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MARK HARVEY: I'll begin by just saying a little bit about modal music, which is what we're talking about and also George Russell, and then I'm going to talk about a piece of mine if there's time enough for it, all of which use the modal concept and all of which are examples of extended form. Some of you have had some of my other classes, you may have remembered me talking about this to some extent. Extended form is what's used in jazz to mean larger structure.

When we talk about form in jazz, we usually mean 12-bar blues, 32-bar song, form shorter formats. Extended form, even though it uses the word form, it really should say extended structure, but nobody says that, so they all say extended form. And this came into being, as many things did, with Duke Ellington. He was always there ahead of everybody else.

1931, "Creole Rhapsody" is the first extended form piece in jazz, 6 minutes. Doesn't sound like much, but the thing was, recordings could only go 3 minutes. And so Ellington was always very creative as well as very clever. So he figured out if you put a piece and then you had a companion piece, you'd have to flip the record over to hear the whole piece. So it's a six-minute piece, "Creole Rhapsody."

Then we talked about 1943, *Black, Brown & Beige.* That's a really extended piece, 45 minutes long. You remember, we talked about "Come Sunday" from that and talked about the whole scope of the piece. So those were the precursors. Then you get the things like "Cubana Be-Cubana Bop," which is also by George Russell with Dizzy Gillespie in the late 1940s.

And then we have these pieces here, which I'm going to talk about and play, "All About Rosie" and *African Game,* by George Russell, and let's say if I get time, my own piece, "The Secret." Now, the commonalities here are that these are all extended form pieces. They're all relatively long pieces. "All about Rosie" is 10 minutes, but it sounds, in fact, like it's longer than it is, it's so dense.

Living time, I believe is about 40 minutes. I'll say something about that. *African Game* is about 40 minutes. My piece is about, anywhere from 15 to 18, depending on the length of the solos and that kind of thing.

Another thing that's common about these is that these were all commissioned works, and that's another phenomenon that started to come into being in about the 1950s, which is that, just as with classical music, you sometimes have people being given a grant, composer given a grant, and the idea is you will then create music based on this. It frees you up, in other words, from doing other things, so you can concentrate on your composer. Very rare in jazz.

In 1957, "All About Rosie," the first piece we're going to talk about, was a product of the Brandeis Festival of the Arts, which was something organized by Gunther Schuller, a name. I hope you're all familiar with, one of our great composers and really, scholars of music, frequent advocate and player on both jazz and classical things.

And Schuller got the idea that if he commissioned-- this was the time of third stream music, the fusion of jazz and classical. He got the idea that if you commissioned three classical composers, himself being one of them, and three jazz composers, it might be an interesting program, and it was, of some very distinct pieces. Every piece was different from the other one, and the piece that George Russell wrote has become a classic, and that's what we're going to look at.

Before we get into this, I want to say a little bit about the modal approach, and there's some of you, may be three or four who had the jazz composition course. I don't think we did this in the jazz harmony and arranging, but in the jazz composing, so you may remember some of these things. George Russell, in addition to being one of our premier composers, was also a theorist, is also a theorist.

And in 1953, he published something that's called the *Lydian*-- after the Lydian mode-- *Lydian Chromatic Concept* of *Tonal Organization.* It's very catchy, *Lydian Chromatic Concept of Tonal Organization.* Some of you have heard me in other courses mention the ECU, which I call the expanded chromatic universe, which is my shorthand for both the *Lydian Chromatic Concept* plus everything that's happened since bebop. Let me just come clean and say I was a student of George Russell, so some of this has just been ingrained in my thinking.

This is a very complicated theory. We have the book that was published many years ago in our library, if you want to look at this, but it takes a lot of study. It involves the Lydian scale, which George Russell believed with the scale that most clearly expressed the sound of a major chord.

What that means is for him, if you had the chord C, to him, raised fourth or we would say flat 5 and jazz is the scale that most clearly expresses that. Many people wouldn't hear it that way. But if you're a jazz person, if you've come out of Dizzy Gillespie and Charlie Parker, this makes a lot of sense.

In any case, his whole theory is based on what he calls parent scales and/or modes and auxiliary, ones that are related to them. It's basically a pan modal and a pan tonal system, which means once you understand what the parent scale or mode is, virtually, any other mode or scale is possible to be related to that. So it's almost like a relativity theory, but it's very different than Schoenberg's relativity theory of 12-tone music, because it's still based in a tonal center of some.

Let me put that here too. The tonal center is very much part of African music, very much part of African-American music, and along with that, goes the idea of centric melody, a melody that centers around a tone. So if you have F as your centering tone, you can go below it, you can go above it, and come back to it. And what we have there is a pentatonic scale in F, the major mode of the pentatonic scale, but F is the centering tone.

And over and over again, you hear melodic fragments in African music, in African-American music, in the blues, and jazz that function this way, but it's a particular way of thinking. So we don't necessarily think of F as the tonic, we think of it as the tonal center, and in this concept, you can have several tonal centers at the same time, which gives you a sense of pan modality or pan tonality.

Russell is also the one, as far as I can tell, who basically came up with the terms inside and outside, which we use commonly. Musicians use this all the time. If you're playing more conservatively, you say you're playing inside. If you begin to stretch things, play with additional tones, extensions, whatever. People say always playing outside. If you play really outside, they say you're playing in an avant garde manner or you're crazy or something else.

Inside and outside. Vertical form is a way of thinking about how you structure things. Vertical form is Russell's conception, but it's basically an African conception, meaning polyphony and polyrhythm, several layers of things going on. If you think about what you know about jazz and the history of it, you know that that went away with New Orleans, the whole idea of polyphony and polyrhythm.

And one of the other byproducts of the post bebop era was that many more people began to be writers, began to be composers. And so with that, they were looking for more interesting ways, things to explore, things to do with the music that hadn't been there before. I want to read something from those readings that I had mentioned to you the other day, the ones that are on reserve, and I have the call number for that. I can give that to you.

There is three articles under the name of Dom Cerulli, who was the editor of this collection, and the last of these, I think is actually maybe the first in my packet, but it's the last in the book that I took this from. It's called "Where Do We Go From Here?" And this is about 1959 or 1960. It's an interview with George Russell.

And he says, "I think the core of the problem today is simply that there are too many writers without enough melodic equipment to influence the soloist." He's talking about the interface between the soloist and the writer. If you think back to bebop, Charlie Parker was a great melodist. He improvised magnificently. His tunes sound like his improvisations. His tunes then spur you to improvise in that manner. This is what he's talking about.

And then he says this, which I think is really interesting, "What's going to happen in the future?" he's being asked. "It's going to be a pan rhythmic, pan tonal age. I think jazz will bypass atonality because jazz actually has its roots in folk music, and folk music is scale based, and atonality negates the scale. I think jazz will be intensely chromatic."

"This will be called pan tonality, where the basic folk nature of scales is preserved, and yet because we can use any number of scales or you can be in any number of tonalities at once, it also creates a very chromatic kind of feeling. So it's like being atonal with a big Bill Broonzy sound. You can retain the funk." I like that.

So this is an article that was derived from an interview that Russell did about 1959 or 1960. It's unspecified, but the book came out in 1960. This piece is from a couple of years earlier, and my own feeling is that this piece, "All About Rosie," is the musical expression of what he said, what I just read to you. In other words, he has the theoretical side, the philosophical side, this piece expresses it, I think, in musical terms very, very well.

So let's take a look at this. I've given you the first of two handouts, three handouts, actually, I'm going to give you. And if you will look at on page 1 of this, it says intro and then it says trumpet, you'll notice these are almost exactly the notes that I wrote on the board here for the pentatonic scale in F, except it's got a little more rhythmic inflection.

You'll notice there's a little phrase that dips down in the horn and tenor sax. This is an ensemble that was put together at this Brandeis Festival that happened to have French horn, bassoon, a couple of interesting instruments, not a full big band, but about a 12-piece group. And then you'll notice there's another place where it says trombone. Does everybody see this? This is all in the first system. These are the two phrases that basically make this up.

The term Rosie comes from a children's game song from Alabama, African-American children's game song called, "Rosie, Little Rosie." And so what he's done is take a folk melody-- Russell is African-American-- take a folk melody from his own tradition, his own heritage, and begin with that. Let me just play this, so you have it in your ears. And there's a little pickup note.

[MUSIC]

That's the response.

[MUSIC]

Let me play that again.

[MUSIC]

Centric melody. Centers around the F, which is the tonal center. Very nice kind of a little idea. What do you notice about this right away that's a little bit different than the way we would normally think of these phrases, especially folk-type phrases? Just what I've talked about so far.

AUDIENCE: Can you say that one more time?

MARK HARVEY: Given what you know about the way folk phrases usually work in folk music, what's different about this?

AUDIENCE: Just another root.

MARK HARVEY: Well, the second one does. The first one doesn't, but it ends on the third.

AUDIENCE: Time.

MARK HARVEY: Hm?

AUDIENCE: Sounds like [INAUDIBLE]. It doesn't wait till the downbeat. [INAUDIBLE]

MARK HARVEY: Say that again.

AUDIENCE: It doesn't wait till the downbeat. It doesn't wait till the downbeat of whichever bar [INAUDIBLE]. It comes in halfway through.

MARK HARVEY: OK. So normally, we would think of two bar phrases. Badu, dut, dut, dut, dut, dut. Badat, dut, dut, dut, dut, dut, dut. That's the convention, very symmetrical, even in a lot of folk music. So he's compressing this, and he puts that response in, which is not a bad thing to do, but sometimes you would say, well, maybe that response would hold out through the bar, which it does. But then you'd wait for badat, dut, dut, dut, de, dut, dut, dut, the wait a little bit. So he's got all of this compressed into five bars, which is kind of unusual.

So this follows through this first section. This is in three movements, by the way, "All About Rosie," and the whole first movement, he uses this five-bar phrase, which is very atypical for this period. He uses that a lot. You'll see at bar 6, which is the second time of the five-bar phrase, it does the same kind of thing. The response is just slightly different.

When we go to letter A what happens with the basic melody? Flute and alto sax have it now. What do you notice happening?

AUDIENCE: The response is similar.

MARK HARVEY: How so?

AUDIENCE: They're holding notes instead of having some melodic interest, like the trombone is doing F3.

MARK HARVEY: OK. And what about flute and alto sax right a letter A?

AUDIENCE: It's a little more interesting that here in bar 1, just fourth quarters notes, and at A, just running the eighth note out into a tight quarter, sort of changing the time around.

MARK HARVEY: OK, a little rhythmic change. And what about the second bar?

AUDIENCE: Is that just A flat, it goes up.

MARK HARVEY: It goes up to the beat. So we've added a note, and that's also, in fact, it adds the B flat and the A, and then the A gets held out. So this is what I call an elaboration and an elongation. So it's no longer, badu, dut, dut, dut, dut, dut, dut, it's now-- and it's an extra pickup note-- bada, da instead of badat, du, du, du, du, du, it's now, bada, du, du, du, du, du, du, de, da, and then it holds that out. The same way that the response, which you noted, is elongated.

So everything right away, in other words, we're only 10 bars into the tune, and right away, he's messing with things. He's doing a very jazz thing, which is to paraphrase. If you were an improviser, you would paraphrase.

So in other words, he's trying to think, as a composer, he's trying to think like an improviser. And as you've heard me say many times, an improviser is a composer. So he's really trying to do what he said in that article, which is to keep this balance and in fact, to keep a intuitive relationship.

If we go down to where it says letter A, number 21, it's those three single staves at the bottom, the third one up. We've got a similar rhythmic pattern, but at the very end, you'll notice it goes F, A flat, A natural. What's that? What is that bringing into the mix? If we're using a tonal center of F, what's that bringing in?

AUDIENCE: Minor.

MARK HARVEY: Minor and major, which we call--

AUDIENCE: Quality.

MARK HARVEY: Quality change, in which we call--

AUDIENCE: Modal.

MARK HARVEY: Partially modal, partially--

AUDIENCE: Chromatic.

MARK HARVEY: Right. Partially-- in the blues, think blues.

AUDIENCE: Pentatonic.

MARK HARVEY: Yeah, but big Bill Broonzy retains the funk, but he's complex. What do we call this? If the tonal center is F and we have both A flat and A natural--

AUDIENCE: Atonal?

MARK HARVEY: Yeah, we can say all that. There's a simpler way. It's the ambiguity of the third. Remember that? We talked about the blues, it's the ambiguous third degree. Third degree tells you major or minor. Here, you've got both, one after the other. You could have them right together like Thelonious Monk. You could have one on top of the other if it was a chord, which would be a sharp 9.

But this is the first time it's been introduced is this little flat, third idea. This is a folk form. A folk form is not necessarily the blues, but if you go way back, you know that all of that folk music from the African-American experience goes into the blues. So this is very much a part of that.

This is based on a folk tune. He's giving you already a little complicated, a little complex composers maneuver, five bar phrases all this stuff, but now all of a sudden, he's put in the blues. So he's taking us a little bit on a journey is what's going on.

If you look at letter B, which is the second line from the bottom, now, we've got almost exactly the same thing, except it's up a whole step. He's changing the modal relationship. And if we get to C, we've got a little riff-like figure. But this little riff-like figure with that A flat, G flat, A flat, A natural, there's, again, that bluesy idea, but this little riff-like figure, is also, you can trace that as being related to what's right above it.

If you look up there at letter B, bada, du, da, da, da, da, da, da. Da, da, da, da. What's that rhythm? Da, da, da, da. Da, da, da, da, and he's got that same rhythm here in this riff. Da, da, da, da, except he comes in a little ahead of time.

So this is what a composer does. A composer thinks about the elements, you could call them the variables, and how you can manipulate those, how you can extend them, how you can use them in different facets. We're all composers, so this is the kind of thing we want to start to be thinking about.

You've seen this in different of the people we've looked at, of the composers we looked at, but this example of using this is particularly interesting in terms of the melody, the rhythm, and to some extent, the modal aspect of what's going on.

If you'll turn the page just for a second, now we've got kind of an interesting thing. I think, which is that it goes into 3, 2. He alternates time signatures here, goes for cut time for a while, then he goes into 3. And if you look at that trombone, it's, again, almost exactly with the pentatonic based on F, the tonal center of F.

When it goes to the end of the page and goes into the next system, he's going up to a B flat and down to an F. And then it goes into a descending chromatic line, and the chromatic line in the piano is coming up. So it's almost as if we've got this blues idea, we've got this little folk form idea, and then in the middle of this, he gives you a further elaboration with a chromatic movement, which really mixes everything up from where it had been originally.

D is another little facet that happens, a little line that goes up and splits into a chord. And the bottom stiff system there with the trombone is yet in another key center, the key center of C and even further, elaboration and elongated if you look at that. Because it's stretching out in 3, 2 time. Everybody see that, what's going on? So he's still using the motif, in other words, but he's really changing it around.

The last two pages, I've given you just a little bit of score just so you can see, transposed score. And we've got, again, this melody in its elaborated form at the top. In the bassoon and in the guitar, we start to get now linear fragments, little eighth note fragments. They start out small, and then they begin to get more connected. And when you turn over the page, there's even a little more of a interesting phrase, a little interesting rhythm, some more eighth notes. And this eighth note pattern, then is going to come in quite a bit in this particular piece.

So what we've got, and this is not an easy piece to follow, but I've tried to break it down with some of these essential elements. So what you want to listen for-- I'm going to play the first movement, and it's going to go by like that. And you're not going to really be able to watch too much, although you can try to. And so the trick would be if you want to try to watch is, the first page, when you get to letter B, you'll hear it, because that's when the eighth note stuff comes in. You might just want to, actually, flip over to page 3, which is where you get the score for just two pages.

So if you want to try this, you can, but what you want to do is focus your ears. Because you're going to mainly be hearing badu, da, da, da, da, dat. Badu, da, da, ba, de, bada, da, da, de, du, da, ba, de, da, that elaboration of those kind of things, plus all of this other. But it's not going to be that simple.

What I've just been singing, what I've got on this page right now sounds like a nice, little folk tune. But when we get the extra modal things going on, particularly, with some things going on in the bass, it's going to sound like a whole different world. So let's see what we can do to hang on to this, and then maybe we can talk just a little bit about this one.

Anybody able to follow anything?

AUDIENCE: In the beginning.

MARK HARVEY: Yeah, after that, it's all bets are off. This is a very complicated piece.

AUDIENCE: Are they improvising or [INAUDIBLE]?

MARK HARVEY: Totally written.

AUDIENCE: So it just sounds like they're improvising.

MARK HARVEY: Yeah, that's the same thing with Ellington. Remember I mentioned how Ellington, it came to light a few years ago, that Ellington, in fact, had written some of the solos that everyone had assumed were improvised. But if you can write something that sounds like it's improvised, that's pretty good.

And so the point of Russell's compositional method, as I alluded to in that article I read is, you want to keep the nature of improvisation, you want to keep that feeling, that emotional quality, that spontaneity. But if you can do that within a written, notated framework, that's pretty good, and that's what's happening. When you get those baba, dooby, dooby, dooby, de, your Charlie Parker land. You're talking that kind of fleet, eighth note kind of thing that we heard with Parker or other of the bebop improvisers. But this is all worked out. It's all very carefully worked out in a very interesting fabric.

Could you hear that ba, ba, da, da, that little riff down at the bottom C, ba, ba, da, da. Ba, ba, da-- it comes in again, and it sounds like it's fresh because it's a different little fragment, but it's still related to what's going on. And some of that elaboration of the melody, you can get as you listen, but there's so many other things going on.

Something I didn't point out, which, hopefully, you heard, the letter A down in the bass line, you've got this half note motion. Boom, boom, boom, boom, boom, boom, boom. That's almost like another game song. I mean, this could be the kind of thing kids would just make up on the playground.

If you look at that, of the four notes, D, G, C, and then F, this is sort of circle of fifth, but it winds up on F. It's almost like that's the target for those notes. That's outlining a little bit of the tonal center, but it's not doing it in a convenient way, and it's something you really have to pay attention to.

Then a little bit later it shifts, and it becomes something like D flat, A flat. It goes into a different kind of a realm. So it's he's changing up the modal relationships, in other words, is what's happening here. So we have the full score for this in the library, and I invite you to check this out with the recording that we have there, because there's a lot you can get out of it. I'm going to give you a fuller analysis at the end of the period.

Now, I want to give you another little bit of paper. This is the second movement. Let me just give each person a thing, because it's a packet. The full score is in transposed form. This is a concert score, which I did just to try to make some sense of it. Just looking at this briefly, anything come to mind about what's going on here?

This is very slow. Thank goodness. Take a look at the tenor sax part, particularly at the first bar and the third bar.

AUDIENCE: The palindrome.

MARK HARVEY: Meaning?

AUDIENCE: It's doing the reverse of what you did earlier.

MARK HARVEY: Sort of, triplets and then triplets, except that it's a faster triplet, but that's a pretty good assessment, particularly if you looked at bar 2 and bar 3, and that would be a lot closer. What's going on at bar 1 in the tenor sax part right at A? Anything similar to what we saw in the first movement motif? Any pitches the same?

AUDIENCE: The first.

MARK HARVEY: Hm?

AUDIENCE: The first two [INAUDIBLE].

MARK HARVEY: The first two, the C sharp and the D. Except now, the phrase doesn't go up, it goes down. So he's doing a little manipulation here. He's using some of the same tones from that first phrase, but he's put it in a different field, a triplet field. And instead of bada, da, he's going bada, da, like that. Bada, ba, da, de, ba, which is an old-time blues lick that everybody has heard a million times.

But he's almost shifted us into D minor now or to a D pentatonic maybe, because D seems to be a focal point, and when you get to that third bar, significant pitches, there are A flat and A natural again. So there's that flat third, natural third relation, but now, he's really messing with our minds because we don't know if we're really in a D minor sound or an F major sound. And you can have both, and you can go back and forth, so this is a little bit of what's happening here.

If you look at the piano part-- this is Bill Evans on the piano, by the way-- the piano part has very definitely a D to an A flat, which is a tritone, as you know. And if we're thinking with a tonal center of D right there, that becomes the flat 5. Is everybody with me on this? So you've got, again, a bebop idea, but you've also got Russell's notion within the Lydian mode, which is where you have the raised fourth or the flatted fifth, so you've got a little bit of that brought in.

It's a very interesting kind of a piece. If you look at the bassoon part, take a look at the bassoon part and at the bass part, bass part is the second one up from the bottom, what does that mode seem to be?

AUDIENCE: Where it says in the second part?

MARK HARVEY: The bass part and the bassoon part. The last bar and a half of that page 1.

AUDIENCE: [INAUDIBLE].

MARK HARVEY: Hm?

AUDIENCE: [INAUDIBLE].

MARK HARVEY: Which?

AUDIENCE: [INAUDIBLE].

MARK HARVEY: Right, but just as it's laid out, what does it look like?

AUDIENCE: [INAUDIBLE].

MARK HARVEY: If you just spell those notes right out, the bottom one might very well be the tonal center. What is that?

AUDIENCE: E flat pentatonic.

MARK HARVEY: E flat pentatonic in the minor mode. If we start off with something that's a lot like a D pentatonic in the minor mode, we get that reinforced by the piano part, then we've got an E flat pentatonic in the bass and the bassoon. What is the piano doing by the time it gets to the last bar and a half? It's not E flat, and it's not D.

Well, I think it looks a lot like a C pentatonic. It's coming up out of the third measure. It's got notes that would be part of the C in the minor mode pentatonic. It goes up. It hits kind of that G, G flat. That's a five, flat five. Comes down maybe more of a major idea of C.

The point is there's at least three modalities going on in this four bars, first four bars of this. And this is what exactly is meant by a pan modal approach. The next page, you can look at this more on your own, it seems to me the top voice, which is flute now, has got the E flat pentatonic. Again, the tenor seems to have more of an F pentatonic with that flat third, natural third.

And again, we've got some things referring more to a D center below. And if you look at bar four, where it says letter B, the alto comes in right with the basic motif again. Boo, doo, doo, doo, and then he goes up doo, doo, doo, a little rhythmic differentiation, but it's basically the same idea.

If you keep going with this page 3, the alto states the melody again, with a little bit of differentiation from what we had before. The base has been walking, now, the base is doing another ostinato effect. If you look down in the bass department F, B flat, G, C, and so forth.

And then I put a little inset there, and the little inset shows now that the alto and the tenor are going to be playing the original melody with just a little different rhythmic, but now, it's D and B natural, I'm just giving you the harmonization. F and D, F and D, D and B natural, then all of a sudden, it goes to a B flat.

Well, this starts to seem a lot like G as a tonal center, with that flat three and natural three idea, almost like a 1 to 4 of the blues idea. Except we know that a lot of the early blues were not necessarily 12 bars, they could very well have been eight bars. And a lot of times, they never went to the 5 chord. They just went back and forth the 1 chord and the 4 chord.

So Russell is a very smart man. He knows all about this stuff. And so it's almost like here's this super sophisticated piece, and he's saying, yeah, but this goes way, way back. This is what I'm going to be using for my basic way this works. This is my interpretation. I don't know if this is what he was thinking about, but it seems to make sense from one point of view.

I'm going to play this it goes by very slowly. You're going to hear the eight-bar configuration. There's a little interlude, and then it comes back and it's 8 bars, with the melody right there, the harmonization. Second time, they keep playing a second line, a second melody line adds in. The third time, a third melody line adds in, just like Charles Mingus would do, layering or vertical form, as Russell would say. So let's listen to this. This is the second movement. You can follow along, at least the first couple pages there.

So the strangest blues you'll ever hear, but it's a blues, and it's super sophisticated all at the same time. It's really a marvelous piece. So I'm going to suggest that you listen to this again so you can make more of it.

And to help you do that, I've got a little analysis that I did the other day. I've always been wanting to try to figure this piece out, so I took this opportunity to make my effort. You may have other things that you come across, but this is basically, some of the notion of the structure. And I'm not advocating that everyone go out and try to do this, but I'm just offering this as some examples of the kinds of things you might want to think about with some rhythmic and melodic and perhaps, scalar resources to work with.

I want to jump ahead now to a piece that came for Russell in 1983. This one had been the only, as far as I can tell, this had been the only American commission to him up to this point in time. The United States is a very, unfortunately, took a long time, shall we say, to catch up with the rest of the world. European countries have been supporting jazz musicians for at least a number of years before this, in terms of giving them commissions and other things, but Russell got this one at Brandeis.

1972, Bill Evans, who appears on the third movement of "Rosie," which we didn't hear, fantastic piano solo, with Columbia Records, commissioned this piece, which is called "Living Time." I think we have this in the library. And this was the way, if you remember, this is how Gil Evans got the commissions from Miles Davis to make those scores that we heard last time. He got them from the record company. Columbia was the leader of the pack at that point. They had the money to be able to do that. That's how jazz was positioned, as in the commercial field.

1983, the *African Game* was commissioned by a nonprofit group that I was directing at the time, so I feel very proud of this. We were able to commission with the State Arts Council, which had just come into a lot of money, so we were happy to relieve them of it, and pass it along to George and a lot of musicians. We were able to commission this, and this was only the third in a line of US commissions at this point in time.

This is a 40-minute work. We're not going to even try this, but I do want to touch on a couple of things and point out that both of these are in the library. They're on our syllabus. Before I get into this any more, I want to play the first movement. This is a 40-minute piece. It's in nine movements, or what he calls events. And I want you to tell me, if you can, what instrument or what is the source for the sound you hear at the beginning. It's a very interesting sound.

Anybody figure out that sound? At first, the sound you actually heard, the whirring sound is actually correct. That's not the malfunction. Anybody figured out what that was?

AUDIENCE: Sounds like something being plucked.

MARK HARVEY: Something being plucked.

AUDIENCE: Oh, the whirring sound.

AUDIENCE: Is that a drill?

AUDIENCE: [INAUDIBLE] notes, I guess.

MARK HARVEY: What's that?

AUDIENCE: It's a drill.

MARK HARVEY: A drill? I suppose it's like a drill.

AUDIENCE: It's not a drill.

MARK HARVEY: Several electric pencil sharpeners. And I was playing on this, and several of the people, I didn't have one, had pencil sharpeners. And I can't remember if they were battery powered or plugged in. But anyway, this was the beginning. And this piece, which is called the *African Game,* he takes off from the fact that the first fossil evidence of mankind was found by Professor Leakey in Kenya.

And so, as George Russell puts it, we're all Africans. And so what happened after this, what was the story of evolution, in other words. So in 40 minutes and 9 events, he attempted to trace the history, the story of evolution, and for some reason, decided that pencil sharpeners gave a particularly primal sound, I guess.

If this would work, which it doesn't, you would hear very small, little sounds come in with electric bass and guitar and some other things, gradually coalescing toward maybe a more unified, organized life form if you want to follow that analogy. But it's a really very interesting way to begin this whole piece, which winds up later after many perambulations, you can hear this in the library, with a very heavy funk underlay and almost all of the previous motives and ideas brought back.

I'm just going to try it just to see if this is not totally jinxed, just to see if we can maybe go to the last one here and see what happens. So hopefully, that'll pique your interest to hear more of that. Again, vertical form, layered, all kinds of things, and if you heard the whole entire piece, you would identify some of those melodic and rhythmic fragments.

Part of the problem with playing in a piece that George Russell writes is that he started out as a drummer. So he has no mercy with writing rhythmic patterns for everybody, including this had a five-piece Afro-Cuban drum ensemble, called the bata ensemble.

And so they were going at it with drums and brake drums and everything. the Main drummer was Keith Copeland, who was a wonderful player and just about this time was playing with the Basie Band and a whole bunch of people, and it was a monster, partially because it was a commissioned work, and the State was spreading the wealth to us musicians. We had seven days of rehearsal. You don't get this. You just don't get this, seven days in a row of rehearsal, good section of each day, and then what you heard was the recording of the live performance, the premiere performance.

The only thing they did at the studio came out on *Blue Note* was Grammy nominated. The only thing they did was repair, not repair, but add and fix a couple of synthesizer parts. Not bad for something that came out of Massachusetts, out of, essentially, a local grassroots organization and shows the value of having commissions. And so if you ever get involved in addition, or whatever, musical things you do with community groups that can help to sponsor and foster the arts, please do that, because these kinds of things can happen.

Now, I want to spend the last little bit just talking about this piece of mine. This is called "The Seeker." This was a commission from the John Coltrane Memorial Concert. You may know of this it happens every fall. It's the longest running celebration of Coltrane's legacy in the United States actually, any place in the world. And it's a concert that most often has a fairly large ensemble gathered to pay tribute to Trane. They usually break into small groups, and then there's usually some full band pieces.

And so in 1994, I was asked to write a piece for the full band called "The Seeker," which was my tribute to Coltrane, and this is an interesting connection here because both Miles Davis and Coltrane were deeply influenced by George Russell's theories. And so to be able to repay a debt to Coltrane and to some extent, using some influences that I may have gleaned from George Russell was a nice thing to be able to do.

I don't claim to be anywhere near the level of brilliance that George Russell is, but I had my own means and my own approach, and this is what we should all strive for as composers. We don't want to necessary eerily copy anybody that we hear outright. You can always learn from people. So in this piece, I'll show you just a little bit at the beginning, the first thing I want to show you is the drum part on page 6.

Don't do this. It's too complicated. I may have told this story to some other classes, you may have heard this, when I got to the session, we had three drummers. A set drummer was a fantastic player, and he looked at this and he looked at me, and his gaze kept getting more and more consternation and almost evil. And then now, we're good friends I should say, but it was like, well, what do you want?

I said, well, this is just a guide. It's just a guide to what you should do. And finally, we had three or four rehearsals for this, finally, about the second rehearsal, he and I finally got a meeting of minds, and then I said just do your own thing. That was the key, and it was brilliant. So don't overwrite for the drummer. Kurt, I see Kurt laughing, and he knows being a drummer what this is.

But the other part of getting a commission is you feel you have to step up, and everything has to be, oh, well, I better write a drum part, so it looks good on paper, but if I ever play this again, I would always tell the drummer do your own thing.

In any case, the important thing is what's going on in the contra bass line, which is the third line up from the bottom, and this is, again, a pentatonic usage-- bum, bum. Bum, bum, bum, bum. Bum, bum. Bum, bum, bum bum bum bum. Bum, bum, bum, bum, bum, bum, bum. Bum, bum. Bum, bum, bum, bum, bum, bum. It's an eight-bar phrase that sounds like a kind of a riff but in fact, it's the first melody.

And then on top of that comes the melody you see above it voiced in sort of a modal cluster form, you'll hear this. And then the first three pages give you the riff, which is doubled in bass trombone and tuba. The upper horns have the melodic idea, which is a kind of a pan tonal idea. It doesn't exactly link up with the G minor pentatonic thing.

And then that tightens up, meaning that the eight-bar riff becomes a four-bar riff. It becomes compressed, and I have some part of this that we'll play so you can hear where that happens. The very beginning of the piece, because Coltrane, as you know, played both soprano and tenor sax is a little duo for a soprano sax player and a tenor sax player, sort of pay tribute to those two sides of Coltrane's personality.

And there's a little melodic motif that they trade off and on. It starts with drums, and then it goes into this, and then there's some chorale type thing, and then we hit the riff. So let's hear the first part of it, and you can hear what's going to be going on with this.

[MARK HARVEY, "THE SEEKER"]

Staying longer than I thought to get to that part where the bottom riff compresses the four bars, but you can hear this. We have the recording on the reserve for the course. Now, if you want to just flip ahead, we've had those few pages, now, we're going to go toward the end of the piece. And you'll notice that the riff, or the vamp in the bottom is a lot more complicated. It's a multi-meter vamp, which means it goes bar a five, bar a four, bar a five, bar of six.

Why did I write this? No one in their right mind would do this, but this is how I heard it, and I know with a couple of you, we've had some rhythmic issues, and I've tried to straighten it out and try to say make it as simple as you can. It turns out that this is the simplest way I could communicate what I wanted with this particular thing, and what came to be the practice whenever we play this with my band and with this band and we didn't do it this first time, but I've evolved into this was, I simply clap the whole pattern one time. Let's clap it together. Let me do it first. Come on.

Simple, right? Now, all you have to do is aim for the downbeat, and you're all set. That became the vamp underneath, and then you'll see that the melody that comes in there is exactly the same as the melody the first time, except that it says, well, it should say-- would say this, but we're on the beginning of the page-- half as slow. So that vamp is going by, the melody comes in half is slow, so now, I'm messing with the rhythmical idea.

And then we get to the last two pages, and it goes to this just simple triads, which seem to always make a big effect, and then the last page, we slow it down again. And you'll see at the very end in soprano 3 and in soprano 1, they have the opening motif just like the soloist started out with at the beginning is just a kind of a conclusion. So let's see if we can get to the end of this just for the sake of hearing how this works out.

[MARK HARVEY, "THE SEEKER"]

So that's what you can do with modes, a simple pentatonic scale, and put it through all those permutations, add some structural thinking about how to put things together, and you come up with three completely different pieces that we've heard this afternoon, but they're all using this basic approach with one or another of these elements applied.

And again, I'm not suggesting everybody run out and try to do this, you might hurt yourself. But if something in here strikes a chord, no pun intended, and if you say to yourself, well, I'd like to incorporate that in some things I'm thinking about, then these are some examples of how that might be useful.

Does anybody have any questions or comments at the end of this whole thing? Yeah.

AUDIENCE: My question is, when you were talking at the beginning of class about writing a melody to help with player improvising, how does that work exactly? Because you have a tune like "I Got Rhythm," which is varied by all sorts of people who improvise, and it's a simple tune enough. So what do you mean by writing, composing, [INAUDIBLE]?

MARK HARVEY: Well, like Charlie Parker with "Anthropology," which is based on that, if you play "Anthropology" based on "I Got Rhythm," it's likely that at least the first eight bars of your soloing as an improviser is going to be somewhat related to what you've just heard and played as the melody. And if you're really paying attention, which some people are and some people don't, some people just go off and do their own thing.

But if you're paying attention to that tune, you'll probably incorporate some of the intervals, maybe some of the rhythmic ideas that are coming out of it. In this piece we just heard, you heard at the end, the improviser is playing exactly what they had played at the beginning-- ba, de, ba, da, da-- a little melodic idea with certain intervals. A good improviser on this kind of music will pay attention to that and will say, oh, what are those intervals? Let me work with those, at least as a basis for what I'm going to do. So that's partly what I'm talking about.

That's usually up to the improviser. What George Russell is talking about is trying to make a composed line sound as if it were improvised, to give it that kind of spontaneous quality. That's a good trick. Most of us are searching. I don't claim to have ever done that, but we're searching for that. That's what we all try to do to come up with that level.

And so it's a constant, but if you have that question, that's a great question to have in mind. Keep working at it. Anybody else? Any other--

OK. Well, thank you for letting me expose you to this music. Everything that's here is on the syllabus. The recording of my piece is from a commercially available recording, which is much cleaner. We took it to the studio. This is live from the Regattabar, so you get whatever you got that night.

On Thursday, my friend and colleague, Bill Lowe, will be here who's a real expert on bebop and Afro-Cuban music. He's going to be doing a concert in a couple of weeks at Bunker Hill Community College with Cecil Bridgewater doing music of Dizzy Gillespie. So this is a very nice tie-in. He'll be already thinking about and talking to you about music they'll be performing. So see you on Thursday. Don't forget these assignments that I'm eager to see, so see you later on Thursday.