

Third Stream Music in Its Broadest Sense

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Abstract

This research project and exploration encompasses components of music theory and history in connection with Third Stream music, including that which have been addressed by the scholarly musician Gunther Schuller who coined the term in 1961, in order to find the parallels between what is categorized as “classical” music and jazz that would further broaden the current definition of Third Stream music. Schuller defined this concept as a musical genre that spawns from the synthesis of classical and jazz music, in which works and performances of Third Stream music could be located about halfway between the parent genres. Throughout the course of two decades after he first presented the term, purists on both sides of Third Stream objected to this idea because it would somehow taint the distinctive identities of classical and jazz music and assault the foundation of their separate musical traditions. Schuller responded by insisting that manifesting the concept of Third Stream music did not mean diluting the aesthetic power of either genre, but rather designating music as such would separate it from either genre, allowing the development of both said genres to go their own ways without getting affected by the attempts at fusion.

By creating a broader sense of the term, stylistic elements found across the timeline of Western art music could be marked as Third Stream, as well as jazz works that exhibit features that either parallel or originate from classical music. This exploration is in finding innovativeness beyond the traditional methodology to programming, building repertoire, and creating philosophies in pedagogy and teaching music.

Keywords: jazz, classical music, art music, world music, Third Stream music

Third Stream Music in Its Broadest Sense

Human beings find the need and satisfaction to divide and categorize all aspects of life and thought, albeit experiencing cognitive dissonance when boundaries are broken, such as the concept of Third Stream music and its potential to be considered as closely related to music of contemporary music, both classical (“high art”) and commercial; African music; and Western Art music. “Third Stream” was coined and defined by Gunther Alexander Schuller, scholarly composer-conductor, as a “genre of music located about halfway between jazz and classical music,” categorizing the oeuvre of music that shares qualities found in both parent genres. (Schuller, 1986) He later expanded the term to contain all manner of folk, ethnic, vernacular, and non-Western musics. (Schuller, 1986) If the idea that world musics, in its broadest sense, were to share commonalities between each other, such as theoretical rudiments and sound qualities, one can imagine a figurative manifestation of a “tree” that represents the roots of music creation, the “branches” of music based on geographical location, and the similarities in styles as the smaller “branches” represent the diverse music genres that have developed over time until now. (Sarnecki, 2010) Thus, not only can the term “Third Stream” music as defined by Schuller reflect that which has been created up until now since the early 20th century, when jazz was born in New Orleans, but also across the history of Western Art music, a parent genre of music of Third Stream music. (Church, 2015) Eventually all of folk, vernacular, ethnic, non-Western musics were included in Third Stream, while Western Art composers created works that could be loosely classified as Third Stream, although most do not feature improvisation, but do manifest an endearing interest and appreciation for the cross of jazz and classical traditions.

Schuller has cited in his book of published articles and speech transcripts a number of jazz and classical composers and performers who have written music with evident similarities

the two musical styles, including jazz icons from “Jelly Roll” Morton to Ornette Coleman and beyond; American and European musicians in the classical idiom such as Scott Joplin, Aaron Copland, and Maurice Ravel; musicians who have prominently worked in both genres, such as Leonard Bernstein and George Gershwin; and scholarly disciples of the Third Stream doctrine, namely Ran Blake and Jeanne Lee. (Schuller, 1986) In addition to this list, there are a number of Third Stream composers and performers also worth discussing, such as Wynton Marsalis, André Previn, Makoto Ozone, Nikolai Kapustin, Karlheinz Stockhausen, Igor Stravinsky, Kurt Weill, Dmitri Shostakovich, Krzysztof Penderecki, Phillip Sousa, and Jack Cooper. Furthermore, as one were to broaden the definition of Third Stream music and widen the scope of what kinds of music may be considered a part of this genre, more composers in the classical music idiom could also be cited, including French-Baroque keyboard composers who wrote music that manifested the concept of “note inégales” and a plethora of Western Art music composers who created music featuring improvisatory and harmonic qualities similar to that of jazz. In today’s society, where jazz and classical music fall under different fields of study, it is a difficult challenge to make some cohesion, in other words, to integrate both genres together, despite a myriad of musical parallels, because of the traditional values and experience pedagogues have in their teaching studios, as they specialize in one genre, but often not both. (Schuller, 1986) This is why Schuller’s concept of classical and jazz music fusion is important: jazz, a century-long musical tradition in America, draws its roots from not only African music, but Western Art music as well, and appropriately adding jazz into a program that also includes classical music would help diversify the repertoire list for twenty-first century performers. In a teaching studio of classical music, the idea of including jazz in the education of music students, or classical music into a jazz

studio, not only opens up artists' minds to a curriculum that contains more variety, but rightfully but principally venerates jazz music as a more integral part of learning music. Thus, the idea of Third Stream music has the potential to influence the future of music created out of classical and jazz music, and it would be even more substantive by expanding what is presently considered a part of this amalgamated genre, just as some schools of music have.

As the president of the New England Conservatory, Schuller established the first fully accredited jazz studies program at a conservatory in 1969 and later on found the Third Stream department, currently known as the Contemporary Improvisation department, despite being criticized by traditionalists on both sides of classical and jazz music have argued in the past that this would contaminate their favorite genre and dismissed its idea, albeit this argument was based on their fear over innovation. In 1981, Schuller wrote for a brochure to prospective students of the New England Conservatory, the only institution in the world with a Third Stream Department at the time, Schuller responded to purists who accused this hybridization between the classical and jazz music with restrictions on what can fall under this musical category, including jazz music with strings; jazz played on traditionally classical instruments, “[bits] of Ravel or Schoenberg between bebop changes” and vice versa, jazz in fugal form, fugue played by jazz musicians. Additionally, Schuller asserted, “By definition there is no such thing as ‘Third Stream jazz.’” Furthermore, Schuller emphasized that this concept was not designed to tarnish the integrity of jazz or classical music in their purest form, but as another “option” amongst many for currently active musicians. (Schuller, 1986) Having said that both genres could go their divided ways without damage to their integrity, he defended the establishment of the term and explained that there are a number of reasons why this counter-argument is illogical and based on prejudice against music outside their repertory and stylistic familiarity. (Schuller, 1986) Given

that all of this was written for a pamphlet used to recruit musicians to study at the New England Conservatory and that fact that Schuller detested the use “Third Stream” as a noun (like in this sentence) instead of an adjective, he acknowledged the fear that vitiated the strength of its meaning and made an advancement to music performance at an academic level with the creation of Contemporary Improvisation department, which tied the Third Stream music philosophies into contemporary styles.

While his 1981 list of what is not considered Third Stream music is mostly agreeable, one can argue Schuller’s limits on jazz in fugal form is against its definition, in that jazz encompasses the compositional style that first appeared in the Baroque Era, therefore taking the musical form out of Western Art music and the improvisatory element out of jazz. This is evidently a method to meeting the differences between both parent genres of Third Stream music and creating a hybrid performance. It is unlike Schuller’s other limits on what cannot be categorized under the synthesis of classical and jazz music, as most of them deal with instrumentation and arrangement, two extraneous factors in music history that can be ignored in this research of ways to expand the genre’s definition. (Giddins & DeVaux, 2009)

A Brief Overview on Schuller’s Research on Jazz Artists

Ornette Coleman, “the next Charlie Parker,” jazz avant-garde, free jazz (1960, *Free Jazz: A Collective Improvisation*, controversial album), extended the sound-range of his music, a bit of string comp arrangements (far from Parker), took on violin and trumpet on the left hand, *Praemium Imperial* (Japan), *Sound Grammar* won the 2007 Pulitzer Prize His associated acts with Cecil Taylor and Sunny Murray demonstrated to the world free jazz, reducing the parameters toward composition to extend the concept of improvisation. Coincidentally, it has been commented by Schuller that their sound was quite similar to that of atonal music of the rest

of Western Art music in the Twentieth Century. (Tomaro & Wilson, 2009) Anthony Davis was another in this same pool of free jazz musicians who incorporated multiple styles together in his works, including jazz, experimental, African, Indonesian, gospel, and Western Art music, free jazz; his recording of “Still Waters” wrote incidental music for Tony Kushner’s Broadway musical *Angels in America* that serves as a classic example of his musical style. (Schuller, 1986)

Duke Ellington – orchestra, expanded forms in arrangement, enormous contribution to the jazz repertory, coined the term “swing” to describe the groove befitting the syncopated nature of jazz music,

Duke Ellington’s extensive work in the jazz realm lead to revolutionary ideas, such as the creation of Impressionistic-esque sounds in his 1953 album, *Piano Reflections*. In his recording of “Reflections in D,” he demonstrates an eerie tone, rhythms that offset the balance of timing, and harmonies similar to that utilized by Debussy and Ravel; the rest of the album take on similar ideas and functions of musical elements found in the Impressionistic period, more or less, with a few that return to a more familiar form of jazz than others. (Meister, 2006) It is also noted in history that Ellington was a close friend with Schuller, which is most likely the reason why he took great interest in experimenting with his usual creation of music Third Stream elements. Furthermore, he and James P. Johnson, contributed to the advancement of the orchestra Ellington was posthumously awarded a Pulitzer in 1999 for his contributions to culture, considered to have elevated the perception of jazz to an art form on a par with more traditional music genres

Stan Kenton, an American pianist, composer, and arranger, was a major influence in the creation of the controversial American jazz orchestra. He created a long-play album called *City of Glass* in 1951, a recording of works by another American composer, Robert Graettinger, which demonstrated a polystylistic sound. It was experimental music, with an atonal center that

drew upon ideas explored by previous Twentieth Century composers of the classical idiom, namely Igor Stravinsky, Aaron Copland, and Arnold Schoenberg. Graettinger wrote “Thermopylae,” the first track, and gave it to Kenton to see if he can record it. Upon agreement, Graettinger followed through by composing the rest of a four-part “tone poem,” which became the entire long-play album. *City of Glass* became a huge deal in the history of American music, as it carried the ideal that composers of the post-World War II era wrote music for the sake of music without having any social means. His album contributed widely to the creation of experimental music for a “progressive” orchestra and the idea of fusion between classical and jazz music.

Beethoven’s twenty-fifth Bagatelle of the same name. McPartland took the melody of Beethoven’s work and utilized the chords in the A section for her improvisation. Accompanied by strings and a trio, “Fur Elise” was recorded in a manner that warmly included a classical style of playing. Thus, McPartland demonstrated a way of bridging classical and jazz music by using material found in each respective genre to create music that surprises listeners by its archaic and newfound elements. (Sheridan, 2009)

Charles Mingus, a jazz double bassist, bandleader, and composer, followed Ellington’s footsteps, earning the title of “Heir of Duke.” As Ellington drew upon the ideas of Third Stream into his later works, Mingus followed a similar pathway, delving into free jazz, utilizing a symphonic orchestra to produce a style similar to that of Ravel and Schoenberg, as in, much later Impressionistic and Modernistic sounds, together with his original jazz flavor. (Meister, 2006) In his album, *Pre-Bird*, recording in 1960, he demonstrated at best the extent of his endeavors. Incidentally, Schuller helped by conducting the orchestra, adding his directive insight to the production. The best example of Mingus and Schuller’s performance would be found in the

track, “Half-Mast Inhibition,” a prolonged work, where dissonance of atonality can be found easily throughout the piece, but loosely keeping the rhythms of jazz, allowing enough room for passages to stagger through in free form. Thus, Mingus takes a unique production of Third Stream music, fusing free jazz with classical music of the Modernistic era. (Emerson, 2003)

George Russell, an American jazz pianist, composer, arranger, and theorist is considered one of the first jazz musicians to contribute to music theory, with theory he proposed based on the harmony of jazz, rather than European music. His first notable work was the album *Jazz Workshop*, recorded in 1957 with Bill Evans. Based on the fundamentals of improvising based on scales, rather than chords or harmonies, the creation of “Concerto for Billy the Kid,” a track found in *Jazz Workshop*, demonstrates a style of improvising that lies on more familiar grounds to classical musicians than jazz musicians. Additionally, it contains the “classical” element of title-use, referring to a more complex form of composition that features a single instrument supported by an orchestra: in this case, the Evans is being featured while the rest of the band accompanies him. This was considered evolutionary, bridging closer the gap between classical and jazz music, and finding more ways to relate the complex, more advanced ideals of both genres together. Needless to say, Russell was awarded internationally for his contributions.

Artie Shaw, a jazz clarinetist, composer, and bandleader, was known for his imitation of Impressionistic composers, such as Ravel and Claude Debussy. His 1924 work, “Interlude in B-flat,” displayed the imagery and colors derived from qualities that defined Impressionism. (Meister, 2006) Nonetheless, it is still a jazz piece, for its improvisational qualities and derivatives that define jazz more than classical, but still functions as a Third Stream piece for Shaw’s efforts in creating this fusion. (Berliner, 1994)

Art Tatum, known as one of the giants of jazz piano, was proclaimed by Schuller, as he took on the virtuosity and techniques required to tackle Western Art music for piano and transferred them into solo jazz piano. His 1953 recording of “All the Things You Are,” for example, shows him playing the melody, enveloped in “licks” such as fast scales and patterns that reflect the styles of Frederic Chopin in his compositions. This style of playing solo jazz piano was never performed at this level until Tatum, and this demonstrates another method of producing Third Stream music. (Dubal, 2004)

Claude Thornhill, an American pianist, arranger, composer, and bandleader, created the jazz standard “Snowfall,” which he later used in 1941 for an experiment with an orchestra playing cool jazz. It indeed had an interesting take on the subgenre of cool jazz, with formal instructions for players in the ensemble to avoid using vibrato and play in the relaxed tone that cool jazz musicians normally play. This indicated another way of applying classical instrumentation into the style of jazz.

Lennie Tristano, jazz pianist, composer, and teacher of jazz improvisation was known as a cool jazz, avant-garde jazz, and bebop jazz musician, but was known for his fusion of atonality and counterpoint in the style of Johann Sebastian Bach. Best demonstrated in Tristano’s studio album, *The New Tristano (1962)*, Tristano embraces the style of classical music from even as early as the Baroque period. In the track “G Minor Complex,” he combined the unrestling dissonance of an atonal sound from Twentieth Century Western Art music, the polytexture found in Baroque counterpoint, and the harmonic functions typical used in jazz music to create the avant-garde sense of his music. This fusion widened the scope of jazz-fusion, creating a stronger bridge between jazz and classical music with his take on an archaic style derived from over three centuries before his prime. (Carter 2005)

Jeanne Lee was cited by Schuller as a noteworthy disciple of his that was dedicated to the advancement of Third Stream music. From versatility in vocal style demand to compositions of large-scale works showing African musical styles with improvisation, they have created performances that blend both classical and jazz idioms together nicely. Lee's *Prayer for Our Time* (1976), a jazz oratorio, and *La Conference des oiseaux*, a jazz opera follow the same principles as Bernstein in his compositional endeavors. She and Alec Wilder, another icon of American music and enthusiast for jazz influences, followed earlier artists like Gershwin in finding innovation for stage work, film, and other works deemed as high art.

Schuller's Comments on Western Art Composers
and Other Third Stream Music Scholars

In Schuller's *Musings*, he managed to sight a number of composers in the classical idiom that have also made efforts to bridge the gap between Western Art music and jazz. He felt that they also manifest qualities in their work, albeit not calling them Third Stream composers. While it is true that they may not be genuine jazz composers, since most of them do lack the advanced comprehension of jazz improvisations, it is well worth the notion that they still do indeed contain Third Stream "elements." These elements are in direct association with understanding the gray scale between music composition and improvisation, which is often seen as rather "black and white" by most in the modern world. Thus, as a Third Stream musician, one would consider the parameters Schuller has laid while considering the following composers and their stylistic contributions as elements that pertain to Third Stream music.

Samuel Barber, an American neo-Romantic, published his first solo piano piece that took small classical forms into regional American idioms. In *Excursions*, *Op. 20*, he wrote with a boogie-woogie style of a five-part rondo to a theme and variations of a cowboy ballad. It became known as an experimental piece that illustrated a nationalistic portrayal of American music, albeit not the typical style in composing music by Barber. Taking the percussive style of jazz piano, Barber wrote the rolling rhythm to be maintained by the left hand bass ostinato with striking blues harmonies on the right. In the second movement, he followed the rich and elegant blues form with a balladic tempo, which further impacted the dominant idea of the American idiom with a classical form. *Excursions's* third movement is a theme and variation, which, like all other themes and variations, parallel the idea in jazz music of keeping a particular form and harmony as the parameters for improvisation. It is perhaps the third movement that fits the

greater definition of Third Stream music, which includes folk music, because of the folk-like melody in his sophisticated set of variations. Altogether, Barber's piano work explores the abundant styles of American music, particularly those associated with jazz, which was revolutionary in his time. (Schuller, 1986) Therefore, his recognition in the grand scale between Third Stream music and its parent genres is cited between Western Art and jazz, but closer to the former.

Leonard Bernstein proved to be another American composer who portrayed Third Stream elements in his musical writing. One of Leonard Bernstein's most prestigious works, if not the most, was his 1957 musical, *West Side Story*, which combined a more Latin-jazz flavor into his composition. Polyrhythms, syncopation, and somewhat rock-like dance anthems are all jazz elements Bernstein has used in this stage work, whose plot models the story of William Shakespeare's *Romeo and Juliet*. Not only did *West Side Story* use archaic elements in literature, such as the theme of rivalry between circles of individuals, and a classical basis of singing, also known as "legit," but a more modern take in its way of expression, as further supported in its use of Latin-styled percussive rhythms, most commonly found in jazz music. Additionally, his 1944 musical, *On the Town*, was also considered a hallmark example of integrating the jazz character through vocal scats and harmony into ballet and "legit" musical theatre. Since Third Stream also includes "ethnic" music, Bernstein's music serves as perfect examples of a work with Third Stream elements. (Schuller, 1986)

John Cage, an American avant-garde music composer and theorist, challenged the very definitions of music, musicianship, and musical experience and wrote pieces that became controversial topics in musicology and aesthetic reasoning at a philosophical level. Although he is not directly related to Third Stream music- in fact, one may think of him as a theorist with an

opposing viewpoint of music improvisation- it is his concept of indeterminacy in mobile form, creating parameters before their performance, that could be deemed as parallel to jazz improvisation, since both do carry the idea of retaining the freedom to perform based on the preference of the performer onstage. (Simms, 1986)

John Alden Carpenter played an important role in defining the identity of American music with his compositions, the same time Third Stream music had been the subject of controversy among purists in classical music and especially jazz. His contributions include numerous jazz-inspired works and jazz ballets that combined with his impressionist-like sound. (Schuller, 1986)

Aaron Copland, Twentieth Century composer, wrote a *Piano Concerto* in 1926 and a *Concerto for Clarinet and String Orchestra* in 1948, both that contain jazz elements enveloped inside the heavily charged works that showed the monstrosity of his technical endeavors. Passages in these two works illustrate some sense of syncopation, alluding to the “hot” jazz of the New Orleans style, and motives that were seemingly created over improvisation. Additionally, Benny Goodman, jazz clarinetist, commissioned Copland to compose the concerto for clarinet and string orchestra, which Goodman premiered and recorded. (Giddins, 2009)

Gershwin’s efforts to formalize jazz into a showcase worthy of the American concert halls for one of the first times in history. Strictly considered a classical symphonic work featuring solo piano, rather than a virtuosic jazz piece, “Rhapsody in Blue” still possesses elements of jazz, such as the notes derived from the blues scale found in the main motive, which is also made obvious in its title. Additionally, syncopated rhythms, clave rhythm, climactic attacks of the brass section, and the opening with a clarinet, all point in the direction of jazz influence in Gershwin’s composition. Gershwin’s 1935 opera *Porgy and Bess* contained

elements of jazz as well, including syncopated rhythms; dialectical expressions of the South, commonly associated in vocal jazz; and a bit of swing and jazz dance. *Porgy and Bess* also starred mostly African-Americans trained in the field of classical singing, which gave the work an edge in its allusion to jazz, founded by the black community. (Schuller, 1986) Several of these songs also became jazz standards, too, which were considered unique, in that primarily Broadway musicals and Tin Pan Alley songs were made into jazz standards, but never before from an opera. Altogether, Gershwin deserved a place in history as Wilbur Sweatman, and James Reese Europe, in terms of making the earliest efforts to integrate African-American music into the rest of society.

Louis Gruenberg, Russian-born American pianist-composer, found his success in operas, orchestral works, and film scoring. His fascination with jazz and ragtime matched with that of André Previn, and incorporated these sounds into the Academy-Award winning masterpieces. Erwin Schulhoff, a German-Jewish Czechoslovakian pianist-composer, was one of the first classical composers to draw influence from jazz music. He encompassed avant-gardist ideals of his time, serving as an icon of the Dadaism with his contributions by synthesizing jazz rhythms and harmonies with the late Romantic tradition of orchestral color and the Russian character melody. (Lester, 1992) A few of his large-scale signature works include a *Suite for Chamber Orchestra (1921)*; a jazz oratorio for solo voices, choir, and symphonic jazz orchestra; a number of concertos for piano and a number of instruments; and six complete symphonies, the second and fifth manifesting the most influence from jazz. Additionally, he wrote a number of jazz concert etudes, sonatas, and sketches for piano, similarly in principle with Nikolai Kapustin. (Gordon, 1996) All in all, Schulhoff is a classical composer with evident Third Stream elements found in his efforts to create music that lies between the classical and jazz idiom. There are

rudimentary parallels between his music, along with that of Darius Milhaud, Paul Hindemith, Bohuslav Martinu, Ernst Krenek, and American jazz music, as well as in form, in that he elevated jazz music as it were a high art that could be incorporated into the classical idiom. In an ethnomusicological angle, this pool of compositional works in the Western Art tradition has been indirectly influenced by African music and serves as a significant part of modern styles considered high art. (Schuller, 1986)

Scott Joplin became an influential figure of African-American music by taking the syncopation of African rhythms and striking left hand accompaniment with a lively bounce that later became a model for stride piano, a style of accompaniment for jazz pianists. He and a number of other African-American composers paved the way for others to create a distinct sound that the nation later adopted as its own music. (Schuller, 1986)

Maurice Ravel, Impressionistic composer, demonstrated this in several of his numerous works, but it is most prominent in detecting this jazz and classical fusion in his *Piano Concerto in G Major*, where drew influence from the popular genre that ran the streets of Paris. His *Violin Sonata No. 2* and *Piano Concerto for the Left Hand* also illustrate Ravel's tasteful gestures to American music through blues and modal jazz, amid the pandiatonic array of tonality and rhythmic drive of the jazz idiom. (Rogers, 1935) *L'enfant et les sortilèges (1926)* synthesized the form of a one-act opera with jazz harmony and bitonality. (Persichetti, 1961) Musicians draw influence from the world around them, and the French composer's tour of the United States in the 1920's is an example of cultural appropriation, but with praise towards his music that is deemed "high art." Nonetheless, Ravel's compositional talents lead to the development of Impressionist masterpieces with Third Stream elements, fusing together the most extreme of tonal music, that which encompasses the idea of chordal extensions, modality, and other

experimental harmonic sounds of his time, albeit not focusing on improvisation. (Schuller, 1986)

These highlighted works (and more) of this French composer deserve righteous positions closer to the center of the bridge between Western Art and jazz music than other classical composers in history.

Additional Parallels in Western Art Music and Jazz

Upon hearing jazz standards, as “I’m Always Chasing Rainbows” and “Until the End of Time,” there was a sudden realization tonal music altogether share such commonalities as harmonic flow and symmetry in phrasing. Chopin deserves a little more credit than what he is given in the jazz world. Speaking of whom, he and countless others have

George Antheil was modernist, explored sounds – musical, industrial, and mechanical, wrote for film and television. His work *A Jazz Symphony*, took great influence from jazz, with the exception of improvisation. Jack Cooper, an American composer and music educator, built upon Schuller’s study of synthesizing classical and jazz music together, and proposed in a thesis in 1999 on how to push the boundaries of Third Stream composition. He hopes that this would encourage artists to continue experimenting with music found in the middle grounds of genres considered far apart in sound, such as jazz and classical music. He mentions in his thesis that Cooper partnered with Grammy Award-winning producer Tom Bellino to record works by modernist composer Charles Ives fused with an arrangement for jazz orchestra. This recording will become the prime example of modern takes of Third Stream music and a continuation in evolution of American music, as it demonstrates musical composition of jazz with classical approach, and vice-versa with classical music. (Dver, 2012)

As music invented in the Twentieth Century became segregated in ideas, it is a neglected topic on comparing and contrasting between Modernist concepts developed in both classical and jazz idioms. Avant-gardists in both (*) Herbie Hancock not only demonstrated a unique style of improvising and writing for the jazz idiom through Impressionistic sounds, but also spearheaded a movement in jazz toward embracing fusions with funk and rhythm ‘n’ blues and electronic instruments, modernizing the sound of jazz. While in the Western Art music category, Edgard

Varèse played around with the idea of what he called “organized sound” and posed the question, “What is music but organized noises?” That is where is explored the use of electronic resources for his instruments and became known as the “Father of Electronic Music.”

Nikolai Kapustin wrote out all of his jazz improvisations, uses jazz idioms in formal classical structures and produced works like *Suite in the Old Style, Op. 28*, which sounds jazzy and improvisational but modeled Baroque suite, *24 Preludes & Fugues, Op. 82*. Other piano works showing is monstrous jazz chops dominate his repertory of written works. (Gordon, 1996)

Post Schuller’s lecture that coined the term “Third Stream music,” modern composers have taken their own liberties to expand the repertoire of the genre. Nikolai Kapustin a Ukrainian-Russian composer and pianist idolized Tatum and Oscar Peterson’s styles of playing, and modeled numerous works after their approach to solo piano. He composed the work *Suite in the Old Style, Op. 28 (1977)*, which combined the prowess of Tatum’s pianistic skills with the compositional style of post-modern classical writers. The same can be said with his *24 Preludes and Fugues, Op. 82 (1997)*, combining counterpoint, as Tristano did in his avant-garde works, with the sultry passages Peterson created in his improvisations. (Emerson, 2003)

Krzysztof Penderecki, a Polish composer and conductor, was known by the media as Poland’s “greatest living composer” for his efforts in the field of classical fusion. He implemented free jazz into his orchestral works, taking on a significantly less restrained improvisational method of writing his melodies that fit the style of dissonant harmonies found in experimental jazz. His 1971 work, “Actions for Free Jazz Orchestra” possessed such acclaim for Penderecki’s clever fusion of classical and jazz that he was praised worldwide. (Dver, 2012) Penderecki follows a number of Russian composers to took great influence from jazz, but lesser degrees before him, including Igor Stravinsky and Dmitri Shostakovich. (Schuller, 1986)

Brad Mehldau further advanced jazz improvisation by developing improvised counterpoint on the keyboard. He personally describes it as tying it into a Brahms intermezzo, which is stylistically evident in Meldau's recordings and performances. His collaboration with Renée Fleming to put together *Love Sublime* is another example of attempts to meld together both Romantic and jazz sounds. (Schuller, 1986)

Theory that follows the examples of Western Art music points out forms of music that parallel that which is found in the typical performance of jazz standard. These forms include the chaconne, theme and variations, fantasia. A chaconne is a musical form popular in the Baroque Period and was utilized to generate a plethora of variations using short repetitive harmonic progressions and ornamented phrases. Theme and variations retain the structure and harmonic shape as everything is left to the composer to change. Fantasias are rooted in the art of improvisation and free in form, yet sectionalized. Mentioned as the latter, sectionalizing and pre-composing some ideas and "rules" are common in free jazz. All these forms, along with a multitude of compositional techniques and instrumentation, contribute to the advancement of jazz upon its synthetic production of Third Stream music. Thus, not only could jazz works spawn Third Stream elements, but Western Art music could entail Third Stream elements, and perhaps Third Stream music without its realization. One can draw that with additional explorations, such primitive works could be found.

"Third Stream elements," a headcanon created to describe and formalize the grey area between Western Art and jazz music and performances, provides a gateway to relating different musical styles together, which in turn impacts the way the world sees music production and programming. There is, of course, a clear distinction between Third Stream music and music with Third Stream elements. Any music with Third Stream elements will fall under either of the

two categories, and that will depend on the composer's tasteful utilization of the broad array of African and other ethnic musics, the even broader concepts and a larger pallet of styles found in the highly refined European music, and improvisation. If one were to compose musical works that incorporate all three listed aspects, this body of works may be considered a successful synthesizing and creation of Third Stream music; while music that is evident in the fusion of only two characteristics of Third Stream music is considered a combination and a piece of music that contains "Third Stream elements." Music with Third Stream elements is by no means any lesser in integrity than Third Stream music; in fact, music as such was highly regarded by Schuller and Third Stream scholars, just not separate from their respective idioms of classical or jazz. Thus, in order to broaden the scope of Third Stream music, one would draw on these musical works to put together repertory and programming and explore both syntheses and combinations in musical styles with improvisation, or lack thereof any one aspect of Third Stream music. This is not regularly done because of purists' strong impressions against hybridization, but in order to break the stigma, Third Stream performances should manifest noteworthy ideas that stick and showcase both Third Stream music and music with Third Stream elements.

Third Stream Programming – How to Do It Right

Perhaps the main challenge in tackling the programming aspect of Third Stream music and music that falls within the grey area between the hybrid genre and its parent genres is creating a unified, yet diverse program. One could ask what does one gain from including music with Third Stream elements in a Third Stream program. That question could best be answered by someone with a compelling interest in looking back at music history and finding similar patterns in both classical and jazz music, who would say that this is strictly for aesthetic pleasure and finding an alternative to the traditional views of music. Schuller's worldview of music allows for this to happen with the sheer belief that music has values associated with communication, linguistics, and what is generally conceived as high art. Third Stream is a genre that has proven to be difficult in scaling the degree of synthesis, acknowledging the parameters of its definition, and finally opening up the definition to lend its definitive value to weigh in works of stylistic combination. However, once there is certainty behind the music's classification, one is able to draw a connection between pieces, allowing the audience to enjoy a unification of sounds that derive from Western Art and jazz music.

Put for example, an undergraduate recital for a serious Third Stream pianist. From the perspective of a classical musician, one should be able to play works from each period of Western Art music, including Baroque, Classical, Romantic, Impressionist, and Twentieth Century, but could pull from works that demonstrate improvisatory qualities as well other rudimentary aspects of ethnic or folk music. From a jazz perspective, one would of course establish key points to improvise, but could perhaps rely on music written in more complex forms or harmony that reflect classical music.

The following is an example for the program notes, if one were to include it along with a program that includes a prelude and fugue, a jig borne out of a video game, a theme and variations, a classical standard whose harmonies are explored through improvisation, a Cuban dance off an aria, a rag, and a jazz standard played virtuosity paralleling the high standards of classical pianists:

Prelude and Fugue: During the early Baroque era, a handful of French composers, including François Couperin, experimented with a concept called “notes inégales.” With music notated in straight eighth notes, the performer is expected to play them in unequal durations. In jazz terms, this essentially means to swing. Maurice Ravel, a French composer notably influenced by jazz, wrote this fugue and other movements in Le tombeau de Couperin to pay homage to French-Baroque keyboard music. By juxtaposing these two pieces into the same combination found in Johann Sebastian Bach’s Well-Tempered Clavier books, we take advantage of the closely related tonalities of both works, contrast the Baroque and Impressionistic music of France, and manifest qualities relatable to the jazz genre.

Jib Jig: Originally written for a videogame soundtrack, it was reharmonized and its rhythms revamped to fit the jazz idiom. Jigs are often in compound duple meter, but numerous works have adapted into sundry time signatures and tempos. A jig (“gigue” in French and “giga” in Spanish and Italian) is an Irish folk dance that developed in the 16th Century, and it became the final movement of the Baroque dance suite. This live performance features the bodhrán, an Irish frame drum.

Theme and Variations: Wolfgang Amadeus Mozart was known as one of the top improvisers during his day. Such whit is illustrated clearly in this work, whose theme is

the melody best known for the lyrics to “Twinkle, Twinkle Little Star.” Variations preserve the form and harmonic structure of the theme, while exploring different ways of “remaking” the music; this is done so by differentiating in mood, color, key, meter, rhythm, texture, chord progression, and, especially, melody. Relatable to classical music, jazz players are expected to follow and improvise over charts that outline the chord progression and form of a given melody.

Bagatelle: Just to have some fun with a classical “standard,” we have arranged the original harmonic progression of the tune into a 32-bar AABA form and added swing. This rendition was inspired and influenced by Marian McPartland in her With You in Mind jazz album.

Habanera: Defined as a slow Cuban dance, the original tune was taken straight out of the opera, just like tunes out of Porgy and Bess and The Threepenny Opera, and arranged to fit the jazz idiom. In this live performance, we explore numerous Latin-jazz rhythms.

Rialto Ripples Rag: Rags’ primary features include syncopation and left-hand accompaniment characterized as a four-beat pulse with a single bass note on the first and third beat. Characteristics found in this subgenre of classical music were the predecessor to jazz, particularly the “play” on rhythms and stride piano. “Rialto Ripples” Rag was the first solo piano piece George Gershwin wrote, along with a number of Tin Pan Alley songs that brought him success at an early adult age.

I Got Rhythm: This evening’s program will end with a Gershwin standard whose chord pattern is the second-most used in the jazz repertory, next to the blues. It is because of this tune that the term “rhythm changes” was coined. This solo rendition was

inspired by the classically trained jazz pianist Hiromi Uehara's live performance at an international jazz festival in France.

In this program, as evident as the notes above, there are multiple examples of Third Stream programming ideas that stick, in that casual concertgoers may find it easy to understand them, all the music emotionally appeals to the audience through the wider array of vitality and groove of music, the program juxtaposes classical and jazz piano styles in a manner deemed tasteful and potentially memorable for audience members. (Heath & Heath, 2014)) Furthermore, program notes provide the written form of abstract ideas.

Teaching and Learning Philosophies in Third Stream Music

Teaching Third Stream music is rarely discussed by the world, as it does involve the discipline of both classical and jazz music, while no integral training is ever developed outside the New England Conservatory, where Schuller oversaw the one and only Third Stream Department before it evolved into the Contemporary Improvisation Department. However, perhaps the two greatest philosophies about this personally endearing subject is: how jazz has developed into a high art form and should be accepted as such with its rightful place next to other idioms also considered high art, like classical music; and that there is a fraternity among all music that is created in the world, and that there can evolve varying strains of musical styles, just as language as evolved over time as the sociopolitics of the world changes.

In relations to the idea of Third Stream music and Schuller's worldview of music, it is crucial to take into retrospect of what has been created and think about the grander scheme; Such is particularly the case for defining what is a musical "composition" and what is a musical "improvisation." Steve Larson helps define the pair of terms, stating that "composition is traditionally regarded as a process in which a composer, outside of a performance, uses revision

and hard work to eliminate or avoid mistakes; the composition builds on tradition, imposes constraints, and relies on training in a time-consuming process that involves rational reflection and intellectual calculation to create complex, sophisticated relationships. Improvisation is traditionally regarded as a process in which performers, with their voices or instruments, in real time, use luck or skill to respond to or incorporate mistakes; the improvisation grows out of innovation, exploits freedom, and relies on talent in an instantaneous process that involves emotional invention and intuitive impulse to create simple, direct expressions.” (Larson, n.d.) Musicians with traditional views follow his definitions above and do not exact follow the views of Larson or Schuller, in that there is a grey scale in which music could be created at some points between the long tradition of Western Art music and century-long legacy of jazz.

Lack of success of early attempts in this style was due to a lack of skill or understanding on the part of the composer regarding one of the two styles involved. Once composers become equally skilled and knowledgeable about both jazz and classical music, the quality of works in this style would rise accordingly. (LoVetri, 2006) Such is the idea that becoming versatile in an instrument is an accepted method to become an accomplished performer in this field, such as in German-American pianist-composer André Previn’s studio and film recordings that have juxtaposed Third Stream works that seemingly leaned in either direction of the parent genres, (Green et al, 2013) yet garnered him much success and demonstrated well-developed programs and albums of music. (Bernstein, 2014)

As discussed about in the teaching philosophies, one could ask if there would be any difference in the world if the holistic view of music would impact the way the human race passes on knowledge about the traditions and styles of what are broadly called “music genres.” It would be especially interesting to share and educate the ideas of Third Stream and its elements and how

they fit into all the musics of the world, while carving out truths of global definitions in the creation of music. (Music as a Language, 2013) If performance were given a more well-rounded view on how to make music out of their instruments, there would be more interdisciplinary skills developed that could help advance Third Stream music and contemporary improvisation. Thus, the understanding language behind music is a major part in accepting this altruistic philosophy. (Lerdahl & Ray, 1983)

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