7-2018

Midwestern Portrait for Chamber Jazz Ensemble and Solo Tenor Saxophone

Andrew Janak
University of Nebraska - Lincoln, andrew.janak@gmail.com

Follow this and additional works at: http://digitalcommons.unl.edu/musicstudent

Part of the Composition Commons

http://digitalcommons.unl.edu/musicstudent/122

This Article is brought to you for free and open access by the Music, School of at DigitalCommons@University of Nebraska - Lincoln. It has been accepted for inclusion in Student Research, Creative Activity, and Performance - School of Music by an authorized administrator of DigitalCommons@University of Nebraska - Lincoln.
Midwestern Portrait for Chamber Jazz Ensemble and Solo Tenor Saxophone

by

Andrew Thomas Janak

A Doctoral Document

Presented to the Faculty of
The Graduate College at the University of Nebraska
In Partial Fulfillment of Requirements
For the Degree of Doctor of Musical Arts

Major: Music

Under the Supervision of Professor Thomas Larson

Lincoln, Nebraska
July, 2018
“Midwestern Portrait” for Chamber Jazz Ensemble and Solo Tenor Saxophone is an original composition consisting of three main movements, an introduction, and two interludes. The piece is written for a full ensemble of 17 musicians – one solo tenor saxophone, four woodwinds, four brass, four strings, and four rhythm section players. The “Introduction,” “Interlude 1,” and “Interlude 2” feature smaller performing forces while the three main movements (“For GK,” “The Tradition,” “The Search) are written for the full ensemble.

“Movement 1: For GK (Lincoln)” is a tribute to my time at the University of Nebraska-Lincoln and showcases the solo tenor saxophone with a series of virtuosic, intervallic melody lines. In “Movement 2: The Tradition (Omaha)” tropes of the jazz tradition such as swing rhythms and single line melody are juxtaposed with non-standard techniques not commonly found in large ensemble jazz music including synthetic harmonies and collective improvisation. This movement both pays homage to and goes against the jazz tradition that most young jazz musicians (myself included) grow up learning and trying to emulate. The final movement of the piece, “Movement 3: The Search (Chicago)” has several different style and tempo changes throughout, forcing the tenor soloist to improvise over a ballad feel, uptempo swing, and a backbeat. These changes in style symbolize my search for a musical identity in the massive and eclectic music scene in Chicago.
“Introduction,” “Interlude 1” and “Interlude 2” take harmonic, rhythmic and melodic elements from the three main movements and transform them into short, stand-alone pieces featuring some of the non-traditional jazz instruments in the ensemble (oboe, strings).
ACKNOWLEDGEMENTS

I would first like to offer gratitude to the members of my supervisory committee Prof. Tom Larson, Dr. Paul Haar, Dr. Robert Woody, and Dr. Hendrik Viljoen. Thank you for all your support, guidance, and inspiration throughout my DMA degree. I would like to especially thank Tom Larson and Paul Haar for their mentorship and encouragement since I was an undergraduate student at UNL. Additionally I would also like to thank UNL Jazz faculty members Dr. Peter Bouffard, Dr. Greg Simon, Dr. Darryl White, Dr. Hans Sturm, Dr. Anthony Bushard and Dr. Dave Hall for their encouragement throughout my DMA studies.

I would also like to thank my musical mentors over the years including Ken Janak, Dr. Darren Pettit, Dr. Eric Richards, Dr. Bob Lark, and Tom Matta. Without their musical and life advice I would not be where I am today. Finally, I would like to thank my parents Ken and Leslie and girlfriend Kelli for their unwavering support throughout my academic, musical, and personal life.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overview</td>
<td>i</td>
</tr>
<tr>
<td>Midwestern Portrait for Chamber Jazz Ensemble and Solo Tenor Saxophone</td>
<td>1</td>
</tr>
<tr>
<td>Introduction</td>
<td>2</td>
</tr>
<tr>
<td>Movement 1: For GK (Lincoln)</td>
<td>22</td>
</tr>
<tr>
<td>Interlude 1</td>
<td>62</td>
</tr>
<tr>
<td>Movement 2: The Tradition (Omaha)</td>
<td>80</td>
</tr>
<tr>
<td>Interlude 2</td>
<td>116</td>
</tr>
<tr>
<td>Movement 3: The Search (Chicago)</td>
<td>127</td>
</tr>
</tbody>
</table>
OVERVIEW

“Midwestern Portrait” for Chamber Jazz Ensemble and Solo Tenor Saxophone is an original composition consisting of three main movements, an introduction, and two interludes. The piece is written for a full ensemble of 17 musicians – one solo tenor saxophone, four woodwinds, four brass, four strings, and four rhythm section players. Each movement portrays my musical and life experiences in a particular Midwestern city in which I have lived (Lincoln, NE, Omaha, NE, and Chicago, IL) and features the full ensemble. The “Introduction,” “Interlude 1,” and “Interlude 2” feature smaller portions of the ensemble and act as transitions to and from the main movements.

“Introduction” was the last part written and introduces musical elements found in each of the three movements including asymmetrical phrase lengths, syncopated bass ostinati, and synthetic slash-chord harmony. The instrumentation is 3 saxophones, 4 brass, and rhythm section, the traditional instrumentation for a “little big band.”

The title “Movement 1: For GK (Lincoln)” is an allusion to the Glenn Korff School of Music at UNL where I completed both my undergraduate and doctoral degrees, bookending my academic musical education. The solo tenor saxophone begins with piece with a virtuosic line consisting of mostly perfect 5th intervals, showcasing the relative ease a saxophone can play wide intervals. The tenor saxophone is featured as a soloist before trading with trumpet 2 and trombone 1 over a fiery rhythm section vamp. Eventually the oboe and rhythm section brings the movement to a calm, peaceful end representative of the end of my studies at UNL.

“Interlude 1” features the oboe, solo tenor, and rhythm section. Intervallic material from movement one is incorporated into the guitar/bass ostinato that is prevalent
throughout the piece. The oboe melody is written to sound improvised while actually being meticulously notated. The solo tenor saxophone part is entirely improvised throughout the interlude.

“Movement 2: The Tradition (Omaha)” is a reference to aspiring jazz musicians studying master improvisers who came before them to learn their craft. As Omaha is my hometown, it is where I first studied “the tradition” and set upon my journey to become a jazz musician. This movement features elements of the jazz tradition including a swing groove for the first time in the piece, a single line melody over rhythm section accompaniment, and a nearly verbatim recap of the main melody after the improvised solos. I also attempted to purposely upend the jazz tradition throughout the movement with synthetic harmonies not often found in mainstream jazz and collective improvisation with tenor and trumpet 2 instead of individual solos.

The strings, bass, drums, and solo tenor are featured in “Interlude 2,” which continues to take a contrarian approach to the jazz tradition. The melody line in violin 1 is comprised entirely of lines from the C blues and half/whole diminished scales, common material for jazz improvisers. However, the other strings reharmonize this melody to the point that the blues and half/whole diminished scales are unrecognizable to the ear. As with “Interlude 1,” the solo tenor sax part is entirely improvised.

The final movement, “Movement 3: The Search (Chicago),” was inspired by my three years in the rich cultural city of Chicago and the massive music scene there which I was able to be a part of. The theme of “searching” for a musical identity is portrayed throughout the movement through the tempo and style changes – from straight eighth note ballad to uptempo swing to back beat. The solo tenor improvises over each of the
different styles, forcing the soloist to adapt on the fly to vastly different musical situations.
MIDWESTERN PORTRAIT FOR
CHAMBER JAZZ ENSEMBLE AND
SOLO TENOR SAXOPHONE

by

Andrew Janak

INTRODUCTION
I. FOR GK (LINCOLN)
   INTERLUDE 1
II. THE TRADITION (OMAHA)
    INTERLUDE 2
III. THE SEARCH (CHICAGO)

Instrumentation:
Solo Tenor Saxophone
Alto Sax/Flute
Tenor Sax/Clarinet
Baritone Sax/Bass Clarinet
   Oboe
   Trumpet 1
   Trumpet 2
   Trombone 1
   Trombone 2
   Violin 1
   Violin 2
   Viola
   Cello
   Guitar
   Piano
   Bass
   Drums
INTRO  C

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

J. Gtr.

Pno.

A. Bass

Dr.
INTRO

Alto Sax.

Tpt.

Tbn.

J. Gtr.

Pno.

A. Bass

Dr.

with tenor

counterline in
INTRO
INTRO

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

J. Gtr.

Pno.

A. Bass

Dr.

(7) F trumpet/guitar melody in
INTRO
big, set up the ensemble
INTRO

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

J. Gtr.

Pno.

A. Bass

Dr.

D(add2)/F

/G

Bb maj7(b5)

Bb maj7(#11)

mp
INTRO

Alto Sax.

Sparse improv on these pitches, any rhythm, any octave

Ten. Sax.

Bari. Sax.

Tpt.

Sparse improv on these pitches, any rhythm, any octave

Tpt.

Tbn.

Sparse improv on these pitches, any rhythm, any octave

Tbn.

J. Gtr.

Sparse improv on these pitches, any rhythm, any octave

Pno.

\[ \text{D(add2)}/F^\# \] /G \[ B_6\text{maj7(b5)} \] (8)

A. Bass

\[ B_6\text{maj7(#11)} \] (8)

Dr.

(8)
INTRO

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

J. Gtr.

Pno.

A. Bass

Dr.
INTRO

Alto Sax.

Tbn.

J. Gtr.

Pno.

A. Bass

Dr.
INTRO

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

Tbn.

Tbn.

J. Gtr.

Pno.

A. Bass

Dr.
MIDWESTERN PORTRAIT MVT. 1: For GK (LINCOLN)

Intense Straight 8th Notes \( \approx \text{110} \)

Tenor Saxophone

Solo tenor alone

A

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Oboe

Trumpet in B

Trumpet in B

Trombone

Trombone

Violin 1

Violin 2

Viola

Violoncello

Jazz Guitar

Piano

Acoustic Bass

Solo tenor alone

Drum Set

Copyright © 2017

Andrew Janak
MVT. 1

Ten. Sax.

Fl.

Cl.

B. Cl.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Phn.

A. Bass

Dr.
Fill into I .........  (8)
Sparse, let it grow

MVT. 1

Ten. Sax.

Alto Sax.

Ten. Sax.

Baritone Sax.

Ob.

Flug.

Flug.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

Dr.
Vamp ends, new harmony, trade 4s

sax backgrounds

Tbn.

Vl. 1

Vl. 2

Vla.

Vc.

J. Gtr.

A. Bass

Dr.

\[ \begin{align*}
\text{Bb} & \quad \text{Bb7(b5)} \\
\text{Am} & \quad \text{C7} \\
\text{D7} & \quad \text{D7(13)} \\
\text{Bb} & \quad \text{Bb7(b5)} \\
\text{Am} & \quad \text{C7} \\
\text{D7} & \quad \text{D7(13)} \\
\end{align*} \]
FF solos end, rhythm section interlude

Ten. Sax.
Alto Sax.
Ten. Sax.
B. Cl.
Ob.
Flug.
Flug.
Tbn.
Tbn.
Vln. 1
Vln. 2
Vla.
Vc.
J. Gtr.
Pno.
A. Bass
Dr.

Bass Clarinet in B♭
Flugelhorn
(10)
(10)
(10)
(10)
sustained comping
(10)

Ten. Sax.
(10)

Flug.

Ten. Sax.

Bass Clarinet in B♭

Flugelhorn

(10)

(10)

(10)

(10)

(10)

(10)

(10)

(10)

(10)
Interlude 1

Light Straight 8ths \( \frac{4}{4} = 84 \)

Tenor Saxophone

Oboe

tacit 1st x

Jazz Guitar

Piano

alone 1st x

Acoustic Bass

Drum Set

\( mp \)

\( mp \)
INT. 1

Ten. Sax.

Ob.

J. Gtr.

Pno.

A. Bass

Dr.
INT. 1

Ten. Sax.  F\#maj7(b5)  Abm11  Ab/Bb  C\#7(#9)  Cmaj7(b5)  Bm11  Am11  Abmaj7(b5)

Ob.  

J. Gtr.  

Pno.  

A. Bass  

Dr.  

33
INT. 1

Ten. Sax.

Ob.

J. Gtr.

Pno.

A. Bass

Dr.
INT. 1

Ten. Sax.

Ob.

J. Gtr.

Pno.

A. Bass

Dr.

C#7(#9)  Cmaj7(b5)  Bm11  Am11  Abmaj7(b5)

mp
Ten. Sax.

Ob.

J. Gtr.

Pno.

A. Bass

Dr.

INT. 1
Tenor/trumpet improv

Ten. Sax.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.  
Ob.  
Tpt.  
Tpt.  
Tbn.  
Tbn.  
Vln. I  
Vln. II  
Vla.  
Vc.  
J. Gtr.  
Pno.  
A. Bass  

Dr.  

let it build  

(let build)
MVT. 2

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

J. Gtr.

A. Bass

N

N

N

N

N

N

N

N
Melody returns

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff
INT. 2

A\text{maj7(\#5)} // Eb\#9 // A

solo

\text{time with brushes on cymbals, don't stir}
with quartet
INT. 2

24 F\textsuperscript{add2}/A G\textsuperscript{add2}/B B\textsuperscript{7}\text{alt.} C\textsuperscript{6} A\textsuperscript{7}\text{alt.}
MVT. 3

Tbn.  

Vln.  

Vla.  

Vc.  

J. Gtr.  

Pno.  

A. Bass  

Dr.  

set up swing...
Broken Swing, \( \text{L} = 200 \)
Melody

Ten. Sax.

Alto Sax.

Ten. Sax.

Bar. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

Dr.

Ten. Sax.

Alto Sax.

Ten. Sax.

Bar. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

Dr.

Melody

Ten. Sax.

Alto Sax.

Ten. Sax.

Bar. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

Dr.

Melody

Ten. Sax.

Alto Sax.

Ten. Sax.

Bar. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

Dr.

Melody

Ten. Sax.

Alto Sax.

Ten. Sax.

Bar. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

Dr.

Melody

Ten. Sax.

Alto Sax.

Ten. Sax.

Bar. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

Dr.

Melody

Two-feel, floaty, don't walk

Light two feel
MVT. 3

Tmn. Sax.

Fl.

Cl.

B. Cl.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

Dr.
Ten. Sax.

Fl.

Cl.

B. Cl.

Ob.

Tpt.

Tpt.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

Dr.

R backgrounds

\[ \text{mp} \quad \text{mp} \quad \text{mp} \quad \text{mp} \quad \text{p} \quad \text{p} \quad \text{p} \quad \text{p} \]

\[ \text{cup mute} \quad \text{cup mute} \quad \text{cup mute} \quad \text{cup mute} \quad \text{cup mute} \quad \text{cup mute} \quad \text{cup mute} \quad \text{cup mute} \]

\[ \text{F/F©} \quad \text{F/F©} \quad \text{F/F©} \quad \text{F/F©} \quad \text{F/F©} \quad \text{F/F©} \quad \text{F/F©} \quad \text{F/F©} \]

\[ \text{R backgrounds} \]
MVT. 3

end solo abruptly

Bari. Sax.
Alto Sax.
Ten. Sax.
Ten. Sax.
Bari. Sax.
Ob.
Vln. 1
Vln. 2
Vla.
Vc.
J. Gtr.
Pno.
Tpt.
Tpt.
Tbn.
Tbn.
Dr.
A. Bass

sub p

(6)
MVT. 3

add rhythm section

A. Bass
Half-time feel, with a backbeat

Ten. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ob.

Tpt.

Tpt.

Tbn.

Tbn.

Vln. 1

Vln. 2

Vla.

Vc.

J. Gtr.

Pno.

A. Bass

Dr.
continue time with backbeat