise. Jazz musicians can be very conservative people. They are individualists from the outset and usually have strong likes and dislikes when it comes to judging tendencies in jazz. Some are not easily swayed in their opinions.

*Crosswinds*, by its revolutionary nature, polarises musicians' opinion on merit and workability of the composition. One must bear in mind though
that most works which have pushed out the boundaries of a style, have antagonised some whilst enthusing others.

Aside from opinions, the sheer quality of craftsmanship and attention to detail in *Crosswinds* is enough to spark the admiration of any critic who ventures to examine the score.

What is most meaningful in this author’s opinion is the degree of integration of the styles achieved by Kos. The advanced musical language of the composer, slanted towards jazz for the purpose of the piece, gives the composition a unparalleled imprint and, of course, sound.

We see strictly predetermined patterns in terms of pitches and distribution of rhythmic attacks in the piano part, balanced against a sense of freedom in the solo parts. With such uncompromising organisation throughout the work, Kos well expresses the dichotomy between the rigidity of the classical manner and the freedom of the jazz strain.
6 An Example of More Recent Developments: Free Jazz

The existence of Free Jazz has been completely left out of the discussion so far. It is a major development which originated in the late 50s and came into full bloom in the 60s and 70s. Many classical composers were attracted to this new idiom. The list is long and impressive: Karlheinz Stockhausen, Krzysztof Penderecki, Pavel Blatny, Bernd Alois Zimmerman, Boris Blacher, Hans Werner Henze, Mauricio Kagel. Interest from jazz musicians is equally vibrant. In the following paragraphs, the author wishes to demonstrate that appeal by choosing to briefly survey two musicians, one from each side of the fence, who have successfully crossed over from or to Free Jazz. These are Krzysztof Penderecki and Anthony Braxton.

Krzysztof Penderecki¹ was born in Poland in 1933. He studied composition privately and at the State Higher School of Music in Kraków, where he also taught, being appointed its rector in 1972. In 1959 he suddenly came to prominence when three of his works won first prizes in a national competition organised by the Polish Composers' Union. His reputation quickly spread abroad, notably through performances of such works as Threnody for the Victims of Hiroshima. Threnody, as well as the Passion According To St. Luke of 1963-5, found an unusually wide audience for contemporary works. Penderecki soon received important commissions from diverse organisations in Europe and the USA.

After hearing the Globe-Unity-Orchestra (a large Free Jazz Ensemble lead by the German pianist, Alexander von Schlippenbach) at the Donaueschinger Musiktage in 1967, Penderecki expressed his wish to write for the ensemble². The premiere of the work, Actions, finally took place in Donaueschingen in 1971 after Penderski had revised it several times and after a new ensemble

¹ http://www.usc.edu/dept/polish_music/composer/penderecki.html
² Hans Kumpf, Postserielle Musik und Free Jazz, Rohrdorfer Musikverlag, 1981, pp. 130-136
was hired for the performance. (von Schlippenbach had fallen out with the organisers) Penderecki himself conducted the first performance. The press remained quite distanced, calling the piece ..not a significant but at least an entertaining work by Penderecki." Some of the participating musicians were less diplomatic, arguing Penderecki had shown relatively little understanding for the idiom and the performers (saxophonist Peter Brötzmann).

This comment represents other similar opinions held by his fellow musicians who participated in the premiere. They practically represented a who’s who of the German free jazz scene of the early 70s.

Penderecki himself was reasonably pleased with the performance. In 1974, in conversation with jazz researcher, Hans Kumpf, he made some interesting comments about the exchange of style elements between jazz and post-serial music. Citing instrumentation (electric guitar and electric bass), improvisation and rhythmic vitality as major contributions of jazz origin, he deplored in the same breath the fact that jazz was not assimilating enough influence from contemporary ‘serious’ music. He criticised the formal simplicity of jazz, referring to it as schematism.

Other composers have clearly voiced their interest in some or many aspects of (free) jazz, even if, as in the case of Stockhausen, by his own account, it was only some instrumental techniques that captured his imagination.

Anthony Braxton (b.1945), composer, multi-instrumentalist, teacher and conductor studied philosophy, music composition, and harmony at Roosevelt University and the Chicago Musical College. In 1966, Braxton joined the Association for the Advancement of Creative Musicians, an organisation...
which was instrumental in the development of creative, improvised music in the 1960s and 1970s. Since that time, he has recorded widely and performed throughout the world, winning numerous prizes and awards for both composition and performance. Braxton cites strong influences from Charlie Parker, Thelonius Monk, Schoenberg, Webern and Cage.

In conversation with Hans Kumpf*, when asked about cross-fertilisation of the two genres, Braxton states that since Webern, in 20th century music there has been a strong tendency to separate intellectual and emotional aspects to such an extent that the latter have now fallen by the wayside entirely. Braxton perceives this as a problem area where post-serial composers and performers should allow some influence from jazz musicians who, almost by definition, have a strong emotional connection with the music they love to perform or listen to.

On the other hand Braxton perceives a lack of knowledge with respect to jazz musicians, who, in his opinion, could learn much from the techniques and formal aspects of 20th century music. The American passionately believes in the feasibility of a synthesis and sees the bulk of his work as an effort in that direction*.

* op.cit pp. 92-96
* op.cit. p. 94
7 Conclusions - Future Tendencies

Findings from previous chapters

Significant differences exist in the degree of integration within the three works compared. Composers' intentions and performers' attitudes play a significant role in the outcome of that aspect of a work. If the composer decides to rely on the performers' inherent abilities and habits, the integrative tendencies of the piece are reduced markedly (*Nexus* and *Concertino*) while playability and accessibility are increased. Conversely, if performers are challenged to come to terms with new materials and concepts in order to adhere to a more radical idea, the composer may face protest and lack of comprehension from both players and audiences. Such protest and lack of comprehension do not, as explained previously, necessarily have negative consequences in the longer term.

The mixture of tonal and non-tonal content is a significant factor. We have seen both varieties. These have been from entirely tonal passages (*Nexus*, 2nd movement) to complete atonality throughout (*Crosswinds*). Again it can be observed that atonality aids in the process of integration by virtue of its remotesness to association in the listener's perceptions.

Furthermore we have observed that Schuller, Banks and Kos have all used traditional devices in new and inventive ways, an approach which seems to be particularly suited for creating integrative agents on a microcosmic level. Instances of this include Schuller's application of a 12-tone row as bass line (with tonal connections), Banks' implementation of cells doubling as improvisational chord structure and Kos' manipulation of riffs and African rhythms.

Using these findings we can attempt to describe some aspects of a composition which could approach the ideal of a confluent work:

1. **tonal / atonal**: Atonality is desirable; tonality can be used if clearly
distanced from traditional associative habits.

2. *improvisation:* This is a necessary ingredient. However, performers should be willing to expand their concepts in the interest of an integrated work.

3. *Use of traditional devices:* Such is desirable when used within the framework of the other idiom, thus modified and giving the device a new slant.

4. *Instrumentation:* The aim should be to preserve some of the traditional set-up and inherent strength of both idioms. Composers should also experiment with untried combinations whilst carefully considering the overall balance.

**Education, Performers and Ensembles**

As mentioned earlier in this paper, the performers of new music are just as important as the composers. Evidently, no work that requires musicians for its realisation in accordance with its creator’s ideas can be played without an ensemble or at least a solo instrumentalist. Much depends upon how the performers are trained and educated, as well as upon their experience and their attitudes towards new music.

Gunther Schuller realised this a long time ago and lobbied for a more open approach in the education of the future professional. When director of the New England Conservatory in Boston, he implemented a Third Stream Department in that institution. This author was unable to find out whether the department still exists. Still the idea remains valid. Today, after governments in many different countries have rationalised and consolidated educational institutions, e.g. to unite classical and jazz departments on one campus and sometimes under one roof, we have a great opportunity to proceed further and provide an education which crosses borders.

There is anecdotal evidence of an emerging new generation of musicians less concerned with labels and traditions. The Swiss jazz journalist, musician and radio presenter Juerg Solothurnmann states:

*There is a younger generation [of musicians], at ease with both*
classical and jazz. When writing music they do not seem to be interested to find out in which tradition the inspiring idea originated.

Governments and business can, and do, assist the development of confluent music in many countries. Proof of this support is that some larger ensembles have kept themselves afloat for years and have had full artistic freedom. The Australian Art Orchestra and the Vienna Art Orchestra may serve as examples.

**Final Considerations**

The founding decade for the new type of Confluent Music was the 50s. Its history is quite short and it is still in its early stages of development. On the other hand if we look at the development of jazz *per se* in the 50 years from 1900-50, we are confronted with a staggering pace of change in a few decades.

This difference in evolutionary pace can probably be attributed to the fact that only a relatively small number of composers and performers have specialised in the field of confluent music. The idiom is not as yet at the forefront of mainstream art music. However, there has been considerable evolution in the last few decades. One need only appreciate the differences between Schuller's *Concertino* and Kos' *Crosswinds* to get an idea of that progress.

J.C.Stuessy categorises a considerable number of confluent works as either adjacent or integrated. This is the central issue and probably the deciding factor for the long term survival of the genre. As long as musicians, critics and the audience from either side of the fence perceive confluent music as an 'interesting experiment' and then proceed to 'the order of the day', the style is not likely to become a permanent fixture on the mainstream.

\[\text{Stuessy op. cit. p 441}\]
art music scene. The thesis (classical) and antithesis (jazz) exist. What is needed is a continuation and expansion of convincing syntheses.

The two most important features, among many, of any type of jazz are the presence of improvisation and the vitality and intensity of rhythm. The impulse to create confluent music has come from the realisation by musicians from both camps that cross fertilisation is the gateway to a new art form.

European Art Music lacks the degree of prowess that jazz commands in the spheres of improvisation and rhythm. On the other hand, jazz does not possess the same degree of sophisticated pitch organisation nor does it make use of many of the other techniques developed since the beginning of the 20th century. Hence it was natural that creative musicians trained and/or experienced in both 'streams' would feel a desire to tap into the perceived unused potential. It took very little time for informed composers to catch up: witness the early forays by Stravinsky, Gershwin and others. Such interest is, in this author's opinion, the main driving force behind the major works in the genre. Musicians from each side want to cross over into new territory to take advantage of what is on offer.

Schuller revisited his original idea at the beginning of the 80s and made the following remarks about the nature of Third Stream music:

*It is a global concept which allows the world's music - written, improvised, handed-down, traditional, experimental - to come together, to learn from one another, to reflect human diversity and pluralism.*

Later on in the same article Schuller says:

*Third Stream, more than any other concept of music, allows those individuals who, by accident of birth or station, reflect a diversified cultural background, to express themselves in uniquely personal ways.*

Confluent Music therefore, is the music of today's globalised world. It

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3 Schuller, op.cit. p. 119
4 Schuller, op.cit. p. 120
reflects a fast shrinking planet and provides opportunities for musicians from all cultures and backgrounds to say something new without losing their identity.
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