

JAZZ ELEMENTS IN SELECT FINNISH AND SWEDISH CHORAL MUSIC

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by
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ABSTRACT

Jazz was born in the United States around the turn of the twentieth-century and arrived in the Nordic lands in the 1920s and '30s. After this initial encounter, jazz spread throughout Finland and Sweden, the two countries under consideration in the present study, and new versions of the music were created through both improvisation and composition. While jazz is relatively new, choral singing is an ancient tradition and is especially prominent in Nordic Europe. All types of choral groups, including children's choirs, amateur organizations, and professional ensembles, flourish in Finland and Sweden today.

With the strong influence of both choral music and jazz in these countries, it seems logical for the two genres to come together. This study investigates the influence of jazz elements upon the choral music of five composers, two from Finland and three from Sweden, whose work spans half a century: Bengt Hallberg (b. 1932), Nils Lindberg (b. 1933), Heikki Sarmanto (b. 1939), Steve Dobrogosz (b. 1956), and Mia Makaroff (b. 1970).

Each of these artists has combined elements from jazz and choral music to create some of the most distinctive musical compositions in Finland and Sweden today.

The faculty listed below, appointed by the Dean of the Conservatory of Music and Dance, have examined a dissertation titled “Jazz Elements in Select Finnish and Swedish Choral Music,” presented by Sarin W. Peck, candidate for the Doctor of Musical Arts degree, and certify that in their opinion it is worthy of acceptance.

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CHAPTER 1

INTRODUCTION

Jazz was born in the United States sometime around the turn of the twentieth-century from a mixture of African American and European musical traditions. This new genre quickly spread to the rest of the world, including the Nordic countries, in the first half of the twentieth century. American soldiers serving overseas in both world wars did a great deal to introduce and promote this repertoire. Jazz became increasingly popular in Finland and Sweden, the two countries under consideration in the present study, and new versions of the music were created through both improvisation and composition.

While jazz in the Nordic countries is relatively new, choral music has a rich and lengthy tradition in these lands. Choral singing began many centuries ago as a way of life common among the Nordic peoples. The lack of available orchestral instruments encouraged the formation of choral groups of all types, including prominent children's choirs, amateur organizations, and professional ensembles. These groups have flourished in Finland and Sweden through the present day, and in both countries many people participate in some type of choral ensemble.

With the strong influence of both choral music and jazz in Finland and Sweden, it would be logical for the two musical areas to have come together. And indeed, this study will show the influence of jazz elements on the choral music of five composers, two from

Finland and three from Sweden, whose work spans half a century: Bengt Hallberg (b. 1932), Nils Lindberg (b. 1933), Heikki Sarmanto (b. 1939), Steve Dobrogosz (b. 1956), and Mia Makaroff (b. 1970). Although they are of varying ages and compositional specialties, each artist has combined elements from jazz and choral music to create some of the most distinctive musical compositions in Finland and Sweden.

Vocal jazz has been of interest to me for the past ten years. I first became more aware of jazz as a genre and its influence on vocal music during my undergraduate degree at Bradley University, where I took an independent study course in jazz improvisation. I then became immersed in the vocal jazz literature available in the United States when I directed the University of Missouri-Columbia ensemble Hitt Street Harmony (2001 – 2003).¹ Since that time I have continued to be fascinated with vocal jazz and the repertoire available to these groups. Through a course on the music of the Nordic lands (University of Missouri-Kansas City, 2010) I discovered the prominence of both jazz and choral music in Finland and Sweden, and became curious as to the intermingling of these two traditions.

My initial discovery of Finnish and Swedish choral composers who exhibited a jazz influence was greatly aided by the staff of the Finnish and Swedish Music Information Centers, as well as by the worldwide resource of ChoralNet. I obtained additional recommendations from the publishing houses Sulasol and Gehrman, who publish these

¹ Through teaching that ensemble I found that vocal jazz literature ranged from the easy works, typically of lesser quality, to the very difficult. There was limited material of a moderate difficulty and I was never exposed to literature by composers not native to the United States.

composers' works. After initial review of their work, the five composers detailed in the following chapters were selected as demonstrating especially significant jazz influence in their choral compositions.

The next step in my research was to investigate the immediate musical history of Finland and Sweden, as jazz is a relatively recent phenomenon there. Two publications by the Finnish Music Information Center (FMIC) were most helpful with providing information on Finland: *Music of Finland* and *Finnish Jazz*,² both of which have been updated many times since their first publications in 1983 and 1974 respectively. The *Finnish Music Quarterly*, a journal established in 1985, is also an important resource containing many articles on Finnish jazz and its musicians.³ These resources are invaluable in locating the history of jazz performance and composition within Finnish musical traditions. *Music of Finland* also provides biographical information on whom FMIC considers to be the country's most important composers and performers.⁴

The Swedish Music Information Center (SMIC) also produces a publication providing crucial information on Swedish musical history and current trends that is frequently updated. This book, *Music in Sweden*, is similar to its sister publication from

² *Music of Finland*, Edited by Inkeri Aarnio, Kauko Karjalainen, and Valdemar Melanko (Helsinki: Finnish Music Information Centre, 1983); and Minna Huuskonen, Jari Muikku, and Timo Vähäsilta, eds., *Finnish Jazz*, 5th ed. (Finnish Music Information Centre, 1998), 4.

³ *Finnish Music Quarterly* archive articles (1995 – 2001) and current editions are available online at www.fmq.fi.

⁴ Heikki Sarmanto is included beginning in the 1983 publication.

Finland.⁵ Other source information for the history of Swedish jazz came from articles in the jazz publications *Jazz Planet* and *Jazz Education Journal*, and the entry on Sweden in *The Garland Encyclopedia of World Music*, 7th ed.⁶

For the history of choral music in Finland and Sweden I consulted several more publications, in addition to the sources from the Finnish and Swedish Music Information Centers. *The Swedish Choral Miracle* by Richard Sparks discusses Swedish a cappella music since 1945⁷ and a helpful section on the Nordic choral tradition appears in Joshua Cramer Habermann's dissertation "Finnish music and the a cappella choral works of Einojuhani Rautavaara."⁸

For information on the background of vocal jazz and its characteristics I turned to one of the seminal scholars on all things jazz: Frank Tirro. His book, *Jazz: A History*, provides solid background on the musical elements of jazz, its sub-genres, history, and legendary musicians.⁹ Other important sources for this topic include Elizabeth Barkley's

⁵ Susanne Concha Emmerick and Lena Roth, eds. *Music in Sweden* (Svenska Institutet, 1998).

⁶ Johan Fornas, "Swinging Differences: Reconstructed Identities in the Early Swedish Jazz Age," *Jazz Planet* (2003): 207 – 224; Jan Granlie, Dan Morgenstern, Lohan Scherwin, and Petri Silas, "Nordic Jazz Now," *Jazz Education Journal* 38, no. 4 (February 2006): C2 – C7; and Jan Ling, Erik Kjellberg, and Owe Ronström, "Sweden" in *The Garland Encyclopedia of World Music*, 7th ed. (New York: Garland Publishing, 2000): 434 – 450.

⁷ Richard Sparks, *The Swedish Choral Miracle: Swedish A Cappella Music Since 1945* (North Carolina: Blue Fire Productions, 2000).

⁸ Joshua Cramer Habermann, "Finnish Music and the A Cappella Choral Works of Einojuhani Rautavaara," (DMA diss., University of Texas, Austin) 1997.

⁹ Frank Tirro, *Jazz: A History*, 2nd ed. (New York: W. W. Norton and Company, 1993).

textbook *Crossroads: The Multicultural Roots of America's Popular Music* and Gunther Schuller's *Early Jazz*.¹⁰

The majority of the information on the individual composers came from their own websites, which include biographical and performance information in addition to work lists. Both the Finnish and Swedish Music Information Centers also have websites detailing their country's composers, with links to articles, biographies, repertoire lists, and discographies. Beyond these online resources, *Finnish Jazz* and the *Finnish Music Quarterly* have published articles on Heikki Sarmanto, and liner notes provided additional information on Mia Makaroff.¹¹ Personal communication with the three Swedish composers also proved an invaluable resource.

The majority of reference materials in this study, however, were not traditional print publications, but rather scores and recordings. Scores came from Sulasol in Finland, Gehrman's in Sweden, and Steve Dobrogosz's own publication company, Sand Castle Inc. I consulted one unpublished manuscript, "Missa con Piano (Missa Brevis)," provided by Trent Worthington, the current director of Pro Coro Canada. Commercial and private recordings, the latter supplied by composers, were also consulted.

The first three chapters of this study provide a foundation for what is to follow. Chapter two includes a survey of the jazz elements that will be discussed in the context of

¹⁰ Elizabeth F. Barkley, *Crossroads: The Multicultural Roots of America's Popular Music*, 2nd ed. (New Jersey: Pearson Education, 2007); and Gunther Schuller, *Early Jazz* (New York: Oxford University Press, 1968).

¹¹ Notes, The Female Choir of the Student Union of Helsinki School of Economics, *Kynnyksellä* (On a Threshold), Alba Records, ABCD 223, 2006.

Nordic choral music, while chapter three investigates the history of jazz and choral music in Finland and Sweden.

Chapters four through eight focus on the jazz influences in selected choral works by five Nordic composers. Composers are divided by country – first Finland followed by Sweden – and then presented according to their date of birth, oldest to youngest. Following a biographical sketch, each composer’s works are discussed in chronological order. Details concerning the year of publication, duration, and scoring are provided prior to a description of jazz elements in each piece.

The conclusion relates the importance of the jazz and choral connections that have been taking place in Finland and Sweden during the past several decades. Three appendices are included to aid in the search for repertoire. Appendix A lists the works included by country and composer while Appendix B divides the compositions by length and scoring. Appendix C provides the works’ approximate level of difficulty and their most challenging musical element(s).

Whenever the form of a composition is discussed in detail, a specific format of lettering is followed. The beginning of the alphabet is used for sections including the chorus and text (A, B, C, D, E), while the end of the alphabet (X, Y, and Z) is used for sections scored only for instruments. “X” always refers to shorter sections, such as an instrumental interlude or introduction, while “Y” designates familiar melodic material played by instrumentalists alone. “Z” denotes larger improvisational sections in which only instruments are present.

For the works with Finnish and Swedish texts I am indebted to the services of two translators. Kalle Pihlainen, a research fellow at Åbo Akademi in Turku, Finland, provided word-for-word translations of the Finnish works of Mia Makaroff. Textual translations for the Swedish compositions of Bengt Hallberg and Nils Lindberg are by Dr. Johanna E. Nilsson, Associate Professor of Counseling and Educational Psychology at the University of Missouri-Kansas City. Kati Toivanen, Chair of Art and Art History at the University of Missouri-Kansas City, provided information on Finnish pronunciation and word stress. I extend my heartfelt thanks to all of these individuals for their assistance.

CHAPTER 2

JAZZ ELEMENTS

Jazz is arguably the most significant musical genre to emerge wholly from the unique cultural mix that is the United States. Around the turn of the twentieth century the African American genres of blues, gospel, and ragtime combined with European oral and written traditions to produce the first jazz sub-genre: New Orleans jazz. From its roots, American jazz has grown in many directions – including outside the United States. Distinctive currents of jazz now exist in such diverse places as Great Britain, Europe, Africa, Asia, Australia, and South America.¹ These various cultures have added to the jazz tradition, contributing to its continued growth while leaving the basic approach intact.

Although the word “jazz” covers a divergent group of musical practices, including some popular musical styles, certain elements pervade its history. Because the genre and its stylistic conventions began in the instrumental realm, writers often refer to these traits in terms of instrumental usage. Frank Tirro, in his book *Jazz: A History*, lists these salient features:

1. improvisation, both group and solo;
2. rhythm sections in ensembles (usually drums, bass, and chordal instruments such as piano, banjo, or guitar);

¹ Frank Tirro, *Jazz: A History*, 2nd ed. (New York: W. W. Norton and Company, 1993), xvii.

3. metronomical underlying pulse to which syncopated melodies and rhythmic features are added (in this regard, additive rhythm is frequently employed);²
4. reliance on popular song form and blues form in most performances;
5. tonal harmonic organization with frequent use of the blues scale for melodic material;
6. timbral features and other performance-practice techniques that are characteristic of particular jazz substyles, such as vibrato, glissandi, articulations, etc.; and
7. performer or performer-composer aesthetic rather than a composer-centered orientation.³

All these elements also exist in vocal jazz, but with some modifications due to the use of voices in addition to, or instead of, instruments. For the purposes of this study a modified version of Tirro's list will be employed:

1. Vocal improvisation (both solo and group), including the use of scat syllables
2. Rhythm sections (when indicated)
3. Rhythmic features involving syncopation, swing, and cross-rhythm
4. Popular song or blues forms
5. Pitch materials consisting of the blues scale, blue notes, and extended tonalities
6. Timbral features particular to the voice, including shakes, glissandi, and falls
7. A performer-centered aesthetic

² Additive rhythm can create more complex polyrhythms by irregularly placing the downbeats as opposed to the highly metrical, accented afterbeats of divisive rhythm. For detailed information on additive rhythm, see Tirro, *Jazz: A History*, 100.

³ *Ibid*, 99 – 100.

While this study does not seek to locate examples of pure vocal jazz, the Nordic choral pieces chosen demonstrate a significant jazz influence and composers regularly incorporate at least two of these elements in each of the selected works.

Vocal Improvisation

Improvisation in vocal jazz occurs in both solo and ensembles contexts. The basis for both approaches is similar, although when writing a section for solo improvisation the composer may decide how much notation to include, while group improvisation by necessity must be fully indicated. Solo vocal improvisation can be notated in two different ways. First, a composer or arranger may leave all melodic choices up to the singer by providing chord symbols, a written accompaniment, or both (example 2.1). Second, in less complicated vocal jazz arrangements, the vocal solo is often provided. The singer may then use this notated version as inspiration for their improvisation, or may quote all, or only a section of, the written material. Composers will often indicate in writing their desire for the performer to create the melodic line, using the indication “ad lib” or something similar (example 2.2).

Example 2.1. Darmon Meader's arrangement of Louis Prima's *Sing, Sing, Sing*, mm. 73 – 76

SING, SING, SING

By LOUIS PRIMA

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73

(Scat solo)

Fm7 Db7 C7(b13) Fm7 D7(#9) G7(b13) C7(#9)

73 Fm7 Db7 C7(b13) Fm7 D7(#9) G7(b13) C7(#9)

Example 2.2. Doug Andrews' arrangement of Brooks & Redner's *Bethlehem*, mm. 27 – 31

Excerpt Removed Due to Copyright Restrictions

Completely improvised passages and written-out melodies for improvisation can use either traditional text or scat syllables. Scat syllables are nonsense syllables constructed using everyday American English vowels and consonants. A common line of scat sounds might consist of “Bah do bah da, dat n’ dee dat,” with “t” endings indicating a harder stop to the sound than the softer “h.” The “n” appearing in the scat line above is commonly referred to as a ghost syllable (a trait also found in instrumental improvisation) that produces a much softer tone than any syllable sung with a vowel. Ghost syllables are typically used when a performer wants to de-emphasize a note with a shorter rhythmic duration.

Occasionally these two techniques are also employed for group improvisation, although notated sections are far more common. Group improvisation is often identified as a portion of the music where all voices use scat syllables, as opposed to the remainder of the composition, which employs a traditional text. In “This can’t be love / I get no dizzy spells / my head is not / in the skies,”⁴ a soloist begins the improvised section before the entire ensemble enters in an improvised fashion (example 2.3). This notation is typically performed as written, but could also be used as a suggestion for a group’s unique improvisation.

⁴ Richard Rodgers, “This Can’t Be Love,” words by Lorenz Hart, Paris Rutherford, arranger, (Williamson Music, 2001), 7 – 8.

Example 2.3. Paris Rutherford's arrangement of Rodgers and Hart's *This Can't Be Love*,
mm. 53 – 58

Excerpt Removed Due to Copyright Restrictions

Any type of improvisation – solo or group – is a part of the performer-centered aesthetic, one of the hallmarks of the jazz style discussed below.

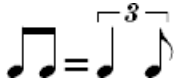
Rhythm Sections

Group or solo improvisation may also be performed by any other instrumentation the composer chooses to include in a jazz chart. Vocal jazz is often unaccompanied but can also include a standard rhythm section of drums, bass, and a chordal instrument such as piano or guitar. Some vocal jazz tunes also feature a noted instrumental jazz soloist, such as a performer on saxophone, trumpet, or trombone.

Rhythmic Features

Among the most prevalent indications of the jazz genre in general are its distinctive rhythms, specifically syncopation and swing. Syncopated pitches may or may not have a written accent attached to them in the score, but they generally become accented in performance. The term “swing” is somewhat problematic, as it actually includes three distinct yet related items: 1) a genre of music from the Big Band era of the 1930s; 2) A jazz “groove,” and 3) the uneven eighth notes integral to that groove. This stylistic element is often notated at the top of the score (figure 2.1) with an indication as to how to perform any two successive eighth notes.

Figure 2.1. A typical indication of swing



Extended syncopations may exist through the use of cross-rhythms (also known as polyrhythms or polymeter). The *New Harvard Dictionary of Music* defines cross-rhythm as “a rhythm in which the regular pattern of accents of the prevailing meter is contradicted by a conflicting pattern and not merely a momentary displacement that leaves the prevailing meter fundamentally unchallenged.”⁵ This is often indicated with a note pattern of 2:3 or 3:4, a three-note pattern used over a four-note harmonic rhythm (figure 2.2).⁶

Figure 2.2. Two examples of common cross-rhythms



⁵ *The Harvard Dictionary of Music*. Cambridge: Harvard University Press, 2003. s.v. "Cross-rhythm," http://www.credoreference.com.ezproxy.mnl.umkc.edu/entry/harvdictmusic/cross_rhythm (accessed September 26, 2010).

⁶ Sister M. Natalie Pepin, *Dance and Jazz Elements in the Piano Music of Maurice Ravel* (Master's thesis, Boston University, 1972), 107.

Form

Two formal approaches dominate vocal jazz: 1) song form (AABA) and 2) blues form. Song form came to jazz from popular song where refrains of thirty-two measures were divided into an AABA pattern, each section consisting of eight measures. “B” became known as the “release” or the “break.”

While song form is fairly standardized, blues form has many different permutations. Most common, especially in vocal jazz, is the 12-bar chord progression: I I I / IV IV I I / V IV I I. (Blues form may or may not have the original African-American sung blues (AABA, similar to the popular song form) over this harmonic progression.)

Pitch Materials

The blues scale began in conjunction with the blues progression and eventually infused both the harmonic and melodic structures of nearly all types of jazz (figure 2.3). This scale features the two “blue notes”: the flattened third and seventh scale degrees. These blue notes originated as bent pitches, or pitches that were intentionally lowered in performances by African American vocalists.⁷ Soon instrumentalists too began to ‘bend,’

⁷ Tirro, *Jazz: A History*, 53 - 54.

or flatten, pitches, as African American melodies were combined with European harmonies. This practice created the blue notes associated with today's jazz blues scale.

Figure 2.3. The "C" blues scale with the flattened third and seventh pitches in boxes



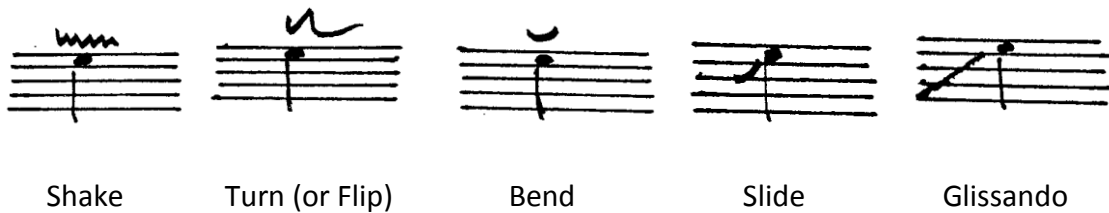
In addition to the blues scale, extended triadic harmonies are also common in jazz, especially chords utilizing ninths, elevenths, and thirteenth. Scales built on several modes (Mixolydian, Lydian, Phrygian, and Dorian) are also still commonly used in jazz today. These extended tonalities and modal scales help to create the distinctive sound of jazz.

In several of the examples included in the present study, chord symbols are indicated that do not include the full expanse of an extended harmony. The additional notes that complete the extended harmony are notated in either the voices or instruments. The chord symbols indicate a simplified harmonic palette for improvisation, although a more complex chord is actually heard.

Timbral Features

Timbral effects such as shakes, glissandi and slides, bends, turns or flips, and falls, while common in instrumental jazz, originated in a vocal performance tradition. Gunther Schuller in his book *Early Jazz* states that Louis Armstrong, who pioneered the “shake” (an exaggerated vibrato) sought to imitate his or others’ vocal techniques.⁸ Timbral effects are usually indicated by the composer in the score (see figure 2.4), but may also be added by the performer as an accepted performance practice.

Figure 2.4. Notation for timbral effects in vocal jazz; these can either be performed as shown (from a low pitch to a high pitch) or vice versa (as with a fall)⁹



⁸ Gunther Schuller, *Early Jazz* (New York: Oxford University Press, 1968), 97.

⁹ Larry N. McWilliams, John Roothan, and Todd Kelly, eds, “Excerpts for Auditions and Individual Development,” Ball State University Jazz Program & Jazz Ensemble, 1995 – 1996: page numbers not notated.

Performer-Centered Aesthetic

Many of the elements listed above – especially improvisation and the timbral effects added by a performer – lead to an overall performer-oriented aesthetic.¹⁰ This is one genre where the performer is not expected to play or sing the music exactly as notated. Each singer is expected to add a particular interpretation to a vocal jazz work, including tonal inflections and improvisatory scat passages. In fact, a jazz piece performed without these additions is generally not considered authentic jazz. This means that each time jazz is performed live, the piece should be different because the performers should make different choices.

Composers can and do indicate some of these performer-oriented options in the score. They may write out a solo as a suggestion that a performer is not required to follow. Performers must also make the choice to “swing” eighth notes that appear as “straight” (traditional eighth notes) on the page. And while various timbral effects are often indicated in the score, the notation is purposely vague. For instance, from what exact pitch does the performer begin an upward slide and what is the slide’s exact rhythmic duration? The actual performance of these effects leaves much to the discretion of the performer.

¹⁰ “Performer-“ or “performer-composer centered aesthetic” is a term commonly used to indicate a composition that is not expected to be performed exactly as notated. For further explanation, see Frank Tirro’s list of salient jazz features.

While the elements above are found in many types of jazz, most are not unique to this genre. The combination of vocal improvisation, a rhythm section, rhythmic features involving syncopation, swing, and cross-rhythm, popular song or blues forms, pitch materials consisting of the blues scale, blue notes, and extended tonalities, timbral features particular to the voice, and a performer-centered aesthetic make a work vocal jazz or jazz-influenced. Combinations of these elements appear in all of the works discussed in this study.

CHAPTER 3

A BRIEF HISTORY OF NORDIC JAZZ AND CHORAL MUSIC

The term jazz first appeared in the Nordic countries (Finland, Denmark, Sweden, Norway, and Iceland) in the early 1920s, although at the time it carried more of a social connotation than a musical one.¹ The word alluded both to dance music and to the bands that produced it. In short, it referred to a musical style that was lighter than classical. The term gained popularity in Nordic Europe as an attempt to follow the trends of the African American music occurring in the United States without a true understanding of the genre.

Since then, all the subgenres of jazz – including blues, ragtime, Dixieland, cool, bebop, free, and fusion – have made their way into Nordic repertoires. Contemporary jazz musicians have sometimes added their own influences to the genre, including folk elements from their homelands. These varieties developed differently, depending on the specific nation and its history and traditions. Mira Kauhanen believes that jazz’s greatest creativity now resides in the Nordic countries, which have become the new “guiding star” for developments in jazz.²

¹ Minna Huuskonen, Jari Muikku, and Timo Vähäsilta, eds., *Finnish Jazz*, 5th ed. (Finnish Music Information Centre, 1998), 4.

² Mika Kauhanen, “On the Trail of the Nordic Tone,” *Finnish Music Quarterly* 1 (2009): 51.

A mingling of jazz and choral music has special potential in the Nordic lands due to the area's long-standing thriving choral culture. Choral music is extensively performed in all of the Nordic countries, and became especially important in the nineteenth century. According to Joshua Haberman, the unique climate and national character of these lands are the two contributing factors behind the extraordinary development of a choral music culture.³ A lack of orchestral instruments together with the isolation of the predominantly rural communities resulted in singing becoming the favored pastime and avenue for musical expression. In addition, the oft-noted comparatively reserved temperament of the Nordic peoples lends itself to emotional release in the socially acceptable group setting of choral singing.⁴

Finland

African-American jazz first came to Finland in June of 1926 through an American band performing aboard the ocean liner *Andania*. The band included some Finnish-born musicians who remained in their homeland and taught the locals the rudiments of improvisation and swing.⁵ During the 1930s, as jazz was developing in Finland, a few

³ Joshua Cramer Habermann, "Finnish Music and the A Cappella Choral Works of Einojuhani Rautavaara," (DMA diss., University of Texas, Austin) 1997, 10.

⁴ Ibid.

⁵ Finnish Music Information Centre and Finnish Jazz Federation, "Finland's Enviably Support System," *Jazz changes: The magazine of the International Association of Schools of Jazz* 3, no. 2 (Summer 1996): 18.

swing bands began to emerge. In 1934 the pioneering jazz magazine *Rytmi* was established. In the beginning it functioned mostly as a propaganda publication for musicians but eventually came to represent an important vehicle for the discussion and proliferation of jazz in Finland.

During World War II a great deal of the jazz production in Finland came to a halt due to political tensions and the suppression of all things American and British.⁶ Recordings could no longer be imported from abroad and radio stations were banned from playing American jazz. Lifting the bans after the war had a strong influence on the next generation of jazz musicians, who at the time were school age students. This prominent generation included bassist and vibraphonist Erik Lindström (b. 1922), bassist Olli Häme (1924 – 1984), pianist Valto Laitinen (1926 – 2004), and guitarist Herbert Katz (1926 – 2007).

The education provided by this first generation of wartime jazz musicians created a surge of interest in jazz during the 1960s. The style developed by the second generation, American jazz with Finnish folk influence, is still prevalent today. It features such names as saxophonists Juhani Aaltonen (b. 1935) and Eero Koivistoinen (b. 1946), drummer Edward Vesala (1945 – 1999), and pianist Heikki Sarmanto (b. 1939).⁷ These musicians were the first to make their living mainly as jazz professionals in Finland,

⁶ Huuskonen, Muikku, and Vähäsilta, *Finnish Jazz*, 4.

⁷ Jan Granlie, Dan Morgenstern, Lohan Scherwin, and Petri Silas, "Nordic Jazz Now," *Jazz Education Journal* 38, no. 4 (February 2006): C2.

without having to also play dance music to earn money. Still, in order to supplement their income, many either had jobs unrelated to music or taught in their discipline.

During this period numerous bands from the United States toured Finland and jazz greats such as Louis Armstrong and Norman Granz appeared in concert. Their performances inspired the Finns to form their own big bands, and in 1975 the Uuden Musiikin Orkesteri (The New Music Orchestra) – better known as UMO – was established. In 1984 the group was recognized as a full-time, professional orchestra with governmental support from the Finnish Broadcasting Company (YLE), the City of Helsinki, and the Finnish Ministry of Education. These government organizations still provide two-thirds of the support costs for UMO today.⁸ In addition to this main orchestra, more than forty amateur big bands exist across Finland organized under the auspices of the Big Band Association.⁹

Alongside the big band movement, free jazz and Dixieland also enjoy a continued healthy following in Finland. While Finnish Dixieland is very similar to its American counterpart, free jazz has taken many different directions. This genre can incorporate folk music in addition to a variety of other styles, including pop, rock, and classical.

⁸ Petri Silas, “Three Decades of Finnish Big Band Excellence,” *Finnish Jazz Quarterly* 2 (2005): 23.

⁹ Huuskonen, Muikku, and Vähäsilta, *Finnish Jazz*, 8.

Finnish jazz is more popular, and more diverse, in the early twenty-first century than at any other time in Finnish history.¹⁰

This broadening of horizons stems partly from the increased education in jazz available in Finland during the past forty years. According to Huuskonen, Muikku, and Vähäsilta, “In 1971 the Ministry of Education commissioned a study by Ilpo Saunio which showed that around 2,000 young Finns would like to have some higher education in the field of Afro-American music.”¹¹ In response, Finland now has two institutions where jazz may be formally studied. Klaus Järvinen, a local jazz instructor, founded the Helsinki Pop and Jazz Conservatory in 1972. It received college status in 1983 and official conservatory status in 1986. The Conservatory’s jazz enrollment currently numbers around 200 students.¹² The other option for a university education in jazz, the Sibelius Academy Jazz Department, was added to the already prestigious Sibelius Academy in 1983 and accepts five to ten new students each year.¹³

Jazz festivals are also prominent year-round in Finland and feature both amateurs and professionals. Among the most important of these is the Pori International Jazz Festival, begun in 1966, which has close to 100,000 participants each July.¹⁴

¹⁰ Jan-Erik Holmberg, “Recent Trends in Finnish Jazz: The Last Ten Years,” Trans. by Magnus Gräsbeck, *Finnish Music Quarterly* 2 (2005): 14.

¹¹ Huuskonen, Muikku, and Vähäsilta, *Finnish Jazz*, 5.

¹² *Ibid.*, 7.

¹³ Granlie, Morgenstern, Scherwin, and Silas, “Nordic Jazz Now:” C3.

¹⁴ Huuskonen, Muikku, and Vähäsilta, *Finnish Jazz*, 6.

Although long-established music publishers in Finland do not publish jazz works with regularity, some publishers include jazz in their catalogues, such as Sulasol and Fennica Gehrman. It is more common, however, for individual artists to self-publish their own works. In 2000 the record label EMI Finland started a new Blue Note Finland sub-label that many jazz fans welcomed.

In addition to jazz, Finland has a rich choral culture, with more than 1,000 amateur and professional choirs existing throughout the country in 1997.¹⁵ The Helsinki Chamber Choir (formally the Finnish Radio Chamber Choir) is the most prominent semi-professional chorus in the country.¹⁶ The group was founded by Finnish choral legend Harald Andersén (1919 – 2001), who conducted the group from 1962 – 1981. Outstanding among Finland’s amateur choral ensembles is the Tapiola Children’s Choir which was founded in 1963 by Erkki Pohjola (1931 – 2009). Like many Finnish children’s choirs, this group has pioneered excellence in musicianship of young singers and has dedicated itself to the performance of new music by Finnish composers.

¹⁵ Habermann, “The Nordic Choral Tradition,” 22.

¹⁶ Ibid, 20.

Sweden

If jazz sailed into Finland, it flew into Sweden on Wednesday, October 25, 1933, the day that Louis Armstrong gave his first concert in Stockholm.¹⁷ Jazz was an instant success and represented a fascination with American music and the English language. Armstrong's concert series inaugurated a pivotal shift concerning cultural influence for Sweden, removing the dominance of Germany and Central Europe and replacing it with new inspiration from the West.¹⁸ Jazz was considered to be the ultimate expression of a modern era.¹⁹ The next month the oldest jazz magazine in the world, *Orkester Journalen* (OJ for short), began publishing. The first Swedish jazz records were released in the 1930s and the Sonora record company, founded as the inaugural Swedish record label in 1932, began representing jazz musicians in 1936.²⁰

By the outbreak of World War II, Sweden had been overcome with the craze for African American music. Alice Babs (b. 1924) became a teen idol for her vocals in *Swing it, magistern!* (*Swing it, Professor!*, 1940), a film about a high school that has new life breathed into it through jazz music. Band leaders infused the jazz craze with a more

¹⁷ Lars Westin, "Jazz in Sweden – a contemporary overview" in *Music in Sweden*, Ed. by Susanne Concha Emmerick and Lena Roth, 86 – 117 (Svenska Institutet, 1998): 87.

¹⁸ *Ibid*, 88.

¹⁹ Johan Fornas, "Swinging Differences: Reconstructed Identities in the Early Swedish Jazz Age," *Jazz Planet* (2003): 207.

²⁰ Westin, "Jazz in Sweden – a contemporary overview:" 89 - 90.

Swedish flavor, including popular vocal tunes in the vernacular and Swedish folk melodies. Now a Swedish legend in filmmaking, one such musician was Povel Ramel (b. 1922), who composed and produced artistic films and popular music of almost every genre with satirical Swedish lyrics and quirky melodic flavor.²¹

During World War II Sweden had limited contact with its geographical neighbors involved in the conflict. This effectively sequestered Swedish jazz from the rest of the world, and allowed it to develop its own, distinct flavor, since the demand for this music was still high. Radio and film promoted this Swedish style and recordings of domestic musicians outsold American releases that were admittedly difficult to obtain in wartime Sweden.

As soon as the war ended, many of the musicians who had been percolating an interest in the homeland of jazz began to visit the United States. At the same time, American musicians (including Stan Getz, Lee Konitz, Charlie Parker, and Dizzy Gillespie) were visiting and touring Sweden. In the 1950s the forerunner on the Swedish jazz scene was baritone saxophone player Lars Gullin (1928 – 1976), who created a fusion of cool jazz and Swedish folk music. Gullin was the most widely acclaimed Swedish musician of the decade.²²

²¹ Jan Ling, Erik Kjellberg, and Owe Ronström, "Sweden" in *The Garland Encyclopedia of World Music*, 7th ed., 434 – 450 (New York: Garland Publishing, 2000): 445.

²² Westin, "Jazz in Sweden – a contemporary overview:" 94.

Swedish jazz expanded in the 1960s and musicians began to incorporate a vast array of styles including new bebop, cool, and free jazz, in addition to promoting a big band movement that produced Dixieland – or trad – jazz. Swedish musicians today cover a vast landscape in the fusion of musical genres, and often combine jazz with folk music, electronic music, world music, rock, pop, and punk trends, along with various experimental ideas.

In 2006, the number of jazz albums released each year had doubled from the fifty published in the late 1980s, and some 400 big bands were active throughout the country.²³ Approximately 100 jazz clubs currently operate successfully under the banner of the Svenska Jazzriksförbundet (Swedish Jazz Federation, SJR) and the interests of the professional musicians are guarded by the Föreningen Sveriges Jazzmusiker (Swedish Jazz Musicians' Association, FSJ).²⁴

Although jazz festivals and education are not as prominent in Sweden as they are in Finland, these opportunities still exist, and are centered in Stockholm. One of the oldest festivals in Sweden, and also one of Stockholm's most popular events, is the Stockholm Jazz Festival. Held each summer, the STHLM Jazz Fest has included prominent artists, such as Ella Fitzgerald, BB King, Stan Getz, and Dizzy Gillespie. Jazz education exists in Stockholm at the Royal College of Music and in Göteborg at Göteborg University's School of Music and Music Education.

²³ Westin, "Jazz in Sweden – a contemporary overview:" 102 & 111.

²⁴ Granlie, Morgenstern, Scherwin, and Silas, "Nordic Jazz Now:" C6 – C7.

As is the case in Finland, Sweden also has a prominent choral culture and a professional Radio Choir. Although founded earlier, the development of the Swedish Radio Choir truly began in 1952 with the tenure of director Eric Ericson (b. 1918). The thirty-two-voice ensemble still performs literature that is predominantly Swedish and a cappella, although it commissions new works from composers the world over. Ericson also has another prominent choral group in Sweden, the Eric Ericson Chamber Choir. Still conducted by this venerated composer and teacher in 2011, the group celebrated its fiftieth anniversary in 1996.

The proliferation of jazz since the 1960s combined with the historically rich choral life of the Nordic lands has created some unprecedented cross-over opportunities for choral and jazz composers. The coexistence of various jazz styles alongside the overall open-minded attitudes of Nordic musicians towards minimizing boundaries between genres has created possibilities for fruitful combinations of various musical idioms. This study will focus on those musical works that result from the interplay of the jazz and choral idioms.

CHAPTER 4

HEIKKI SARMANTO

Born in Helsinki, Heikki Sarmanto (b. 1939) is perhaps the most famous jazz composer from Finland on the international scene. His career began in the 1960s when he studied at the Sibelius Academy and subsequently became the first Finnish jazz musician to attend the Berklee College of Music in Boston on scholarship.¹ He was honored as Jazz Musician of the Year in Finland in 1970, and won top prizes in composition at the Montreux Jazz Festival in the categories of piano and combo. In 1975 Sarmanto was one of the founders of the first professional big band in Finland, Uuden Musiikin Orkesteri (The New Music Orchestra), better known as UMO.² He became their artistic director in 1998.

Sarmanto has an eclectic musical style, with a notable jazz influence. He has composed major works for a variety of ensembles, including the *New Hope Jazz Mass* (1978) for mixed choir, jazz ensemble, and piano,³ and *Suomi (Finland, 1988)*, a symphonic jazz poem that received its world premiere at Carnegie Hall in 1988 by his own quartet and the New York Pops Orchestra. Other jazz-influenced works include *Hearts*

¹ Heikki Sarmanto, "Heikki Sarmanto," <http://www.sarmanto.com/page/sarmantocv.html> (accessed September 25, 2010).

² Petri Silas, "Three Decades of Finnish Big Band Excellence," *Finnish Jazz Quarterly* 2 (2005): 22 – 25.

³ The *New Hope Jazz Mass* is another large-scale, jazz-influenced composition by Sarmanto.

(1995), a concerto for symphony orchestra and jazz ensemble, and *Perfect Harmony* (1995), a large-scale work for soloists, mixed choir, and jazz ensemble.

According to the Finnish jazz critic Tommi Koskenheimo, “For Sarmanto jazz means music as a means of expressing oneself, and not music according to a certain style. As a composer he has been disinclined to commit to any one genre but has always endeavored to incorporate features of classical music, folk music, or poetry into his music.”⁴ Sarmanto considers melody to be the most important element in his music because performers use it as the basis for improvisation. He cleverly remarked that if he forgets a theme before he can write it down, the theme wasn’t worth notating in the first place.⁵

Givin’ Me Trouble

Year of Publication: 1992

Duration: 9:30

Scoring: Mixed Choir and Jazz Trio (Piano, Bass, and Drums)

Givin’ Me Trouble, to a text by Kim Rich, is scored for mixed choir and jazz trio.⁶

The composer provides the direction “Bluesy” at the beginning of the score. This

⁴ Tommi Koskenheimo, “Creating Finnish Jazz,” *Finnish Music Quarterly* 3 (2009): 34-37.

⁵ Ibid.

⁶ Sarmanto has set to music several poems by Kim Rich, an American poet.

indicates a mood rather than the form, for the piece is not a blues form, but rather is through-composed. As a “bluesy” piece, *Givin’ Me Trouble* exhibits the jazz elements of a rhythm section, improvisation, a performer-centered aesthetic, swing, syncopation, extended tonalities, and timbral features (glissandi).

One main motive holds the work together: a triplet melody sung either by the entire choir or by one vocal part against a harmonization in the other voices. This motive is instrumental in conception and is characterized by either arpeggiation (see example 4.2, soprano) or chromaticism (see example 4.3, bass), both of which are more idiomatic for a brass instrument than the voice. Sarmanto often conceives of the vocal line as if writing for instrumentalists – a common jazz technique.

The three instrumental parts in *Givin’ Me Trouble*, constituting a rhythm section of piano, bass, and drums, are notated in two different ways: 1) with written notation, including ex-ed out note heads to indicate rhythm, or 2) by chord symbols and “ad lib” directions (see example 4.1). The first instance of chord symbol notation for all three instruments occurs during a passage when the choir is tacet (example 4.1).

Although the choir does not improvise, the many instrumental improvisatory sections, which consist of 150 out of 225 measures of the work for at least one instrument (including the bass and subsequently the piano in example 4.1), constitute a performer-centered aesthetic.

Swing rhythm is indicated in *Givin’ Me Trouble* in two different ways: through written instructions (example 4.2, m. 25) or by notating the vocal line in quarter-eighth

triplets (example 4.3, mm. 151 and 153). In the vocal parts, the running eighth note triplet motive shifts to quarter-eighth triplets in only three measures of the piece (mm. 147, 151, and 153). The swing feel, therefore, occurs principally in the instrumental trio.

Example 4.1. Sarmanto, *Givin' Me Trouble*, mm. 55 – 59
 Copyright Sulasol, Finland

55 C

(first time only)

(first time only)

(first time only)

Solos ad lib., bass solo first time, 2nd time piano solo ad lib. C + D

Fm	Fm7/Eb	Dm7(b5)	Db	Db7/Cb	C7(alt.)	Fm	Fm	Fm7/Eb
----	--------	---------	----	--------	----------	----	----	--------

Solos ad lib., bass solo first time, 2nd time piano solo ad lib. C + D
col piano changes

Fm	Fm7/Eb	Dm7(b5)	Db	Db7/Cb	C7(alt.)	Fm	Fm	Fm7/Eb
----	--------	---------	----	--------	----------	----	----	--------

jazz time, col soloists

Example 4.2. Sarmanto, *Givin' Me Trouble*, mm. 25 – 26
 Copyright Sulasol, Finland

25

mf Trou-ble giv-in', trou-ble giv-in', trou-ble giv-in', trou-ble giv-in', trou-ble giv-in', trou-ble giv-in',...

mf Giv' - - ing - - - - - trou - - - ble...

mf Giv' - - ing - - - - - trou - - - ble...

mf *Fm7*

mf *Fm7*

Cymb.

mf *Sticks* (12/8 feeling, ♩ = $\overset{3}{\text{♩}}$) *simile jazz time*

Example 4.3. Sarmanto, *Givin' Me Trouble*, mm. 151 – 153
 Copyright Sulasol, Finland

151

night and day, I give you trou - ble night and day,
 night and day, I give you trou - ble night and day,
 trou - ble to spare, — it's on - ly fair, for all the trou - ble and all the care I gave you, it's com - ing

col sopranos (or comp, march feeling)

Dm7(b 5) Db Db 7/Cb C7 Fm Bb m/F

simile time, col piano changes

Dm7(b 5) Db Db 7/Cb C7 Fm Bb m/F

simile time, march feeling

Syncopation infuses both the choral and instrumental parts. (It is notated more often in the vocal lines than in the instrumental ones because of notational practices for the rhythm section.) One prominent example of both instrumental and vocal syncopation comes near the end of the piece at the text “need the trouble you give me” (see example 4.4), where metric anticipation is evident. The choral parts and the string bass all have three syncopated rhythms during this line of text (example 4.4, mm. 194, 195, and 196).

Example 4.4. Sarmanto, *Givin' Me Trouble*, mm. 194 – 197
 Copyright Sulasol, Finland

194 S, A, T, B: continue hand clapping, simile

need the trouble you give me.

need the trouble you give me.

hand clapping

Fm Db Ab/C Ab7 Db C7(alt.) Fm

hand clapping

Extended tonalities, while not a frequent feature of *Givin' Me Trouble*, are present. They are created by a combination of the vocal and instrumental lines and appear despite the simplified chord symbols given as performance indications to the instrumentalists. One example occurs while the arpeggiated melody is in the soprano voice (example 4.2). The performance indication for these measures is an Fm⁷, but the appearance of both a G and a B \flat /B-natural prove this chord to be an Fm¹¹.

Glissandi, a timbral feature of jazz, are also present in the passage discussed above (example 4.4, mm. 194 and 195). All four vocal lines have glissandi between their unison pitches. Although there is only one other instance of glissandi in *Givin' Me Trouble* (m. 178), their placement here, near the end of the work, demonstrates the importance of this notable jazz identifier.

Where the Heart Abides

Year of Publication: 2003

Duration: 3:00

Scoring: Mixed or Female Choir and Piano

Composed by Heikki Sarmanto to a text by Kim Rich, *Where the Heart Abides* is a mixture of conventional choral writing and jazz in contrasting sections. The piece is written for accompanied mixed choir⁷ and is in a clear ABA form: a Ballad constitutes the A section (mm. 1 – 32 and mm. 74 - 79) while a Jazz Waltz (as labeled by Sarmanto, mm. 33 – 73) defines the central B section. Because the work features a variety of repeated segments and a *D. S. al Coda*, the Ballad section is 68 measures in length, beginning and

⁷ *Where the Heart Abides* is also available for accompanied SSAA voicing with the same harmonic structure and jazz elements.

ending the work, while the Jazz Waltz in the middle consists of 52 bars.⁸ The Ballad portion of *Where the Heart Abides* does not exhibit jazz elements; therefore this analysis will focus on the central Jazz Waltz. This section is in B \flat and features two elements distinctive of the jazz idiom: vocal improvisation and scat syllables.

Two types of vocal improvisation are evident in the work: notated and non-notated. The non-notated improvisation is indicated above measure 50 with the direction “add ad lib.” and can be repeated as many times as the performers desire (see example 4.5). The notated improvisation section occurs at the appearance of the only scat syllables of the work, “di,” “pa,” and “da” (mm. 54 – 61, with mm. 54 – 56 and 57 – 60 using identical notation). The solo consists mostly of a sequence of three-note descending scalar patterns in eighth notes, which is different enough from the rest of the work’s melodic line to be considered composed improvisation, especially with the scat syllables (see example 4.6).

Sarmanto’s instrumental conception of the vocal parts is also notable in the Jazz Waltz. While the melody consists of a stepwise vocal line, the rhythms in the choral harmonization are identical to those in the piano (example 4.5). The homorhythmic and unchanging harmony suggest an accompanimental line that an instrumental ensemble might play (mm. 50 – 53).

⁸ The Jazz Waltz section could be longer depending on how many repetitions of mm. 50 – 54 performers chose to take.

Example 4.5. Sarmanto, *Where the Heart Abides*, mm. 50 – 53
 Copyright Sulasol, Finland

Repeat x times, add ad lib.
 show you the way... cue

Let your heart show, let your heart show, let your heart show, let your heart show,

B \flat E \flat *sim.* B \flat F7

Example 4.6. Sarmanto, *Where the Heart Abides*, mm. 54 – 56
 Copyright Sulasol, Finland

di pa da pi da pa di pa da pi da pa di pa da pi da pa da pa da pa da pa pa di pa da pa da pa da pa da pa

let your heart show, let your heart show, let your heart show,

B \flat Bbsus4 B \flat *sim.* E \flat B \flat Bbsus4 B \flat

Sarmanto sets the majority of Rich's text during the Ballad section and then repeats the line "Let your heart show you the way . . . joyously show you the way" for the Jazz Waltz. Peace, which "is the place where the heart abides," appears in the Ballad, and is painted musically through straightforward choral singing. The heart takes over for the Jazz Waltz, and perhaps Sarmanto intended the waltz rhythm to portray the beat of a heart, and the vocal improvisation the heart's joy.

The Song of Extinct Birds

Year of Publication: 2004

Duration: 61:00

Scoring: Youth or Female Choir (SSAA) and Jazz Trio (Piano, Bass, Drums, and optional Flute or Clarinet solo)

The Song of Extinct Birds, to a text by Aina Swan Cutler,⁹ is a large-scale work in eleven movements for youth or female choir and jazz trio. The work lasts just over an hour and is replete with jazz elements. Five jazz elements appear in every movement of the piece: 1) a rhythm section, 2) (instrumental) improvisation, 3) a performer-centered aesthetic, 4) extended tonalities, and 5) pronounced syncopation. Scat syllables appear in

⁹ "An immigrant from Finland who promotes Finnish culture in this country, Swan Cutler has worked with numerous Finnish composers as a lyricist and translator of Finnish poetry." "Cutler, Aina Swan, Papers," Regents of the University of Minnesota, <http://www.ihrc.umn.edu/research/vitrage/all/co/ihrc489.html> (accessed February 3, 2011).

six movements and blue notes occur in four. Swing, a glissando, and jazz modes can each be found in one movement of the work (see table 4.1).

Table 4.1. Structure and jazz elements in *The Song of Extinct Birds* by Heikki Sarmanto

Mvmt #	Movement Name	Key	Form	Scat Syllables	Blue Notes	Other Jazz Elements
1	Listen to the Wind	C#m	xAABCAB			
2	Long Ago There Was Darkness	Dm	AB(A)			
3	Life Begins in the Sea	Ebm	AB(A)	x		
4	What Happened to the Dinosaurs?	Fm	AB(A)			Swing
5	Early Man	GM	AB(A)	x	x	
6	Fire	Ebm	AB(A)	x	x	
7	Galileo	EM	AB(A)		x	
8	Man, the Dreamer	GM	AB(A)	x	x	
9	Technology	F#m	AB(A)	x		Glissando
10	What Are We Doing?	Am	AB(A)	x		Modal
11	Search for a Quiet Place	Ebm	xYAABCAB			

Movements two through ten, although essentially through-composed, do include a *da capo*, which repeats a small section of the movement to a *fine* or a *coda* ending, creating an AB(A) form.¹⁰ The outer movements, both sectional in construction, are nearly identical, except for a difference in key and an added section (“Y,” denoting an instrumental strophe, mm. 14 – 29 in the final movement).

¹⁰ Movements 2 – 10, with a through-composed structure with a *da capo* ending, are denoted as “AB(A)” (see the column for “Form” in table 4.1).

Rhythm Section and a Performer-Centered Aesthetic

The work's instrumental complement consists of a typical jazz rhythm section: piano, bass, and drums. All three players have improvisatory sections, with no fewer than twelve bars in each movement expressly for that purpose. The voices are typically tacet during these sections, with only chord symbols and comp indications (diagonal slashes across the bar) appearing for the instrumentalists (example 4.7).

Even when the instrumentalists are serving an accompanimental purpose they are improvising; few measures of the work are expressly notated for the jazz trio. Of special interest is the piano part, whose G clef is notated throughout with the condensed choral parts. Sarmanto states in the score that this notation is to aid the pianist in rehearsals while accompanying the choir, and in performance, to allow the pianist to "play freely around the choir" (see example 4.8 for Sarmanto's typical notation for the jazz trio in an accompanimental role). This constant improvisation allows for a strong performer-centered aesthetic throughout the work. This particular jazz element applies only to the instrumentalists, however, for the choral parts are entirely notated.

Example 4.7. Sarmanto, *The Song of Extinct Birds*, Movement 6, "Fire," mm. 37 – 44
Copyright Sulasol, Finland

37 **(B)** SOLOS AD LIB.

37 SOLO AD LIB.

E♭ E♭/G A♭ C♭7 B♭7 E♭ E♭/G A♭ C♭7 B♭7 E♭

E♭ E♭/G A♭ C♭7 B♭7 E♭ E♭/G A♭ C♭7 B♭7 E♭

simile time, col soloist

Example 4.8. Sarmanto, *The Song of Extinct Birds*, Movement 3, "Life Begins in the Sea,"
mm. 43 – 47

Copyright Sulasol, Finland

The musical score for Example 4.8 consists of several staves. The top two staves are vocal lines. The first vocal line (soprano) has lyrics: "sea... an - i - mal - cu - lae... jel - ly fish...". The second vocal line (alto) has lyrics: "sea in the sea... an - i - mal - cu - lae". The piano accompaniment is shown in the bottom three staves. The right hand (treble clef) has chord symbols: Ebm7, Ebm7/Db, Cbmaj, a slash, and Bb7(9). The left hand (bass clef) has the same chord symbols. The bottom-most staff shows a piano part with some notes and dynamics markings.

Extended Tonalities

Extended tonalities occur regularly in all movements of *The Song of Extinct Birds*.

Their prevalence creates a distinctly jazz-based harmonic sound that features regular dissonance. While chord symbols are frequently notated for the jazz trio, Sarmanto infrequently includes the extended tonalities in these symbols. The musical notation often indicates an extended chord when the written symbols do not. (This was also evident in *Givin' Me Trouble*.) Such an instance can be seen on the first page of the work (example 4.9). Here the choir sings a simple, long melodic line while the piano and bass

provide harmonic support. The notated chord symbols – C#m, Amaj, C#m⁷/B and AMaj⁷/G# – do not fully describe the sonorities when the chorus is added and they become ninth chords: C#m⁹, Amaj⁹, C#m⁷/B⁹, and AMaj⁷/G#⁹.

As at the beginning of Movement 1, “Listen to the Wind” (example 4.9), Sarmanto often uses the choral parts to augment the improvisational presence of the instrumentalists. Here the voices extend the chords of each measure beyond the improvisatory performance indication given to the instrumentalists. In this particular instance, Sarmanto may be using the ninth of the chord (the choral voices) to represent the presence of the wind above the regular dealings of life (the instrumental parts).

The text for *The Song of Extinct Birds* seems to have been written specifically for this composition and is an atypical choice, especially for a youth choir. The subject – evolution and pollution – is an unusual one for the United States (although not, perhaps, for the Nordic countries) and atypical English words are common. Sarmanto uses the text, which includes words of extended length and rhythms that match those words’ syllabic stress, to create complex rhythms. In addition, Sarmanto’s music and its frequent extended tonalities present a challenge requiring skilled, independent singers.

The ninth movement, “Technology,” provides a good example of Sarmanto’s setting of the text to create rhythmic complexity (example 4.10). The words “necessity, expediency, reality, fantasy, sanity, lunacy” are set consecutively to slightly different rhythms. Especially complicated are the repetition of “fantasy” (m. 39) and the alto’s syncopated “lunacy” text (mm. 41 – 43).

Example 4.9. Sarmanto, *The Song of Extinct Birds*, Movement 1, "Listen to the Wind,"
 mm. 1 – 13
 Copyright Sulasol, Finland

1. Listen to the Wind

Aina Swan Cutler

Heikki Sarmanto

$\text{♩} = 100$ Quasi tempo, or rubato

System 1 (Measures 1-7):

- Soprano:** Melody with notes G4, A4, B4, C5, B4, A4, G4. Includes an 'x)' marking above the first measure.
- Alto:** Sustained vowel 'aa-'.
- Piano:** Treble clef with notes G4, A4, B4, C5, B4, A4, G4. Chords: C#m, Amaj, C#m.
- Bass:** Bass clef with notes G2, A2, B2, C3, B2, A2, G2. Chords: pizz. C#m, Amaj, C#m. Includes 'ad. lib. col piano changes' instruction.
- Drums:** Sustained vowel 'aa-'.

System 2 (Measures 8-13):

- Soprano:** Melody with notes G4, A4, B4, C5, B4, A4, G4. Dynamics: *mf*.
- Alto:** Sustained vowel 'aa-' with dynamics: *mf*.
- Piano:** Treble clef with notes G4, A4, B4, C5, B4, A4, G4. Chords: Amaj, C#m, C#m7/B, A, A Maj7/G#.
- Bass:** Bass clef with notes G2, A2, B2, C3, B2, A2, G2. Chords: A, C#m, C#m7/B, A, A Maj7/G#.
- Drums:** Mallets cymb. with notes G4, A4, B4, C5, B4, A4, G4. Dynamics: *mf*.

Example 4.10. Sarmanto, *The Song of Extinct Birds*, Movement 9, "Technology," mm. 35 – 43

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35

near-ing, ne-ces-si-ty, ex-pe-di-en-cy, re-al-i-ty-fan-ta-sy, _____
 fan-ta-sy,

near-ing, ne-ces-si-ty, ex-pe-di-en-cy, re-al-i-ty-fan-ta-sy, _____

35

A G#m7 C#7 F#m G#m7 C#7 F#m F#m7/E

A G#m7 C#7 F#m G#m7 C#7 F#m F#m7/E

40

san-i-ty-lu-na-cy... _____ E -

san-i-ty-lu-na-cy... sa-ni-ty, lu-na-cy, sa-ni-ty, lu-na-cy, sa-ni-ty, lu-na-cy...

40

D#m7 D7(#11) C#7(9)

D#m7 D7(#11) C#7(9)

Syncopation

Syncopation is also frequent in each movement of the work. This jazz element is found in both the choral and instrumental parts, but is notated more precisely in the voices. One example of syncopation occurs in the repetition of A in the final movement, “Search for a Quiet Place” (example 4.11).¹¹ The syncopated rhythms on the words “heard,” “on,” and “quiet wind” occur in the bass and drums as well as in all the voice parts (mm. 51 - 53).

Example 4.11. Sarmanto, *The Song of Extinct Birds*, Movement 11, “Search for a Quiet Place,” mm. 50 – 53

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The musical score for Example 4.11 consists of several staves. At the top, there are two vocal staves (Soprano and Alto) with lyrics: "Their song still heard car-ried on and on in the heart of a qui-et wind." Below the vocal staves is a piano accompaniment section. The piano part includes a grand staff (treble and bass clefs) and a drum set part. The piano accompaniment features a series of chords: Bb7, Abm, Abm7/Gb, Cb7, and Bb7. The drum set part shows a syncopated rhythm pattern. The score is marked with a 7/8 time signature and a key signature of three flats (Bb, Eb, Ab).

¹¹ This same basic melody occurs in the first movement in the key of C# minor (mm. 54-47).

Scat Syllables

Scat syllables appear in six movements of *The Song of Extinct Birds*. In some instances they appear alongside other jazz elements, such as syncopation, or are used to create a quasi-improvisatory feel. They always appear with hard consonants (d, p, k) to produce a crisp, rhythmic sound (example 4.12). The sections that employ scat syllables are often written in an instrumental style. For example, the second section of scat syllables in the eighth movement, “Man the Dreamer,” is an instrumental-like passage (mm. 115 – 130). In the midst of the scat section, the sopranos perform arpeggios alone for six-measures (mm. 123 – 128).

Example 4.12. Sarmanto, *The Song of Extinct Birds*, Movement 8, “Man, the Dreamer,”
mm. 123 – 126

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The musical score consists of a vocal line and piano accompaniment. The vocal line is in G major and features a melodic line with lyrics: "da ba da ba da ba da ba da ba da ba da bi da bi daa da bi da bi daa ba da ba da ba da ba". The piano accompaniment includes a right-hand part with chords (G) and a left-hand part with a rhythmic pattern of eighth notes. The score is marked with a piano (p) dynamic and includes various musical notations such as slurs and accents.

Blue Notes

Blue notes appear in the central four movements of the work that are in major keys.¹² When notated, they occur almost exclusively in the choral parts, either in the melody or in the harmony. One particularly impressive use of both the lowered third and the lowered seventh takes place in the last two bars of the seventh movement, “Galileo” (example 4.13). Although the bent third (G-natural) and seventh (D-natural) have

¹² Minor keys typically include a lowered third and seventh inherent to the tonality, and, therefore, these bent pitches occurring in minor keys are not labeled as blue notes.

appeared earlier in the movement, they do not sound together until the final measures as as the text “Or be damned!” is repeated (mm. 35 – 36). The blue notes occur throughout this final statement, helping to create an F¹³ chord (example 4.13).

Example 4.13. Sarmanto, *The Song of Extinct Birds*, Movement 7, “Galileo,” mm. 32 – 36
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The musical score for Example 4.13 consists of five staves. The top two staves are vocal lines with lyrics: "dox - y... Be - lieve, be-lieve, or be damned! Or be damned!". The third staff is the piano accompaniment, showing chords: C#m, B7sus4, B7sus4, and F7(#11). The fourth staff is the bass line, and the fifth staff is the guitar line. Performance markings include "rit. fermata 2nd time" and "f".

Swing

The fourth movement, “What Happened to the Dinosaurs?,” is the only movement in *The Song of Extinct Birds* to include swing. The composer specifies at the

beginning of the movement that dotted-eighth/sixteenth notes are to be played as triplet eighth notes with the first two eighths tied – the most metrically accurate written representation of swung eighths (example 4.14). The dotted-eighth/sixteenth figure appears in the first segment of the movement (mm. 1 – 32) in both the jazz trio (example 4.14, mm. 1 – 2) and in the chorus (example 4.15, mm. 18, 19, and 21).¹³

Example 4.14. Sarmanto, *The Song of Extinct Birds*, Movement 4, “What Happened to the Dinosaurs?,” mm. 1 – 6
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4. What Happened to the Dinosaurs?

Aina Swan Cutler Heikki Sarmanto

Intro. ♩ = 104

The musical score is for a jazz trio and includes the following parts:

- Soprano:** A single staff with a whole note rest in the first measure.
- Alto:** A single staff with a whole note rest in the first measure.
- Piano:** A grand staff (treble and bass clefs). The right hand has a whole note rest in the first measure. The left hand has a whole note rest in the first measure. Chords are indicated as Fm and Gm7(b5)/C in the later measures.
- Bass:** A single staff with a whole note rest in the first measure. The word "pizz." is written above the staff in later measures.
- Drums:** A single staff with a snare drum. The first measure is marked *mf* and features a triplet of eighth notes. The second measure is marked *simile time* and features a triplet of eighth notes. The rest of the score is filled with diagonal hatching.

¹³ There is no obvious connection between the choice of swing and the text of the fourth movement.

Example 4.15. Sarmanto, *The Song of Extinct Birds*, Movement 4, “What Happened to the Dinosaurs?,” mm. 18 – 21

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The musical score for Example 4.15 consists of two systems of music. The first system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins at measure 18 with the lyrics "from the sea they came..." and continues with "Ear-ly swamp fo-rests". The piano accompaniment provides harmonic support with chords such as Bbm/F, Fm, Fm7, Bbm/F, Fm, and Db. The second system continues the vocal line with the lyrics "from the sea they came, they came..." and "svamp". The piano accompaniment continues with the same harmonic structure, including chords like Bbm/F, Fm, Fm7, Bbm/F, Fm, and Db. The score is written in a key signature of three flats (B-flat major/C minor) and a 4/4 time signature.

Timbral Features

The only timbral feature to appear in *The Song of Extinct Birds*, a glissando, occurs near the end of the ninth movement, “Technology” (example 4.16). It follows a section of scat syllables and covers an octave from the seventh (B) and ninth (D) of the final chord before the *dal segno* (a C^{#11} in m. 164) to the third (B) and fifth (D) of the first chord in the next measure (a G¹¹). The glissando serves to heighten the sense of return to the opening of the movement.

Example 4.16. Sarmanto, *The Song of Extinct Birds*, Movement 9, "Technology," mm. 162 – 168

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162

da pa da pa da pa da pa da pa da pa daa daa daa daa -

da pa da pa da pa da pa da pa da pa daa daa daa daa -

162

molto rit. \leftarrow ***ff***
(measure 22) C

A tempo

165 ***sfz*** aa Tech -

165 ***sfz*** aa Tech -

165 ***sfz*** G/C#

arco G/C#

Modes

The jazz modes of F Lydian and D Dorian occur solely in the tenth movement, “What Are We Doing?.” Sarmanto specifies their use by the jazz trio in two places: the F Lydian scale occurs during the repetition of the word “running” (m. 23) and lasts only one measure; the D Dorian scale, however, is the focus of a six-measure section of scat syllables (mm. 82 – 87). The choir sings ascending stepwise lines while the instrumentalists improvise on the same modal pattern (example 4.17).

Example 4.17. Sarmanto, *The Song of Extinct Birds*, Movement 10, “What Are We Doing?,” mm. 84 – 87
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The musical score for Example 4.17 consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The score is in 4/4 time and begins at measure 84. The vocal lines feature ascending stepwise lines with the syllable "daa daa" repeated. The piano accompaniment is in D minor (Dorian mode), with the label "Dm(Dorian)" appearing on both the right and left hands. The right hand plays a series of chords, while the left hand plays a series of sustained notes. The piano part is marked with a 'v' (accents) and a 'p' (piano) dynamic. The bottom staff shows a series of chords marked with a circled 'X' and a 'p' dynamic.

In his setting of Aina Swan Cutler's text, Sarmanto shows a deep concern for environmental and evolutionary issues throughout *The Song of the Extinct Birds*. In some passages, the jazz elements, particularly extended tonalities and blue notes, help to focus the listener's attention on the meaningful words. Other jazz elements – improvisation, swing, and scat syllables, for instance – seem to have no deeper connection to the text's meaning. Whatever their connection to Cutler's text, the jazz elements included in this larger work present a strongly jazz-influenced choral composition and make the piece a rewarding challenge for an amateur youth or female choral ensemble.

Un-Wishing Well

Year of Publication: 2008

Duration: 3:00

Scoring: Six-Voice A Cappella Vocal Ensemble

Un-Wishing Well, a setting of a poem by Kim Rich, was arranged for the vocal ensemble Rajaton (see Chapter 5) by member Jussi Chydenius in two different versions.¹⁴ The first appeared on Rajaton's album *Boundless* (2001)¹⁵; the second is a slightly

¹⁴ The original version of "Un-Wishing Well" is an unpublished song for voice and piano accompaniment by Heikki Sarmanto.

¹⁵ Rajaton Vocal Ensemble, *Boundless*, Plastinka Records, PLACD 004, 2001.

reworked version that appears on the album *Out of Bounds* (2006).¹⁶ The latter disc is thought by the group as the “best of Rajaton” and is intended for export. The *Boundless* recording is the basis for the present analysis.

Rather than representing a compilation of a variety of idioms, *Un-Wishing Well* fits directly into the genre of vocal jazz. Rajaton acknowledges this in their liner notes: “This Latin jazz piece comes from the desk drawer of Heikki Sarmanto (b. 1939), a well-known Finnish jazz composer. In deference to equal opportunities, Jussi [Chydenius] turned it into a duet.”¹⁷ The piece, with its humorous text about the desire to undo the effects of a working wishing well, presents all seven vocal jazz elements: popular song form, pitch materials including blue notes and extended tonalities, a vocal rhythm section, syncopation, timbral features of glissandi, scat syllables, and a performer-centered aesthetic.

Un-Wishing Well uses a modified/repeated popular song form as its basis: Introduction (mm. 1 – 8), AABA (mm. 9 – 43), Interlude (mm. 44 – 51), AABA (mm. 52 – 86), Coda (mm. 87 – 94). The introduction and interlude contain the same basic pitch materials while the coda functions as a tag, presenting a twist of the melodic material of section A. Overall the form functions exactly as one would expect of popular song form: the A sections present the main melody and the B sections provide a brief contrast from that material. The piece is in B \flat , with the exception of the B sections, which are in D \flat .

¹⁶ Rajaton Vocal Ensemble, *Out of Bounds*, Plastinka Records, PLACD 034, 2006.

¹⁷ Rajaton, notes to *Boundless*, 2001.

The relationship of D \flat to the original key of B \flat is that of a lowered third, or a mediant relationship. Often in jazz the lowered third of the key, a blue note, can also be seen on a larger structural level, as is the case here.

The work demonstrates a frequent use of both extended tonalities and blue notes, especially the flattened seventh scale degree. Both of these pitch elements are evident in measure 42, with an A \flat^9 chord prolonging throughout the entire measure (see example 4.18). The flattened seventh (A \flat) appears several times. It is prevalent in the final A section of the AABA form and in the introduction, interlude, and coda. The other blue note, the lowered third (D \flat), is observed in measures 88 and 89 of the coda, and also functions as a structural element, for it is the key of the B sections of the work.

Example 4.18. Sarmanto, arranged by Jussi Chydenius, *Un-Wishing Well*, mm. 41 – 44
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41

And of the trou-ble I wished my - self, — wah duh wah wah

do do do do do wop wah duh wah wah

do do do do do wop wah duh wah wah

do do do do do wop wah duh wah wah

And of the trou-ble I wished my - self, — not eve-ry wish should come true.

gliss. doo doo doo doo doo wop! dom ts dom — ts do

A vocal rhythm section is provided through the written bass II part and a non-notated vocal percussionist that Rajaton added to the piece. Written percussion is evident in the Introduction, and is notated with exed-out note heads for un-pitched off-beats and a bass line of scat syllables meant to imitate a string bass (see example 4.19). The written percussion effect is present in all but twenty-one measures of the work (mm. 40 – 43, 68 – 75, 83 – 90). Another body percussionist is added to the recording during each A section (except for the last four bars of the final two A sections) and to bars 91 and 92 of the coda. This second percussionist punctuates beats two and four – beats that are normally emphasized in jazz.

Example 4.19. Sarmanto, arranged by Jussi Chydenius, *Un-Wishing Well*, mm. 5 – 8
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5

wah duh wah wah wah duh wah duh _ wop! wah duh wah wah wah duh wah duh _ wow!

wah duh wah wah wah duh wah duh _ wop! wah duh wah wah wah duh wah duh _ wow!

wah duh wah wah wah duh wah duh _ wop! wah duh wah wah wah duh wah duh _ wow!

wah duh wah wah wah duh wah duh _ wop! wah duh wah wah wah duh wah duh _ wow!

wah duh wah wah wah duh wah duh _ wop! wah duh wah wah wah duh wah duh _ wop!

dom ts dom _ ts do dom ts dom _ ts do dom ts dom _ ts do dom ts dom _ ts dom

Syncopation is prevalent throughout the work – in fact, only a few measures do not contain this rhythmic device. Accented off-beats are common (such as beat four of measures six and eight in example 4.19), as is the punctuation of beats two and four (as with the added percussionist described above). The placement of the quarter notes in the upper five voices in measure 29 and 31 of the B section give weight to beats two and four (see example 4.20).

Example 4.20. Sarmanto, arranged by Jussi Chydenius, *Un-Wishing Well*, mm. 29 – 32
Copyright Sulasol, Finland

29

Ne-ver a-gain will I e-ver spend a pen-ny on a-ny well. —

Ne-ver a-gain will I e-ver spend a pen-ny on a-ny well. —

Ne-ver a-gain will I e-ver spend a pen-ny on a-ny well. —

Ne-ver a-gain will I e-ver spend a pen-ny on a-ny well. —

Ne-ver a-gain will I e-ver spend a pen-ny on a-ny well. —

dom ts do dom ts dom — ts do dom ts do dom ts do dom ts dom — tsom dom tsom

The timbral feature of jazz that appears most frequently in *Un-Wishing Well* is glissandi (see example 4.18 and measure 8 of example 4.19), seen in eight bars of the work. They occur at the end of the introduction and the interlude, and in the last three

measures of each final A section of the piece’s popular song form, and provide some structural closure to each major section.

Sarmanto imitates jazz instruments through scat syllables. Two main types of sounds and scat syllables occur. First, the performers imitate the sounds of muted brass with the written scat syllables “wah” and “wop” (see example 4.19). Rajaton over-exaggerates this effect by extending the duration of the “w” consonant and making the vowels of these syllables extremely bright (mm. 1 – 8 and 44 – 67). The second effect is softer overall but features a firmer attack as scat syllables begin with either “d” or “p” to imitate a string bass or softer brass. Besides the continuous imitation of a string bass, these sections of softer scat syllables include measures 24, 33 – 43, and 76 – 86 (see example 4.21).

Example 4.21. Sarmanto, arranged by Jussi Chydenius, *Un-Wishing Well*, mm. 76 – 79
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76

pa pa pa da pa pa oo pa pa -

pa pa pa da pa pa oo pa pa -

pa pa pa da pa pa oo pa pa -

There has to be an un-wish-ing well, a ma-gic to un-do.

dom ts dom ts do dom ts dom ts do dom ts dom ts do dom ts dom ts do

Rajaton's performance of *Un-Wishing Well* exhibits a strong performer-centered aesthetic. The group expands the score extensively in performance in the following ways:

1. The addition of an upward soprano glissando spanning an octave prior to m. 1
2. The entrance of the bass II two measures sooner than notated (beginning in m. 1 instead of m. 3)
3. The addition of a second body percussionist (discussed above)
4. Deletion of the notated "oo" harmonies in mm. 17 – 20
5. Deletion of the bass II part in measures 25 – 31
6. The addition of echo effects in m. 28
7. Three additional upward glissandi spanning two octaves during the interlude
8. Continuation of the full bass II vocal percussion in mm. 60 – 63 (when not notated)
9. Displacement of the bass II line by two-and-a-half beats from where it is notated (in the same rhythm as all other voices in m. 70 to m. 71) to the off-beats of m. 71

In addition to these striking effects, many added glissandi, small rhythmic alterations, and slight note changes also appear. Perhaps this is Rajaton's musical irony that is appropriate to the text "Show me the way, and I'll gladly pay to un-wish unwise wishes far away." By taking liberties with some of the notation in the piece and making significant and lengthy additions and deletions, one can assume they made the piece function more to their wishes – an unachievable goal according to Rich's text, since an un-wishing well does not exist.

Conclusion

The famous Finnish jazz pianist Heikki Sarmanto demonstrates his instrumental heritage in his jazz-influenced choral music. In the pieces discussed above that include an instrumental ensemble, the instrumental parts display a heavier jazz influence than the

vocal parts. Improvisation is especially restricted for the singers, with only two small instances occurring in the choral parts in *Where the Heart Abides*, and no instances of choral improvisation in any other work. In two pieces, *Givin' Me Trouble* and *The Song of Extinct Birds*, only the jazz trio displays a performer-centered aesthetic.

Among Sarmanto's repertoire, the sole exception to the above statement is *Un-Wishing Well*. Several of the jazz elements present in the arrangement – especially a vocal rhythm section and performer-centered aesthetic for vocalists – are more common to the style of Rajaton (see Chapter 5) than to Sarmanto's other jazz-influenced choral works and would appear to be attributable to the arrangement.¹⁸

As noted in Sarmanto's biography, he is a composer of tremendous diversity. This holds true in the pieces described above, as no single jazz element is common to all four works. Syncopation, scat syllables, extended tonalities, and glissandi are most common in the choral parts, appearing in three of the four pieces; only cross-rhythms and the blues scale are absent.

Two stylistic traits, however, appear in each of the works surveyed here. First, Sarmanto tends to conceive the vocal line(s) in an instrumental way, often featuring arpeggiation and motion by skip in his melodic lines and mimicking instrumental accompaniment with choral accompaniment. The melody of *Un-Wishing Well*, for example, features an arpeggio as its opening gesture (see example 4.21, m. 76, bass I) and frequent leaps (mm. 77 – 79).

¹⁸ Sarmanto's vocal/piano score remains unpublished and was not available for this study.

Second, the text is of high importance to Sarmanto; wordpainting is frequent in his jazz-influenced choral works. In several instances jazz elements portray the text, as they do in *The Song of Extinct Birds*, for example, where blue notes and extended tonalities created by the choral parts enhance the text's meaning. *Where the Heart Abides* also exhibits a connection to the text by Kim Rich, but this time through its overall form and the juxtaposition of a classical ballad against a jazz waltz.

As even a cursory survey of Heikki Sarmanto's output demonstrates, this Finnish composer creates with great variety of genre, influence, performing forces, and styles.¹⁹ The above works, available through the Finnish publisher Sulasol, demonstrate this diversity. Few musical elements are common to all four compositions; instead he explores a variety of jazz elements and does not always employ them in the same combination.

¹⁹ For Sarmanto's complete works, see Simo Suurla, "Sarmanto's Music Shop," Simon IT, <http://sarmanto.suurla.com/index.php?language=en&osCsid=b0d569f4f1942292c7ca99c299a2d37f> (accessed January 29, 2011).

CHAPTER 5

MIA MAKAROFF & RAJATON

Lyricist-composer-arranger Mia Makaroff (b. 1970) entered the compositional scene in 1989 with the youth musical *Raskaat Kengät (Heavy Shoes)* and thereafter continued writing for her group, Gnomus, as well as creating pieces she could perform with her sister Marika. She received her Master of Music in 2003 from the Sibelius Academy and in 2005 returned to her alma mater to teach didactics and pedagogy for the Swedish-language Department of Music Education. Since founding the children's choir Vivace in 1991, Makaroff's compositional style has expanded from folk-inspired pop and rock to other areas, including jazz.¹ The vocal group Rajaton has included at least two of her compositions on each of their albums.²

“The voice is boundless”³ is the philosophy of the Finnish vocal ensemble Rajaton, and “boundless” is the translation of the group's Finnish name. This six-voice a cappella vocal group was formed in 1997 with the intent of performing a truly diverse repertoire that includes genres of music sacred and secular, classical and jazz, domestic and

¹ Notes, The Female Choir of the Student Union of Helsinki School of Economics, *Kynnyksellä (On a Threshold)*, Alba Records, ABCD 223, 2006.

² The cover albums of the groups ABBA and Queen are exceptions, and do not include any compositions by Makaroff.

³ “Rajaton Biography,” Sublime Music Agency, <http://www.rajaton.net/en/group/biography> (accessed January 22, 2011).

international. The group is comprised of sopranos Essi Wuorela and Virpi Moskari, alto Soila Sariola, tenor Hannu Lepola, baritone Ahti Paunu, and bass Jussi Chydenius.

In their native Finland, Rajaton is a pop sensation having released eleven albums, with one double platinum, three platinum, and eight gold records. Among their credits are cover albums of ABBA and Queen, and collaborations with the British ensemble The King's Singers, the Swedish artists The Real Group, the Helsinki Philharmonic, Sinfonie-*HSK* (Germany), Symphony Nova Scotia, and the New York Pops.⁴ They received top awards from the *Contemporary A Cappella Society of America (CASA)* for their 2007 album *Maa*, which is based on their Finnish cultural heritage.

The collaboration between Makaroff and Rajaton is one that has already reached an international stage;⁵ the group's engagements for 2011 include performances throughout Finland, Germany and Austria, Australia, and Canada.⁶ With over 100 performance engagements each year, the group has garnered acclaim from audiences and critics alike. "Their energy – infectious; their ability to entertain and inspire – Rajaton!"⁷

⁴ "Past Concerts," Rajaton, <http://www.rajaton.net/app/konserttikalenteri/list/-/do/past> (accessed January 24, 2011).

⁵ I was recently contacted by the choral conductor of Cantatica in Lehigh Valley of Pennsylvania wanting a copy of Mia Makaroff's "Butterfly," as performed by Rajaton, for a spring concert. (Michael Tamte-Horan, e-mail to the author, January 8, 2011.)

⁶ "Upcoming Concerts," Rajaton, <http://www.rajaton.net/app/konserttikalenteri/list/-/do/upcoming> (accessed January 24, 2011).

⁷ Ibid.

Butterfly

Year of Publication: 2001

Duration: 4:00

Scoring: Six-Voice A Cappella Vocal Ensemble

Butterfly (2001) was written for Rajaton, who recorded it on their album *Boundless* (2001).⁸ As Rajaton states, the piece is about the life of a butterfly: “Life is short, and for butterflies it is even shorter. Or is it? This was the idea that composer Mia Makaroff (b. 1970) had in her mind when she came up with this song. We are happy that she did.”⁹ This composition has strong jazz connections through its pitch materials, rhythms, a “rhythm section” in scat syllables, and its performer-centered aesthetic.

An F¹¹ chord opens *Butterfly*, marking a strong jazz influence from the outset (example 5.1). This extended tonality becomes an important unifying feature of the piece, as versions of it open and close the work. *Butterfly* is primarily in F Lydian – a common jazz mode. (The only part not in F Lydian is still in the Lydian mode, this one on A \flat , as will be discussed below.) Rather than use the exact same F¹¹ chord at the piece’s end, however, Makaroff extends it further, into an F¹³ (example 5.2). The only pitch from

⁸ Rajaton Vocal Ensemble, *Boundless*, Plastinka Records, PLACD 004, 2001.

⁹ Liner notes, *Ibid.*

the F Lydian scale missing at this point is the chord's 11th (B-natural).¹⁰ Thus the piece closes with five out of six of the same tones with which it began. As Rajaton's note about the work implies, it seems that the way Makaroff chose to open and close the composition (table 5.1) – the same chord with one added partial – could suggest her idea of the short, and yet evolved, life cycle of a butterfly.

Table 5.1. The form of *Butterfly* by Mia Makaroff

Sections	A (Intro)	A	A	B	A	B	B	A	A (Coda)
Measures	1 - 10	11 - 19	20 - 32	33 - 47	48 - 56	57 - 64	65 - 73	74 - 83	84 - 92
Tonal Centers	F Lydian					A-flat Lydian	F Lydian		

¹⁰ Considering that this work was written for Rajaton, six solo voices, Makaroff could only include six pitches and replaced the 11th with a 13th.

Example 5.1. Makaroff, *Butterfly*, m. 1
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♩ = 78

Soprano 1
aah

Soprano 2
aah

Alto
aah

Tenor
aah

Bass 1
aah dn dn *a tempo*

Bass 2
aah

Example 5.2. Makaroff, *Butterfly*, mm. 88 – 92
 Copyright Sulasol, Finland

Another significant connection with jazz concerns the key centers of *Butterfly*. As noted above, the piece is in the Lydian mode, with F Lydian dominating eighty-four of the ninety-two bars. Because of this dominance, the brief A \flat Lydian section (mm. 57 – 64) creates a clearly contrasting tonal effect. The connection between F Lydian and A \flat Lydian is a blue note relationship: the second tonal center is based on the lowered third of the first key. This change of key center occurs on the second of three statements of the third poetic stanza:

Love me, love me on the leaves
Before we say goodbye
Love me, kiss me with the breeze
You will be my lullaby
- Tomorrow I'll die

This is the only musical statement of the third stanza of the poem that does not employ the full poetic text; "Tomorrow I'll die" is absent. This strikingly different tonal center, one whose root is not in F Lydian, might be another musical expression of Makaroff's ideas of the contrast within the butterfly's life and its inherent joy.

Pronounced cross rhythms are evident in several passages of *Butterfly*. A notable example occurs at one appearance of the words "Tomorrow I'll die" (example 5.3). The lower parts alternate between measures that are effectively in 12/16 (four beats per measure) and those in the prevailing 6/8, thus creating the effect of two against three with the other parts. The upper four voices remain essentially in 6/8, although the end of the word "die" is anticipated by a single sixteenth note, briefly suggesting the 12/16 quadruple meter of the lower voices.

Another hallmark of the jazz style is the incorporation of a rhythm section. In this composition Makaroff creates the effect of a rhythm section by assigning scat syllables to the vocal parts. Although the effect varies in intensity throughout the work, the opening A section and its repetition (mm. 1 – 32) feature an imitation of a string bass in the bass I (mm. 1 – 19) and bass II (mm. 20 – 30) parts. This key instrument of any jazz combo is portrayed with the scat syllable "dn," imitating the sound of a string striking the neck of the bass followed by a softer sustain in pitch (example 5.4).

Example 5.3. Makaroff, *Butterfly*, mm. 43 – 46
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43

S1 To - mor - row I'll die. To - mor - row I'll die. You'll be my

S2 To - mor - row I'll die. to - mor - row I'll die. You'll be my

A To - mor - row I'll die. To - mor - row I'll die. I shall die.

T die. To - mor - row I'll die. I shall die.

B1 die. To - mor - row die. To - mor - row I'll die. To - mor - row die. To - mor - row I'll die. To - mor - row

B2 die. To - mor - row die. To - mor - row I'll die. To - mor - row die. To - mor - row I'll die. To - mor - row

Above the “string bass” are one or two “percussionists” – first the soprano II and alto (mm. 1 – 19), then the tenor (mm. 20 – 30). These voices imitate the sound of pitched percussion with the syllables “fu tum” as they leap up a third, fourth, or sixth (example 5.4). Rajaton’s performance emphasizes this percussive quality with a heavy “f” and held “m.”¹¹ Above this vocal percussion the soprano I has additional scat syllables. These return at the end of the work (mm. 84 – 92).

¹¹ Rajaton Vocal Ensemble, *Boundless*, Plastinka Records , PLACD 004, 2001.

Example 5.4. Makaroff, *Butterfly*, mm. 5 – 8
 Copyright Sulasol, Finland

The musical score consists of six staves. The Soprano I part (S1) has a melodic line with lyrics: "da dan da ya pa da pa da dn da di ya da pa ya dn da di ya dn da da pa da da da". The Soprano II part (S2) has a rhythmic line with lyrics: "fu tum fu tum fu tum fu tum fu tum fu tum fu tum fu tum". The Alto part (A) has a rhythmic line with lyrics: "fu tum fu tum fu tum fu tum fu tum fu tum fu tum fu tum". The Tenor part (T) is empty. The Bass I part (B1) has a rhythmic line with lyrics: "dn dn dn dn dn dn dn dn". The Bass II part (B2) is empty.

In addition to the vocal percussion effects, Makaroff employs scat syllables in various voices throughout the work, and they appear in all voices in the middle of the piece (mm. 51 – 56). These sounds are used to imitate brass instruments (“wa wa sha da,” mm. 57-62) and as accompanimental figures in the last solo section (mm. 74 – 83). The final section (mm. 84 – 92) again places scat syllables in all voices. The soprano I receives the most prominent line, which flutters delicately above the more percussive “doo” of the lower five parts (see example 5.2).

Rajaton’s performance of *Butterfly* demonstrates the jazz influence of a performer-centered aesthetic. While the vocal ensemble does not take any extreme liberties with Makaroff’s written composition, they do choose to vary the rhythm slightly

in their recording.¹² Additionally, the group repeats the last five measures and adds sound enhancing effects to their recording (fading in and out). As Makaroff wrote this work for Rajaton, it is assumed that the composer accepted and even expected these slight changes in the recorded performance based on her continued close association with Rajaton.

Armottoman osa

Year of Publication: 2005

Duration: 3:00

Scoring: Six-Voice A Cappella Vocal Ensemble

Armottoman osa: Alahall on allin mieli (The Plight of the Unloved One) is a mixture of yoik chant,¹³ jazz, and standard a cappella choral music recorded by Rajaton on their 2000 album *Nova*.¹⁴ A fusion of styles is evident from the introduction (example 5.5), which combines an open fifth drone in the two bass parts against a syncopated shout in the upper voices. The drone continues (mm. 9 – 16) in the tenor and bass parts while the women sing a fast-paced melodic line that returns almost obsessively throughout the work.

¹² The Soprano soloist, for example, changes her rhythm at the beginning of measure 78 at “Great are the wonders.”

¹³ Yoik is a traditional form of chant that is the folk music of the Sami people native to Finland.

¹⁴ Lauluyhtye Rajaton Vocal Ensemble, *Nova*, Music Makers Oy, MMCD 111, 2000.

Example 5.5. Makaroff, *Armottoman osa*, mm. 1 – 8
 Copyright Sulasol, Finland

MIA MAKAROFF, 1998

$\text{♩} \approx 150$
 Intro *f*

S Hai - jai - jai - jaa - a! Hai - jai - jai - jaa - a!
 S Hai - jai - jai - jaa - a! Hai - jai - jai - jaa - a!
 A Hai - jai - jai - jaa - a! Hai - jai - jai - jaa - a!
 T Hai - jai - jai - jaa - a! Hai - jai - jai - jaa - a!
 B Haa - - - - - a! Haa - - - - - a!
 B Haa - - - - - a! Haa - - - - - a!

5

S Hai - jai - jai - jaa jaa jaa!
 S Hai - jai - jai - jaa jaa jaa!
 A Hai - jai - jai - jaa jaa jaa!
 T Hai - jai - jai - jaa jaa Hai - jai - jai - jaa jaa!
 B Haa - - - - - a! Hai - jai - jai - jaa jaa!
 B Haa - - - - - a! Hai - jai - jai - jaa jaa!

This piece is more structurally complex than Makaroff's other jazz-influenced works. It consists of eight sections, an introduction, and a coda, defined through continually new combinations of three different melodies against either a static drone or a slower-moving line (table 5.2). Each melody has a distinct character. Melody A is quick (using primarily sixteenth notes and eighth notes) with frequent ornamentation. It dominates the composition, and is found in all but twenty-four measures of the piece. When presented with the drone harmony, as in the introduction, it is reminiscent of syllabic chant (see example 5.6).

As the text of *Armottoman osa* demonstrates, the piece constitutes an anguished cry of someone who is unloved. It seems that Makaroff portrays the unloved's grief in its many aspects: through shouting (the introduction and coda), quiet despair (sections 1, 6, and 7), and introspection (section 5).

How the waterfowl is weary
As she swims in chilly water,
Unloved one is yet more weary
Walking down the village pathway.
How the sparrow's cold in belly
Sitting on an icy tree-limb,
But my belly is yet colder
Walking on the many meadows.
How the dove is chilly-hearted
Eating at the village grain-house,
But my heart is even colder
Drinking at the icy waters.

Table 5.2. The form of *Armottoman osa* by Mia Makaroff

Sections	Intro	1	2	3	II: 4 :II	5	6	7	8	Coda
Measures	1 - 8	9 - 24	25 - 32	33 - 40	41 - 49	50 - 57	58 - 65	66 - 69	70 - 77	78 - 85
Tonal Centers	D Phrygian			D Minor	D Phrygian		D Minor	D Phrygian		
Melody A		SSA	SSA	SS	ATBB		S	SSA	SSA/TBB	
Melody B				AT		SSA			SSA	
Melody C					SS	T			TBB	
Harmony (moving)			TBB	BB		BB	SATBB	TBB		
Harmony (drone)	BB	TBB								BB

Example 5.6. Makaroff, *Armottoman osa*, mm. 9 – 12

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9

S A-la-hall on al-lin mie-li ui-es-sa vi-lu-a vet - tä, a-la-hall on al-lin mie-li ui-es-sa vi-lu-a vet -

S A-la-hall on al-lin mie-li ui-es-sa vi-lu-a vet - tä, a-la-hall on al-lin mie-li ui-es-sa vi-lu-a vet -

A A-la-hall on al-lin mie-li ui-es-sa vi-lu-a vet - tä, a-la-hall on al-lin mie-li ui-es-sa vi-lu-a vet -

T Aa _____ aa aa

B Aa _____ aa aa

B Aa _____ aa _____

Melodies B and C appear less frequently than A, lasting only twenty-four and thirty-two measures respectively. Melody B is the slowest of the three, presented in mostly quarter notes and is specifically modal in character. It is the only melody to appear exclusively in D Phrygian (example 5.7, where Melody B appears in the alto and tenor). Melody C is the most conventionally melodic, often outlining the harmony through mostly stepwise motion spanning an octave or a fifth (example 5.8, where Melody C appears in the soprano I and II).

Example 5.7. Makaroff, *Armottoman osa*, mm. 35 – 39
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35

S
tä vet - tä vet - tä

S
tä vet - tä vet - tä

A
käy - es - sä ky-län vä - li - ä, a - lem - pa - na ar - mot - to - man käy - es - sä

T
käy - es - sä ky-län vä - li - ä, a - lem - pa - na ar - mot - to - man käy - es - sä

B
hah haa hah haa hah haa hah haa hah haa

B
hah haa hah haa hah haa hah haa hah haa

Example 5.8. Makaroff, *Armottoman osa*, mm. 40 – 43
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40 *sub. p* *cresc. poco a poco* 2. x

S ky-län vä - li - ä, (mä,) sy-än on kyl - mä kyyh-ky-sel - lä, sy-än on

S ky-län vä - li - ä, (mä,) sy-än on kyl - mä kyyh-ky-sel - lä, sy-än on

A *pp* ky-län vä - li - ä, sy-än kyl-mä kyyhky-sel-lä syy-es - sä ky-län ke-ko - a, sy-än kyl-mä kyyhky-sel - lä

T *pp* ky-län vä - li - ä, sy-än kyl-mä kyyhky-sel-lä syy-es - sä ky-län ke-ko - a, sy-än kyl-mä kyyhky-sel - lä

B *pp* ky-län vä - li - ä, sy-än kyl-mä kyyhky-sel-lä syy-es - sä ky-län ke-ko - a, sy-än kyl-mä kyyhky-sel - lä

B *pp* ky-län vä - li - ä, sy-än kyl-mä kyyhky-sel-lä syy-es - sä ky-län ke-ko - a, sy-än kyl-mä kyyhky-sel - lä

Three elements of *Armottoman osa* have associations with jazz: modal language, scat syllables, and syncopation. The piece is built around a D tonal center, but alternates between D Phrygian and D Minor.¹⁵ D Phrygian dominates, consuming 73 of the 93 measures of the work. The Phrygian mode lends the piece a distinctive sound and recalls medieval chant as well as jazz. By altering one pitch (E flat or E natural) the piece flows easily between the Phrygian and Minor tonalities, and is often ambiguous. Extended chords are also present from the very first measure; the introduction features six: D¹¹

¹⁵ There is no apparent connection between the text and the alternating tonal/modal center.

(mm. 1, 3, and 5), C¹³ (mm. 2 and 4), A¹¹ and E¹¹ (m. 6), B^{b11} (m. 7), and G¹³ (m. 8; see example 5.5).

Scat syllables appear throughout the work and serve two distinct purposes. First, they function as primal sounds during the introduction and coda, where specific text is neither needed nor desirable (see example 5.5). In these sections the women's syllables are performed with a bright, forward sound creating a shout above the drone's softer syllables. Second, scat syllables frequently serve as a backdrop and accompaniment for melody A (mm. 9 – 24, 33 – 39, 58 – 69; see example 5.6).

Another prominent feature of both the introduction and the coda is the constant syncopation of the upper "shouted" four voices. In fact, in these sections the only voices to sing on the beat are the bass I and bass II parts as they begin their long drone (see example 5.5).¹⁶ Syncopation is also continuous in every section through a moving harmony-supporting line (except for section A3 from measures 58 – 65) and is most often juxtaposed against the quick-moving melody A (see example 5.9). At the end of section 7 (mm. 66 – 68) the syncopation briefly turns into the tresillo/son clave rhythm frequently heard in Makaroff's compositions (see the bass I and II parts in example 5.10).

¹⁶ The only exception is m. 78 of the coda where the upper four voices resolve the previous section on the downbeat of the measure.

Example 5.9. Makaroff, *Armottoman osa*, mm. 27 – 30
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27

S
tä, a-la-hall on al-lin mie-li ui-es-sa vi-lu-a vet - tä, a-la-hall on al-lin mie-li ui-es-sa vi-lu-a vet -

S
tä, a-la-hall on al-lin mie-li ui-es-sa vi-lu-a vet - tä, a-la-hall on al-lin mie-li ui-es-sa vi-lu-a vet -

A
tä, a-la-hall on al-lin mie-li ui-es-sa vi-lu-a vet - tä, a-la-hall on al-lin mie-li ui-es-sa vi-lu-a vet -

T
a - la - hall on al - lin mie - li, a - la - hall on al - lin mie - li,

B
a - la - hall on al - lin mie - li, a - la - hall on al - lin mie - li,

B
a - la - hall on al - lin mie - li, a - la - hall on al - lin mie - li,

Example 5.10. Makaroff, *Armottoman osa*, mm. 66 – 68
 Copyright Sulasol, Finland

66 *cresc.* *accel.*

S
 vi-lu vat-sa var-pu - sel - la, vi-lu vat-sa var-pu-sel-la, hai - jaa - a hai-jaa-a

S
 vi-lu vat-sa var-pu - sel-la, hai - jaa - a hai-jaa-a vi-lu vat-sa var-pu-sel-la,

A
 se-en, vi-lu vat-sa var-pu-sel-la, vi-lu vat-sa var-pu-sel-la, vi-lu vat-sa var-pu-sel-la,

T
 haa - ja-jaa - ja haa - ja-jaa - ja haa - ja-jaa hai-jai - jai-jai-jaa ja-ja

B
 haa - jaa jaa haa - jaa jaa haa - jaa jaa hai-jai - jai-jai-jaa ja-ja

B
 haa - jaa jaa haa - jaa jaa haa - jaa jaa hai-jai - jai-jai-jaa ja-ja

Kaikki maat, te riemuitkaatte

Year of Publication: 2005

Duration: 3:00

Scoring: Six-Voice A Cappella Vocal Ensemble

With a text by Johann Franck based on Psalm 100 (hymn 327 from the year 1653),¹⁷ *Kaikki maat, te riemuitkaatte* (All Countries Rejoice) seems to be a conventional sacred, a cappella, choral work, at least on the surface. It appears on Rajaton's 2002 recording *Sanat* (meaning "words" in Finnish and "heals" in Latin), a compilation of new, sacred music recorded live in Siuntio Church in Helsinki.¹⁸ *Kaikki maat, te riemuitkaatte* combines many jazz elements equally – syncopation, Mixolydian mode, blue notes, scat syllables, a vocal rhythm section, vocal improvisation, a performer-centered aesthetic, and extended tonalities – to create a seamless blend of a cappella sacred choral music and jazz.

Kaikki maat, te riemuitkaatte includes two repeating ideas – 1) a tresillo/son clave rhythm (a 3 + 3 + 2 rhythm first heard in m. 1) and 2) the main melodic line (beginning in m. 5). The piece is a modified rondo form – $ABA^1B^1CB^2A^2B^3A^3$ – where the tresillo rhythm

¹⁷ *Kaikki maat, te riemuitkaatte* is hymn 327 from the Church of Finland-sanctioned book of hymns (Virsiokirja). Hymn 327 can be found online at <http://evl.fi/Virsiokirja.nsf/30a7d6618ce6ab81c2256ca80040e996/819b1ea2cbe277dec2256d610064a89f?OpenDocument&Highlight=0,327>

¹⁸ Rajaton Vocal Ensemble, *Sanat*, Plastinka Records, PLACD 005, 2002.

occurs in each A section and in the main melodic line in each B section (see table 5.3). The tresillo motive is particularly important, for it occurs throughout most of the work, even as accompaniment to the main melodic line (for example, in sections B, B2, and with the new melody of C). Its influence is also observed in the metric anticipations it provides by only landing directly on the second pulse of every other bar and appearing rhythmically “early” in the first and third measures of each repetition (example 5.11 in the alto and tenor).

Table 5.3. The form of *Kaikki maat, te riemuitkaatte* by Mia Makaroff

Sections	A (Intro)	B	A	B	C	B	A	B	A	A (Coda)
Measures	1 - 4	5 - 16	17 - 20	21 - 33	34 - 40	41 - 52	53 - 72	73 - 85	86 - 92	93 - 105
Tonal Centers	D Mixolydian					A Mixolydian		E Mixolydian		

Example 5.11. Makaroff, *Kaikki maat, te riemuitkaatte*, mm. 97 – 105
 Copyright Sulasol, Finland

97

S
 naa/daa/jaa yms.

MS
 dhu tsh-ka dhu tshhh dhu tsh-ka dhu tshhh dhu tsh-ka dhu tshhh dhu tsh-ka dhu tshhh

A
 dunk - ku dii ja-ga du ku dii - dii ja-ga dunk - ku dii ja-ga du ku dii uu

T
 dunk - ku dii ja-ga du ku dii - dii ja-ga dunk - ku dii ja-ga du ku dii uu

Bar.
 du du du du du du du

B
 dhou dhou dhou dhou dhou dhou dhou dhou dhou dhou dhou

101

S

MS
 dhu tsh-ka dhu tshhh dhu tsh-ka dhu tshhh dhu tsh-ka dhu tshhh dhu tsh-ka dhu tshhh

A
 dunk - ku dii ja-ga du ku dii - dii ja-ga dunk - ku dii ja-ga du ku dii uu

T
 dunk - ku dii ja-ga du ku dii - dii ja-ga dunk - ku dii ja-ga du ku dii uu

Bar.
 du du du du du du du

B
 dhou dhou dhou dhou dhou dhou dhou dhou dhou dhou dhou

Kaikki maat, te riemuitkaatte is written in the Mixolydian mode (example 5.12), with pitch centers shifting from D to A to E. The pitches of the tresillo motive outline the first few notes of the modal center of each section. Mixolydian is a mode particularly characteristic of jazz, as it features the lowered, or flattened, seventh – also considered to be a “blue note” (see Chapter 1). In addition to the lowered sevenths that define the piece’s mode, other blue notes appear, for instance, the two lowered thirds in the soprano and mezzo-soprano voices in measure 83.

The tresillo motive also provides the most prominent usage of scat syllables in the work. As in her composition *You Can’t Really Stop Me!*, Makaroff uses scat syllables drawn from the Finnish language, in this instance “dunk-ku dii ja-ga du ku dii-dii ja-ga” (example 5.11). The tresillo motive utilizes these same syllables throughout, and – especially with the “k” and “d” consonants – they help create its percussive effect.

Example 5.12. Makaroff, *Kaikki maat, te riemuitkaatte*, mm. 5 – 9
 Copyright Sulasol, Finland

The musical score consists of six staves, each with a vocal part and lyrics. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a measure number '5' and a dynamic marking 'mf'. The lyrics are in Finnish. The parts are: Soprano (S), Mezzo-Soprano (MS), Alto (A), Tenor (T), Baritone (Bar.), and Bass (B). The lyrics for the Soprano and Mezzo-Soprano parts are: "1. Kaik - ki maat, te rie - mui - tkaat - te, kan - sat, Her - raa pal - vel - kaa! Hä - nen luok - seen". The lyrics for the Alto and Tenor parts are: "dunk - ku dii ja - ga du ku dii - dii ja - ga dunk - ku dii ja - ga du ku dii uu dunk - ku dii ja - ga". The lyrics for the Baritone and Bass parts are: "dun dii ku dii dii dii dun dii ku dii dii dii dun dii". Dynamic markings 'mf' and 'mp' are used throughout the score.

Surrounding the tresillo motive in the last nine bars of the work is another jazz element: a vocal rhythm section. In section A³ (m. 89) the mezzo-soprano creates the mostly-spoken effect of wire brushes on a cymbal (notated with “x” note heads): “dhu tsh-ka dhu tshhh.” The bass joins her (m. 93) with pitched speech (notated with diamond-shaped note heads) in an imitation of a string bass: “dhou dhou dhou.” These effects continue until the end of the work (example 5.11).

The final section of *Kaikki maat, te riemuitkaatte* includes vocal jazz improvisation. For this section the composer indicates only “naa/daa/jaa yms” (“yms” means “and other things similar”) underneath the melodic line of the soprano in place of a specific text. On

the Rajaton recording, when the soprano arrives at this point (m. 97) she sings the exact written notation using these general scat syllable sounds. When the passage is repeated, however, she varies the melodic line (beginning in m. 99) to create an improvised melody. This performer-centered aesthetic demonstrated by the soprano at the end of the piece is then followed by the omission of the last chord by the entire Rajaton ensemble. As Makaroff wrote this piece for Rajaton, the lack of a final chord on the recording indicates an acceptance by the composer of this performance decision.

In addition to the ending section of the piece, one other instance of vocal improvisation occurs in section A¹ (mm. 17 – 20), where the composer indicates “ad lib.” in the soprano part (example 5.13). On the recording, the mezzo-soprano joins the soprano in improvisation at this point. Although the women harmonize, the character of both vocal lines is still improvisatory.

Makaroff’s use of extended tonalities is limited. One example is a G⁹ chord present in the lower four voices and prolonged throughout measure 9 (example 5.13). The primary pitch materials borrowed from jazz in this composition are, as described above, the Mixolydian mode and blue notes.

Example 5.13. Makaroff, *Kaikki maat, te riemuitkaatte*, mm. 17 – 20
 Copyright Sulasol, Finland

17 *ad lib.*

S
koon!

MS
koon!

A
dunk - ku dii ja - ga du ku dii - dii ja - ga dunk - ku dii ja - ga du ku dii uu

T
dunk - ku dii ja - ga du ku dii - dii ja - ga dunk - ku dii ja - ga du ku dii uu

Bar.
dunk - ku dii - a ku dii ku dii dunk - ku dii - a ku dii ku dii

B
dun dii ku dii dii dii dun dii ku dii dii dii

Lintu lauleli lehossa

Year of Publication: 2005

Duration: 3:00

Scoring: Six-Voice A Cappella Vocal Ensemble

The Kanteletar is a collection of Finnish folk poetry assembled by Elias Lönnrot in 1840 as a companion to the Finnish national epic, the Kalevala. The text has been set to music many times, particularly in Finland, where it holds national significance. This was

the source of the text for Makaroff's *Lintu lauleli lehossa* (Would Not I Wish), which was recorded by the vocal ensemble Rajaton on their 2000 album *Nova*. Unlike Makaroff's other works, however, this is a ballad about longing for a beloved:

Little bird, O come unto me,
Fly to me, O poorest wing'd one,
Talk to me of thy desire,
Speak to me of thy great longing.
And I then will speak unto thee,
And declare my great desire.
Then we shall exchange our longings,
And both speak our great desires.¹⁹

The piece is in B minor with a slow harmonic rhythm and particular attention is given to the declamation of the text.²⁰ Jazz elements are noticeably fewer in this work, with only polymeter, extended tonalities, and scat syllables present.

Lintu lauleli lehossa is in an extended/modified song form with an unusually prominent B section (table 5.4). The B melody appears in a fragment (its eight initial notes) in both the introduction and the interlude, while presented wholly intact in three other sections. The first melody heard in its entirety, A, actually consists of fewer measures of the composition than melody B, due to the fragmentary presentations of the latter. These fragments of the B melody are always set to the title text, "would not I wish," and give the effect that they are purposefully left incomplete (example 5.14).

¹⁹ Excerpted from the English translation of the Finnish text in Lauluyhtye Rajaton Vocal Ensemble, *Nova*, Music Makers Oy, MMCD 111, 2000.

²⁰ The sadness of the ballad is punctuated with three uses of a Picardy third: first in measures 29 and 30, just before the interlude, and at the end of the work in both the first and second ending (mm. 48 and 50 and 51 respectively).

Table 5.4. The form of *Lintu lauleli lehossa* by Mia Makaroff

Sections	Introduction (based on B)	A	A	B	Interlude (based on B)	A	B	B
Measures	1 - 2	3 - 11	12 - 20	21 - 29	30 - 31	32 - 40	41 - 48	41 - 51

Example 5.14. Makaroff, *Lintu lauleli lehossa*, mm. 1 – 4

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The musical score shows four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is two sharps (D major) and the time signature is 3/4. The first two measures are marked *p* (piano), and the next two measures are marked *mp* (mezzo-piano). The lyrics are: "Lin-tu lau - le - li le-hos - sa..." followed by "uu uu" in the final two measures. The melody in the first two measures is in 3/4 time, while the accompaniment in the last two measures is in 4/4 time, creating a cross-rhythm.

Cross-rhythms, a major feature of *Lintu lauleli lehossa*, are present in the second half of the first three sections of the work (mm. 8 – 10, 16 – 18, and 25 – 27). In each of these brief polymetric sections, the melody in 3/4 is pitted against an accompaniment

figure in 6/8 (see example 5.15). During the first two appearances of cross-rhythms the melody is isolated in the soprano I; in the last section (mm. 25 – 27) the soprano I has the melody continuously, while the soprano II and alto alternate between the melodic line and the accompaniment figure. Rajaton does not accentuate the syncopated accompaniment, although they do gently emphasize the melody's time signature by grouping each set of two eighth notes together (see example 5.15).

Example 5.15. Makaroff, *Lintu lauleli lehossa*, mm. 8 – 11
Copyright Sulasol, Finland

8

S *mf*
kul-lais-tan-sa kui-kut-te-li, ar-mais-tan-sa ha-la-si. Tu-le tän-ne pie-ni

S *mp*
duuh du uuh du uuh du uuu Tu-le

A
duuh du uuh du uuh du uuu

T
duuh du uuh du uuh du uuu

B *mp*
duuh du uuh du uuh du uuu Tu-le

B
duuh du uuh du uuh du uuu

Extended tonalities give *Lintu lauleli lehossa* its harmonic flavor, coloring its minor key throughout. Most prominent is the use of ninth chords, as can be demonstrated by the A⁹ in measure 8 (see example 5.15).

Makaroff also uses scat syllables in the accompaniment figures (mm. 6 – 11, 16 – 19; see example 5.15). The composer chooses softer syllables, with a predominance of vowels; the only consonant to appear among the scat syllables is a “d” (mm. 6 – 10).

Mitä kaikatat kivonen?

Year of Publication: 2005

Duration: 3:00

Scoring: Six-Voice A Cappella Vocal Ensemble

Like *Lintu lauleli lehossa*, the text for this piece, *Mitä kaikatat kivonen?*

(Wherefore Grumblest Thou, O Grindstone?), part of the Rajaton Choral Series and recorded on their album *Nova* (2000), comes from the Kanteletar:

Do not grumble, O thou grindstone,
Do not chatter, churning handmill:
Soon it will be that these maidens
That these fair and high-born hatchlings
Will behold a sleigh come speeding,
And a splendid sledge approaching,
And a reddish stallion running,
Flaxen-maned one trotting onward.²¹

²¹The third stanza from the text as translated in the liner notes for Lauluyhtye Rajaton Vocal Ensemble, *Nova*, Music Makers Oy, MMCD 111, 2000.

Makaroff represents the grumbling of the grindstone and handmill through continuous rhythmic drive and specific percussive sounds. The piece as a whole demonstrates the jazz elements of scat syllables, a vocal rhythm section, timbral features (slides), cross-rhythm, extended tonalities, and a performer-centered aesthetic.

The form of *Mitä kaikatat kivonen?* is relatively complex, with one main melody and two other closely related melodic lines. Scat syllables run almost throughout, and a vocal rhythm section appears in over half of the work (see table 5.5). The scat syllables fall into two different categories: 1) those that act as percussive sounds, which feature harder consonants (d, p, k, ts); and 2) those whose purpose is a softer harmonic backdrop, such as those in section B and the coda, which have an “h” as their opening consonant.

The vocal rhythm section suggests the sound of the grindstone and handmill as ladies gossip about the hoped-for marriages of their daughters. These sections are always represented vocally with the harder scat syllable sounds (example 5.16). They typically involve two voices imitating un-pitched percussion instruments (soprano I and tenor), two voices representing pitched percussion (alto and bass I), and one voice acting as a string bass (bass II). Although specific pitches may be notated for the un-pitched vocal percussionists, these serve as ghost notes – pitches that are fleeting and soft as a precursor to another sound (the “n” in the soprano I and “k” in the tenor). Diamond-shaped note heads indicate a general pitch area for the vocalist imitating a string bass (example 5.16).

Table 5.5 The form of *Mitä kaikatat kivonen?* by Mia Makaroff

Sections	II: Intro	:II	II: A	:II	A1	B	C	A2	D	C1	A3	D1	C2	Coda		
Measures	1 - 4		5 - 8		9 - 16	17 - 20	21 - 24	25 - 28	29 - 32	33 - 36	37 - 44	45 - 48	49 - 56	57 - 69		
Key	B-flat Major					G minor	B-flat Major								G minor	B-flat
Rhythm Section	S1 ATBB		S1 ATBB		S1 TBB						S1 TBB					SSATBB
Scat Syllables	S1 ATBB		S1 ATBB		S1 TBB	S1 ATBB		TBB	SSATBB		S1 T	S2ATBB		SSATBB		

Example 5.16. Makaroff, *Mitä kaikatat kivonen?*, mm. 1 – 7
 Copyright Sulasol, Finland

Mitä kaikatat kivonen?

Kanteletar

Ehdotus: laulakaa alussa perkussiiivisesti, ja ottakaa pikkuhiljaa ääntä mukaan.
 Suggestion: use percussive sounds initially and gradually introduce the voice.

MIA MAKAROFF

Rytmillisellä draivilla/With rhythmic drive ♩ = 144

The musical score consists of two systems of staves. The first system includes five vocal staves (Soprano, Soprano, Alto, Tenor, Bass) and a percussion staff. The lyrics for the first system are: "n tsha n tsha n tsha n tsha sim." (Soprano), "dhuu dhuu sim." (Alto), "k tshh k tshh k tshh k sim." (Tenor), "dhuu dhuu dhuu dhuu sim." (Bass), and "dhou dhou dhou dhou sim." (Percussion). The second system begins with a rehearsal mark 'A' and includes the lyrics: "n tsha n tsha" (Soprano), "Mi-tä kai-ka-tat ki-vo-nen, lak-la-tat ki-ven la-pat-ta?" (Soprano), "dhuu dhuu" (Alto), "k tshh k tshh" (Tenor), "dhuu dhuu" (Bass), and "dhou dhou" (Percussion). The score is in 5/4 time with a key signature of two flats and a tempo of 144 beats per minute.

The only instance of timbral effects suggestive of jazz occurs in the initial vocal rhythm section. Here the bass II, which is imitating a string bass, performs notated slides up to the indicated diamond note head pitches (example 5.16) for the first sixteen bars of the work. Though the use of a timbral effect is minimal, and perhaps because of this fact, its presence is notable.

A striking feature of *Mitä kaikatat kivonen?* is the pervasive use of cross-rhythms. Although there is only one notated time signature, the 5/4 meter of the work – commonly associated with the Kalevala and rune singing²² – is divided differently in various sets of voices. Visually, this is most obvious in section A2 (example 5.17). The soprano II sings melody A while the alto voice harmonizes in a note-against-note style. These two lines perform in straight 5/4 time (3 + 2) where each set of two eighth notes is grouped together (2 + 2 + 2 + 2 + 2). The tenor part has this same basic rhythmic motion, but has a rest on the first half of beat one (mm. 25 – 26).

Juxtaposed against the groups of two eighth notes in the soprano II, alto, and tenor voices are the bass I and II parts. Their rhythm, although still in 5/4 time, is grouped into 3 + 3 + 2 + 2 eighth note patterns. The two different groupings of eighth notes on beats one and two (2 + 2 + 2 in the SII, A, and T versus 3 + 3 in the BI and BII) create a cross-rhythm on these beats (example 5.17, mm. 25 – 26). This cross-rhythm occurs

²² Rune singing is a traditional style associated with the Sami people native to Finland.

throughout the piece and is always an effect of the A melody or its C derivative against a contrasting pattern in the bass parts.²³

Example 5.17. Makaroff, *Mitä kaikatat kivonen?*, mm. 25 – 27
Copyright Sulasol, Finland

25 *mf*

S E - lä kai - ka - ta ki - vo-nen,

S E - lä kai - ka - ta ki - vo-nen, lak - la - ta ki - ven la - pat - ta.

A E - lä kai - ka - ta ki - vo-nen, lak - la - ta ki - ven la - pat - ta.

T pa - da pa - da daa daa pa - da - pa - da - da - daa pa - da pa - da daa daa

B paa paa - da - daa paa paa - da - daa paa paa - da - daa

B paa paa - da - daa paa paa - da - daa paa paa - da - daa

Extended tonalities appear throughout *Mitä kaikatat kivonen?*, though not with much frequency. They are most prevalent in section C2 and the coda. Section C2 has five extended chords; three appear at the end of the section on successive final beats: $B\flat^9$ (m. 34), $B\flat^{13}$ (m. 35), and $B\flat^9$ (m. 36) (example 5.18).

²³ Cross-rhythm also occurs in the coda as various melodic lines from sections A and C return in juxtaposition with the bass lines (mm. 63 – 69).

Rajaton’s performer-centered aesthetic is demonstrated in four places on their album *Nova* (2000): 1) the repetition of measures 1 – 4 on their recording, though this is not notated; 2) the change in rhythm on the syllable “kai” of “sitäkö kaikatat” from a quarter to a dotted-quarter (mm. 9, 13, and 15); 3) the removal of the soprano I voice at one point (mm. 39 – 40); and 4) the extension of the soprano I part two bars after the notated cut-off (m. 49). Since Makaroff wrote the piece for Rajaton, it is assumed that these changes are accepted performance practice.

Example 5.18. Makaroff, *Mitä kaikatat kivonen?*, mm. 34 – 37
 Copyright Sulasol, Finland

34 E

S pap - pa-daa-daa daa pap - pa-da-da-da-daa pap - pa-daa E-lä kai - ka-ta ki-vo-nen,

S daa pap - pa daa daa pap - pa daa daa daa pap - pa E-lä kai - ka-ta ki-vo-nen,

A ai-jai - jaa hei! E-lä kai - ka-ta ki-vo-nen,

T pa-da - pa-dap - paa pa-da - pa-dap - paa pa-da - pa-dap - paa E-lä kai - ka-ta ki-vo-nen,

B ai-jai - jaa hei! e-lä!

B daa pap - pa-daa daa pap - pa-daa daa pap - pa e-lä!

These changes appear in the original version of the song, but there is a second recording by Rajaton of *Mitä kaikatat kivonen?* on their 2006 album *Out of Bounds*²⁴ that was included on Rajaton's *Best of 1999 – 2009* (2009).²⁵ Although the song is essentially the same, there are minor changes to the newer performance, including:

- 1) An added measure before the first notated one by the bass II (with a slightly altered rhythm);
- 2) The alto performing a hum (mm. 1 – 4) instead of the notated scat syllable “dhuu;”
- 3) Repetition of measures 1 – 4 on their recording, though this is not notated (as on *Nova*);
- 4) Deletion of the soprano I, alto, tenor, and both bass parts for two measures at rehearsal A (mm. 5 – 6);
- 5) Deletion of the soprano I, tenor, and both bass parts at the end of section A1 (m. 16);
- 6) Deletion of the bass II at one point (mm. 39 – 40); and
- 7) Extension of the soprano I part two bars after the notated cut-off (m. 49, as on *Nova*).

As with any performer-centered aesthetic, Rajaton commonly alters small details for each performance, demonstrating openness by the composer to a variety of performer choices in these two recordings.

²⁴ Rajaton Vocal Ensemble, *Out of Bounds*, Plastinka Records, PLACD 034, 2006.

²⁵ Rajaton, *Best of 1999 – 2009*, Plastinka Records Oy, PLACD 064, 2009.

You Can't Really Stop Me!

Year of Publication: 2005

Duration: 3:00

Scoring: Six-Voice A Cappella Vocal Ensemble

You Can't Really Stop Me! (The Token Story) (2005) shares many structural elements with Makaroff's composition, *Butterfly*, discussed earlier. A pattern of chordal repetition and twelve-bar phrases are common to both works, as is the ensemble for which they were written, Rajaton. Both pieces are performed in English on Rajaton's album *Boundless* (2001).²⁶ Whereas pitch materials were one of the foremost points of jazz influence in *Butterfly*, syncopation is the prominent element in this composition. In *You Can't Really Stop Me!* the prominent jazz elements include: syncopation, vocal improvisation, a vocal rhythm section, performer-centered aesthetic, scat syllables, timbral features, and extended tonalities.

Syncopation appears in nearly every measure and in all voices of *You Can't Really Stop Me!*: the solo line (soprano I), the bass line (performed by the tenor, bass I, or bass II), and the harmonizing middle voices (soprano II, alto, and tenor). The bass line, which frequently employs the tresillo rhythm, anticipates harmonic changes a half-beat before the rest of the chord appears in the inner parts and a further half-beat before the chord

²⁶ Rajaton Vocal Ensemble, *Boundless*, Plastinka Records , PLACD 004, 2001.

tone is heard in the solo line. Thus, syncopation and rhythmic/harmonic anticipation is integral to both the jazz feel of the piece and its harmonic rhythm (see example 5.19).

The tresillo/son clave motive reappears near the end of the piece, along with vocal improvisation associated with jazz performance (example 5.20). The composer has notated five of the six voice parts, leaving the first soprano line absent; instead, a directive is given for the singer to “improvise freely” (mm. 70 – 73). This direction leaves much to the discretion of the first soprano, who, in Rajaton’s performance, injects motives from the composed solo line (occurring in 59 out of the first 69 measures of the piece) with its English text over the scat syllable (“du”) present in the other voices.

Example 5.19. Makaroff, *You Can’t Really Stop Me!*, mm. 9 – 12
Copyright Sulasol, Finland

9

S
When that happened to me at first I couldn't see but

S
wap-paa wap-paa wap - paa wap-pap-paa! ba ba ba ba ba ba ba ba

A
wap-paa wap-paa wap - paa wap-pap-paa! ba ba ba ba ba ba ba ba

T
bau bau bau wap-pap-pap-paa! bau bau bau bau bau bau

A regular example of performer-centered aesthetic also appears in the last four measures of *You Can't Really Stop Me!* as Rajaton adds vocal percussion when it is not notated by the composer (example 5.20). During their performance on the *Boundless* album, the group adds a percussive sound (possibly tongue clicks) in the last section and its repetitions. This demonstrates the addition of a vocal rhythm section to the performer-centered aesthetic associated with jazz performance practice.

Example 5.20. Makaroff, *You Can't Really Stop Me!*, mm. 70 – 73
Copyright Sulasol, Finland

10 S 1: *improvise freely*

The musical score consists of five staves. The top staff is for Soprano (S), marked 'S 1: improvise freely'. The second staff is for Alto (A), the third for Tenor (T), the fourth for Bass (B), and the fifth for another Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. The score shows rhythmic patterns with rests and notes, including a final measure with a double bar line and repeat dots.

Scat syllables, as demonstrated above (example 5.19), are prominent throughout this work. Other instances of their use include the opening section (mm. 9 – 26), section A3 (the third repetition of section A, mm. 32 – 40), section B (mm. 41 – 57), and the final

measures (mm. 66 – 73). In this piece, however, Makaroff breaks with tradition and inserts some Finnish syllables into the scat sections (mm. 32 – 39 and mm. 52 – 57).

The sections with Finnish scat syllables are particularly intended to imitate instrumental effects and timbres. The second arrival of these syllables (mm. 52 – 57) features drum and brass effects in turn (example 5.21). Rajaton over-exaggerates these effects, elongating the rolled “prrr” (m. 49 and m. 53). They also bring a very bright, forward, focused sound that evokes high brass instruments (mm. 52 – 53 and 56 – 57) in a timbral effect common to vocal jazz. The “jä – jä” of this section can sound like the English “yeah” if pronounced with air through the nose. Several other scat sections also employ this bright timbre; the opening of A2 (mm. 21 – 26), for example, calls for another brassy sound in the second soprano, alto, and tenor voices.

Example 5.21. Makaroff, *You Can't Really Stop Me!*, mm. 52 – 58
 Copyright Sulasol, Finland

52

S
 jä - jä - jä - jä jä - jä - ä prrr - ra - pam - pam - pam - pam -

S
 jä - jä - jä - jä jä - jä - ä prrr - ra - pam - pam - pam - pam -

A
 jä - jä - jä - jä jä - jä - ä prrr - pam - pam - pam - pam -

T
 can't stop me, can't stop me, can't stop me, can't stop me now! Can't stop me, can't stop me, can't stop

B
 you can't stop me now, you can't real -

B
 you can't stop me now, you can't real -

55

S
 pam - pa - da - a - a jä - jä - jä - jä jä - jä - ä You can't real-ly stop me

S
 pam - pa - da - da jä - jä - jä - jä jä - jä - ä You can't real-ly stop me

A
 pam - pa - da - da jä - jä - jä - jä jä - jä - ä You can't real-ly stop me

T
 me, can't stop me, stop me, jä - jä - jä - jä jä - jä - ä You can't real -

B
 ly stop me, jä - jä - jä - jä jä - jä - ä You can't real -

B
 ly stop me stop! Jä - jä - jä - jä jä - jä - ä Can't stop me, can't stop me, can't stop

Another timbral feature of vocal jazz observed in *You Can't Really Stop Me!* is a glissando above the scat syllable "du" (example 5.22, mm. 66 - 69). This glissando is notated in the upper four voices over a repetition of four bars. In Rajaton's performance, the notated chord is held for ten beats, before the three upper voices begin a slow downward glissando over the next twenty-two beats. One other short glissando for the bass II is indicated earlier in the work (mm. 48-49). Glissandi, therefore, are limited, and because of this, are extremely effective when they do appear.

Although not as prominent as in *Butterfly*, *You Can't Really Stop Me!* includes jazz-derived extended tonalities (a G⁹ chord [m. 70] and A¹¹ chord [m. 71] can be noted in example 5.20). In addition to these harmonies, however, Makaroff also makes extensive use of the chromatic scale in part and in whole (example 5.23). This scale is especially prominent as it portrays the flipping of a coin (mm. 59 – 66), moving from the bass voices through the tenor and alto parts to the soprano voices.

Example 5.22. Makaroff, *You Can't Really Stop Me!*, mm. 65 – 69
 Copyright Sulasol, Finland

65

S me, can't stop me now! gliss.

S me, can't stop me now! gliss.

A gliss.

T Du du du...

B me, can't stop me now! Du du du...

B now! Du du du...

This chromatic scale demonstrates an instance of word painting. As the subtitle of the composition indicates, a “token,” or coin, is one of the themes of this piece. Rajaton notes the duality of Makaroff’s text, representing both a woman and a coin, in their CD notes: “One cannot help thinking about the similarities between the nature of women and the coin in this song. *La donna è mobile!*”²⁷ This duality is notable in the second and third stanzas of the poem in particular:

²⁷ Notes, Rajaton Vocal Ensemble, *Boundless*, Plastinka Records , PLACD 004, 2001.

Now I'm just like a token, spinning in a trance
But surprise! I don't fall and I don't choose either side!
I keep rolling around in a dance I just have found.
The laws of nature make exceptions somehow?
 You can't really stop me now!
I keep balancing on but I'm good because I'm strong,
I turn when I see you reaching for me.
And it still makes me laugh when you thought you had had
All of me – but you see: I keep changing on.
 You can't really stop me now!²⁸

Makaroff's use of the chromatic scale represents the musical spinning of a coin in continual ascending motion, moving away from whatever is trying to trap both the coin and the woman. This coin/woman duality is endorsed through several jazz elements in the composition, including the descending glissando representing the coin/woman sliding away and the continual tresillo motif that adds to the feeling of tripping forward. The jazz elements in *You Can't Really Stop Me!*, therefore, accentuate the title line of the song.

²⁸ The pitches of the repeated "You can't really stop me now!" are the same as those associated with the traditional children's tune "Nanny-nanny Boo-boo" in the United States.

Example 5.23. Makaroff, *You Can't Really Stop Me!*, mm. 59 – 64
 Copyright Sulasol, Finland

59

S now! You can't real - ly stop me now!

S you can't real - ly stop me now, you can't real - ly stop me

A you can't real - ly stop me now, you can't real - ly stop me

T ly stop me, can't stop me, can't stop me, can't stop me, can't stop me, stop me,

B ly stop me, you can't real - - - ly stop me

B me, can't stop me, stop me, you can't real - - - ly stop me

62

S You can't real - ly stop me now! Can't stop me, can't stop me, can't stop

S now! Can't stop me, can't stop me, can't stop me, can't stop me, can't stop

A you can't ne - ver - e - ver stop me now!

T you can't ne - ver - e - ver stop me now!

B now! Can't stop me, can't stop me, can't stop

B now! You can't real - ly stop me

Conclusion

All six of Mia Makaroff's jazz-influenced choral compositions were written for the vocal ensemble Rajaton between 2001 and 2005. Through this repertoire, Makaroff presents many of the jazz influences included in this study.²⁹ In particular, scat syllables (both English and Finnish) and extended tonalities are most frequent. These appear in all of Makaroff's jazz-influenced compositions. A vocal rhythm section and performer-centered aesthetic are also apparent and are particularly indicative of Rajaton's performance style.

Half of these compositions feature the use of cross-rhythms, syncopation, and jazz modes. Cross-rhythms appear as a consequence of polymeter, and syncopation often occurs in the form of the tresillo/son clave rhythm (in *Armottoman osa*, *Kaikki maat, te riemuitkaatte*, and *You Can't Stop Me!*) common to her style. Makaroff utilizes a variety of modes, featuring F and A \flat Lydian in *Butterfly*, D Phrygian in *Armottoman osa*, and D, A, and E Mixolydian in *Kaikki maat, te riemuitkaatte*.

Also apparent through the examples above are blue notes (sometimes appearing individually and sometimes as structural markers, as in *Butterfly*), vocal improvisation, and timbral features (slides and glissandi).

Alongside jazz, Makaroff also weaves traditional Finnish elements into her compositions. *Lintu lauleli lehossa* and *Mitä kaikatat kivonen?* are set to texts from the

²⁹ Makaroff does not include swing, popular song or blues form, or the blues scale.

Kanteletar and *Armottoman osa* includes yoik. These compositions, then, are good fits for Rajaton, who frequently include native elements in the works they perform, as is evident in the entire album *Maa* (2007).

These six collaborations between Mia Makaroff and Rajaton, available through the Finnish publisher Sulasol under the Rajaton Choral Series, present a body of work that fuses traditional choral writing, sacred and secular texts, folk elements, and jazz. The pieces provide a combination of familiar and challenging aspects and should be accessible to any talented small ensemble that enjoys exploring a variety of literature.

CHAPTER 6

BENGT HALLBERG

Called one of the most influential Swedish jazz pianists of all time,¹ Bengt Hallberg (b. 1932) grew up on the west coast in Sweden's second-oldest city, Gothenburg. He made his first record as a part of a group led by bassist Thore Jederby when only fifteen years old. From 1949 to 1954 he was pianist and arranger for Kenneth Fagerlund's band and regularly played gigs at Vauxhall, a popular Gothenburg dance hall. At age seventeen he won first prize in a European contest for classical composition and made his first trio recordings under his own name.

Throughout the 1950s Hallberg played with many of the leading jazz musicians, both Swedish and non-Swedish, including Lars Gullin, Arne Domnérus, Stan Getz, Miles Davis, and Clifford Brown. Nalen, the primary club for bebop in Stockholm, elected him "Jazz Musician of the Year" in 1953. As a composer he has worked primarily for the Swedish film industry. Hallberg's jazz style varies from bebop to cool, with some boogie woogie and traditional Swedish dance music added to the spectrum.² His music is available through Gehrman's Musikförlag AB in Sweden.

¹ "Hallberg, Bengt," All About Jazz, <http://www.allaboutjazz.com/php/musician.php?id=7350> (accessed September 25, 2010).

² Ibid.

Concerto for Piano and Mixed Chorus

Year of Publication: 1980

Duration: 18:00

Scoring: Piano and Mixed Chorus

Originally commissioned by Professor Eric Ericson for his Swedish Radio Chamber Choir, Hallberg's *Concerto for Piano and Mixed Chorus* (1980) is a setting of texts from Shakespeare's "Sonnets to Sundry Notes of Music." The composer deliberately gave the piece its unusual title to point out the important role of the pianist.³ As Hallberg states, "the piano part is very seldom only an accompaniment to the singers but sometimes it both challenges and almost distracts them."⁴ This mindset is evident throughout the three movements. The piano assumes a soloistic role with the chorus, which at times is almost subordinate to it.

The three movements – "On a Day," "Live With Me and Be My Love," and "Love's Answer" – all sound very progressive from a tonal perspective, with so many extended tonalities as to virtually obliterate any sense of a tonic key. Furthermore, they all exhibit difficult rhythms and constantly changing patterns of syncopation. Besides extended tonalities and syncopation, the jazz elements that help to capture the whimsy of this

³ A concerto would be expected to feature an orchestra, of which there is none.

⁴ Notes to Bengt Hallberg and the Ad Libitum Choir, *5 x 100*, Improkomp, IKCD 1, 1994.

Shakespearean text are scat syllables, blue notes, cross-rhythm, improvisation and a performer-centered aesthetic. Though certain jazz elements permeate all three movements, each is distinctive because of the appearance of different specific jazz elements. Therefore, each movement will be discussed separately.

On a Day

The first movement, “On a Day,” is through-composed. Lindberg’s musical phrases align with those in Shakespeare’s poetry.

Extended tonalities, which infuse all three movements and are so prevalent that none of the pieces have a stable tonal center, are often expressed in “On a Day” through arpeggiated figures that last a measure or more (example 6.1). The opening of the movement, which employs two chords for the text “Spied a blossom passing fair, Playing in the wanton air,” a B \flat 13 (mm. 13 – 14) and an A \flat 13 (mm. 14 – 15), is indicative of this harmonic treatment.

Syncopation is also prominent in all three movements of the *Concerto*, so much so that the beat and meter can sometimes be difficult to distinguish aurally. One example of syncopation in “On a Day” appears at the beginning of the section of scat syllables (example 6.2). The last syllable of each of the first two phrases is metrically anticipated (mm. 52 - 53).

Example 6.1. Hallberg, *Concerto for Piano and Mixed Chorus*, "On a Day," mm. 13 – 15

ON A DAY

Music: Bengt Hallberg Lyrics: William Shakespeare

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13

Spied a blossom passing fair, Play - ing in the

mf

Example 6.2. Hallberg, *Concerto for Piano and Mixed Chorus*, "On a Day," mm. 52 – 60

ON A DAY

Music: Bengt Hallberg Lyrics: William Shakespeare

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52

so!
so! Doo_ be doo be doo_ Doo_ be doo be doo_ Doo be doo doo be

f

Solo

The musical score consists of three systems. The first system features a vocal line and a piano accompaniment. The vocal line has the lyrics "doo be_ doo be doo_ be doo." followed by "Doo be doo doo be doo doo_ doo". The piano accompaniment includes dynamic markings *cresc.* and *mf*. The second system shows a vocal line with the syllable "Bah." and a piano accompaniment with a *dim.* marking. The third system continues the piano accompaniment with a *dim.* marking.

This first movement includes seven measures of scat syllables, and this is the only time they occur in the entire *Concerto for Piano and Mixed Chorus*. Only two syllables are used, “doo” and “be,” and they, like the other jazz elements, enhance the whimsy of the

piece (example 6.2, mm. 52 – 60). This scat syllable section appears in the center of the movement, functioning as a fulcrum of sorts.

Due to the instability of all three movements' tonal centers, blue notes are difficult to distinguish. There is only one clear example throughout the set of pieces, on the final page of "On a Day" (mm. 100 – 107). The tonal center for these final measures is clearly C (whether the key is major or minor is unknown, as there is not an "A" or "A \flat " in this passage), and lowered thirds (E \flat) and sevenths (B \flat) abound (example 6.3). Eleven blue notes appear in the final line alone (mm. 104 – 106).

Example 6.3. Hallberg, *Concerto for Piano and Mixed Chorus*, "On a Day," mm. 104 – 107
ON A DAY

Music: Bengt Hallberg Lyrics: William Shakespeare
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Turn - ing mor - tal_ for thy love, love. for thy love, thy_ love.

Turn - ing mor - tal_ for thy love, love. for thy love, thy_ love.

— thy love.

15ma

pp

8va

Cross-rhythms appear regularly in this movement as a result of different subdivisions of the 12/8 time signature. On the text “Love, whose month was ever May, ever May,” two different divisions of eighth notes occur within the measure: 3 + 3 + 3 + 3 and 2 + 2 + 2 + 2 + 2 + 2. The piano always emphasizes the triple subdivision of the beat, while the voices usually maintain a duple subdivision (example 6.4, mm. 10 - 11).⁵ The duple division against the triple creates a cross-rhythm that recurs several times (see also example 6.2, m. 55).

Example 6.4. Hallberg, *Concerto for Piano and Mixed Chorus*, “On a Day,” mm. 10 – 12

ON A DAY

Music: Bengt Hallberg Lyrics: William Shakespeare

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The musical score consists of three systems. The first system shows the vocal lines and piano accompaniment. The piano part features a triple subdivision of eighth notes, while the vocal lines feature a duple subdivision. The lyrics are: "Love, whose month was ev - er May, ev - er May, day, whose month was ev - er May,". The second system continues the vocal lines and piano accompaniment. The third system shows the piano accompaniment continuing.

⁵ The exception is the soprano and alto voice with the first statement of “ever May” (m. 11).

Live With Me and Be My Love

The second movement in the *Concerto*, “Live With Me and Be My Love,” also includes extended tonalities, syncopation, and cross-rhythms. Extended tonalities are created through stacked chords that pulse in rhythm with the text. Snippets of motives – both melodic and rhythmic – are heard throughout the movement, although no complete section ever returns. Also like the first movement, this one is through-composed and does not establish stable key centers. Lindberg employs motivic fragments to help orient the listener.

The syncopation and cross-rhythms in “Live With my and Be My Love” are related in their written appearance. The syncopation, however, is continually moving forward with an unsteady rhythmic motion, whereas cross-rhythms are created through a steady rhythmic flow of the chorus against a different steady flow in the piano. Syncopation occurs more often (example 6.5), although cross-rhythms appear with some frequency (example 6.6). For example, on the text “rivers by whose falls melodious birds sing madrigals” the lower male voices and piano remain in 3/4, while the upper male and female voices move in 12/16 time to create cross-rhythms (example 6.6, mm. 43 – 45).

Example 6.5. Hallberg, *Concerto for Piano and Mixed Chorus*, "Live With Me and Be My Love," mm. 20 - 26

LIVE WITH ME AND BE MY LOVE

Music: Bengt Hallberg Lyrics: William Shakespeare

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Musical score for the first system (measures 20-26). It features a vocal line and a piano accompaniment. The vocal line begins at measure 23 with the lyrics "Live with me and be my love". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has one sharp (F#) and the time signature is 4/4. The dynamic marking *mf* is present above the vocal line.

Musical score for the second system (measures 20-26). It continues the vocal line and piano accompaniment. The vocal line includes the lyrics "and we will all the pleasures prove, the pleasures prove, and be my love, my love". The piano accompaniment continues with the right-hand melody and left-hand bass line. The dynamic marking *mf* is present above the vocal line. The instruction *quasi legato* is written below the piano accompaniment.

Example 6.6. Hallberg, *Concerto for Piano and Mixed Chorus*, “Live With Me and Be My Love,” mm. 42 – 45

LIVE WITH ME AND BE MY LOVE

Music: Bengt Hallberg Lyrics: William Shakespeare

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shal - low riv - ers by whose falls me - lo - dious birds sing ma - dri -
shal - low
shal - low riv - ers by whose falls me - lo - dious birds sing ma - dri -
shal - low riv - ers by whose falls me - lo - dious birds

The only instances of improvisation and the related performer-centered aesthetic in the *Concerto for Piano and Mixed Chorus* appear in “Live With Me and Be My Love.” One measure of improvisation is notated for the piano with “Cadenza ad lib.” (example 6.7, m. 12).⁶ A performer-centered aesthetic is also demonstrated on the standard recording, for it features the composer as pianist.⁷ After a section for male voices accompanied by piano (mm. 86 – 88), Hallberg inserts several measures of piano arpeggios that do not appear at this point in the score (example 6.8). These are the same arpeggios that underlie the next women’s vocal entrance (m. 89 - 94). This difference

⁶ Improvised cadenzas are historically a feature of the concerto as a genre – here the lines between the genres of jazz and the concerto are blurred.

⁷ Bengt Hallberg and the Ad Libitum Choir, *5 x 100*, Improkomp, IKCD 1, 1994.

between the notated and recorded versions lies entirely in the hands of the performer-creator.

Example 6.7. Hallberg, *Concerto for Piano and Mixed Chorus*, “Live With Me and Be My Love,” mm. 11 – 15

LIVE WITH ME AND BE MY LOVE

Music: Bengt Hallberg Lyrics: William Shakespeare

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The musical score consists of three systems. The first system shows the vocal line with lyrics: "love. _____ And we will _____ all the pleas-ures". Above the vocal line, there are markings for Soprano (S) and Alto (A) parts. A circled number 13 is above the first measure of the vocal line. The second system continues the vocal line with lyrics: "all the pleas-ures". Above the vocal line, there are markings for Tenor (T) and Bass (B) parts. The piano accompaniment begins in the third system with the instruction "Cadenza ad lib." and the chord "Eb m6/C". The piano part is marked "legato espr." and features a complex, rhythmic accompaniment with many chords and moving lines.

Example 6.8. Hallberg, *Concerto for Piano and Mixed Chorus*, "Live With Me and Be My Love," mm. 86 – 91

LIVE WITH ME AND BE MY LOVE

Music: Bengt Hallberg Lyrics: William Shakespeare

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86

p and if these pleas - ures may thee move, then live with me

poco rit.

89

p and be my love, be my love, be my love

play rapidly – even *8va* and *15ma* and repeat *ad lib.*

(p)p

F#m add D

Love's Answer

The third movement of *Concerto for Piano and Mixed Chorus*, "Love's Answer," is similar to the first two, but features the piano more prominently. Like the second movement, this one also employs repetitions of short motives – both melodic and rhythmic – to maintain continuity. No larger sectional repetitions take place beyond the *D.S. al Segno* (which repeats mm. 1 – 28), creating a basic rounded form. Like its predecessors, this movement does not have a stable tonal center and features frequent extended tonalities through a combination of piano and vocal lines. In addition, the movement contains three extended sections where the piano is especially prominent: the opening of the work (mm. 1 – 8 both the first time, and after the *Dal Segno*), a notated "Solo Piano 1st time" where the chorus is marked "tacet 1st time" near the middle (example 6.9, mm. 67 – 90), and a virtuosic section which begins the coda (mm. 127 – 148).

Example 6.9. Hallberg, *Concerto for Piano and Mixed Chorus*, “Love’s Answer,” mm. 65 – 68

LOVE’S ANSWER

Music: Bengt Hallberg Lyrics: William Shakespeare

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The musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the piano solo. The key signature has one flat (B-flat), and the time signature is 2/2. The tempo is marked 'Poco meno mosso'. The dynamic marking is 'mf'. There are two 'tacet 1st time' markings. The lyrics are: 'Hear the birds, the me - thy love - Hear the birds, the birds, the me - the birds'. The piano solo is marked 'Solo Piano 1st time'.

Syncopation in “Love’s Answer” is almost constant and exists from the first segment of text to the last. This movement includes more syncopation than either of the previous two. Accents in the piano highlight the vocal syncopation, although the piano usually maintains a sense of a steady beat and meter through continual eighth- or quarter-note motions. The final section of text demonstrates both of these qualities (example 6.10). Due to the 2/2 time signature, the chorus’s syncopated entrances occur on what are typically unaccented syllables, indicated in bold: “pret-**ty pleas-ures** might **me** move **To live with thee** **And** be **thy love**, and be **thy love!**”

The piano provides a steady tempo with running eighth notes and also emphasizes the choral syncopations, for its highest notes occur when the voices change notes (example 6.10).

Example 6.10. Hallberg, *Concerto for Piano and Mixed Chorus*, “Love’s Answer,” mm. 191 - 197

LOVE’S ANSWER

Music: Bengt Hallberg Lyrics: William Shakespeare

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— with thee And be thy— love, — and be thy love!

The *Concerto for Piano and Mixed Chorus* presents a challenge for any choral ensemble, especially because of its frequent extended tonalities and syncopated rhythms. The work as a whole is not without a sense of irony and perhaps alludes to itself in the final line of text, “these pretty pleasures,” suggesting that learning the piece and performing it, “might me move to live with thee and be thy love.” The text may indeed propose that overcoming the obstacles of the piece would be a worthwhile endeavor.

Glory

Year of Publication: 1982

Duration: 3:00

Scoring: Mixed Chorus and Piano (Recorded for Mixed Chorus, two Saxophones, Piano, Electric Bass, and Drums)

Glory is included on the 1979 LP recording *Glory* by Bengt Hallberg and Arne Domnérus.⁸ Although the score is notated for SATB chorus and piano, the recording uses the same instrumentation as *Afrikansk bön* (discussed below and also featured on the *Glory* recording): chorus, two saxophones, drum set, piano, and electric bass. This work is reminiscent of the gospel style with a religious praise text and includes the jazz elements of a rhythm section, improvisation and a resultant performer-centered aesthetic, syncopation, extended tonalities, and blue notes.

Glory consists of three major sections with an introduction and coda (see table 6.1). The entire work is in the key of B \flat Major, with two repetitions of the central material (mm. 29 – 56) to allow for instrumental improvisation. The spoken “Praise Him!” section (mm. 53 – 56) is repeated four times in order to make the chorus (mm. 45 – 56), during which the saxophones and guitar improvise, twenty-four bars in length.

⁸ Bengt Hallberg and Arne Domnérus, *Glory*, Signatur, SILP 6950, 1979.

Table 6.1. The form of *Glory* by Bengt Hallberg

Sections	Intro	A	II: B	Chorus :II	A	B	Coda
Measures	1 - 8	9 - 28	29 - 44	45 - 56	9 - 28	57 - 72	73 - 89

On the recording, a three-part rhythm section (piano, electric bass, and drums) and two saxophones constitute the instrumental ensemble. Both the saxophones and the electric bass improvise throughout the two chorus sections. The frequent improvisation in both choruses and in various smaller moments reflects a performer-centered aesthetic.

Glory is in cut time and features syncopation throughout in all vocal and instrumental parts with the B section having the greatest amount of choral syncopation. For example, the second of three “glory” statements falls between beats (example 6.11, mm. 29 - 30), and the word “Him!” during the spoken section of “Praise Him!” at the end of each chorus occurs on a weak beat (example 6.12, mm. 54-55).

Example 6.11. Hallberg, *Glory*, mm. 29 – 33

GLORY

Music and lyrics: Bengt Hallberg

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29
Glo - ry, glo - ry, glo - ry, hal - le - lu - jah! Glo - ry, glo -

The score consists of two systems. The first system shows the vocal line (treble clef) and piano accompaniment (bass clef) for measures 29-33. The lyrics are: "Glo - ry, glo - ry, glo - ry, hal - le - lu - jah! Glo - ry, glo -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Example 6.12. Hallberg, *Glory*, mm. 51 – 56

GLORY

Music and lyrics: Bengt Hallberg

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51
Praise Him! Praise Him! Yes, D.S.

Repeat from page 2

Repeat several times ad lib

D.S.

The score consists of two systems. The first system shows the vocal line (treble clef) and piano accompaniment (bass clef) for measures 51-56. The lyrics are: "Praise Him! Praise Him! Yes, D.S.". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. There are repeat signs and performance instructions: "Repeat from page 2" and "Repeat several times ad lib".

Extended tonalities, while not frequent, are nonetheless present. Three occur in the middle of the A section at the end of the text “Praise the Lord, hallelujah!” (example 6.13). A G^{11} appears at the end of the first phrase (m. 18, beat 2), a F^{11} at the end of the second phrase (m. 20, beat 1), and an $A\flat^{11}$ at the end of the instrumental phrase that follows (m. 21, beat 4).

Blue notes are present throughout the work, including in the example immediately below (example 6.13). Both the lowered third ($D\flat$) and lowered seventh ($A\flat$) appear in the melody and supporting harmony of the instrumental parts (example 6.13, m. 21). Although some blue notes appear in the choral line, they are more common in the instrumental parts. One prominent example of a blue note in the choral parts of *Glory* occurs on the highest note of the piece, in the middle of the B section (example 6.14). The soprano and tenor voices begin on a high $A\flat$ (m. 35), a lowered seventh blue note that appears in each repetition of the B section (m. 35 and m. 63).

Example 6.13. Hallberg, *Glory*, mm. 18 – 22

GLORY

Music and lyrics: Bengt Hallberg

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Musical score for Example 6.13, measures 18–22. The score is in G major (one sharp) and 4/4 time. It consists of three systems. The first system contains the vocal line with lyrics: "hal - le - lu - jah! Praise the Lord, hal - le - lu - jah!". The second system contains the piano accompaniment. The third system contains the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

Example 6.14. Hallberg, *Glory*, mm. 34 – 38

GLORY

Music and lyrics: Bengt Hallberg

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Musical score for Example 6.14, measures 34–38. The score is in G major (one sharp) and 4/4 time. It consists of three systems. The first system contains the vocal line with lyrics: "ry, glo - ry hal - le - lu - jah! Praise Him and praise — Him, yes praise —". The second system contains the piano accompaniment. The third system contains the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

Afrikansk bön

Year of Publication: 1990

Duration: 3:00

Scoring: Mixed Chorus and Piano (Recorded for Mixed Chorus, two Saxophones, Piano, Electric Bass, and Drums)

Afrikansk bön (“African Prayer,” published in 1990, but composed in 1970⁹) has all the elements of a traditional blues in addition to all the jazz elements identified for this study except for timbral features. While the octavo available for purchase is scored for SATB chorus and piano, the only commercially available recording features chorus, two saxophones, drum set, piano, and electric bass.¹⁰ The jazz elements of a rhythm section, blues form, improvisation, a performer-centered aesthetic, blue notes, extended tonalities, and swing are evident in *Afrikansk bön*.

The rhythm section for *Afrikansk bön* – piano, electric bass, and drum set – is typical. Along with saxophones, these are some of the instruments most frequently associated with jazz. Just as these instruments are not notated in the published score, so too can the score be deceiving as far as discerning the formal structure of the work. Only nine of the thirteen segments of the performance are notated (see table 6.2). Of these

⁹ Bengt Hallberg, letter to the author, February 2, 2011.

¹⁰ Bengt Hallberg and Arne Domnérus, *Glory*, Signatur, SILP 6950, 1979.

thirteen segments, four are shorter than the rest and are denoted with lower-case letters in the chart below (table 6.2).

Most significant of the sections not included in the score is section B1, a twelve-bar blues that is immediately repeated. Both statements are in B \flat and feature improvisation by the electric bass. The chorus during this section sings the text “En så’n dag Herre!” (What a Day, Lord!)¹¹ with the same chords as in the B section, although they are scored in a higher range. The chorus then adds four more bars of the same text to music not present in the *Afrikansk bön* score.

Along with the electric bass improvisation during the blues choruses, the pianist also improvises, as is evident in the second and third A sections. Both of these improvisational additions, along with the one described immediately above, indicate a performer-centered aesthetic characteristic of jazz.

¹¹ Textual translations for *Afrikansk bön* are by Dr. Johanna E. Nilsson, Associate Professor of Counseling and Educational Psychology at the University of Missouri-Kansas City.

Table 6.2 The form of *Afrikansk bön* by Bengt Hallberg

Sections	x	A	b	A1	B	x	A	B1	B1	x	A	A1	Coda
Measures	1 - 4	5 - 13	14 - 17	18 - 25	26 - 33	34 - 36	37 - 45					46 - 51	52 - 57
Key		D \flat	B \flat	D \flat	B \flat	D \flat	D \flat	B \flat			D \flat		F minor
Notated	x	x	x	x	x	x	x				x	x	x

Blue notes are especially prominent throughout *Afrikansk bön*. These pitch elements, however, appear only in the instrumental parts. One of the more prominent examples occurs near the end of the B section after the text “Herre!” (“Lord!;” see example 6.15). The notated line in the saxophones already contains the lowered third (F \flat) and seventh (C \flat), which the performers bend downward a bit further. The instrumental introduction and interludes (denoted with an “x” in table 6.2) also feature a prominent use of blue notes. These bent pitches are repeated within the segments and in each “x” section throughout the work (example 6.16, mm. 1 – 4).

Although they appear less frequently than blue notes, extended tonalities are present throughout, with a prominent example occurring in the third and fourth measures of the choral entrance (example 6.16). A G⁹ chord appears on the text “som fåglar mot” (“like birds toward,” m. 7, beat 2) and an E¹¹ chord on the word that immediately follows, “himlen” (“the sky,” m. 8, beat 2).

6/8 is an unusual time signature for swing, but swung eighth notes are notated in *Afrikansk bön*. Hallberg provides the closest rhythmic approximation: a triplet eighth-sixteenth. Like many other jazz elements in this piece, this indication only occurs in the instrumental parts. Eighteen of the 57 notated measures include this effect, including the opening ones (example 6.16, mm. 1 and 3).

Example 6.15. Hallberg, *Afrikansk bön*, mm. 29 – 31

AFRIKANSK BÖN

Music and lyrics: Bengt Hallberg

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The image shows a musical score for three parts: voice, bass, and piano. The score is in 3/4 time and B-flat major. The lyrics are: Her-re! En så'n dag Her-re!

The piano accompaniment features a complex rhythmic pattern with many triplets and sixteenth notes. The bass line is simpler, often mirroring the vocal line. The vocal line has some grace notes and a fermata over the final note.

Measure 29: *Her-re!*
Measure 30: *En så'n dag*
Measure 31: *Her-re!*

Example 6.16. Hallberg, *Afrikansk bön*, mm. 1 – 9

AFRIKANSK BÖN

Music and lyrics: Bengt Hallberg

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Afrikansk bön

Ur en afrikansk bönbok, svensk tolkning: Allan Hofgren

Bengt Hallberg 1970

$\text{♩} = 120$

S
A

T
B

Pianostämman bör spelas ganska brutalt och med överdriven pedalisering - á la gospel-piano.

f

4

mf
unis.
Jag kas - tar min - gläd - je

mf
unis.

7

som fåg - lar mot - him - len. Nat - ten har

“Missa con Piano (Missa Brevis)”

Year of Publication: unpublished; commissioned in 1995

Duration: 13:30

Scoring: Mixed Chorus and Piano

In 1995 Pro Coro Canada, directed by Trent Worthington, commissioned Hallberg to compose a piece to be performed at the Edmonton City Jazz Festival in June 1996. “Missa con Piano,” Hallberg’s first mass, was to be performed with the composer accompanying the choir, but a sudden illness in the composer’s family prevented the performance from taking place. The work did not have its premiere in North America until a 2005 concert featuring pianist Jeremy Spurgeon with Pro Coro Canada.¹²

The mass is a Missa Brevis, or “short mass,” which normally is drawn from parts of the mass ordinary. This Missa Brevis omits the Credo, and includes settings of only the Kyrie, Gloria, Sanctus, and Agnus Dei. All four movements are scored for chorus and piano, with most of the jazz elements concentrated, as the composer himself acknowledged, in the middle movements.¹³ These include extended tonalities, improvisation, a performer-centered aesthetic, syncopation, blue notes, cross-rhythm, and a prominent glissando.

¹² Hallberg’s *Concerto for Mixed Choir and Piano* was also performed on the concert.

¹³ Bengt Hallberg, letter to the author, November 2, 2010.

Kyrie

The Kyrie is through-composed with no stable key center. It is divided into the three typical segments: “Kyrie eleison” (mm. 1 – 22), “Christe eleison” (mm. 23 – 26), and “Kyrie eleison” (mm. 27 – 59), with the addition of a coda-like ending that incorporates compressed versions of all three phrases (mm. 60 – 63). The “Christe eleison” is notably shorter than the other two, an unusual feature, and different music appears for each of the “Kyrie eleison” sections, another atypical treatment.

Hallberg states in the preface to the work that he based the Kyrie on ascending fifths arranged in “chains” for both melodic and harmonic purposes; these chains are the basis for the movement’s extended tonalities. This can be seen from the first measure of the Kyrie as an Eb¹¹ chord is created from three fifths: G – D, Eb – Bb, and A – D (example 6.17, m. 1 – 3). This chord is sustained for six measures in the piano and choral parts.

Improvisation and the ensuing performer-centered aesthetic of jazz are found in only two movements of the work: the Kyrie and Gloria. Both feature the pianist in a brief “cadenza ad. lib.” These occur in the final measure of the Kyrie (example 6.18) and at the end of the first section of text in the Gloria (m. 116) and later in the movement’s coda (mm. 159 – 166). (The Gloria is discussed below.) These passages are the only improvisatory moments of the piece, as no improvisation appears in the choral parts.

Example 6.17. Hallberg, "Missa con Piano," Kyrie, mm. 1 – 3
Courtesy of the Composer

I. Kyrie

Bengt Hallberg

1 *Andantino* ♩ = 138

S

A

T

B

Piano

con bocca chiusa *p*

pp

con bocca chiusa *pp*

Example 6.18. Hallberg, "Missa con Piano," Kyrie, mm. 60 – 63
Courtesy of the Composer

60

p Ky - ri - e E - lei - son Chris - te E - lei - son Ky - ri - e

p Ky - ri - e E - lei - son Chris - te E - lei - son

60

ending cadenza
ad lib ending on E

Although they are not expressly notated, it would be possible to add scat syllables to this movement of the “Missa” during the longer choral segments that appear without text. For some of these sections Hallberg has specified “con bocca chiusa” (with mouth closed), but others have no specific indication. The two brief female solos, for example, have no written stylistic indication, while the accompanying men have the “con bocca chiusa” direction (example 6.19, m 44).¹⁴

Example 6.19. Hallberg, “Missa con Piano,” Kyrie, mm. 43 – 48
 Courtesy of the Composer

The musical score for Example 6.19 consists of four staves. The top two staves are for vocal parts: Soprano and Alto. The bottom two staves are for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 43. The Soprano part has a 'solo' marking and a 'p' dynamic. The Alto part also has a 'solo' marking and a 'p' dynamic. The Tenor/Bass part has a 'con bocca chiusa' marking. The Piano part has a 'p' dynamic. The score shows measures 43 through 48.

¹⁴ The composer notated text for these parts that does not appear in the performance draft of the unpublished manuscript, although he also states that the altos may use scat syllables, ad. lib, in this very spot. Bengt Hallberg, letter to the author, February 2, 2011.

Gloria

The second movement of “Missa con Piano” is the one with the most pronounced formal structure. Although through-composed, it consists of three sections differentiated by key and structure: “Gloria” (mm. 1 – 116), in E Major; “Et in terra pax” (mm. 117 – 143), also in E Major; and a coda reprising the entire text (mm. 144 – 166), in A Major. The overall tonal plan, then, is one of a descending fifth. The “Gloria” section is a classical fugue that includes the same jazz influences discussed throughout the work (example 6.20).

Syncopation, which is prevalent throughout the middle movements, is most pervasive in the Gloria. It occurs in all sections of the movement in both the chorus and piano. The second utterance of the word “Gloria” in the fugue theme, for example, is syncopated (example 6.20, mm. 1, 7, and 13). This same theme returns in the coda (example 6.21, mm. 159 – 166).

The coda also includes other jazz elements, such as pianistic improvisation (mentioned above) and extended tonalities. For example, an A¹¹ chord appears in both the piano part before the chorus enters (m. 155, beat 4) and in the choral parts on the text “bonae voluntatis” (“of good will,” example 6.21, mm. 165 – 166).

Example 6.20. Hallberg, "Missa con Piano," Gloria, mm. 1 – 13
Courtesy of the Composer

II. Gloria

Allegro Ritmico ♩ = 108

S
f Glo - ri - a Glo - ri - a in ex - cel - sis De - o in ex - cel - sis De - o in ex -

A

T

B

Piano
mp secco

cel - sis De - o in ex - cel - sis in ex - cel - sis in ex - cel -

f Glo - ri - a Glo - ri - a in ex - cel - sis De - o in ex - cel - sis De - o in ex - cel - sis De -

f Glo - ri - a Glo -

Example 6.21. Hallberg, "Missa con Piano," Gloria, mm. 153 – 166
 Courtesy of the Composer

three times and fade

153 *p* sotto voce
 Glo - ri - a Glo -
p sotto voce
 Glo - ri - a Glo -
p sotto voce
 Glo - ri - a Glo -
p sotto voce
 Glo - ri - a Glo -
p sotto voce

153 *AMaj7*
 2nd and 3rd times solo
 ad lib through fade

160
 ri - a in ex - cel - sis De - o et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis
 ri - a in ex - cel - sis De - o et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis
 ri - a in ex - cel - sis De - o et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis
 ri - a in ex - cel - sis De - o et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis

160
D6/A *A* *G/A*

Blue notes exist only in the Gloria. As the sole movement with stable tonal centers, it is the only place where such alterations can be identified as blue notes. A lowered seventh appears in the fugue melody – a D-natural (example 6.20, m. 9) – and another occurs in the final two measures of the coda, this time a G-natural (example 6.21, mm. 165 – 166). Lowered thirds are also present, although they are less frequent than lowered sevenths.

Sanctus

The Sanctus presents a sectional, through-composed form and, like the Kyrie and Agnus Dei, lacks a consistent key center. Its four choral sections (ABDE) are delineated according to the text, while the central C section consists of a piano interlude. The sections are as follows:

- A “Sanctus” (mm. 1 – 14)
- B “Hosanna” (mm. 15 – 22)
- C Piano interlude (mm. 23 – 35)
- D “Benedictus” (mm. 36 – 56)
- E Return of the “Sanctus” text combined with the “Hosanna” text, but with new music (mm. 57 – 82).

Although only one instance of cross-rhythm exists in the Gloria (m. 127), the device occurs frequently in the Sanctus. The foremost example occurs near the end of the fourth section between the triple division of the beat in the choir and the right hand of the piano and the duple division in the left hand of the piano (example 6.22). In this

section the specified division of the 8/8 time signature is into groups of 3 + 3 + 2, while the first two beats of each measure are subdivided differently in the voices and the left hand of the piano (mm. 74 – 76). Syncopation is also prevalent in the Sanctus, and is clearly evident in the opening of the movement (example 6.23, m. 3, beats 1 and 2).

Example 6.22. Hallberg, "Missa con Piano," Sanctus, mm. 74 – 76

Courtesy of the Composer

The image displays a musical score for three vocal parts and piano accompaniment, covering measures 74 to 76. The vocal parts are arranged in two systems. The first system includes a soprano part (top staff) and an alto part (middle staff), both with lyrics: "glo - ri - a tu - a", "Ple - ni sunt coe - li et ter - ra", and "glo - ri - a tu - a". The second system includes a tenor part (top staff) and a bass part (bottom staff), both with lyrics: "glo - ri - a tu - a", "Ple - ni sunt coe - li et ter - ra", and "glo - ri - a tu - a". The piano accompaniment is shown in a grand staff (treble and bass clefs) below the vocal parts. The score features complex rhythmic patterns, including syncopation, and various musical notations such as slurs, accents, and dynamic markings.

Example 6.23. Hallberg, "Missa con Piano," Sanctus, mm. 1 – 3
Courtesy of the Composer

III. Sanctus

Con Forza $\text{♩} = 108$

The musical score consists of five staves. The top four staves are for the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom staff is for the Piano. The tempo is marked 'Con Forza' with a quarter note equal to 108 beats per minute. The key signature has one sharp (F#). The vocal parts enter in measure 3 with the lyrics 'Sanc - tus sanc - tus sanc - tus'. The piano part has a forte (f) dynamic and a glissando in the final measure.

The only jazz timbral feature of the "Missa con Piano" appears in the final measure of the Sanctus. Hallberg notates a glissando for the soprano, alto, and tenor voices leading to the last note of the movement (example 6.24, m. 82).

Example 6.24. Hallberg, "Missa con Piano," Sanctus, mm. 80 – 82
Courtesy of the Composer

The image shows a musical score for the Sanctus movement, measures 80-82. The score is in B-flat major and 3/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Sanc - tus do - mi - nus de - us Ho - san - na in ex - cel - sis!". The dynamics are marked as *mf*, *p*, and *f*. The piano part consists of chords and arpeggiated figures.

Agnus Dei

The Agnus Dei is also a straightforward setting of the text without any repetition of musical passages, although Hallberg unifies the movement through recurring motifs. As in the Kyrie and Sanctus, a stable key center is avoided. It is the shortest of the mass movements, with four direct statements of the Latin mass text. The only jazz elements present are extended tonalities and a cross-rhythm created through mixed meter.

During the third textual statement of the Agnus Dei (mm. 45 - 64), cross-rhythm occurs through a combination of the choral parts, written in 3/4 time, and the piano part,

written in 6/8 (example 6.25, mm. 50 - 51). This same cross-rhythm is also present in the second repetition of the text, which appears earlier (mm. 27 - 28).

Example 6.25. Hallberg, “Missa con Piano,” Agnus Dei, mm. 47 – 52
Courtesy of the Composer

The image displays a musical score for Example 6.25, consisting of two systems of music. The first system (mm. 47-51) features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts have lyrics: "A - gnus de - i" (m. 47), "Do - na no - bis pa - cem" (m. 48), and "oh" (m. 49). The piano part provides accompaniment with a steady eighth-note pattern. The second system (mm. 50-52) continues the piano accompaniment, showing a more complex rhythmic texture with triplets and a fermata. The score is in 6/8 time and includes dynamic markings such as *mp* and *cresc...*.

Bengt Hallberg’s “Missa con Piano” is a relatively traditional mass in both formal structure and construction. The composer uses typical textual divisions with relatively straightforward choral writing – he even includes a fugue, albeit a jazz one. Hallberg injects subtle jazz inflection into this classical background with occasional extended tonalities, syncopation, blue notes, and cross-rhythm. The general effect is a traditional mass with the flavor of jazz, something which is interesting yet approachable.

“4. Psalm 100 – English” from *5 x 100*

Year of Publication: 1997

Duration: 3:00

Scoring: Mixed Chorus and Piano

In 1997 Bengt Hallberg composed a set of five pieces, each of which is a translation of Psalm 100 in a different language: German, Italian, French, English, and Swedish. Each musical setting is specific to its language, with the melody and rhythm inherent in that particular language directing the composer to the character of each piece. Hallberg states that the English language led him, for this setting, to boogie-woogie rhythms.¹⁵ Other than the boogie-woogie accompaniment, this movement of *5 x 100* for mixed choir and piano includes the jazz elements of syncopation, extended tonalities, and blue notes.

The form of “Psalm 100 – English” is complex, with some sections that repeat verbatim and some that repeat the music with new text (table 6.3), but all are accompanied by a piano ostinato. This rhythmic ostinato is the marker of boogie-woogie style, and is set to three melodic patterns over the course of the work. These patterns are either stride piano octaves (example 6.26, mm. 27 – 28 and example 6.27, m. 91), an

¹⁵ Notes from Bengt Hallberg, “4. Psalm 100 – English” from *5 x 100*, Stockholm, Sweden: Sveriges Körförbunds Förlag, 1997. As the composer is known as an international jazz pianist, he is intimately familiar with the genre of boogie-woogie.

open-fifth followed by a chromatic ascent (example 6.26, m. 26), or repeated notes (example 6.27, mm. 89 – 90). They appear in different sections of the work at different times (see table 6.3).

Table 6.3. The form of “4. Psalm 100 – English” from *5 x 100* by Bengt Hallberg¹⁶

Sections	Intro	A	B	A	B	C	D	B1	B1	E	A1	E	A1	E1	A2
Measures	1 - 4	5 - 12	13 - 20	21 - 28	29 - 36	37 - 44	45 - 52	53 - 62	63 - 70	71 - 74	75 - 78	79 - 82	83 - 86	87 - 90	91 - 106
Piano*	O	5/O	5/O	5/O	5/O	O	O	O/5	5	R	O	R	O	R	O

* = Octave melodic pattern, 5 = Open fifths, R = Repeated Pitches

¹⁶ Sections with a “1” indicate a melodic and harmonic contour reminiscent of the original section, with no direct repetition of either music or text.

Example 6.26. Hallberg, *5 x 100*, "4. Psalm 100 – English," mm. 26 – 28

5 x 100 - FIVE VERSIONS OF PSALM 100, SATS 4: ACCLAIM THE LORD

Music: Bengt Hallberg Lyrics: Trad.

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26

S
all men on earth in glad - ness.

A
all men on earth in glad - ness.

T
all men on earth in glad - ness.

B
all men on earth in glad - ness.

The piano accompaniment consists of two staves: a right-hand staff with chords and a left-hand staff with a rhythmic pattern of eighth notes.

Example 6.27. Hallberg, *5 x 100*, "4. Psalm 100 – English," mm. 89 – 91

5 x 100 - FIVE VERSIONS OF PSALM 100, SATS 4: ACCLAIM THE LORD

Music: Bengt Hallberg Lyrics: Trad.

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89

S
con - stan - cy _____ en - dures - to

A
con - stan - cy _____ en -

T
con - stan - cy _____

B
con - stan - cy _____

f

f

f

senza ped.

Although the boogie-woogie piano style helps to mark this piece as jazz-influenced, the prominent syncopation in the chorus and piano parts is also a factor (see example 6.26, m. 27 in the piano, m. 28 in the chorus and example 6.27, m. 89, beat 3 in the chorus and m. 90 in the piano). Although syncopation is present in the piano, the chorus exhibits this metric device more frequently. Greater emphasis on syncopation is perceived in the choral parts due to the lack of that same feature in the piano by the constancy of the eighth notes in the left hand.

Extended tonalities permeate “Psalm 100 – English” to such an extent that they appear several times on every page of the score. For example, all the E and E1 sections begin with an eleventh chord (mm. 71, 79, and 87). The first of these occurs on the word “thanks” (A¹¹, example 6.28, m. 71).

Example 6.28. Hallberg, *5 x 100*, “4. Psalm 100 – English,” mm. 71 – 73

5 x 100 - FIVE VERSIONS OF PSALM 100, SATS 4: ACCLAIM THE LORD

Music: Bengt Hallberg Lyrics: Trad.

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The image shows a musical score for measures 71-73. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "thanks to Him and bless His name". The piano part is marked *ff* and includes a *ped.* marking. The score is in D Major and 4/4 time.

More common than extended tonalities, however, are blue notes, which appear in nearly every measure of the piece. The work is in D Major, and each blue note is

represented through enharmonic spellings: the lowered third is either F-natural or E#, and the lowered seventh either C-natural or B#. Both blue notes can be seen in all three examples above and are immediately evident in the work's opening measures (example 6.29).

The interplay of the piano and choral voices is particularly noteworthy in "Psalm 100 – English." In several sections of the work the piano either leads with the melody and the chorus responds (section A, mm. 21 – 28, see example 6.20) or the piano echoes the choral melody (sections E and E1). Two sections (B, mm. 29 – 32, and B1, mm. 63 – 70) feature the piano playing the choral parts as a solo. All of the above jazz elements are reinforced in this call-and-response interplay of voices and piano.

Example 6.29. Hallberg, 5 x 100, "4. Psalm 100 – English," mm. 1 – 7

5 x 100 - FIVE VERSIONS OF PSALM 100, SATS 4: ACCLAIM THE LORD

Music: Bengt Hallberg Lyrics: Trad.

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5 x 100

4. Psalm 100 – English

Bengt Hallberg 1994

Moderato ♩ = 120

S Ac - *mf*
A Ac - *mf*
T Ac - *mf*
B Ac - *mf*

pi *mf*

5

S claim the Lord all men on earth, wor-ship the Lord in glad -
A claim the Lord all men on earth, wor-ship the Lord in glad -
T claim the Lord all men on earth, wor-ship the Lord in glad -
B claim the Lord all men on earth, wor-ship the Lord in glad -

Example 6.30. Hallberg, *5 x 100*, "4. Psalm 100 – English," mm. 20 – 22

5 x 100 - FIVE VERSIONS OF PSALM 100, SATS 4: ACCLAIM THE LORD

Music: Bengt Hallberg Lyrics: Trad.

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20

mf

S Ac-claim the Lord all men on

mf

A Ac-claim the Lord all men on

mf

T Ac-claim the Lord all men on

mf

B Ac-claim the Lord all men on

sfz *f* *solo*

Conclusion

Bengt Hallberg began his career as a jazz pianist, playing with the most noteworthy jazz musicians of his day. Knowledge of this background offers tremendous insight into the style of his compositions, especially those for choir with a jazz influence. All five of the Hallberg works discussed here feature a pianist (and other instruments) in partnership with the chorus. He is, in fact, the only composer included in this study to have no jazz-influenced a cappella works.

The piano plays a prominent part in Hallberg's compositions, for the composer is a renowned pianist and demonstrates his improvisational skills on the standard recordings of the *Concerto for Piano and Mixed Chorus* and the "Missa con Piano." The piano and bass are the only improvisers with a performer-centered aesthetic in *Afrikansk bön*. *Glory* also features improvisation by only the instrumentalists – this time the guitar and saxophones. In fact, the chorus does not improvise or have a performer-centered aesthetic in any of Hallberg's compositions discussed here.

"Psalm 100 – English" from *5 x 100* also features the piano, but this time in true partnership with the chorus. The interplay between these two musical units is part of the overall form of the work, and contributes to the intrigue of the piece.

Occasionally Hallberg will allow instrumentalists to dominate the overall texture, as he does in *Afrikansk bön*; during the un-notated blues chorus the choral voices act as accompaniment for the improvising instruments. The choir performs a similar function during the improvisatory choruses of *Glory*. In "Psalm 100 – English" the chorus accompanies the piano's melodic segments and in the *Concerto for Piano and Mixed Chorus* the piano serves as its own solo instrument, at times even working counter to the choral voices.

The composer discusses writing for voice and piano, with the influence of his jazz background, in the preface notes to his 1994 recording *5 x 100*:

Combining voices and piano, one might say you are dealing with the fundamentals of music – those of singing and percussion. These features being today very complex, still you are aware of them when working with

this combination as a pianist and composer. Sometimes I envy the singers their ability of melodic expression. On the other hand, they might envy me my freedom of improvisation and harmonic expression. Together I think we can create some excitement!¹⁷

The prominence of the instrumental parts in Hallberg's works still allows the chorus to explore jazz elements. Extended tonalities formed between the choral and instrumental parts appear in all of the above compositions. Syncopation also dominates the choral parts, occurring frequently in four of the five works discussed. Blue notes appear in the choral voices in four pieces, and cross-rhythms are present in two.

Hallberg's jazz-influenced choral works show a diversity of jazz styles, with boogie-woogie, Gospel, blues, and swing all emerging in various pieces. These different idioms give a unique inflection to each of his works.

¹⁷ Notes to Bengt Hallberg and the Ad Libitum Choir, *5 x 100*, Improkomp, IKCD 1, 1994.

CHAPTER 7

NILS LINDBERG

Nils Lindberg (b. 1933) grew up in the district of Dalarna in a family with a passion for Swedish folk music. He began composing music at a young age and first gained wide acclaim with several albums in the 1960s.¹ Lindberg studied at the Musical Academy in Stockholm, where his composition teachers included Lars-Erik Larsson and Karl-Birger Blomdahl. He also worked closely as a composer, arranger, pianist, and conductor with Alice Babs, one of Sweden's most popular and important vocalists.²

Lindberg writes music for a wide variety of forces, including choirs, jazz bands, and orchestras. Over the years he has collaborated with such jazz musicians as Josephine Baker, Mel Tormé, and Judy Garland, and has toured and lectured throughout Europe, Brazil, and the United States. According to his website, "To try to categorise (sic.) the music by Nils Lindberg is virtually impossible. The well-known Swedish music critic Seth Karlsson once described him as a kind of musical knight, riding on the frontiers of music. He sees Nils as someone who resides in a musical borderland. As his coat-of-arms he

¹ Lars Westin, "Jazz in Sweden – a contemporary overview" in *Music in Sweden*, ed. Susanne Concha Emmerick and Lena Roth (Svenska Institutet, 1998).

² Nils Lindberg, "CV – Biography in English," Nils Lindberg: Composer and Musician, <http://www.nilslindberg.com/cv01bioen.html> (accessed September 25, 2010).

bears the triangle. One corner represents jazz, one symphonic works and the third folk music.”³

Since the early 1990s Lindberg has composed a number of works for chorus, including many arrangements of Swedish folk songs and pieces for the Uppsala Cathedral Choir. His large-scale Requiem received its premiere in April of 1993 by the Swedish Radio Choir, and has since been performed over eighty times throughout the world. Lindberg is still active and in the public eye as a composer and musician, and received the H. M. the King's medal, *Litteris et artibus*, in June 2006 for his extraordinary musical contributions.⁴

Nils Lindberg skillfully combines a variety of traditional, jazz, and folk elements to create accessible music for a range of ability levels. The pieces surveyed here, available through Gehrmans Musikförlag AB, of Stockholm, Sweden, demonstrate a range of lengths (1:30 minutes to 43:00 minutes), scoring (a cappella mixed chorus to full jazz big band), and texts (newly-composed poetry, Biblical text, folk song, scat syllables, and English carols). Of all the composers included in this study, Lindberg's jazz-influenced repertoire is the most diverse and, therefore, could prove a useful resource for choral groups in Sweden and abroad.

³ Ibid.

⁴ Ibid.

As You Are

Year of Publication: 1978

Duration: 6:00

Scoring: Mixed Chorus a cappella

Red Mitchell, a jazz bassist, was inspired to write what became the lyrics to *As You Are* after hearing this lush instrumental ballad of the same title by Nils Lindberg. Two recorded versions of the work exist at the time of this writing, both featuring the composer and the Gustaf Sjökvists Chamber Choir; the first is recorded on *Carpe Diem* (1997)⁵ and the second on *The sky, the flower and a lark* (2001).⁶ The second recording presents a version of the piece that is performed twice all the way through: a saxophone quartet performs it the first time, and the a cappella chorus the second time. The quartet takes liberties with the written notation, and although a discussion of their techniques is beyond the scope of this project, their very presence (the published version indicates it is to be performed one time through by a four-part choir) reflects a performer-centered aesthetic. Besides this jazz element, *As You Are* also includes popular song form, extended tonalities, and syncopation.

⁵ Nils Lindberg and the Gustaf Sökvists Chamber Choir, *Carpe Diem: O Mistress Mine – a garland of Elizabethan poetry*, LadyBird Productions AB, LBCD 0024, 1997.

⁶ Nils Lindberg, *The sky, the flower and a lark*, Gustaf Sjökvist Chamber Choir, Proprius, PRCD 2011, 2001.

A popular song form (AABA) grounds this ballad, with longer A sections and a shorter, contrasting B section (table 7.1). Each of the A sections is slightly different musically (especially the ends of sections A1 and A2, mm. 17 – 20 and mm. 31 – 38, which extend the original A section) and features a different text. There is no stable key for the work (although it both begins and ends in F minor), but even so, the B section provides a contrasting sound through the contour of the vocal lines. The piece ends with a short coda labeled “vocalise” that is performed without text, as the indication suggests (example 7.1).

Table 7.1. The popular song form of *As You Are* by Nils Lindberg

Sections	A	A1	B	A2	Coda
Measures	1 - 8	9 - 20	21 - 24	25 - 38	39 - 42

Example 7.1. Lindberg, *As You Are*, mm. 38 – 42

AS YOU ARE

Music: Nils Lindberg Lyrics: Red Mitchell

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The image shows a musical score for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are 'are.' and 'Oo'. The score includes dynamic markings 'vocalise' and 'f' (forte). The Soprano part starts with a quarter note 'are.' followed by a half note 'Oo'. The Alto, Tenor, and Bass parts start with a quarter rest followed by a half note 'Oo'. The Soprano part has a melodic line with a crescendo leading to a forte dynamic. The Alto, Tenor, and Bass parts have a more rhythmic accompaniment with a crescendo leading to a forte dynamic. The score ends with a double bar line.

Extended tonalities are prevalent throughout *As You Are* and obscure the sense of tonality. In fact, although the work has a key signature of three flats, it ends on an F^9 chord. A total of four different extended chords appear in the final line of the work, the “vocalise” (example 7.1): C^{11} (m. 38 beat 4, and m. 39 beat 4), F^9 (m. 39 beat 3, m. 40 beats 1 – 2, m. 41 beats 1 – 2, and m. 42), C^9 (m. 40 beat 4) and C^{13} (m. 41 beats 3 – 4).

Syncopation is rare in a ballad, and this is the case in *As You Are*. Only four instances of syncopation occur (mm. 6, 14, 18, and 23) and none are emphasized in performance. Each involves all four voice parts, as they are nearly homorhythmic throughout. The first instance takes place six measures into the work on the word “motion” (example 7.2, m. 6), a subtle example of text painting.

Example 7.2. Lindberg, *As You Are*, mm. 6 – 8

AS YOU ARE

Music: Nils Lindberg Lyrics: Red Mitchell

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S
mo-tion, eve-ry o - cean, eve-ry stone. Would have a

A
stone. A

T
mo-tion, eve-ry o - cean, eve-ry stone. A

B

Curiously, no blue notes exist in the work due to the unstable key. Red Mitchell's text, however, makes reference to them. The poem states: "You're the blue note in a love song, what a love song." Lindberg refers to this poem as "the wisdom of a great man's life experience,"⁷ and the text and its musical setting certainly provide a poignant reference to blues, both musical and otherwise, and how they affect the listener.

⁷ Notes to Nils Lindberg and the Gustaf Sökvists Chamber Choir, *Carpe Diem: O Mistress Mine – a garland of Elizabethan poetry*, LadyBird Productions AB, LBCD 0024, 1997.

Höga visan

Year of Publication: 1997

Duration: 17:00

Scoring: Mixed Chorus, Piano, Bass, and Optional Solo Instrument (Soprano Saxophone suggested)

In 1997 Lindberg composed a four-movement suite titled *Höga visan* (Song of Songs, or Song of Solomon) for choir, piano, string bass, and soprano saxophone (or other solo instrument).⁸ (See table 7.2 for an outline of the work.) The Gustaf Sjökvist Chamber Choir recorded all four movements on its collaborative album with Lindberg, *The sky, the flower and a lark*.⁹ The text for the work is taken from the Song of Solomon and the composer himself plays the piano on the recording. The suite reflects a combination of jazz and traditional choral music that includes the jazz elements of improvisation, a performer-centered aesthetic, extended tonalities, a rhythm section, syncopation, swing, and blue notes.

⁸ Lindberg states that the arrangement is flexible and may use another solo improvising instrument or be performed without improvisation, or even a cappella.

⁹ Nils Lindberg, *The sky, the flower and a lark*, Gustaf Sjökvist Chamber Choir, Proprius, PRCD 2011, 2001.

Table 7.2. The structure of *Höga visan* by Nils Lindberg

Mvmt #	Movement Name	Key	Form
1	Första sången (First Song)	NSK*/Gm	Through-Composed
2	Andra sången (Second Song)	NSK/Dm	Through-Composed
3	Tredje sången (Third Song)	GM, B \flat M, FM	xABYBYBYBY**
4	Fjärde sången (Fourth Song)	B \flat M	xAYBYB

* NSK = No Stable Key

** x is an instrumental introduction, A/B choral strophes, and Y an improvisational instrumental chorus

Improvisation and a Performer-Centered Aesthetic

A performer-centered aesthetic occurs through the extensive instrumental improvisation throughout *Höga visan* while the choir sings as notated. Each movement includes specific improvisations:

First movement: soprano saxophone and bass

Second movement: piano

Third movement: soprano saxophone, piano, and bass

Fourth movement: soprano saxophone, piano, and bass

In the third and fourth movements the piano and bass play “komp ad lib.” from chord symbols. Each of the movements begins with a solo ad lib. section performed by the instrumental improvisers for that movement, and in the second movement, this beginning section is the only improvisational passage.¹⁰ In the fourth movement the pianist

¹⁰ The only exception is the fourth movement, whose solo ad lib. section does not include soprano saxophone, even though that instrument improvises later in the movement.

improvises while the choir sustains gently shifting chords (example 7.3, mm. 13 – 25); at all other times the piano improvises when the chorus is tacet. The soprano saxophone improvises most frequently, either with or without choral support.

Several small deviations from the score are audible on the standard recording of the work. The first two movements include rubato (example 7.4, m. 39) and in Movement 4, “Fjärde sången,” the string bass player is notated as “tacet” or has a rest, but on the recording accompanies the soloist despite the written indication (mm. 26 and 62). These small alterations are accepted performance practice, especially when considering that the composer played alongside the bassist in this performance.

Example 7.3. Lindberg, *Höga visan*, “Fjärde sången,” mm. 13 – 18

HÖGA VISAN

Music: Nils Lindberg Lyrics: Traditional

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13 **M**

Cm6/G *Gm6* *Cm6/G* *Gm add A* *Cm add A^b* *Cm6 add D*

Solo ad lib.

Komp. ad lib.

Example 7.4. Lindberg, *Höga visan*, “Andra sången,” mm. 39 – 42

HÖGA VISAN

Music: Nils Lindberg Lyrics: Traditional

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39 *Rubato*
p *mf* *f*
O-ro-a in-te kär-le-ken, stör den in-te, förr-än den själv så vill.
p *mf* *f* den själv så vill.

Extended Tonalities

Extended tonalities are the most frequent jazz element in the suite, and are most evident in the choral parts. Ninth, eleventh, and thirteenth chords abound for the vocalists, as in the final measures of “Första sången” (example 7.5). The chord symbols written above the improvisational soprano saxophone line are simplified versions of the notes that actually appear in the chorus (mm. 32 – 34). The chords created by the notated choral voices on the text “vän, min älskade, vad du är skön” (“friend, I was adoring, what’s yours is beautiful”) are: Dm^9 (m. 31), Cm^9 and Bb^9 (m. 32), Gm^7 and C^{11} (m. 33), and F^{13} (m. 34). The overall proliferation of extended tonalities helps connect the music to the general atmosphere of the sensual love story portrayed in the text.

Example 7.5. Lindberg, *Höga visan*, "Första sången," mm. 31 – 34

HÖGA VISAN

Music: Nils Lindberg Lyrics: Traditional

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31 *Dm9* *Cm9* *Bb Δ* *rit.* *Gm7* *Gm7/C* *FΔ*

vän, min äls - ka - de, vad du är skön.

ff rit.

ff rit.

ff

Rhythm Section

Piano and string bass comprise the jazz rhythm section for the work; there is no drummer. The bass performs *pizzicato* throughout, and is the only rhythm section instrument in the outer movements. The second movement is for unaccompanied chorus and therefore does not include the rhythm section, while both the piano and the string bass are featured in the third movement.

Syncopation, Swing, and Blue Notes

One instance of syncopation occurs in the second movement (example 7.4, m. 40), while in the third movement, syncopation appears frequently. This metric device appears in both the vocal and instrumental parts, as is especially evident in all four choral parts and the string bass during the fourth B section of the movement (example 7.6). The word placement of “Till” (m. 129) and the syllable “vin” of “morgonvinden” (m. 130) stress the second offbeat of their respective measures.

Example 7.6. Lindberg, *Höga visan*, “Tredje sången,” mm. 129 – 132

HÖGA VISAN

Music: Nils Lindberg Lyrics: Traditional

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129

lil - jor. Till dess mor - gon - vin - den blå - ser och skug - gor - na

The third movement is also the only one in which swing rhythms appear. Swing eighth notes are subtly notated on the first page of the movement as dotted-

eighth/sixteenth note patterns (example 7.7). This notation is unusual within *Höga visan*, for it appears only once in the first movement and once in the fourth movement. In addition, there is only one set of eighth notes in the movement that is not notated as a dotted-eighth/sixteenth. The Gustaf Sjökvist Chamber Choir performs these dotted pairs with the more relaxed rhythm of swing on their recording.

Example 7.7. Lindberg, *Höga visan*, “Tredje sången,” mm. 5 – 7

HÖGA VISAN

Music: Nils Lindberg Lyrics: Traditional

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The musical score for Example 7.7 consists of three systems. The first system is the vocal line, marked with a circled 'D' and a '5' above the first note. The lyrics are: "Hör, där är min vän! Ja, där kom - mer han, spring - an - de ö - ver". The second system is the piano accompaniment, featuring chords G Δ, D7sus/G, and G Δ. The third system is a bass line with a 'p' dynamic marking.

Blue notes can also only be found in “Tredje sången.” (No other movement has a stable enough key center for blue notes to be recognized.) These bent pitches appear in each of the B sections (mm. 31 – 44, 65 – 78, 99 – 111, and 121 – 144), all of which are in F Major. The lowered third (A \flat) and seventh (E \flat) occur most frequently in the last strophe

(example 7.8); both appear in the harmony and melody for the text “ströva lik en gasell” (“roaming like a gazelle,” mm. 135 – 136).

Example 7.8. Lindberg, *Höga visan*, “Tredje sången,” mm. 133 – 137

HÖGA VISAN

Music: Nils Lindberg Lyrics: Traditional

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133 *mp* strö - va om - kring,
flyr, må du strö - va lik en - ga - sell, min
mp
mp

While the extended tonalities in *Höga visan* can present a challenge, Lindberg downplays the role of other jazz elements in the choral parts to make this quartet of pieces approachable. Improvisation is restricted to the instrumentalists, the truncated rhythm section does not appear in every movement, and the jazz elements of syncopation, swing, and blue notes, while present, are not frequent. Lindberg voices the extended tonalities to increase the connection between music and text to create a more meaningful musical experience for the choral singers.

Vi ska ställa te' en roliger dans

Year of Publication: 1998

Duration: 1:30

Scoring: Mixed Choir a cappella

Lindberg created this setting for four-part chorus of the traditional Swedish folksong *Vi ska ställa te' en roliger dans* (We Are Going to Hold a Happier Dance) in 1998.¹¹ The melody became famous as one of Hugo Alfvén's popular folksong settings, but here it is combined with more modern sounds, including jazz.¹² The jazz elements include cross-rhythm, extended tonalities, swing, and a performer-centered aesthetic.

Vi ska ställa te' en roliger dans features two sections in a responsorial (question/answer) style that repeat throughout the work. The basic melody appears monophonically and with two different choral accompaniments: one that is homorhythmic (sections A2, example 7.9) and another that creates a cross-rhythm with the melodic line through poly-meter (sections A1, example 7.10). This main melody is contrasted against a short B section and a two-measure coda (table 7.3).

¹¹ Textual translations for *Vi ska ställa te' en roliger dans* are by Dr. Johanna E. Nilsson, Associate Professor of Counseling and Educational Psychology at the University of Missouri-Kansas City.

¹² Hugo Alfvén (1872 – 1960) was a popular Swedish composer, conductor, violinist, and painter who collected and arranged some sixty folk songs for chorus.

Table 7.3. The form of *Vi ska ställa te' en roliger dans* by Nils Lindberg

Sections	A	A	B	A1	A2	B	A1	A2	B	Coda
Measures	1 - 5	6 - 10	11 - 15	16 - 24	25 - 29	30 - 34	35 - 41	42 - 46	47 - 51	52 - 53

Example 7.9. Lindberg, *Vi ska ställa te' en roliger dans*, mm. 26 – 28

VI SKA STÄLLA TILL EN ROLIGER DANS

Music and lyrics: Trad. Arr: Nils Lindberg

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The musical score consists of five staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "ro - li - ger dans, och vi ska bin - da bå - de kro - na och krans te'". The piano accompaniment is on the bottom staff, labeled "Piano-red. av körsats". The music is in 2/4 time and features a mix of eighth and sixteenth notes, with some chords in the piano part.

Example 7.10. Lindberg, *Vi ska ställa te' en roliger dans*, mm. 37 – 39
 VI SKA STÄLLA TILL EN ROLIGER DANS
 Music and lyrics: Trad. Arr: Nils Lindberg
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The image shows a musical score for a choral piece. It consists of five staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom staff is for piano accompaniment, labeled 'Piano-red. av körsats'. The lyrics are in Swedish. The score includes dynamic markings such as *mf* and *mp*. The lyrics are: 'Vac - ker är du, när du dan - sar och ler, och vac - ker när du på din vac - ker är du, vac - ker'. The piano accompaniment features a melody in 3/4 time and a bass line in 6/8 time, creating a cross-rhythm.

Cross-rhythms are created through polymeter in both A1 sections (mm. 19 – 23 and mm. 37 – 40). These sections begin with the choral accompaniment alone followed by an entrance of the folksong. The melody is in the marked 3/4 time signature, while the accompanying figure is in 6/8, creating two competing divisions of the beat within each measure (example 7.10).

Extended tonalities are present in all but the A sections of the work. The slow harmonic rhythm of the A1 sections (example 7.10) makes these easier to identify in the passages, although they also appear in the A2, B, and coda sections. The A1 sections each

feature two extended chords: F⁹ (example 7.10, mm. 37 and 39) and G¹¹ (example 7.10, m. 38).

The Gustaf Slökvist Chamber Choir performs *Vi ska ställa te' en roliger dans* on their recording *The sky, the flower, and a lark* with a more relaxed rhythm than notated, creating swung eighth notes in place of the written dotted-eighth/sixteenth note patterns.¹³ These groupings then contrast only slightly with the few strict eighth-note passages (see example 7.9, mm. 26 and 28, and example 7.10, m. 38).

A performer-centered aesthetic is indicated by the deletion of the notated “handklappning” and “fotstamp” (example 7.11) of the second A section and first B section (mm. 6 – 13). The Chamber Choir chooses not to perform these notated claps and stomps, but they do include the ending shout of “Hej!” (m. 53). Although the decision to omit the clapping and stomping may have been for the purposes of sound recording, choosing what to include in a performance overseen by the composer indicates an accepted performance practice of a performer-centered aesthetic.¹⁴

¹³ Nils Lindberg, *The sky, the flower and a lark*, Gustaf Sjökvist Chamber Choir, Proprius, PRCD 2011, 2001.

¹⁴ This is true even though the composer played a part in the recording process. The performers (including the composer) chose to vary their performance from the written score, so this constitutes a performer-centered aesthetic.

Example 7.11. Lindberg, *Vi ska ställa te' en roligere dans*, mm. 4 – 6

VI SKA STÄLLA TILL EN ROLIGER DANS

Music and lyrics: Trad. Arr: Nils Lindberg

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The musical score is arranged in five systems. The first system contains the vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part has the lyrics "kro - na ochkrans te' dan - sen." and includes performance instructions "handklappning:" and "fotstamp:". The Alto part includes "handklappning:" and "fotstamp:". The Tenor part includes "handklappning:" and "fotstamp:". The Bass part includes "handklappning:" and "fotstamp: mf". The second system contains the piano accompaniment, with the instruction "Piano-red. av körsats" on the left. The piano part includes a fermata under the final note of the first measure. The third system contains the vocal parts for Soprano, Alto, Tenor, and Bass. The Soprano part has the lyrics "Vi ska' stäl - la te' en". The Bass part includes "handklappning:" and "mf". The piano accompaniment continues in the fourth system.

Vocalise

Year of Publication: 2000

Duration: 4:00

Scoring: Mixed Chorus and Soprano Soloist, with optional Soprano Saxophone or Clarinet

A vocalise is defined in the *Harvard Dictionary of Music* as “a composition for voice without text.”¹⁵ Pieces with this designation were first published in the nineteenth century as exercises in vocal technique with solfège. Concert pieces with this title began to appear in the early twentieth century, including famous examples by Gabriel Fauré, Maurice Ravel, and Sergei Rachmaninoff.¹⁶ In common practice the title now appears on many pieces that fit the above definition, including Lindberg’s work discussed here. Although the accompanying choral voices all have scat syllables for their text, the solo soprano line has no text at all and Lindberg specifies that the text is to be improvised (example 7.12). The other jazz elements involved in *Vocalise*, besides scat syllables, include extended tonalities, syncopation, swing, improvisation, and a performer-centered aesthetic.

¹⁵ *The Harvard Dictionary of Music*. Cambridge: Harvard University Press, 2003. s.v. “[Vocalise \[Fr.\]](http://www.credoreference.com.ezproxy.mnl.umkc.edu/entry/harvdictmusic/vocalise_fr),” http://www.credoreference.com.ezproxy.mnl.umkc.edu/entry/harvdictmusic/vocalise_fr (accessed January 12, 2011).

¹⁶ *Ibid.*

Vocalise is written for four-part chorus and soprano solo (which can be doubled by a soprano saxophone or clarinet). Lindberg almost exclusively chooses scat syllables for the chorus that begin with a “d” – “do,” “da,” “di,” (example 7.12) – with the occasional use of a syllable without any consonant: “aa.”

Although the work does not maintain a stable key, it both begins and ends in D, and exhibits a prevalent use of extended tonalities. The opening passage confirms both the D tonal center and the extended tonalities based on it. These first seven bars consist of D^9 (m. 1), D^{13} (mm. 2 – 3), D^{11} (m. 4 – 6), $D^{4/2}$, $B\flat^{11}$, and $E\flat^{6/4}$ (m. 7) chords (example 7.12). This prevalence of extended tonalities continues throughout the movement, for they appear in just over half of the measures in the piece.

Example 7.12. Lindberg, *Vocalise*, mm. 1 – 7

VOCALISE

Music: Nils Lindberg

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Vocalise

For soprano solo and mixed choir a cappella

Nils Lindberg

A $\text{♩} = 76$ *p*

Sopran-
solo *)

S
A

T

B

Do do do

5 *f*

do da da da da da

do da da da da da

do da da da da da

*) Text improviseras. Stämman kan dubbleras med eller i stället utföras av sopransax eller klarinett
 B_b -stämma finns tillgänglig hos förlaget.

*Text to be improvised. The solopart can be doubled with or alternatively be performed by soprano saxophone
or clarinet. Separate B_b -part available from the publisher.*

Syncopation is frequent in *Vocalise* in both the solo and choral lines (example 7.12, m. 7, beat 4). The chorus sometimes serves a purely accompanimental purpose, with or without syncopation, and at other times the soloist and chorus have the same rhythms (example 7.13). Such is the case half way through the work when the chorus and solo soprano arrive at a homorhythmic section involving syncopation (mm. 60 – 64).

Example 7.13. Lindberg, *Vocalise*, mm. 60 – 64

VOCALISE

Music: Nils Lindberg

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The musical score for Example 7.13, Lindberg, *Vocalise*, mm. 60–64, is presented in a five-staff format. The top staff is the vocal line, and the bottom four staves are the piano accompaniment. The music is in 4/4 time and features a homorhythmic section with syncopation. The lyrics are "do do da da da a da da". The score includes dynamic markings such as *ff* and *ff*. The score is printed with permission from Gehrman's Musikförlag AB.

Although swung eighth notes are not notated by the composer, the Gustaf Sjökvist Chamber Choir, Margareta Jalkéus, soprano solo, and Anders Paulsson, soprano saxophone, perform them as such on their recording.¹⁷ In a passage with consecutive

¹⁷ Nils Lindberg, *The sky, the flower and a lark*, Gustaf Sjökvist Chamber Choir, Proprius, PRCD 2011, 2001.

eighth notes, as in the final six measures of the work, the eighth notes on the beat are slightly lengthened, and the eighths on the offbeats are slightly shortened, a typical performance practice.

The solo part sounds improvised throughout, even though it is fully notated. A few moments of true improvisation do exist, however, for the soprano saxophone, which, by the composer's optional direction (see example 7.12), doubles the vocal soprano solo in the recording. The first instance occurs near the end of the B section of the work's AB(A) form, before a *da capo* of the opening material (mm. 1 – 12) and a short coda (mm. 103 – 116). Just before the *da capo* (mm. 99 – 102) the two soloists appear without accompaniment. The soprano sings the solo line as written, while the saxophone creates two measures of virtuosic material (mm. 99 – 100) before meeting the soprano on a unison (mm. 101 – 102).

In the final two measures of the piece the second small change occurs as the soprano saxophone again deviates from the written notation to which the soprano vocalist stays true. In these bars the solo line – for both the vocalist and saxophone – includes a notated “A,” to which the saxophone alone adds a high “C” above.

These two small changes on the recording, in addition to the absence of the saxophone – leaving only the vocal soloist – near the beginning of the work (mm. 9 – 11), indicate a performer-centered aesthetic. In addition, the entire ensemble performs the work with swung eighth notes when not expressly asked to do so. The Gustaf Sjökvist Chamber Choir performs on *The sky, the flower and a lark* along with Nils Lindberg; the

discrepancies between the recording and the score are matters of interpretation and complicate the question of authentic versions—which should one follow in performance, the score or the recording? Either way, these small alterations are viewed as accepted performance practice.

A Christmas Cantata

Year of Publication: 2002

Duration: 43:00

Scoring: Mixed Chorus, Soprano and Baritone vocal soloists, Jazz Big Band

Lindberg wrote *A Christmas Cantata* in response to the popularity of his *Requiem* (1993). Both works are in a similar style; each features an enlarged jazz big band, mixed chorus, and two vocal soloists and includes a traditional melody from the town of Mora in the province of Dalarna, Sweden – Lindberg’s homeland.¹⁸ (*Requiem* is not included in this study because, although very similar to *A Christmas Cantata*, the jazz elements featured are confined to the instrumental parts.) Although both works demonstrate a combination of classical and jazz elements, *A Christmas Cantata* features English carols as its central element coupled with Biblical texts adapted by the composer.

¹⁸ In *A Christmas Cantata*, this Mora melody appears in Part 8, “Sing, O Sing” (Gläd dig du Kristi brud). While the melody is from Mora, in performance the first verse is sung to its Swedish text “Gläd dig du Kristi brud” (Rejoice O Bride of Christ) and the second verse to an English text from the Christmas hymn “Sing O Sing This Blessed Morn” by Christopher Wordsworth, adapted by Nils Lindberg to the same Swedish tune.

The work's first performance took place in December 2002 and the Swedish Broadcasting Corporation, which commissioned the work, promoted it strongly. The premiere was recorded in the Stockholm Cathedral with Margareta Jalkéus, soprano, Olle Persson, baritone, the Gustaf Sjökvist Chamber Choir, Gustaf Sjökvist, conductor, and the Nils Lindberg Big Band. The composer himself played the piano part.¹⁹

A Christmas Cantata, classical in concept, lasts just under an hour. The overall structure is that of a classical cantata, consisting of an overture, solo recitative and arias, choral movements, and a finale (see table 7.4). The fourteen movements employ a variety of instrumentation, as in a classical cantata, with Movement 6, "Sussex Carol," being the only one to involve all instrumentalists and voices (see table 7.5). Each movement of the work features extended tonalities, while thirteen movements call for a jazz rhythm section, and ten movements include improvisation and a performer-centered aesthetic. Also prominent throughout the work are syncopation (in nine movements), blue notes (in eight movements), and timbral features of glissandi and falls (in seven movements), while swing (in four movements) and cross-rhythms (in three movements) are comparatively rare (see table 7.6).

¹⁹ From the liner notes to Nils Lindberg, *A Christmas Cantata*, Proprius, PRCD 2027, 2003.

Table 7.4. The form and description of *A Christmas Cantata* by Nils Lindberg

Mvmt #	Movement Name	Description	Key *	Form **
1	Introduction	Overture	NSK	Through-composed
2	Part 2: <i>Isaiah 9:2, 6, 7</i>	Introduction Chorus	NSK	Through-composed
3	Part 3: <i>Matthew 1:18 - 21, 23 and Luke 1:32</i>	Accompanied Recitative	Gm	Through-composed
4	Part 4: <i>Ding dong! Merrily on high</i>	Chorus	B \flat M	AABA ***
5	Part 5: <i>Luke 2:1, 3 - 7</i>	Accompanied Recitative	CM	Through-composed
6	Part 6: <i>Sussex Carol</i>	Chorus	GM	IntroAxYAXYAYA
7	Part 7: <i>Luke 2:8 - 16, 20</i>	Sprechgesang	Am	Through-composed
8	Part 8: <i>Sing, O sing (Glad dig du Kristi brud)</i>	Baritone Solo	Em	Strophic: AYA
9	Part 9: <i>Mary's thoughts adapted from Luke 2:19</i>	Soprano Solo	CM/NSK	AYA1
10	Part 10: <i>God rest you merry, gentlemen</i>	Chorus	Em	Strophic
11	Part 11: <i>Matthew 2:1, 2, 5 - 11</i>	Chorus	CM	Through-composed
12	Part 12: <i>Deck the Hall</i>	Chorus	GM, CM, E \flat M, FM	Modified Strophic
13	Part 13: <i>adapted from John 1:1, 4 and Matthew 1:23</i>	Baritone and Soprano Duet	CM	Through-composed
14	Part 14 (Finale): <i>A merry Christmas</i>	Finale Chorus	CM, B \flat M, E \flat M	Strophic: xAYA

* NSK = No Stable Key

** A/B are vocal strophes; Y is an instrumental strophe; Z is an instrumental improvisatory strophe;

x is an instrumental introduction/interlude

*** x A x1 A1 x2 ZZZZ x3 A2 x

Table 7.5. The instrumentation of A Christmas Cantata by Nils Lindberg

Mvmt #	Movement Name	Flute	Alto Sax I & II	Tenor Sax I	Tenor Sax II	Bar. Sax	French Horn	Trumpet I, II & III	Trumpet IV	Trombone I	Trombone II & III	Bass Trombone	Percussion I	Percussion II	Soprano Solo	Baritone Solo	Chorus	Piano	String Bass	Drums
1	Introduction	x	x	x	x	x	x	x	x	x	x	x	x	x			S	x	x	x
2	Part 2: <i>Isaiah 9:2, 6, 7</i>	x	x	S	x	x		x	x	x	x	x	x	x				x		
3	Part 3: <i>Matthew 1:18 - 21, 23 and Luke 1:32</i>		x	x	x	x		x		x	x	x	x	x				x		
4	Part 4: <i>Ding dong! Merrily on high</i>	x	S	x	x	x	x	x		x	x	x	x					x		S
5	Part 5: <i>Luke 2:1, 3 - 7</i>	x				x	x	x		x	x	x	x					x		
6	Part 6: <i>Sussex Carol</i>	x	x	x	x	x	S	x	x	x	x	x	x	x				S	x	x
7	Part 7: <i>Luke 2:8 - 16, 20</i>			S			x	x	x	x	x	x						x		x
8	Part 8: <i>Sing, O sing (Glad dig du Kristi brud)</i>	x	x	x	x	x		x		x								x		
9	Part 9: <i>Mary's thoughts adopted from Luke 2:19</i>		x	x	x	x	S	x	x	x	x			x					Alto	x
10	Part 10: <i>God rest you merry, gentlemen</i>	x	x	x	x	x		x		x	x	x						S	x	
11	Part 11: <i>Matthew 2:1, 2, 5 - 11</i>		x	x	x									x					x	
12	Part 12: <i>Deck the Hall</i>	x	S	S	x	x	x	S	x	x	x	x	x					S	x	x
13	Part 13: <i>adapted from John 1:1, 4 and Matthew 1:23</i>		x	x	S	x		x		x				x						x
14	Part 14 (Finale): <i>A merry Christmas</i>	x	x	x	S	x	x	x		x	x	x	x							x

* S = soloist

Table 7.6. Jazz elements in *A Christmas Cantata* by Nils Lindberg

Mvmt #	Movement Name	Rhythm Section *					Syncopation			Blue Notes		Timbral Features		Swing **		Cross-Rhythm	
		Rhythm	Section	*													
1	Introduction	X	X	X	X	X				X						I	
2	Part 2: <i>Isaiah 9:2, 6, 7</i>	BD	X	X	X	X				X							X
3	Part 3: <i>Matthew 1:18 - 21, 23 and Luke 1:32</i>	B			X					X							
4	Part 4: <i>Ding dong! Merrily on high</i>	BD	X	X	X	X				X						IC	X
5	Part 5: <i>Luke 2:1, 3 - 7</i>	PB			X	X				X							
6	Part 6: <i>Sussex Carol</i>	X	X							X							
7	Part 7: <i>Luke 2:8 - 16, 20</i>	BD	X	X	X	X											
8	Part 8: <i>Sing, O sing (Glad dig du Kristi brud)</i>	B															
9	Part 9: <i>Mary's thoughts adopted from Luke 2:19</i>	BD	X	X	X	X				X							X
10	Part 10: <i>God rest you merry, gentlemen</i>	B	X														
11	Part 11: <i>Matthew 2:1, 2, 5 - 11</i>									X							
12	Part 12: <i>Deck the Hall</i>	X	X	X	X	X				X						I	
13	Part 13: <i>adapted from John 1:1, 4 and Matthew 1:23</i>	BD	X							X							
14	Part 14 (Finale): <i>A merry Christmas</i>	BD	X	X	X	X				X						I	

* P = Piano, B = Bass, D = Drums, x = All Three

** I = Instrumentalists Only, IC = Instr. and Chorus

Extended Tonalities

Extended tonalities, ranging from ninth to thirteenth chords, are the only jazz elements that can be found in all fourteen movements of *A Christmas Cantata*; these chords are created through a combination of instruments and voices. Part 11, from Matthew 2:1, 2, 5 – 11, “Now When Jesus Was Born,”²⁰ is a choral movement that begins with a saxophone quintet. It includes many extended tonalities, with one system in particular featuring almost nothing else (example 7.14). The text concerning the three wise men visiting the baby Jesus includes C¹³ (m. 24), D⁹ (m. 25, beat 2), F¹³ (m. 26, beat 4), G¹¹ and A^{b11} chords (m. 27, beats 1 – 3).

Example 7.14. Lindberg, *A Christmas Cantata*, Part 11, mm. 24 – 27

A CHRISTMAS CANTATA

Music: Nils Lindberg

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The musical score for Example 7.14 consists of four staves. The top staff is for the Soprano (S) solo, with the lyrics "came and stood o - ver — where the young child was." The second staff is for the Baritone (Bar) solo. The third and fourth staves are for the piano accompaniment, with Soprano Alto (S A) and Tenor Bass (T B) parts. The piano accompaniment features complex chordal textures with dynamic markings of *ff* and *mf*. The lyrics for the piano part are "where the young — child — was. When they saw the star, they re -".

²⁰ Movement titles in the score are listed as Part, and then either the title of the English carol, or the piece of scripture from which the text is taken.

Because of the amount of improvisation in the work, Lindberg periodically includes chord symbols, which refer to what the instrumentalists play and do not always match the notated pitches in the printed score. The introduction to Part 14 (Finale), “A merry Christmas,” is one example of this.²¹ In the opening twenty-two bars the baritone saxophone has a “solo ad lib.” that continues from the previous movement. The baritone is accompanied here by the horn, first, second, third, and bass trombones, string bass, and drums, whose parts are all fully notated. The saxophone’s chord symbols, from which the performer is to improvise, do not fully represent the notated accompaniment (example 7.15); two chords in particular differ from the notated symbols: the F^{7sus} (m. 15) is notated as an F¹¹ and the F⁹ (m. 17) is in fact an F¹³.

Rhythm Section

A jazz rhythm section is present in all but one movement of *A Christmas Cantata* (Movement #11). Three movements include only the string bass and one movement the string bass and piano, while six movements feature just the bass and drums. Only three movements include all three rhythm section instruments (see table 7.6).

The string bass performs *pizzicato* in all movements in which it is involved, even when this stylistic indicator is not expressly notated by the composer. The drums are notated either by written or exed-out note heads, or simply have an indicated feel, such

²¹ This movement is a traditional choral arrangement of “We Wish You a Merry Christmas” accompanied by jazz big band with one chorus performed entirely by the instrumentalists (see table 7.4).

as “‘Afro-Cuban’ ad lib. (jazzsamba)” (see example 7.22, m. 5) or “Swing it!” (example 7.22, m. 13). The piano plays in fewer movements than either the bass or drums, and more than half of its passages are solos (see table 7.5 where “S” indicates “solo”). The piano rarely performs a solely accompanimental function.

Example 7.15. Lindberg, *A Christmas Cantata*, Part 14 (Finale), “A merry Christmas,” mm. 15 – 20

A CHRISTMAS CANTATA

Music: Nils Lindberg

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The image shows a musical score for a brass and rhythm section. The staves are labeled as follows from top to bottom: B Sax, Hrn, Trp 1,2, Trp 3,4, Trb 1,2, Trb 3, B trb, Bass, and Dr. Above the first staff, there are chord symbols: F7sus, F7sus, F9, F9, and then "No lead". Above the Hrn staff, there is a dynamic marking 'f' and a triplet of eighth notes marked '3'. Above the Trp 1,2 staff, there is a dynamic marking 'f' and a triplet of eighth notes marked '3'. Above the Trp 3,4 staff, there is a dynamic marking 'f' and a triplet of eighth notes marked '3'. Above the Trb 1,2 staff, there is a dynamic marking 'f' and a triplet of eighth notes marked '3'. Above the Trb 3 staff, there is a dynamic marking 'f' and a triplet of eighth notes marked '3'. Above the B trb staff, there is a dynamic marking 'f' and a triplet of eighth notes marked '3'. Above the Bass staff, there is a dynamic marking 'f'. Above the Dr staff, there is a dynamic marking 'f' and a triplet of eighth notes marked '3'. The score is for measures 15 through 20.

Part 6, “Sussex Carol,” is the only movement of the cantata that involves all of the instruments and voices, including the full rhythm section. The movement alternates

between vocal and instrumental choruses (see table 7.4), while the rhythm section provides continual underlying accompaniment and the piano maintains a solo role in the first two Y sections (example 7.16, mm. 52 – 82 and 115 - 137).

Example 7.16. Lindberg, *A Christmas Cantata*, Part 6, "Sussex Carol," mm. 68 – 74

A CHRISTMAS CANTATA

Music: Nils Lindberg

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The musical score for Example 7.16 consists of the following parts and details:

- 68** (Measure number)
- A Sax 1**: Treble clef, key signature of one sharp (F#). Dynamics: *mf* (measures 68-72), *p* (measures 73-74).
- A Sax 2**: Treble clef, key signature of one sharp (F#). Dynamics: *mf* (measures 68-72), *p* (measures 73-74).
- T Sax 1**: Treble clef, key signature of one sharp (F#). Dynamics: *mf* (measures 68-72), *p* (measures 73-74).
- T Sax 2**: Treble clef, key signature of one sharp (F#). Dynamics: *mf* (measures 68-72), *p* (measures 73-74).
- B Sax**: Bass clef, key signature of one sharp (F#). Dynamics: *mf* (measures 68-72), *p* (measures 73-74).
- Pi** (Piano): Treble and Bass clefs, key signature of one sharp (F#). Chords: $E^b\Delta$, $A\Delta$, $E^b\Delta$, $A\Delta$, $A m7$, $D9$, $G\Delta$.
- Bass**: Bass clef, key signature of one sharp (F#). Dynamics: *mf* (measures 68-72), *p* (measures 73-74).
- Dr** (Drums): Treble clef, key signature of one sharp (F#). Rhythmic notation.

Another distinctive use of the piano alone occurs at the beginning of Part 10, “God rest you merry, gentlemen.”²² Marked “cadenza ad lib.,” this passage links choral movements nine and ten (example 7.17).

Example 7.17. Lindberg, *A Christmas Cantata*, Part 10, “God rest you merry, gentlemen,” mm. 1 – 6

A CHRISTMAS CANTATA

Music: Nils Lindberg

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Part 10
God rest you merry, gentlemen

English trad. carol
Nils Lindberg

rit. mf $\text{♩} = 72$

Soprano (S): *rit.* *mf*

Alto (A): *rit.* *mf*

Tenor/Bass (T/B): *mf*

Piano (Pi): *Cadenza ad lib.*
Start in $B^b(m)$ — End on E_m

Lyrics: 1. God rest you mer - ry, gen - tle - men, Let noth - ing you dis - may, For Je - sus Christ our

Improvisation and a Performer-Centered Aesthetic

Another prevalent jazz element of *A Christmas Cantata* is improvisation and, as a result, a performer-centered aesthetic. Some type of improvisation, whether soloistic or

²² Part 10, “God rest you merry, gentlemen,” is strophic, consisting of four verses of the English traditional carol, each scored differently, for chorus with jazz band accompaniment. The “cadenza ad lib.” in the piano provides a link from the ninth movement to the a cappella first strophe.

group, occurs in all but three movements of the work (see table 7.6). Although the soloists vary (see table 7.5, with “S” indicating a solo), they are always instrumentalists; none of the choral parts call for improvisation. (There is one soprano solo vocalise, in the ninth movement, but it is entirely notated.) In addition, Nils Lindberg participates in this performance, as he often does, creating a link where the composer and one performer are the same individual.

Part 12, “Deck the hall” [sic] features a classic jazz improvisational technique often called “trading fours.” Five statements of the entire tune of “Deck the hall” occur (five strophes), with the final strophe separated from the other four by five improvisational choruses, specifically: YYxAAZZZZZA (“Y” is an instrumental strophe, “Z” represents an improvisational chorus, “A” a choral strophe, and “x” an instrumental interlude). Although an instrumental solo takes place earlier in “Deck the hall” beginning with the second “Z” improvisational chorus (p. 95 in the score), the two alto and two tenor saxophone parts begin alternating improvisational sections, first in groups of eight measures (mm. 115 – 146) and then in groups of four (mm. 147 – 178). This technique allows for improvisational exchange between instrumentalists as together they create increasingly complex patterns (example 7.18).

Example 7.18. Lindberg, *A Christmas Cantata*, Part 12, "Deck the hall," mm. 149 – 160

A CHRISTMAS CANTATA

Music: Nils Lindberg

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149

Alto sax 1 (sopr) Am7 D7-9 Gm7 C7-9 F *solo ad lib.*

Alto sax 2 (sopr) F F7/A Bb Bb° F/C D7-9 Gm9 C7-9

Pi Am7 D7-9 Gm7 C7-9 F F7/A Bb Bb° F/C D7-9 Gm9 C7-9

Bass Am7 D7-9 Gm7 C7-9 F F7/A Bb Bb° F/C D7-9 Gm9 C7-9

Dr

155

Alto sax 2 (sopr) FΔ

T sax 1 (sopr) FΔ Dm7 Gm7 C7-9 Am7 D7-9 Gm9 C7-9 F

T sax 2 (sopr) F F7/A Bb Bb°

Pi FΔ Dm7 Gm7 C7-9 Am7 D7-9 Gm9 C7-9 F F7/A Bb Bb°

Bass FΔ Dm7 Gm7 C7-9 Am7 D7-9 Gm9 C7-9 F F7/A Bb Bb°

Dr

Syncopation

The frequency of syncopation varies widely over the nine movements in which it occurs, from no syncopation to a few occurrences within a movement, to almost continual syncopation. In several movements, no. 12 in particular, the syncopation is so

pervasive that it becomes difficult to identify the meter and beat. This jazz rhythmic element occurs in all parts.

Part 7, from Luke 2: 8 – 16, 20, “And There Were in the Same Country,” is unique within *A Christmas Cantata*, for it features *sprechgesang*, or speech-singing, in the chorus. Speech-singing is performed in a notated – here syncopated – rhythm, but without a defined pitch. The text of the movement concerns the angels’ appearance to the shepherds. A line of text is stated, either in *sprechgesang* (mm. 1 – 8 and 26 – 40) or in quasi-recitative (mm. 72 – 82), and then a musical response to that text take place (mm. 9 – 25 by the band, mm. 41 – 71 by the band and chorus, and mm. 83 – 86 by the chorus a cappella). Syncopation occurs throughout the movement, including the *sprechgesang* passages (example 7.19, mm. 8, 10 and 12). This is also the only movement to include jazz modes, albeit briefly, with a single measure indicated as Am modal improvisation (see example 7.19, m. 9).²³

²³ Lindberg notates “(modal)” (example 7.19, m. 9), although there are no identifying pitches to indicate what mode he intended.

Example 7.19. Lindberg, *A Christmas Cantata*, Part 7, mm. 1 – 12

A CHRISTMAS CANTATA

Music: Nils Lindberg

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Part 7

Luke 2: 8-16, 20

Nils Lindberg

♩ = 72
Timpani

Perc 1 *mf*

S
A *mf*

T
B *mf*

Sprechgesang
(no certain pitch)

And there were in the same coun - try shep - herds a - bi - ding in the field keep - ing watch o - ver their flock by night.

4

Perc 1

S
A

T
B

And lo, the an - gel of the Lord came up - on them, — and the glo - ry of the Lord shone round a - bout them: and they were

8

T sax 2 *solo ad lib. Am (modal)* F G Am Dm

B Sax *p*

Hr *Lead* *p*

Trb 1,2 *p*

Trb 3 *p*

B trb *p*

Perc 1

Perc 2 *Gong* *p*

S
A

T
B

Bass *p* Am Am Am Am

Dr *brushes* *p*

Blue Notes

As the lowered third and seventh are normal parts of a minor tonality, blue notes appear in all of the movements of *A Christmas Cantata* that are set in a major tonality (see tables 7.4 and 7.6). They occur in both the vocal and instrumental lines in several different keys throughout.

Part 13, adapted from John 1:1, 4 and Matthew 1:23, “In the Beginning Was the Word,” is a through-composed movement featuring a baritone saxophone solo and baritone and soprano vocal duet. The lowered seventh of the key (B \flat in C Major) appears three times in the last five measures of the work in both the instrumental and vocal lines (example 7.20, mm. 30, 31, and 34).

Example 7.20. Lindberg, *A Christmas Cantata*, Part 13, mm. 30 – 34

A CHRISTMAS CANTATA

Music: Nils Lindberg

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30

A sax 1 *poco rit.*
f poco rit. *attacca*

A sax 2 *f poco rit.* *attacca*

T sax 1 *f poco rit.* *attacca*

T sax 2 *f* *attacca*

Hn *poco rit.*
f *attacca*

Trb 1,2 *poco rit.*
f *attacca*

Trb 3 *f poco rit.* *f* *attacca*

Btrb *f* *f* *attacca*

S (solo) *ff poco rit.* *attacca*
dwelt a - mong us, full of grace and truth Em - man - u - el, God with

Bar (solo) *ff poco rit.* *attacca*

Bass *poco rit.*
f *attacca*

Dr *poco rit.* *f* *to sticks* *attacca*

Timbral Features: Glissandi and Falls

Glissandi and falls, timbral features common to jazz, appear exclusively in the instrumental parts of *A Christmas Cantata*. They occur in seven of the work's movements, primarily in the earlier ones. Falls occur in only one movement of the second half, Part 12, and no glissandi appear in any of these latter movements. Except for the fifth movement, the first seven all involve glissandi and Part 4 also includes falls. The glissandi all occur in the percussion I part: movements 1, 2, 3, 5, and 7 feature glissandi in the metal wind chime (example 7.21, mm. 1 – 8) and the fourth includes glissandi in the timpani. All the instrumental forces perform the fall in movements 4 and 12.

Example 7.21. Lindberg, *A Christmas Cantata*, Part 2, mm. 1 – 4
 A CHRISTMAS CANTATA
 Music: Nils Lindberg
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Part 2
Isaiah 9:2, 6, 7
 Nils Lindberg

♩ = 66

A sax 1
 T sax 1
 T sax 2
 B sax
 Trb 3
 B trb
 Perc 1
 Perc 2
 S (solo)
 Bar (solo)
 Bass

Metal wind chimes
ghsc.
Gong
picc.

p
p
p
p
p
p
p
mp
mp
p

The peo - ple that walked in dark - ness have seen a great light; they that

Swing

The swing rhythms in four movements of *A Christmas Cantata* appear only in the instrumental parts, except in Part 4, “Ding dong! Merrily on high.” On the recording, in movements 1, 12, and 14 the instrumentalists play swung eighth notes without a specific written indication to do so. In certain styles of jazz, such as those exemplified by these

larger choral movements, swing is accepted performance practice and Lindberg probably assumed swung eighth notes would be performed. One can deduce, however, that the swung eighths are in keeping with Lindberg's wishes as the big band performing on the recording is his.

Part 4, "Ding dong! Merrily on high," is the only movement in which the chorus also performs swung eighth notes. This movement is also the only one of the fourteen to use popular song form as its basis (table 7.4). The underlying form of the movement is AABA, although more specifically its construction consists of $xAx_1A_1x_2ZZZZx_3A_2x$ where "x" represents an instrumental introduction or interlude, "A" a choral strophe, and "Z" an improvised instrumental strophe. The instrumental improvisational sections create contrast with the choral strophes of the familiar French melody.

In each of the A sections the verse, which constitutes the first half of the strophe, is performed in an "Afro-Cuban" rhythm with straight eighth notes (mm. 5 – 12, 25 – 32, and 90 – 97). The chorus of each A section, the second half of each strophe, is performed with swung eighth notes (mm. 13 – 20, 33 – 40, and 98 – 105). These divergent styles are indicated each time with a written performance indication (example 7.22, mm. 5 and 13). Thus, not only do the instrumentalists swing the "Gloria, Hosanna in excelsis!" choruses, the vocalists do as well.

Example 7.22. Lindberg, *A Christmas Cantata*, Part 4, "Ding dong! Merrily on high," mm. 5 – 15

A CHRISTMAS CANTATA

Music: Nils Lindberg

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5

B Sax *f*

Hn *f* *Lead*

Trb 1,2 *f*

Trb 3 *f*

B trb *f*

Perc 1 *f* *Tubular Bells*

Perc 2 *f*

S A *f unis.*

T B *f unis.*

Bass *f*

Dr *f* *"Afro-cuban" ad lib. (jazzsamba)*

1. Ding dong! mer-ri - ly on high in heav'n the bells are ring - ing: — Ding dong! ver - i - ly the

10

B Sax

Hrn

Trp 1,2

Trp 3,4

Trb 1,2

Trb 3

B Trb

Perc 2

S A

T B

Bass

Dr

No lead

f

ff

Swing it!

Swing it!

Dm7-5 G7-9 Cm7 F7 B^bΔ E^bΔ

sky is riv'n with an-gel sing-ing. — Glo-

Cross-Rhythms

Cross-rhythms occur in three movements of *A Christmas Cantata* between the voices and instruments and also within the instrumental parts themselves. They appear each time as a triple pattern against a duple one.

A prominent example occurs in Part 9, a setting of Mary's thoughts adapted from Luke 2:19, "But Mary Kept All These Things and Pondered Them in Her Heart." This movement is scored as a wordless vocalise for soprano, saxophone, trombone, string

bass, and drum set. A cross-rhythm appears early on through a triplet rhythm in the soprano voice against duple quarter notes in the drums (example 7.23, m. 7).

Example 7.23. Lindberg, *A Christmas Cantata*, Part 9, mm. 5 – 9
A CHRISTMAS CANTATA
Music: Nils Lindberg
© Gehrman's Musikförlag AB. Printed with permission.

5 ♩ = 72

T sax 1 *Lead* *p* *pp* *mf*

T sax 2 *p* *pp* *mf*

B Sax *p* *pp* *mf*

Trb 3 *p* *pp* *mf*

B trb *p* *pp* *mf*

S (solo) *vocalise* *p* *f*

Bass *picc* *p* *pp* *mf*

Dr *brushes* *p* *pp* *mf*

In *A Christmas Cantata* Nils Lindberg combines well-known texts and tunes, a jazz big band, and jazz-influenced choral writing to create a large-scale cantata. His use of jazz brings a new interpretation to the English carols “Ding Dong! Merrily on High,” “God Rest You Merry, Gentlemen,” “Deck the Halls,” and “We Wish You a Merry Christmas.” At the same time, he infuses classical musical elements into the jazz big band conventions,

introducing jazz-accompanied recitative and an overture. Overall, the combination of classical and jazz elements creates an approachable and aesthetically satisfying composition.

Conclusion

As Nils Lindberg's website, biography, and reviews attest, Lindberg is a diverse composer who includes particularly symphonic (classical), jazz, and folk elements in his music. These same qualities are also demonstrated in the works discussed here; the traits of traditional choral writing, folk music, and jazz are included among the five pieces.

Classical elements are readily evident in Lindberg's pieces. For instance, *A Christmas Cantata* is very conservative in its form, including an overture, solo recitative and aria movements, and large choruses. Parts of the cantata are also built upon texts from the Bible – a familiar practice in standard choral music – as is the whole of *Höga visan*.

A Christmas Cantata also includes folk music, both from England in the form of traditional carols, and from Sweden with the folk tune "Gläd dig du Kristi brud." *Vi ska ställa te' en roliger dans* is a Swedish folk text and tune about the joys of dancing – a folk subject.

Jazz elements are readily apparent in all five works. Extended tonalities are the most prevalent, found in all of the pieces in both the choral and instrumental parts.

Improvisation and a performer-centered aesthetic are also common, although primarily for the instrumentalists. The vocalists never improvise, but a performer-centered aesthetic does occur in the choral parts of *Vi ska ställa te' en roliger dans*. Syncopation and blue notes are frequent, occurring in four of the five analyzed works, while cross-rhythms, blue notes, and a rhythm section are included in two. In addition, Lindberg is the only composer in this study to have written a jazz-influenced piece for jazz big band and chorus.

CHAPTER 8

STEVE DOBROGOSZ

A critic for the *Gothenburg Post* exclaimed: "Sensational! Dobrogosz is one of our true songwriters. In another era he would be a Gershwin, Porter, or Kern. His touch is that of a master."¹ Steve Dobrogosz (b. 1956) was born in Raleigh, North Carolina and trained as a classical pianist. He moved to Stockholm in 1978 and immediately became a force in the Swedish jazz scene as both a pianist and composer. Being adopted by Sweden as though a native (as the above quotation demonstrates), Dobrogosz is known especially for his tonal lyricism.

In the 1990s he began to concentrate more on composition and his first major choral work, *Mass* (1992) for choir, piano, and strings, became popular in over thirty countries. His compositions now number over 800, including works for orchestra, vocal and instrumental chamber ensembles, piano and organ, and chorus (setting both sacred and secular texts). He has also produced several volumes of jazz/pop songs. Two recent recordings with vocalist Anna Christoffersson, *It's Always You* (2006) and *Rivertime* (2008), both earned Swedish Grammis nominations. Dobrogosz publishes his music through his own company, Sand Castle Music, Inc.²

¹ Quoted on Steve Dobrogosz, "Steve Dobrogosz: Very Official Website," Sand Castle Music Inc, <http://www.dobrogosz.com> (accessed September 25, 2010).

² Dobrogosz's music is available for purchase from his website, www.dobrogosz.com.

Sha-La

Year of Publication: 1986

Duration: 4:00

Scoring: Mixed Chorus and Jazz Trio (Piano, Bass, and Drums)

Steve Dobrogosz's *Sha-La* for mixed choir, piano, bass, and drums, is a lighthearted setting of an original text by the composer. Dobrogosz says about his text: "I just strung words together for fun that would sound exotic when sung, so there's no hidden meaning, or any meaning at all."³ The lyrics are a combination of words in many languages, including English ones like "Madonna" and "tattoo." The only two words in Swedish are "samma" (which means "same") and "kappa" (which means "coat"). Much of the piece is performed using only scat syllables. *Sha-La* features the jazz elements of written-out improvisation, scat syllables, a rhythm section, a performer-centered aesthetic, syncopation, extended tonalities, blue notes, and a glissando.

While the form of *Sha-La* is reminiscent of popular song form (AAABA) the piece does not work as such. Instead it feels like an extended improvisation. Of the sixty-nine notated measures in the work, fifty-eight use only scat syllables as their text. The formal design of the piece comes across less like an initial section that contrasts with another

³ Steve Dobrogosz, e-mail to the author, December 6, 2010.

one, and more like a gathering of musicians who use a particular pattern (reminiscent of a *ritornello* or chorus) to ground their improvisation.

The A section consists of three main segments: 1) the initial “sha-la” statement (mm. 1 – 7, see example 8.1), 2) the only segment of “text” (mm. 8 – 20), and 3) the “Shananana” segment that follows (mm. 21 – 27). The remainder of A (mm. 28 – 42) sounds much more like improvisation than a notated composition. The B section (mm. 43-58) includes musical material similar to that of the final segment of the A section. The key of A Major dominates both sections, with brief episodes in the relative minor, until the coda (mm. 59 – 69). The piece ends in D Major - invoking progressive tonality or a large plagal (I-IV) extension.

A quick tempo, metric ambiguity (achieved through either metric displacement or a lack of metric strength), scat syllables, and frequent running eighth notes contribute to the improvisatory feel of the work. The tempo of quarter = 176 holds throughout, and while only one rhythmic pattern is articulated in all voices and the right hand of the piano (mm. 1 – 8), the effect is one of metric ambiguity (see example 8.1). Frequently shifting time signatures – going from 4/4 to 3/4, to 3/4 with the feel of 6/8, to 5/4 – also displace a regular metric feel. Scat syllables dominate and add to the work’s general sense of informality. Dobrogosz uses only the designation “SA: scat” or “SATB: scat” to suggest

the text of the B section, where the running eighths are a factor in both the improvisatory feel and the rock rhythm (see example 8.2).⁴

A rhythm section is included in *Sha-La*, but it is only denoted with chord symbols and occasional written instructions. Some rhythms for the bassist are indicated by exed-out note heads (see example 8.1), while other segments only include directions to improvise, such as “F#m comp” (see example 8.2). The piano is the only member of the rhythm section with a consistently notated part, but even this serves only as a suggestion, as evidenced by Dobrogosz’s own playing with the vocal group Sacre Choeur.⁵ All three rhythm section parts are grounded in a performer-centered aesthetic, even though the choir performs their parts strictly as notated.

⁴ Dobrogosz gives the direction to the drummer: “More of a steady rock feel . . . (accents on beats 2 & 4 when applicable)” (m. 21, see example 8.3).

⁵ Sacre Choeur, *On a Higher Breeze*, Four Leaf Clover Records, FLC CD120, 2008.

Example 8.1. Dobrogosz, *Sha-La*, mm. 1 – 5
Sand Castle Music, Inc., Courtesy of the Composer

With a sharp attack and upbeat, driving rhythm

Steve Dobrogosz
11/86

♩ = 176

1 A1

f Sha - la Sha la Sha_ la la la la la Sha_ la la la la Sha

f

left hand: 3rd time only (verse 1 and 2: left hand *tacet* bars 1-8)

A pedal

Bm7

Bass, drums - Verse 1 and 2: *tacet* bars 1-8)

Example 8.2. Dobrogosz, *Sha-La*, mm. 43 – 51
Sand Castle Music, Inc., Courtesy of the Composer

43

B 3 times 3 times

SA: scat
TB: Ah

SA: Ah
TB: scat

47

3 times

SATB: scat

3 times

A further contributor to the improvisatory feel of the work and its metric ambiguity is the frequent use of syncopation. One notable example takes place in the third statement of the initial “sha-la” opening (example 8.1, m. 2, beat 2). Another prominent example occurs in the third portion of the A section, during the “Shananana” scat text (example 8.3, m. 22, beat 1). Other clear instances of syncopation occur in the segments of the piece that sound more improvisatory (see example 8.2, m. 46, beat 2).

Extended tonalities appear frequently in *Sha-La*. In the third segment of the A section alone eight extended chords are present: C^{#11} (m. 20), E⁹ (mm. 21 and 24), B¹¹ (mm. 23 and 26), D⁹ (m. 23 and 27), and A⁹ (m. 27, see example 8.3). Extended chords appear throughout the work, regardless of the prominence of improvisation.

Blue notes appear less frequently than extended tonalities, but are still present. In the context of *Sha-La* the blue notes, both the lowered third and seventh, are achieved mostly through chromatic motion and do not constitute a prominent feature of the work. The B section features both blue notes (example 8.4, m. 53 for the lowered third, C-natural, and m. 59 for the lowered seventh, G-natural). This segment also includes the only jazz timbral effect in *Sha-La* – a single glissando written for and performed by the piano (example 8.4, mm. 60 – 61).

Example 8.3. Dobrogosz, *Sha-La*, mm. 20 – 27
 Sand Castle Music, Inc., Courtesy of the Composer

3rd time: to B

A2

20

ff Sha na na na _ na na na _ na na _ na na Sha na na na

(3rd time: 8va.....)

ff

E/F#m Bm7 / F#m7 Bm7 D/E A

Drum fill... More of a steady rock feel...
 (accent on 2&4 when applicable)

24

Sha na na na _ na na na _ na na _ na na Sha na na na Sha na na _ ba da va

E/F#m Bm7 / F#m7 Bm7 E7sus A/C#

Example 8.4. Dobrogosz, *Sha-La*, mm. 52 – 60
 Sand Castle Music, Inc., Courtesy of the Composer

52 *3 times*

3 times

F#m comp... *8va*-----

56 *D.S al coda* \oplus

ff Shanana_nanana_nana_nana Shanana nana One! Two! Three!

D.S al coda *ff* *8va*-----

Bm7 E7sus A A7

Drum fill...

Rest in Peace

Year of Publication: 1990

Duration: 5:00

Scoring: Mixed Chorus a cappella

Like Dobrogosz's piece *Farther Down Mighty River*, *Rest in Peace* deals with death. It is a somber ballad for four-part unaccompanied choir. Although the range of jazz influence in this piece is small, blue notes and extended tonalities constitute a heavy enough element to warrant its inclusion in this study.

The basic key of *Rest in Peace* is E Major, although chromaticism is so pervasive that the tonality can only be aurally confirmed at significant cadences. Melodic chromaticism often features blue notes in prominent rhythmic positions. Extended tonalities account for much of the harmonic chromaticism, and are present in twenty of the thirty-eight measures of the piece. These tonalities include ninths, elevenths, and thirteenths, and account for the work's distinctive jazz sound.⁶

Rest in Peace is in strophic form, with a four-measure introduction and coda. Both types of jazz-influenced pitch materials are particularly evident at the end of the strophic verse and in the coda (see example 8.5). Blue notes occur at the beginning of each measure of the final line of the piece. The lowered seventh (D-natural) appears in the

⁶ Sacre Choeur, *On a Higher Breeze*, Four Leaf Clover Records, FLC CD120, 2008.

melody on the word “Go” (m. 32) and subsequently in the alto harmony on the word “mother’s” (m. 33). Blue notes are also present in the harmony for the final two measures of the strophe. The first three measures of the wordless coda emphasize lowered thirds (G-natural) on the downbeats of each measure in the soprano melody (mm. 34 – 36).

Example 8.5. Dobrogosz, *Rest in Peace*, mm. 32 – 38
 Sand Castle Music, Inc., Courtesy of the Composer

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The score is in 4/4 time and begins at measure 32. The tempo is marked as $\text{♩} \approx 50$. The dynamics are marked as *pp* (pianissimo). The lyrics are "Go and rest in your mother's nest ooh...". The score includes first and second endings for the final two measures. The key signature has three sharps (F#, C#, G#).

Extended tonalities in these concluding measures include an F^9 on “rest” (m. 32), an F^{13} on “nest” (m. 33), and an E^9 on the final chord of the work (mm. 37 – 38). Although many extended tonalities occur throughout the work, their most significant appearances take place at the ends of strophes and in the coda, where they are employed to create stylistic unity.

Mass

Year of Publication: 2000

Duration: 30:00

Scoring: Mixed Chorus, String Orchestra, and Piano

In 1992 Steve Dobrogosz composed his first work to a religious text and chose the ancient tradition of the mass. Dobrogosz explains:

Growing up Polish-Italian Catholic, I attended a Mass in Latin literally several times a week, so in a sense the groundwork was laid when I decided to use the Mass form for a large scale choral composition. In preparation I avoided scores and recordings of previously composed Masses, attempting to write from a blank slate as much as possible.⁷

Adhering to the standard text for the Roman Catholic Mass, this thirty-minute piece features a combination of classical and jazz music with its scoring for choir, string orchestra, and piano. The text sets the general mood of each movement, but – except for a few special occasions – it is not painted explicitly through the music. Each movement of the work features extended tonalities, while blue notes, syncopation, cross-rhythms, and a performer-centered aesthetic are also prevalent. One movement, the Gloria, is written in the jazz modes of G and E Phrygian, while the last movement, the Agnus Dei, incorporates a rhythm section.

⁷ Steve Dobrogosz, liner notes for Saint Jacob's Chamber Choir, Stockholm Chamber Orchestra, Steve Dobrogosz, piano, Gary Graden, conductor, *Mass and Chamber Music*, Phono Suecia, PSCD 107, 1997.

Introitus & Kyrie

The work opens with an introduction of fourteen measures by instruments alone; first piano, and then strings (m. 6). The opening prepares the listener for the combination of stylistic features in the mass. It includes several blue notes (m. 4 and 5) and ends on an A¹¹ extended tonality. In the written preface to the work the composer instructs that there is to be no pause between the Introitus and Kyrie.

As opposed to a traditional musical setting of the Roman Catholic Mass, Dobrogosz does not structure the Kyrie – the opening choral movement – in three parts, but instead uses the three-fold statement of “Kyrie Eleison, Christe Eleison, Kyrie Eleison” as one phrase, often appearing as “Kyrie, Kyrie, Christe Eleison.” The various treatments of this text are divided into three sections that recur throughout the movement (see table 8.1). The second incarnation of the statement becomes the most recognizable motive of the entire work because of the prominent use of a lowered third, and it even returns briefly in the Sanctus (see example 8.12, page 36, m. 103 - 108).

Table 8.1. The form of the Kyrie of Mass by Steve Dobrogosz

Sections	A	II: B	C :II	A	D	C	B
Measures	1 - 10	11 - 19	20 - 31	32 - 40	41 - 52	53 - 64	65 - 77
Meter	7/8	3/4		7/8	7/8 & 3/4	3/4	

As is evident in all movements of the Mass, the Kyrie is rampant with extended tonalities (for example, the G¹¹ in m. 27, see example 8.7), although they are not the most prominent feature of this movement. What are most prominent, and also partially define the structure of the Kyrie as a whole, are blue notes. The Kyrie is in the key of B \flat Major with frequent injections of D \flat (the lowered third) and A \flat (the lowered seventh). The mediant relationship of the lowered third factors so prominently into the movement that its tonality is often ambiguous – B \flat and its lowered third, D \flat are both emphasized as tonal centers.⁸ In the A section, for example, the soprano voice sings a descending D \flat -major scale that ends on a low B \flat (example 8.6, mm. 3 - 4), while the unison melody of section C features both a G \flat and a D \flat , suggesting D \flat (example 8.7, mm. 20 - 21). Section C leans convincingly toward a tonal center of D \flat , although it returns prominently to B \flat near the end (example 8.7, m. 26 and m. 59).

⁸ Both the A and C sections feature five flats while retaining the prominent sound of repeated B-flats.

Example 8.6. Dobrogosz, Mass, Kyrie, mm. 1 – 9
 Sand Castle Music, Inc., Courtesy of the Composer

KYRIE

Brightly
 1 ♩ = 84 -- 4 x -- (rhythm: 3+4) -- 4 x --

The score begins with a piano introduction in 3/4 time, marked *mf*. It features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The introduction concludes with a double bar line and a repeat sign, followed by a change to 7/8 time. The vocal parts enter in 3/4 time, with the Soprano and Alto parts marked *mp*. The Soprano part begins with the lyrics "Ky-ri-e Ky-ri-e E- lei - son Ky-ri-e Ky-ri-e E-". The Alto part begins with "Ky-ri-e Ky-ri-e Chris-te E-lei-son". The Tenor and Bass parts are silent in this section. The piano accompaniment continues with the same rhythmic pattern, marked *mp*. The score then transitions to 7/8 time for the vocal entries. The Soprano part enters with the lyrics "lei - son Ky-ri-e Ky-ri-e E- lei - son Ky-ri-e Ky-ri-e E- lei - son Ky-ri-e Ky-ri-e E-". The Alto part enters with the lyrics "Ky-ri-e Ky-ri-e E- lei - son Ky-ri-e Ky-ri-e E- lei - son Ky-ri-e Ky-ri-e E-". The Tenor and Bass parts are silent in this section. The piano accompaniment continues with the same rhythmic pattern, marked *mp*. The score concludes with a double bar line and a repeat sign.

Example 8.7. Dobrogosz, Mass, Kyrie, mm. 20 – 27
Sand Castle Music, Inc., Courtesy of the Composer

20

Ky-ri-e E - lei - son Ky-ri-e E - lei - son
Ky-ri-e E - lei - son Ky-ri-e E - lei - son
Ky-ri-e E - lei - son Ky-ri-e E - lei - son
Ky-ri-e E - lei - son Ky-ri-e E - lei - son

24

Ky-ri-e E - lei - son
Ky-ri-e E - lei - son
Ky-ri-e E - lei - son
Ky-ri-e E - lei - son

ff

Rhythmic elements of jazz are likewise present in the Kyrie. Dobrogosz states that “the piano is the rhythmic motor of the Mass”⁹ and the Kyrie makes this evident, demonstrating consistent sixteenth-note motion and syncopation. The piano’s opening statement (example 8.6, m. 1), for instance, includes accents that work against the notated 3/4 meter to create metric irregularity. This same effect appears in the piano again near the end of each C section (example 8.7, mm. 26 - 27).

While the piano provides rhythmic impetus, the first statement of the text, A, is also intensely rhythmic, comprised of eighth and sixteenth notes with a pattern of irregular accents that group the subdivided beat into 4 + 3 + 3 + 4 sixteenth notes. While the Kyrie as a whole moves back and forth between 3/4 and 7/8, this motive always appears in 7/8 (example 8.6, m. 2). This main melodic statement, thus, is also syncopated, although the unusual meter makes this somewhat difficult to detect. The composer’s indication of the rhythm as 3 + 4 (example 8.6, above m. 2) means that the notated points of stress on the first syllable of the second “Kyrie” and the “Christe” fall between beats.

Several instances of cross-rhythm also occur. The most obvious are in the first statement of the C section (example 8.7, mm. 21, 23, and 25), where the voices sing triplets against four sixteenth notes in the piano. The same is true at the return of the C section (mm. 54, 56, and 58).

⁹ Steve Dobrogosz, *Mass*, Stockholm, Sweden: Sand Castle Music, 1992.

While the choral parts of the Kyrie are sung exactly as notated, the piano, played on the recording by the composer himself, exhibits a performer-centered aesthetic. Dobrogosz adds and subtracts notes throughout the performance to augment the movement's jazz mood. Particularly noticeable are the grace notes added at the end of the initial C section (mm. 26 – 28).

Gloria

The Gloria is divided into two distinct segments that are not driven according to the standard textual division.¹⁰ The first part (mm. 1 – 46), Dobrogosz states, should exhibit a starkly barren atmosphere, and consists of a unison vocal line reminiscent of Gregorian chant (though with much more disjunct motion than is typical in chant) alternating with a piano solo. The solo itself consists of two different ideas: 1) a jazzy, syncopated motive that interjects between the first and last textual statements (mm. 2 – 3, 5 – 6, 32 – 33, and 39 – 40), and 2) an expressive melody that stands alone (mm. 11 – 30). The second half of the Gloria is more dramatic (mm. 47 – 63) and features the four-part chorus alongside a lush background of piano and strings. The only repetition of text occurs in the final measures (60 – 61). The Gloria includes extended tonalities, jazz modes, syncopation, and cross-rhythms.

¹⁰ Although there is no single consistent textual division of the Gloria, it is commonly divided into multiple and varied sections, with prominent divisions occurring at: 1) the acclamations (“Laudamus te”), 2) the invocations (“Dómine Deus”), 3) the petitions (“qui tollis”), and 4) the doxology (“Quoniam”).

As in the Kyrie, extended tonalities are not especially prominent in the Gloria, although they occur in both halves of the movement. The piano punctuation after the fourth statement of chant, for example, presents F⁹ and E^b⁹ chords (example 8.8, m. 33), and in the second half a G⁹ is heard on the word “altissimus” (“the Most High,” m. 52).

Except for a short passage at the beginning of the second half, the Gloria is modal. The first half is in G Phrygian (example 8.8). The beginning of the second section is in C minor (mm. 47 – 50) and G Major (mm. 51 – 53) – the only tonal portion of the movement. The movement ends in E Phrygian (example 8.9). The tonal plan of the movements, then, moves between closely related modal and tonal areas. G Phrygian and C minor share the same key signature and much of their pitch content, and the following key, G Major, returns to the same pitch center as the beginning of the movement. The Gloria ends in a mode, E Phrygian, which again shares the same key signature as the preceding tonal center, G Major, and much of the same pitch content.

Example 8.8. Dobrogosz, Mass, Gloria, mm. 31 – 34
Sand Castle Music, Inc., Courtesy of the Composer

31 *with more movement*

mf Gra-ti-as a - gi-mus ti-bi prop-ter mag-nam glo-ri-am tu-am *mf* Do-mi-ne De-us rex coe-les-tis

Example 8.9. Dobrogosz, Mass, Gloria, mm. 56 – 63
Sand Castle Music, Inc., Courtesy of the Composer

56 *dim.* *molto dolce*
mf *mf* *mf*

Cum_sanc-to spi - ri-tu in glo-ri-a De-i
(E on repeat) Pat - ris

//

60 *pp* *pp* *pp*
mf *mf* *mf*

Cum_sanc-to spi - ri-tu in glo-ri-a De-i A - men
Pat - ris A - men

Detailed description: The image shows a musical score for a Gloria in Mass by Dobrogosz. It consists of two systems of music. The first system starts at measure 56 and ends at measure 63. It features a vocal line with lyrics, a piano accompaniment, and a double bass line. The tempo is marked 'molto dolce' and the dynamics range from 'dim.' to 'mf'. The second system starts at measure 60 and ends at measure 63. It continues the vocal line and piano accompaniment, with dynamics including 'pp' and 'p'. The lyrics 'A - men' are repeated at the end of the system. The score is written in G major and 4/4 time.

As in the Kyrie, jazz rhythms factor into the Gloria, and again, they occur predominantly in the piano part. It is not until well into the second half of the movement that syncopation is first observed (mm. 54 – 63), where it then becomes prominent in the last nine measures of the piano’s harmonic rhythm (example 8.9). It is also in this section, and just before it, that a few cross-rhythms appear (mm. 52, 59, and 61). The women’s statement of “Cum sancto spiritu in Gloria Dei” (“with the Holy Spirit in the Glory of God”) has a triplet against a dotted-eighth/sixteenth in the piano (example 8.9, mm. 59 and 61).

Credo

The text of the Credo is the longest of any movement in the mass; here Dobrogosz sets the text in full without repetition. This movement is through-composed and the composer uses short, recurring motives and repetitive chromaticism to provide musical unity. It is again the piano that provides the forward motion – the composer even indicates “with driving force.” Despite the frenetic motion, the only jazz elements present are extended tonalities and cross-rhythms.

While the other four movements include only an occasional extended chord, these are a regular feature of the Credo, appearing on an average of one per system. The end of the movement presents a beautiful resolution of extreme dissonance through motion from two successive extended tonalities to a final major triad: F¹¹, D⁷, D⁹, F

(example 8.10, mm. 116 – 118).¹¹ This again shows a mediant relationship between these ending tonalities, as was observed in the Kyrie.

Example 8.10. Dobrogosz, Mass, Credo, mm. 111 – 118¹²
 Sand Castle Music, Inc., Courtesy of the Composer

The musical score for Example 8.10 consists of several staves. The top staff is for the solo violin, marked *rubato, slowly* and *mp*. The second staff is for the tutti strings, marked *tutti, molto dolce* and *p*. The third and fourth staves are for the voices, with lyrics: "ah", "Et vi-tam_ven-tu-ri sae - cu-li", and "A-men". The fifth and sixth staves are for the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

Cross-rhythms are also present throughout the Credo, often as a triplet rhythm in the voices against the sixteenth-eighth-sixteenth pattern that consumes all but thirty-two

¹¹ No accidentals appear in the key signature of this movement. No consistent key is present.

¹² The violin solo (mm. 112 – 115) may represent a dove which is commonly used in the Credo to musically paint the text detailing Christ's resurrection from the dead.

measures of the left-hand piano line. Cross-rhythms occur more frequently as the piece progresses and are especially prominent on the text detailing the resurrection (example 8.11, mm. 57 and 61).

Example 8.11. Dobrogosz, Mass, Credo, mm. 57 – 61
Sand Castle Music, Inc., Courtesy of the Composer

57

A: ah

et se-pul-tus est et re-sur-rex-it ter-ti-a Di-e se-cun-dum-scrip-tur-as

B: ah

ah re-sur-rex-it ter-ti-a Di-e se-cun-dum-scrip-tur-as

Sanctus

Like the Credo, the Sanctus is through-composed and unified through short motives and chromaticism. The comparatively shorter text is repeated in various ways,

especially “Sanctus” (“Holy”) and “Hosanna in excelsis” (“Hosanna in the Highest”).¹³

This is the only movement to quote a passage from another movement: both the text and music from the Kyrie (example 8.12, mm. 99 – 108) are reprised. This movement incorporates the jazz elements of extended tonalities, blue notes, syncopation, and a performer-centered aesthetic.

Although not as prevalent as in the Credo, extended tonalities occur frequently throughout the Sanctus. The first statement of “Hosanna in excelsis” features three: an F¹¹ (m. 29), a D⁹, and an E¹¹ (example 8.13, m. 32). A subsequent repetition of the “Sanctus” text is presented entirely over an F⁹ chord that lasts an astoundingly long twelve measures (example 8.14, mm. 56 – 67).

¹³ “Hosanna in excelsis” is often set as a separate movement in a classical mass.

Example 8.12. Dobrogosz, Mass, Sanctus, mm. 99 – 113
 Sand Castle Music, Inc., Courtesy of the Composer

99 *majestic* *cresc.*

ff Ky-ri-e E-lei-son *ff* Ky-ri-e

ff Ky-ri-e E-lei-son *ff* Ky-ri-e E-lei-son Sanc-tus Sanc-tus

ff Sanc-tus Sanc-tus Sanc-tus Sanc-tus

ff Sanc-tus Sanc-tus Sanc-tus Sanc-tus

106 *molto rit, cresc.* *a tempo, fortissimo*

fff Chris-te E-lei-son *mp* Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni Sanc-tus Sanc-tus Sanc-tus Sanc-tus

fff Chris-te E-lei-son *mp* Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni, Sanc-tus Sanc-tus Sanc-tus Sanc-tus

fff Chris-te E-lei-son *mp* Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni Sanc-tus Sanc-tus Sanc-tus Sanc-tus

fff Chris-te E-lei-son *mp* Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni Sanc-tus Sanc-tus Sanc-tus Sanc-tus

Example 8.13. Dobrogosz, Mass, Sanctus, mm. 28 – 33
Sand Castle Music, Inc., Courtesy of the Composer

28

f

f

f

f

f Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis

f Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis

f Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis

f Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis

f

f

Example 8.14. Dobrogosz, Mass, Sanctus, mm. 58 – 63
Sand Castle Music, Inc., Courtesy of the Composer

58

Sanc-tus Sanctus Sanctus Sanctus Sanctus Sanctus

Sanc-tus Sanctus Sanctus Sanctus Sanctus Sanctus

Sanc-tus Sanctus Sanctus Sanctus Sanctus Sanctus

Sanc-tus Sanctus Sanctus Sanctus Sanctus Sanctus

Blue notes are also common in this movement, and are often a focus of the melodic line or harmony in which they appear. Both the lowered third and seventh are present in the “Hosanna” passage discussed above (example 8.13, m. 33). The first chord of the measure is built upon the lowered third (G-natural) and thus also includes the lowered seventh (D-natural), while the soprano and tenor melody features the lowered seventh on the second beat. Another example appears at the recurrence of the Kyrie text from the first movement (example 8.12, mm. 99 – 100 and 106). During the F-major passage, the soprano and alto melody begins on the lowered seventh (E \flat , m. 99) and the

lowered third (A \flat) appears twice: first in the alto melody (m. 100) and, second, in the unison repetition of that melody with its original “Christe Eleison” text (m. 106).

Syncopation is not frequent in the Sanctus, although it is present. As in the other movements, it occurs primarily in the instrumental parts. One such example takes place after a chromatic statement of “Hosanna in excelsis;” while the choir is sustained, the piano and strings have two syncopated entrances (example 8.15, mm. 43 and 45).

Example 8.15. Dobrogosz, Mass, Sanctus, mm. 40 – 46

Sand Castle Music, Inc., Courtesy of the Composer

The musical score for Example 8.15, Dobrogosz, Mass, Sanctus, mm. 40-46, is presented in a multi-staff format. The score begins at measure 40. The piano part (top two staves) features a syncopated entrance with a *ff* dynamic. The string part (middle two staves) also has a syncopated entrance with a *ff* dynamic. The choir part (bottom two staves) sings the text "Ho-san-na in ex-cel-sis" with a *ff* dynamic. The piano and strings have two syncopated entrances. The score includes a *cresc.* marking and a *ff* dynamic marking. The score is in G major (three sharps) and 4/4 time.

A performer-centered aesthetic is again demonstrated through the piano part in this movement, as it was in the Kyrie. After the initial statement of text (mm. 3 – 19), the choir is silent during a piano solo in free tempo, as notated by the composer (mm. 20 – 25). On the recording, although the composer/pianist does not radically deviate from the written notation, his performance is not always exactly as he wrote it. In the middle of the solo (mm. 22 and 23), for example, he plays the entire passage an octave lower than written. This change demonstrates a performer-centered aesthetic that allows other performers to also make alterations to the written score – either following the example of the composer’s performance or striking out in new directions.

Agnus Dei

Unlike the other movements in the Mass, the Agnus Dei is strophic with an introduction and a coda; it follows the typical thrice-repeated musical form generally associated with this text. The movement is in C Major with some brief forays into A \flat and features a rhythm section, extended tonalities, blue notes, cross-rhythm, and a performer-centered aesthetic.

The instrumentation of the introduction is unique in the Mass, with only violins I and II, viola, and cello (mm. 1 – 8). From the first strophe (mm. 9 – 22), the string bass part utilizes a jazz idiom. It does not reinforce the string quartet, but instead accompanies the chorus and is marked *pizzicato* for the entire movement (example

8.16).¹⁴ The string bass and the piano – two rhythm section instruments – perform as a unit.

Example 8.16. Dobrogosz, Mass, Agnus Dei, mm. 7 – 11
Sand Castle Music, Inc., Courtesy of the Composer

The musical score for Example 8.16 consists of three systems. The first system (mm. 7-11) features piano, string bass, and vocal parts. The piano part is marked *molto rit.* and *pp*. The string bass part is marked *pizz. (1 bass)* and *mp*. The vocal parts are marked *mp*. The lyrics are "Agnus De-i qui tol-lis pec-ca-ta mun-di mi-se-re-re no-bis". The second system (mm. 12-16) features piano and vocal parts. The piano part is marked *mf* and *mp*. The vocal parts are marked *mp*. The lyrics are "Agnus De-i ooh...". The third system (mm. 17-21) features piano and vocal parts. The piano part is marked *mf* and *mp*. The vocal parts are marked *mp*. The lyrics are "Agnus De-i ooh...".

Extended tonalities are also frequent throughout the movement. The first strophe, for example, begins with a G¹¹ chord (mm. 9 and 10) and moves to an A⁹ at the

¹⁴ The string bass accompanies the choir with piano only at the beginning of the first two strophes (mm. 9 – 11 and 23 – 25) and accompanies the piano melody at the beginning of the third strophe (mm. 37 – 39).

end of the phrase (example 8.16, m. 11). Later, at the third statement of the “Agnus Dei” text, the harmony and melody outline a G⁹ chord (example 8.17, m. 15).

Example 8.17. Dobrogosz, Mass, Agnus Dei, mm. 12 – 16
Sand Castle Music, Inc., Courtesy of the Composer

The musical score for Example 8.17 consists of three systems of staves. The first system includes a vocal line and two piano accompaniment staves. The second system includes a vocal line and two piano accompaniment staves. The third system includes a vocal line and two piano accompaniment staves. The lyrics are: "Ag-nus De-i qui tol-lis pec-ca-ta mun-di mi-se-re-re no-bis Ag-nus De-i nus De-i". Performance markings include *mp*, *mf*, *cresc.*, and *mf*. The score features various musical notations such as triplets, slurs, and dynamic markings.

The first blue note of the Agnus Dei occurs on the second statement of “qui tollis peccata mundi” (example 8.17). The lowered seventh (B \flat) is prominent in the melodic line (m. 13, beat 2). Although blue notes are infrequent, this same inflection appears in all three strophes, giving these bent pitches a place of aural importance through their easily recognizable sound.

Cross-rhythms are infrequent, but present. They occur either within the piano part alone (m. 17 and 31) or between the voices and piano (mm. 20 and 55).

One of the moments in the Agnus Dei that is most likely to catch a listener's ear is also a moment that demonstrates its performer-centered aesthetic. The end of the second two strophes features the piano more prominently than the voices during an agile $A\flat$ scale passage (example 8.18, m. 34). On the recording, the composer/pianist performs these solos using the written notation as an outline while adding flourishes and rubato.

Example 8.18. Dobrogosz, Mass, Agnus Dei, mm. 32 – 34
Sand Castle Music, Inc., Courtesy of the Composer

The image displays a musical score for measures 32 through 34. It consists of three systems of staves. The first system includes a grand staff (treble and bass clefs) for the piano and two vocal staves (soprano and bass). The second system continues the vocal parts with lyrics: "qui tol - lis pec - ca - ta mun - di" and "do - na no - bis". The third system shows the piano part with a complex, rapid scale-like passage in the right hand, while the left hand provides harmonic support. The score includes various musical notations such as triplets, slurs, and dynamic markings like *f*.

With his Mass, Steve Dobrogosz has both honored and progressed the ancient tradition of setting the Roman Catholic text. He combines elements of traditional choral writing with consistent extended tonalities, syncopation, cross-rhythms, blue notes, and a performer-centered aesthetic. The jazz rhythms used in the work add inflection without inordinately increasing the work's difficulty and the instrumentalists – especially the pianist – are featured as partners with the chorus with their own performer-centered aesthetic. This work is an appealing combination of traditional and contemporary styles that should be accessible to a variety of choral and instrumental groups.

Farther Down Mighty River

Year of Publication: 2001

Duration: 5:00

Scoring: Mixed Chorus, Piano, and Bass

While now considered a Swedish artist, Dobrogosz was born in South Carolina and a great deal of his choral music consists of settings of English-language texts. *Farther Down Mighty River* (2001) is one example, with an original Black Gospel text by the composer that speaks of setting sail for heaven “somewhere where the breezes never fail.” Gospel markers are present in the piece, including the typical homophonic texture and a religious text that aims to provide a Christian solution to the challenges of human

existence.¹⁵ Elements of jazz, also native to Gospel music, include popular song form, blue notes, cross-rhythm, swing, a performer-centered aesthetic, a rhythm section, and extended tonalities.

Farther Down Mighty River is constructed in an extended popular song form of AABABA (the last two sections repeat and extend the traditional form) in the key of A \flat . The melody in both sections is similar; although the melody in the B sections has a lower tessitura, the basic motion of the lines is comparable.

The melodies and harmonies of *Farther Down* demonstrate a frequent use of blue notes. The lowered seventh (G \flat) occurs solely in the harmonic structure and is usually heard concurrently in the voices and accompaniment (example 8.19, mm. 41 and 43). The lowered third (C \flat) appears almost exclusively in the melody, often against a C-natural in the harmony (example 8.20, m. 16). The clash created between C-natural and C \flat presents this blue note as it would have originally been heard in early jazz – as a bent pitch superimposed on the main harmonic fabric.

¹⁵ For a discussion of the similarities and differences between Gospel and Jazz, see Elizabeth F. Barkley, *Crossroads: The Multicultural Roots of America's Popular Music*, 2nd ed (New Jersey: Pearson Education, 2007), 144 - 147.

Example 8.19. Dobrogosz, *Farther Down Mighty River*, mm. 40 – 46
 Sand Castle Music, Inc., Courtesy of the Composer

40

mf *A (melody)* *S* *poco rit.....* *mp*

way, wash a-way Far a-way wash a - way, Down a Migh-ty Riv-er, ol' heav-en town,

riv-er down Your riv-er

STB: ah *...oh* *p*

Fm7 *Ebm9* *Fm7* *D7#9* *DbMA7* *Dbm/E* *Ab/Eb* *mp*

Example 8.20. Dobrogosz, *Farther Down Mighty River*, mm. 16 – 20
 Sand Castle Music, Inc., Courtesy of the Composer

16

mf *ab* *mf*

Some-where where the breez - es nev - er fail, Some-where where the
 Some-where where the hon - ey won't run dry, Some-where where the

mf *Db* *Ab/C* *Fm7* *Bb7* *Eb* *Db*

Cross-rhythm is also a prominent feature of the melodic line when it appears against the harmonic texture (see example 8.20). For example, the main melody of section A (mm. 8 – 23) presents a triplet in the melody over a duple division in the harmony (mm. 16 and 20) and a quadruple division in the melody against triple meter in the harmony (mm. 17 and 21). These same cross-rhythms recur in the return of the A section (mm. 69 and 74, then mm. 70 and 75; see example 8.21).

Several notational elements indicate that the composer intended *Farther Down Mighty River* to be performed with a jazz feeling; one of the most important is the indication given for swing. At the beginning Dobrogosz labels this piece as a ballad, with “triplet 8s” given as a performance indication (see example 8.22).¹⁶ He also provides chord symbols for performance and a notated bass line.

The composer’s chord symbols are included to assist performers, especially the pianist and bassist, with any improvisation they might wish to include, as Dobrogosz himself does on his recording of the work.¹⁷ Both the composer/pianist’s additions to the written score and the omission of a bassist (the only notated element of a rhythm section besides the piano) on the recording indicate a performer-centered aesthetic.

¹⁶ See Chapter 2 for a full discussion of swung eighth notes and their similarity to triplet eighths where the first two are tied.

¹⁷ Juana Musica and Steve Dobrogosz, “Farther Down Mighty River,” private recording supplied by the composer.

Example 8.21. Dobrogosz, *Farther Down Mighty River*, mm. 74 – 80
 Sand Castle Music, Inc., Courtesy of the Composer

74

Some-where where the oth - er sail - ors sleep, Wash a far - ther down

2 rit.....

Chords: D^b , A^b/C , Fm^7 , B^b7 , E^b , D^bMA^7 , A^b

Example 8.22. Dobrogosz, *Farther Down Mighty River*, mm. 1 – 9
 Sand Castle Music, Inc., Courtesy of the Composer

Farther Down Mighty River

Steve Dobrogosz
12/00

Ballad

1 $\text{♩} = 86$ (triplet 8s)

SA $S+A$
 mp Star - light burn - in' where the

TB

piano mp
 A^7 , D^b/A^b , $D^b m^6/A^b$, A^b , $D^b MA^7$, A^b , A^b , D^b/A^b

bass

Although the composer provides chord symbols for performance purposes, these do not always match the actual chords. (The chord symbols indicate harmonies that are simpler than those that are notated.) Dobrogosz himself provides only a few chord symbols as extended tonalities (example 8.19, mm. 41 and 43), although many more exist in the musical notation. One instance of an extended tonality not notated in the chord symbols occurs at the end of the third phrase of A on the text “fail” (example 8.20, m. 18). The chord symbol is $B\flat^7$, but the inclusion of a C-natural extends this to a $B\flat^9$ harmony. Another prominent example is seen on the final chord of the work (example 8.21). The chord symbol indicates an $A\flat$ triad, but even with the omission of the chord’s seventh (G), $B\flat$ figures prominently into the harmonic structure (mm. 79 – 80), creating an $A\flat^9$ extended tonality.

Conclusion

Steve Dobrogosz is another composer included in this study who shows a variety of compositional influences; Gospel and improvisatory influences are demonstrated in this collection of his jazz-influenced choral works. Unlike the other composers, however, Dobrogosz was not born in the Nordic countries, but instead spent the first twenty-two years of his life in the United States.

Like many other composers, Dobrogosz is a pianist, and the piano figures prominently into his major jazz-influenced choral composition: Mass. The piano is the

only part exhibiting a performer-centered aesthetic throughout the work, although the choral voices demonstrate this jazz element in both *Sha-La* and *Farther Down Mighty River*. He also includes a variety of instruments in addition to the piano: two works feature a rhythm section native to jazz (piano, bass, and drums), while the Mass employs a more classical ensemble – a string orchestra.

Pitch materials factor most prominently into the pieces studied, appearing in all four works for both the choral and instrumental parts. In fact, in *Rest in Peace* these are the only jazz elements in evidence. Rhythmic influences from jazz are also frequent, with syncopation and cross-rhythms each occurring in two compositions.

Of all of the composers included in this study, Dobrogosz is the only one to have written a piece that sounds purely improvisatory: *Sha-La*. This work prominently features the chorus and sounds like an informal gathering of jazz musicians. Even though the piece is completely written out, not all of its text is specified, and the form is purposefully loose in structure.

The jazz-influenced choral compositions of Steve Dobrogosz have an immediate accessibility and appeal for an amateur choral ensemble. While the included jazz elements add color to the works, they are not so difficult as to make the pieces' performance unattainable. Instead, the compositions offer a wide variety of influences and experiences – including shorter works with Gospel, improvisation, scat syllables, and significant extended tonalities and blue notes, as well as a longer work with string orchestra for a jazz-influenced chorus and pianist.

CHAPTER 9

CONCLUSION

Jazz has played a significant role in the choral writing of the two Finnish and three Swedish composers included in this study: Heikki Sarmanto, Mia Makaroff, Bengt Hallberg, Nils Lindberg, and Steve Dobrogosz. Their works represent a variety of approaches to choral music – sacred and secular, accompanied and a cappella, multi-sectional and single movement – and the composers themselves demonstrate a wide variety of backgrounds and compositional experiences. Each composer, however, acknowledges jazz as an influence and demonstrates such in his/her choral writing.

Beyond their inclusion of jazz elements, the five composers in the present study have other commonalities. First, they all incorporate some form of folk influence in their compositions. Bengt Hallberg, Nils Lindberg, and Mia Makaroff all include their native language in their jazz-influenced choral compositions, and the latter two also include folk melodies.¹ (Heikki Sarmanto and Steve Dobrogosz both include folk elements in other compositional areas – instrumental and vocal songs, respectively – and Bengt Hallberg is known for his settings of Swedish dance tunes.)

Second, all five composers have some background in piano, although with different levels of formality and proficiency. Sarmanto, Hallberg, Lindberg, and Dobrogosz are all specifically known for their skills as jazz pianists and regularly perform

¹ Dobrogosz also sets texts in his native language, but does not include Swedish texts from his adopted country.

their own works. This is a common trait in a performer-centered aesthetic style, such as jazz. All four of these composers also improvise regularly on their recordings – another skill associated with jazz.

Third, jazz is a relatively young genre, and so are these composer/performers. Sarmanto, Hallberg, and Lindberg all began their careers in the 1960s. Dobrogosz gained prominence in the 1980s, and Makaroff, the youngest of the five, emerged in the 1990s. Even with the newness of their musical art, these composers have made names for themselves on the international scene through their performing and composing (with the exception of Makaroff, who became known internationally through Rajaton). Each is spreading a doctrine of genre integration.

Although the scope of this study is confined to jazz elements in Finnish and Swedish choral compositions, jazz-influenced choral music in other countries is flourishing as well. Iceland, for example, has a prominent jazz composer, Gunnar Reynir Sveinsson (b. 1933), who incorporates jazz elements into his choral music. Sveinsson remains a renowned jazz composer whose work needs to be recognized and studied.

Further opportunities for research also include discerning a connection between a composer's time of activity and the type of jazz integration they demonstrate. Is there a significant difference, for instance, between the jazz influence exhibited by composers of the 1940s, 1960s, 1980s, and today? Are contemporary composers writing pieces with a greater variety of influences, and thus drawing more on jazz traditions, than did previous generations?

Finally, there are questions about the benefits of integrating jazz into traditional choral works. Are musicians' skills strengthened by exposure to jazz and what, if any, lasting impact do individuals take away from such experiences? Do choral groups enjoy performing works with jazz elements? Do conductors seek out such experiences for their choral groups?

The jazz-influenced choral music included in this study is eminently approachable by choral ensembles around the world. The difficulty of the works varies, as do the performing forces, but the works can all serve to expose choral musicians to the influence of jazz. As this study demonstrates, choral music and jazz can and do work well in combination. Jazz is already of significant influence on the choral music of Finland and Sweden, and the jazz elements incorporated into these choral works have changed them from traditional choral compositions to pieces with a shared identity. Hopefully this collaboration will offer new avenues for musical expression among choral musicians and composers alike for many years to come. Furthermore, this study can serve as a meaningful resource for conductors and singers when searching for choral repertoire with jazz influences.

APPENDIX A

WORKS ARRANGED BY COUNTRY & COMPOSER

Finland

Sarmanto

1. *Givin' Me Trouble* (1992) - Piano, Bass, and Drums
2. *Where the Heart Abides* (2003) - Piano
3. *The Song of Extinct Birds* (2004) – Piano, Bass, Drums, Flute opt.
4. *Un-Wishing Well* (2008, Rajaton)

Makaroff

1. *Butterfly* (2001, Rajaton)
2. *Armottoman osa* (2005, Rajaton)
3. *Kaikki maat, te riemuitkaatte* (2005, Rajaton)
4. *Lintu lauleli lehossa* (2005, Rajaton)
5. *Mitä kaikatat kivonen?* (2005, Rajaton)
6. *You Can't Really Stop Me!* (2005, Rajaton)

Sweden

Hallberg

1. *Concerto for Piano and Mixed Chorus* (1980) - Piano
2. *Glory* (1982) – Two saxophones, Drums, Piano, and Electric bass
3. *Afrikansk bön* (1990) – Two saxophones, Drums, Piano, and Electric bass
4. "Missa con Piano" (1996) - Piano
5. "Psalm 100 – English" from *5 x 100* (1997) - Piano

Lindberg

1. *As You Are* (1978)
2. *Höga visan* (1997) – Soprano Saxophone, Piano, Bass
3. *Vi ska ställa te' en roliger dans* (1998)
4. *Vocalise* (2000) – Soprano Saxophone opt.
5. *A Christmas Cantata* (2002) – Jazz Big Band

Dobrogosz

1. *Sha-La* (1986) – Piano, Bass, and Drums
2. *Rest in Peace* (1990)
3. *Mass* (2000) – String Orchestra and Piano
4. *Farther Down Mighty River* (2001) – Piano and Bass

APPENDIX B

WORKS ARRANGED BY LENGTH & SCORING

Short, Unaccompanied

1. *Armottoman osa* by Mia Makaroff (2005) – Rajaton
2. *As You Are* by Nils Lindberg (1978)
3. *Butterfly* by Mia Makaroff (2001) - Rajaton
4. *Kaikki maat, te riemuitkaatte* by Mia Makaroff (2005) - Rajaton
5. *Lintu lauleli lehossa* by Mia Makaroff (2005) - Rajaton
6. *Mitä kaikatat kivonen?* by Mia Makaroff (2005) - Rajaton
7. *Rest in Peace* by Steve Dobrogosz (1990)
8. *Un-Wishing Well* by Heikki Sarmanto (2008) – Rajaton
9. *Vi ska ställa te' en roliger dans* by Nils Lindberg (1998)
10. *You Can't Really Stop Me!* by Mia Makaroff (2005) - Rajaton

Short, Accompanied

1. "Psalm 100 – English" from *5 x 100* by Bengt Hallberg (1997) - Piano
2. *Afrikansk bön* by Bengt Hallberg (1990) – Two saxophones, Drums, Piano, and Electric bass
3. *Farther Down Mighty River* by Steve Dobrogosz (2001) – Piano and Bass
4. *Givin' Me Trouble* by Heikki Sarmanto (1992) - Piano, Bass, and Drums
5. *Glory* by Bengt Hallberg (1982) – Two saxophones, Drums, Piano, and Electric bass
6. *Sha-La* by Steve Dobrogosz (1986) – Piano, Bass, and Drums
7. *Vocalise* by Nils Lindberg (2000) – Soprano Saxophone opt.
8. *Where the Heart Abides* by Heikki Sarmanto (2003) - Piano

Longer Works

1. *A Christmas Cantata* by Nils Lindberg (2002) – Jazz Big Band
2. *Concerto for Piano and Mixed Chorus* by Bengt Hallberg (1980) - Piano
3. *Höga visan* by Nils Lindberg (1997) – Soprano Saxophone, Piano, Bass

4. Mass by Steve Dobrogosz (2000) – String Orchestra and Piano
5. “Missa con Piano” by Bengt Hallberg (1996) - Piano
6. *The Song of Extinct Birds* by Heikki Sarmanto (2004) – Piano, Bass, Drums, Flute
opt.

APPENDIX C

WORKS ARRANGED BY LEVEL OF DIFFICULTY

Works are listed by approximate level of difficulty, with the musical element(s) presenting the greatest challenge shown to the right of each work. Publisher names appear in parenthesis. In addition to musical elements, singing in Swedish or Finnish (in certain works) may require extra effort for singers unfamiliar with these languages.¹

Easier

1. *Afrikansk bön* by Bengt Hallberg (Gehrmans) – blue notes
2. *Farther Down Mighty River* by Steve Dobrogosz (Sand Castle Music) - swing
3. *Glory* by Bengt Hallberg (Gehrmans) – vocal range, instrumental improvisation
4. *Lintu lauleli lehossa* by Mia Makaroff (Sulasol) – cross-rhythms
5. “Psalm 100 – English” from *5 x 100* by Bengt Hallberg (Gehrmans) – extended tonalities, blue notes
6. *Vi ska ställa te’ en roliger dans* by Nils Lindberg (Gehrmans) – cross-rhythms, extended tonalities
7. *Where the Heart Abides* by Heikki Sarmanto (Sulasol) – rhythms, written-out improvisation

Moderate

1. *Armottoman osa* by Mia Makaroff (Sulasol) – cross-rhythms, syncopation
2. *As You Are* by Nils Lindberg (Gehrmans) – extended tonalities
3. *Butterfly* by Mia Makaroff (Sulasol) – cross-rhythms
4. *A Christmas Cantata* by Nils Lindberg (Gehrmans) – extended tonalities, instrumental improvisation

¹ For help with pronunciation, see Pirkko-Leena Otonkoski, *How to Pronounce Finnish: an approximate comparison to standard English, a guide for choral directors and singers* (Helsinki, Finland: Fennica Gehrman).

5. *Givin' Me Trouble* by Heikki Sarmanto (Sulasol) – extended tonalities, instrumental improvisation
6. *Kaikki maat, te riemuitkaatte* by Mia Makaroff (Sulasol) – Finnish scat syllables, syncopation
7. *Mass* by Steve Dobrogosz (Sand Castle Music) – cross-rhythm, extended tonalities
8. “*Missa con Piano*” by Bengt Hallberg (unpublished) – syncopation/cross-rhythms, extended tonalities
9. *Rest in Peace* by Steve Dobrogosz (Sand Castle Music) – extended tonalities
10. *Sha-La* by Steve Dobrogosz (Sand Castle Music) – written-out improvisation, syncopation
11. *Un-Wishing Well* by Heikki Sarmanto (Sulasol) – syncopation, extended tonalities
12. *Vocalise* by Nils Lindberg (Gehrmans) – soprano solo, extended tonalities
13. *You Can't Really Stop Me!* by Mia Makaroff (Sulasol) – syncopation, minimal improvisation

Difficult

1. *Concerto for Piano and Mixed Chorus* by Bengt Hallberg (Gehrmans) – extended tonalities, syncopation, cross-rhythms
2. *Höga visan* by Nils Lindberg (Gehrmans) – extended tonalities, instrumental improvisation
3. *Mitä kaikatat kivonen?* by Mia Makaroff (Sulasol) – cross-rhythms, vocal rhythm section
4. *The Song of Extinct Birds* by Heikki Sarmanto (Sulasol) – scat syllables, syncopation

APPENDIX D
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Music: Nils Lindberg Lyrics: Red Mitchell

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VITA

Sarin Williams Peck was born in Columbia, Missouri on May 30, 1978. In 1996 she graduated from Greenwood Laboratory High School in Springfield, Missouri. Mrs. Peck earned her Bachelor of Music Education at Bradley University in Peoria, IL (2000) and Master of Music in Choral Conducting at the University of Missouri-Columbia (2003). She is currently a candidate for the Doctor of Musical Arts degree in Choral Conducting.

While studying for her Doctorate at the University of Missouri-Kansas City under Dr. Ryan Board, Dr. Charles Robinson, and Dr. Robert Bode, Mrs. Peck directed the select women's ensemble *Bella Voce*, taught undergraduate conducting, and was the assistant conductor for the Conservatory Singers. Before pursuing her degree, she was the Director of Vocal Music at Panola College in Carthage, Texas, where she directed the concert and show choirs, taught sight-singing and ear-training classes and private voice, and directed the yearly musical. In addition to her collegiate duties, she has directed at various churches throughout the Midwest and is currently serving as the Artistic Director of the Kansas City Children's Choir.

Mrs. Peck has presented "The Unique Facets of a Collegiate Ensemble Conductor" at both the Southwest Regional American Choral Director's Association and the Illinois Music Educators Association conventions. In 2004 she gave a presentation on vocal jazz at the Missouri Music Educators Association convention, and in 2009 she was the guest

conductor/clinician for the Northwest Missouri Festival Choir. In 2003, Mrs. Peck was inducted into Pi Kappa Lambda, the Music Honors Society.