

FROM *DEUX DANSES* TO *FLUCTUATIONS*: COMPOSITIONAL COMPONENTS AND
INNOVATIONS IN TWO SOLO TROMBONE WORKS OF
JEAN-MICHEL DEFAYE

Sean Gerard Flanigan, B.S., M.M.

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APPROVED:

Vern Kagarice, Major Professor
Eugene Corporon, Minor Professor
Brian Bowman, Committee Member and
Division Chair
Graham Phipps, Program Coordinator
James C. Scott, Dean of the College of Music
Sandra L. Terrell, Dean of the Robert B.
Toulouse School of Graduate Studies

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The purpose of this dissertation is to investigate and document the compositional components and innovations in the compositional style of Jean-Michel Defaye as they relate to two of his works for solo trombone, *Deux Danses* (1953, trombone and piano) and *Fluctuations* (1980, trombone solo, six trombones and two percussionists.) This document investigates the circumstances surrounding the creation of each piece as well as the compositional processes of Monsieur Defaye.

Jean-Michel Defaye is an important composer for his commitment to the quality and challenge of the trombone literature he creates. The importance of *Deux Danses* is in the fact that it was this piece that put Defaye in the international spotlight. Solo works with chamber ensemble, such as *Fluctuations*, must be more seriously considered for performance if the standard solo repertoire for trombone is to be further expanded. Jazz style is an integral part of both of these important works and a necessary component to fully realize the composer's intent.

Monsieur Defaye has demonstrated a commitment to composing for the instrument over the long term and has a sustained interest in participating in the further development of serious literature for all brass instruments. This study will add to the limited published material on Defaye and is intended to further the cause of research into the works of this important composer.

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CHAPTER 1

INTRODUCTION

The purpose of this dissertation is to investigate and document the compositional components and innovations in the compositional style of Jean-Michel Defaye as they relate to two of his works for solo trombone, *Deux Danses* (1953, trombone and piano) and *Fluctuations* (1980, trombone solo, six trombones and two percussionists.) I will investigate the circumstances surrounding the creation of each piece as well as the compositional processes of Monsieur Defaye.

It is important to know how the jazz stylistic elements are presented in this music and to what degree. Decisions regarding tone colors most appropriate for specific musical passages and situations must be made. I will seek to identify characteristics of each of these pieces that produce unique performance practice problems with an interest in finding solutions to these problems. Identification of musical elements that characterize the interrelationship between the solo part and the piano or ensemble accompaniment will also be undertaken. Finally, I will seek to determine if there is evidence of an evolution in the compositional style of the composer.

Jean-Michel Defaye's existing works for trombone are a very important part of the literature for the instrument. Defaye is actively composing and interested in writing for trombone, which only enhances his status as an important composer for instrumental music. Since so little has been written about Jean-Michel Defaye, I have sought to solicit information directly from the composer himself through correspondence, personal conversations and formal interviews.

This study will add to the limited published material on Defaye and is intended to further the cause of research into the works of this important composer.

CHAPTER 2

BIOGRAPHY OF JEAN-MICHEL DEFAYE

Jean-Michel Defaye was born on September 18, 1932 in Saint-Mandé, France. He began piano study at the age of five years and entered the Conservatoire National Supérieur de Musique de Paris when he was ten years old. By the age of fourteen he knew he wanted to be a composer. His studies at the conservatory included piano, harmony, counterpoint, solfège and composition and lasted until 1953. It was during this time that he also took Nadia Boulanger's accompanying class.¹ In his formative years he and friends such as Michel Legrand became interested in jazz music, as did many young composers of his time. Such influence can be seen in many of Defaye's compositions. He cites Darius Milhaud and Tony Aubin as his primary composition teachers.² Composers whose music significantly influenced his own include Bela Bartók, Igor Stravinsky and, in jazz, Stan Kenton.³

Defaye won several prizes as a student at the Conservatory including the First Prize in Harmony (1948), Première Medal in Counterpoint (1949) and Second Prize in Composition (1950) during which time he was in the composition class of Tony Aubin. Other prizes include an award from the Lili Boulanger Foundation of Harvard (1951), the Première Second Grand Prize of Rome (1952) and the Second Prize in Composition from Queen Elizabeth of Belgium (1953.)⁴

Monsieur Defaye has had considerable experience as a conductor and performer but is best known for his compositions. His career as a composer has spanned almost

¹ Jean-Michel Defaye, *Concerto for Trombone*, (Paris, Alphonse Leduc, 1984).

² Personal interview with the composer, July 24, 2004, Bonifacio, Corsica.

³ Ibid.

⁴ Biographical material provided by the composer.

sixty years during which time he has written for symphony orchestra alone and with choir, opera-ballet (*L'amour et la Folie*, 1955,) as well as chamber ensemble both as a separate entity and with soloists. Monsieur Defaye has fulfilled commissions from the French Ministry of Culture, and the Conservatoire National Supérieur de Musique de Paris.

A very important part of his compositional output is his solo instrumental music, a genre for which he prefers to write.⁵ He has written for the legendary French trumpet artist Maurice André as well as for international trombone soloists Michel Becquet, Jacques Mauger and David Taylor, among others. He has written concerti for trumpet, trombone and alto saxophone, brass quartets, quintets, octets and large brass ensemble pieces, several series of pedagogical pieces for woodwind, brass and string instruments (commissioned by the French Ministry of Culture),⁶ arrangements of the music of many classical composers for ensemble and solo performance and numerous collections of etudes and audition pieces for instrumentalists.

Many of his solo instrumental works were commissioned by the Conservatoire National Supérieur de Musique to serve as contest pieces for the traditional end of the year examinations held by each teaching studio. The music resulting from this tradition has greatly expanded the repertoire for solo instrumentalists. Defaye's contributions to this body of solo literature include works for harp, cornet, trumpet, contrabass, guitar, alto saxophone, and flute, as well as for trombone.

Monsieur Defaye is considered by many brass artists to be a very important composer and is actively sought out for important projects worldwide. He has

⁵ Personal interview with the composer, July 24, 2004, Bonifacio, Corsica.

⁶ Biographical material provided by the composer.

contributed many important works to instrumental literature, particularly to solo trombone literature. Defaye is best known to trombonists for his composition *Deux Danses*. Monsieur Defaye's interest in music for the trombone led him to decide to compose a piece for Jacques Mauger (trombone professor of the Conservatoire National Supérieur de Musique de Paris) and David Taylor (New York freelance classical and jazz artist) and jazz big band. The work mentioned above, entitled *Jazz, No End*, was premiered by the solo artists and the United States Army Blues at the 2001 International Trombone Festival at Belmont University in Nashville, Tennessee on May 24, 2001.

His compositions are not limited to works for the concert stage. He has also written for television, radio and the theater. He has served as a conductor both for his own works and for the works of others including conducting stage performances of *Les Misérables* and the world premiere of his composition *Hallucinations* for grand orchestra (commissioned by the French Ministry of Culture and first performed in December of 1974 at the Théâtre Champs-Élysées.)⁷ He feels that *Hallucinations* was his most challenging compositional project.⁸

He has never been involved in teaching.⁹ However, when asked about the study of composition and what would be his advice to young composers, he expressed that the most important thing for a young composer to acquire is "a strong classical basis."¹⁰

He currently lives in Saint-Cloud, outside of Paris and spends the summer months composing at his summer home on the island of Corsica.

⁷ Ibid.

⁸ Personal interview with the composer, July 24, 2004, Bonifacio, Corsica.

⁹ Ibid.

¹⁰ Ibid.

CHAPTER 3

HISTORICAL SIGNIFICANCE

Jean-Michel Defaye has written many important solo and chamber works for the trombone, including pieces written for the world's foremost trombonists. Monsieur Defaye's collaborations with virtuoso artists such as Gabriel Masson, Michel Becquet and Jacques Mauger have resulted in historically significant works that have contributed greatly to the development of the literature for the trombone.

The two pieces to be investigated in this study are *Deux Danses* (1953) and *Fluctuations* (1980.) These pieces demonstrate both classical and jazz influences and therefore present challenges of technical and stylistic integration.

Deux Danses for trombone and piano is arguably his most famous piece for solo instrument. The piece consists of two movements: *Danse Sacrée* and *Danse Profane* (the titles of these movements are the same as Claude Debussy's *Danse sacrée et danse profane* pour harpe et orchestre a cordes of 1904.) It was written in 1953 for Gabriel Masson and commissioned by the Selmer Company, who was interested in producing a recording to demonstrate the capability of Selmer trombones and to feature some of their performing artists. At the time, Masson was the trombone soloist of the Paris Opera. Another piece composed for this demonstration LP disc was Defaye's *Quatre Pieces pour Quatuor de Trombones* (1954) written for the Quatuor de Trombones de Paris whose members were:¹

First Trombone – Gabriel Masson

Second Trombone – Marcel Galiègue

Third Trombone – André Gosset

¹ Personal interview with the composer, July 24, 2004, Bonifacio, Corsica.

Fourth Trombone – René Alain

Masson asked Monsieur Defaye to write a very difficult piece for the instrument specifically for this recording. At that time, only Gabriel Masson could play the work, because it was of such difficulty that only a player of Masson's ability level could perform it due to the tessitura and the technical challenges.²

Masson requested of Defaye that he write a piece that is "impossible to play."³ It is considered a "test piece" for trombonists due to its technical, stylistic, range and endurance demands, much in the same way as Ferdinand David's *Concertino* (required for many European orchestral auditions.)

An excellent explanation of the nature of the piece comes from the liner notes of Miles Anderson's LP *Miles Anderson Plays His Slide Trombone Again*:

About Deux Danses, Monsieur Defaye writes:

These two dances, dating from 1954, were written especially for Gabriel Masson, then soloist for the Orchestra of the Paris Opera. My main purpose was to demonstrate the great possibilities of the trombone. The first dance, *Danse Sacrée*, has a rather classical style and includes many technical difficulties, such as large intervals, long phrases, rapid detached notes, and requires over-all endurance. *Danse Profane* is a brilliant piece par excellence and was inspired by jazz. Over a samba beat, the trombone soars in the highest tessitura of the instrument. As in the first dance, this movement poses the problems of suppleness and endurance.⁴

When asked about his preference for collaboration with an artist or independence when writing a piece, generally he prefers to write independently. He did, however, speak of his collaboration with Gabriel Masson in writing *Deux Danses*. It was a direct collaboration as the piece was being written: "I wrote some musical material and asked

² Ibid.

³ Ibid.

⁴ Miles Anderson, *Miles Anderson plays his slide trombone again*, Crystal Records Recital Series S385, 1979. LP.

Gabriel Masson to try it and see if it was possible to play on the instrument.” Masson provided feedback concerning if it were possible or if it were too difficult to play.⁵

Deux Danses has been widely recorded. The first recording of the piece is the original Selmer promotional recording featuring Gabriel Masson with the composer at the piano. Subsequent recordings have been made by artists such as international soloist Christian Lindberg, New York Philharmonic Principal Trombonist Joseph Alessi, John Kitzman of the Dallas Symphony Orchestra, German soloist Thomas Horch and Mark Lawrence, Principal Trombonist of the San Francisco Symphony Orchestra.

Fluctuations was commissioned by and composed for Michel Becquet, the famous French soloist and Professor of Trombone at the Lyon Conservatory. Written for solo trombone, an ensemble of six trombones and two percussionists, the score specifies the use of a conductor, due to the difficult rhythmic nature of the ensemble interrelationships. The piece is a *tour-de-force* for the soloist, with very challenging mallet percussion writing throughout. Monsieur Becquet recorded the piece, as did Jacques Mauger, international soloist and Professor of Trombone at the Paris Conservatory.

Though *Fluctuations* was written at the request of Michel Becquet, Defaye’s composing of *Fluctuations* was primarily independent and did not involve the same interactive process as *Deux Danses*. “Michel Becquet is an extraordinary trombonist. Anything I would write, he would be able to play with no problem.”⁶

In addition to the works discussed herein, Monsieur Defaye has also written a trombone concerto with orchestra, other trombone quartet literature and additional

⁵ Personal interview with the composer, July 24, 2004, Bonifacio, Corsica.

⁶ Ibid.

works for solo trombone with trombone ensemble. These unique works include a fifteen-minute piece scored for two trombone soloists (one classical – one jazz) with twelve voices entitled *Ambivalence* and the aforementioned *Jazz, No End* scored for two trombone soloists (one tenor and one bass trombone) with jazz big band. Defaye's works display an interest in unique combinations of tone colors and musical styles, hallmarks of Monsieur Defaye's compositional style.

In the course of my study I was fortunate to have the opportunity to meet the composer, interview him at length in both personal conversations and in a video format and, in the process, establish a personal relationship with him. I felt that it was important to find out Monsieur Defaye's opinion of how brass playing in general has changed, in order to more fully understand his perspective during the compositional process. It is also very interesting to note Defaye's thoughts regarding brass instrumentalists' perspectives on jazz:

Thanks to jazz, brass playing has changed a great deal. Earlier, brass instrumentalists were narrow-minded, thinking that they should be careful about their embouchures. Initially, they had a negative reaction to jazz music. They did not respond positively to jazz at first. The range and endurance demands of jazz encouraged brass players to develop their breathing, range and technique.⁷

Defaye feels that brass playing in general has improved a great deal over the years. "Classical brass instrumentalists today have far more endurance and power and a much more polished technique."⁸

The works investigated in this study are well written for trombone. The melodic lines flow well for the slide mechanism and the harmonic series produced by the instrument. The thoughtful ways alternate positions are notated in the score are

⁷ Ibid.

⁸ Ibid.

evidence of a composer who uses his understanding of the instrument to enhance the musical effect of the melodic line.

One of the reasons the music of Jean-Michel Defaye works so well for trombone is that he played the trombone at the age of seventeen or eighteen years old. He switched to the trumpet because he felt his thin lips were more suited to producing a trumpet embouchure. When asked how long he played the trumpet, he replied that he still plays the instrument. He has a cornet at his summer residence in Bonifacio that he played during my visit to Corsica.⁹

Jean-Michel Defaye has made a commitment to composing music for trombone and has earned the respect of the trombone community as evidenced by the interest in his music by international artists and the International Trombone Association.

⁹ Ibid.

CHAPTER 4

COMPOSITIONAL ELEMENTS

General Observations

Understanding the composer's viewpoint in the composition of a piece of music is only part of the research journey. Each composer's perspective may apply to a lifetime of compositions or only one. Through personal interviews, Jean-Michel Defaye has provided me important insights into his compositional processes and I believe that this will greatly assist performers in understanding Monsieur Defaye's intentions regarding the performance of the pieces investigated in this document.

One reason he has written many pieces for the brass instruments is because he likes the sound. Jazz is another reason for his interest in writing for brass. It is also the main inspiration for him to write for trombone. The jazz influence in his trombone works is also present to the same degree in his writing for other instruments. Jazz elements in his compositions are not pre-planned but occur "naturally" as a phrase. It is more a part of how he thinks about music. His composition teachers were receptive to jazz, as were most composers in France at the time. Defaye makes reference to Maurice Ravel and the famous trombone solo in *Bolero* as evidence of this. He states that Ravel was one of the first French composers to be influenced by jazz.¹

Thanks to the evolution of the trombone as an instrument and the continued development of trombone players, Monsieur Defaye feels he can write more and more difficult works for the instrument. Most often, he writes music only for himself, for his own personal satisfaction, rather than for specific projects. However, he is willing to

¹ Personal interview with the composer, July 24, 2004, Bonifacio, Corsica.

accept commissions from artists or institutions. He can compose anywhere; there is no preference for location or circumstance.²

For example, I observed him composing a new work on the beaches of Corsica. His summer home on this beautiful island is where he finds inspiration and does a great deal of his composing. However, does not compose at the piano. "When you write a melody, you hear or sense that it is for a particular instrument (such as oboe,) whereas, if you write at the piano, you feel that this melody is only for the piano."³ Although he can play the piano by ear, he does not improvise in the jazz sense of the word.⁴

His method of composition is linear in nature. The ideas flow and develop little by little. A piece will start with an idea that is allowed to develop in a direct way, with no preconceived architectural plan. He does not decide ahead of time how a piece will end. His works are through composed. Defaye writes so rapidly that his music flows and he has no time for revisions.⁵

There are no special considerations when composing for trombone. However, "Each instrument has its own tessitura," and Defaye "avoids the use of notes that do not sound well for a particular instrument. To be a good composer, you should know all the instruments," so as to write effectively for an instrument or a combination of instruments. He does not avoid any notes for either tenor trombone or bass trombone.⁶

If his idea is to end on a certain note, he will avoid the use of that note (or use it sparingly) so that the effect of the ending is strong. An example given by the composer is as follows: if he wishes to end on "do" or "C" he may construct the composition

² Ibid.

³ Ibid.

⁴ Ibid.

⁵ Ibid.

⁶ Ibid.

avoiding the use “C” or use it sparingly with a strong final note or chord on “C.” The resulting effect is to end with something different than the material in the rest of the composition.

When asked how his approach to composing for trombone has changed over the years, Defaye responded: “The composer makes the instrumentalist progress. Then, as the instrumentalist plays and performs, he influences the composer. There is an interrelationship established – a symbiosis.” For him, the performers with whom this symbiosis is most profound are Gabriel Masson, Maurice André, Michel Becquet, Jacques Mauger and Christian Lindberg.⁷

Monsieur Defaye’s perception of pitch has changed over the years. Although the typical pitch standard has risen ever so slightly over his lifetime, his sense of relative pitch gradually rose until, as he stated, “la” is “ti bemol” (the note A sounds to him the way B-flat used to sound.) It was interesting to observe that during the interview, when singing “Do” for the note “C,” he was actually singing the pitch “B.”⁸

I asked Monsieur Defaye about the changes he has observed in music composition in his lifetime and what he thinks about the future of music: “This is a problem...In the 1950’s there was a change of direction in music. Composers such as Xenakis and Boulez have suppressed elements of classical music; stripped the base from classical music. There is no melody, no harmony, and no dramatic tension. There is only: (Vocalized sounds, alternating high and low; angular and seemingly unrelated) “Boop – Beeeep – Baap – Bip-Bip-Bip – Beeeep – Boop (etc.)” “This is contemporary music.” He is against this type of music. Most of these composers are writing the same

⁷ Ibid.

⁸ Ibid.

music. Composers should return to composing music that looks like classical music with the lost elements described above.⁹ Obviously, he does not agree that, “computer music started out as the attempt to model compositional procedures of classical instrumental music.”¹⁰

Defaye himself keeps in mind the elements of classical music (not from the “Classical” era, but the traditional elements and techniques of musical composition and expression.) He never went away from them. “If you want to make leek soup, you must use leeks.”¹¹

This traditional view of the fundamental elements of music is responsible for the overall sound of Defaye’s music. It is how these sounds are uniquely combined into a composition that is the subject of this chapter.

The elements of each composition will be considered separately. The first step is to examine the formal structure of the composition after which the harmony, melody, rhythm, timbre, articulation, dynamic range, jazz elements, non-traditional elements and ensemble considerations will be discussed.

Analysis of *Deux Danses*

The two movements of *Deux Danses* contrast greatly in their structures. The *Danse Sacrée* movement has symmetrical phrases only in the opening statement and recapitulation where the piano has the original melody. Most of the movement has flowing phrases that move from one to the next, never really resolving melodically or

⁹ Ibid.

¹⁰ Otto Laske, “Subscore Manipulation as a Tool for Compositional and Sonic Design,” in *Electroacoustic Music: Analytical Perspectives*, ed. Thomas Licata, (Westport, CT: Greenwood Press, 2002), 119.

¹¹ Personal interview with the composer, July 24, 2004, Bonifacio, Corsica.

harmonically and, therefore, creating a feeling of forward motion and flow. An extended cadenza occurs two-thirds of the way through the movement after an aggressive *accelerando*. This is definitely a moment of arrival. What follows may be considered an echo of the opening material and brings the piece to a quiet close.

The length and structure of the phrases in the second movement are far more symmetrical. Although not every phrase in *Danse Profane* is four or eight measures long, phrases of such length predominate. The four-measure introduction corresponds to the four-measure transition into the Theme 2 material. The recapitulation is symmetrical and there is no cadenza.

Table 1. Formal Analysis of *Deux Danses*

A. *Danse Sacrée*

Measure Number	Total Measures	Description
1	1	Introduction
2-22	21	Opening lyric statement (int. ninth predominates)
23-39	17	Rhythmic vitality increases – forward motion (double sixteenth & eighth-note rhythm predominates)
40-52	13	<i>Accelerando</i> , spreading chromatically
53	1	Cadenza (extended)
54-75	22	Recapitulation (original melody in piano) – cup mute

B. *Danse Profane*

Measure Number	Total Measures	Description
1-4	4	Introduction
5-56	52	Theme 1
57-60	4	Transition
61-99	39	Theme 2
100-103	4	Transition
104-129	26	Recapitulation
130-145	16	Coda

Harmony

Deux Danses demonstrates the composer's thorough understanding of the theoretical elements of jazz harmony and melody. *Danse Sacrée* is primarily triadic in nature as the movement opens, with upper harmonic extensions present in the chords. The opening section contains eleventh chords moving in parallel motion. Particularly striking is the open interval of the ninth in the left hand. As we investigate each element of the composition, we see that this interval of the ninth (or major second) is present in an important way melodically (discussed below.) There is an obvious jazz sound in the chord qualities of the accompaniment. A typical jazz harmonic progression (root movement down a perfect fifth) is not present. This is quite similar to the music of Debussy, in which "some sense of motion was achieved by means of gently insistent rhythms, changes of timbre, and harmonic changes that are often produced by parallel

chord motion.”¹²

The parallel motion presented in the opening measures continues as the rhythmic vitality of the accompaniment increases (m.23.) The soloist picks up this melodic and rhythmic flow while the accompanying harmony simplifies to octaves in both hands. These sets of octaves seen as a composite voicing most often represent three octaves of the interval of the major second producing the ninth intervals seen in the opening both harmonically and melodically.

A growth in intensity in the music is produced by the use of the interval of a minor second (and therefore a minor ninth) between octaves appearing in the accompaniment immediately followed by octaves producing a minor third (minor tenth.) These pairs of octaves in eighth notes produce the effect of expansion of the interval by a whole step with each group of two notes. This expansion in the harmonic sound, coupled with octave leaps, and the chromatic ascent of the pairs and an ascending flow to the solo melodic line produce unmistakable forward motion in the section from measures 23 through 39.

Example No. 1, *Deux Danses, Danse Sacrée*, measures 33-34.

The image shows a musical score for two staves. The top staff is the soloist line, and the bottom staff is the piano accompaniment. The piano part consists of two staves with octaves in both hands. The music is marked 'cres - cen - do' and shows a chromatic ascent in the soloist line.

¹² Elliott Antokoletz, *Twentieth-Century Music* (Englewood Cliffs, New Jersey: Prentice Hall, 1992), 83.

The accompaniment takes over the rhythmic and melodic material present in the solo voice in the last section. The intensity is enhanced by the direction of the ascending right hand melodic line and the descending left hand octaves. The voices become denser and the orchestral texture of the accompaniment widens until the arrival at the cadenza.

When analyzing the recapitulation one must consider the original solo melodic line which Defaye incorporates into the harmonic accompaniment fabric. It is interesting to note his use of the interval of the tenth in the left hand here. Obviously a more consonant interval by traditional harmonic standards, the predominance of this interval reinforces the calm, serene musical effect created by the quiet dynamic and cup mute timbre in the solo voice. The final chord of this movement is the open voicing of a C major seventh chord with the thirteenth in the accompaniment and the ninth sustained in the last note of the solo voice.

Overall, the harmonic support for the solo voice is vertical (homophonic) in the lyric opening section and closing recapitulation. A more percussive, harmonically thin sound with rhythmic variation is descriptive of the middle section leading to the cadenza. The composer's harmonic decisions greatly enhance the direction of the music and assist the soloist in creating excitement and vitality to the solo material.

The harmonic supporting material of *Danse Profane* is very different in appearance and function. A rhythmic figure based on E-flat as the primary tonal area is established alternating measures with the exact same voicing and rhythmic figure one half-step higher in E. Octaves are present in the left hand, with ninths and major

seconds in the right hand. This same alternating pattern occurs between A-flat and G-flat and between G and A, finally returning to the E-flat to E combination.

At the first transition, Defaye implements a static harmonic ostinato punctuated by dual clusters of major seconds. This same harmonic fabric continues under the flowing melodic solo line of Theme 2. The first three long solo phrases each begin on E and end on D, the same two notes being most prominent in the ostinato.

As the melodic line pushes one note higher than before (up to B in m. 80) the notes of the ostinato shift downward (primary notes of C# and D); the same shift occurs one more time as the solo line reaches an additional half-step higher to C (m. 94) while the ostinato descends one more half-step to the notes C and D.

A four-measure transition ends using a B-flat seventh chord with a suspended fourth. This is a very common jazz chord voicing and completes the transition (V^7-I) back to the E-flat starting point for the recapitulation. The coda (mm. 138-145) contains melodic material in the solo line (no accompaniment) completely unrelated to the E-flat harmonic area established in Theme 1 and the recapitulation. The piece ends with a high F (marked "ossia") the solo voice. Although a high C is written on the original solo staff, the high F is typically the final note played. Since E-flat is the final tonality in the piano accompaniment, the soloist's F represents the ninth interval that opens the piece and is such an important element in the composition.

Melody

The melodic writing in *Deux Danses* demonstrates a number of different stylistic combinations. Each movement incorporates very smooth lyricism as well as

aggressively pulsed use of the air. The general tessitura for the soloist is in the mid to upper register of the instrument, with an emphasis in the upper register. In *Danse Sacrée*, it ranges from middle E-flat to D the bottom of the treble clef. The actual range is an expanded one when the writing in the cadenza (low F to F at the bottom of the treble clef staff) and the final note of the piece (high F) are considered. In *Danse Profane* the upper register is used almost exclusively (from B-flat below middle C to the F one and one half octaves higher.)

One of the most striking melodic elements in *Danse Sacrée* is the large intervallic leap in the antecedent notes prior to the first beat of the second measure. This pattern continues throughout the opening section of the piece most often as a ninth, occasionally as an octave. The large intervallic leap returns in the lyric section of the cadenza in the form of a major seventh. The interval of a fourth is prevalent throughout the piece particularly in combination with the three-note rhythmic cell discussed below. This three-note pattern predominates from measures 23-39 usually taking the form of diatonic scale patterns or movement of a fourth followed by a major second. The melodic line ascends and descends altering melodic repetitions in a chromatic manner so as to avoid direct repetition of the melodic fragment. The lines rise and fall, begin anew from the middle register and once again ascend. With the arrival of each shorter melodic phrase an upward chromatic feeling is achieved, enhanced by ascending chromatic motion in the underlying harmony.

This three-note cell reappears in the accelerando section leading to the cadenza but is used in a different way. Descending chromatic fragments predominate, each beginning one a half step higher than the last. Juxtaposed against the piano right-hand

melody utilizing the previous form of the three-note cell moving in ascending three-note chromatic groups, this combination of melodic material provides tremendous drive to the resolution of the accelerando. The dramatic high B-flat that launches the cadenza is one of the most resonant upper register notes of the trombone, as it is acoustically so closely related to the instrument's primary fundamental tone.

The melodic material of the cadenza contains long phrases initially containing large intervallic leaps seemingly reaching higher and higher into the uppermost register of the instrument. These phrases culminate in an octave leap to the F at the bottom of the treble clef staff. With the recapitulation, the original melody is sounded in the piano while the soloist plays a counter-melody winding through the harmonic framework set up by the accompaniment.

The melodic material in *Danse Profane* is much more repetitive and limited in scope. Theme 1 consists of shorter symmetrical phrases. Theme 2 phrases are longer and asymmetrical. However the melodic material is limited. Throughout the movement, the solo line remains in the higher tessitura of the instrument.

Rhythm

Defaye utilizes a number of rhythmic devices to enhance the melodic and harmonic techniques mentioned above. In addition, one may find definite contrast in the different rhythmic structures simultaneously present in the solo and piano writing. In *Danse Sacrée*, for example, the only apparent sections of the movement where the piano has rhythmic material complementary to that of the solo trombone is the opening lyrical section (through m. 22) and the recapitulation. Other than these sections, the

piano writing seems to be intended to create a sense of struggle between the voices (particularly mm. 25-39.)

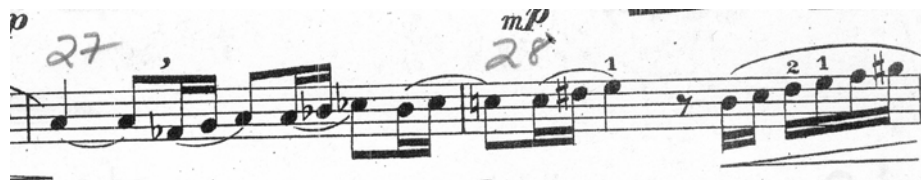
In the opening of the first movement, Defaye uses a simple yet very effective rhythmic technique in the piano to enhance the floating melodic line in the trombone. Syncopation is often cited in previous research as evidence of jazz influence due to the importance of this rhythmic element in the development of jazz. However, syncopation in and of itself does not necessarily imply jazz influence. Syncopation in classical music has long been used as a rhythmic device to provide forward motion to the musical line and to provide rhythmic variety to both melody and supporting accompaniment. In particular, the example cited by Nathaniel Brickens (Brickens p.79, referring to *Deux Danses* mm. 2-4) should have included measure 5 so as to complete the musical idea. The “accented second and fourth beats of jazz” (Brickens p. 79) stated is far more stylistically descriptive of a jazz or blues four beat pattern with heavy emphasis on beats 2 and 4, rather than the 1-2- (sustained 3)-4 pattern present here.¹³ The rhythmic pattern referred to by Brickens (quarter note, half note, quarter note) presented in the piano part, simply suspends momentarily the feeling of time. This is particularly effective in measures 3 and 5 when the syncopated chord is scored one octave above the previous beat adding a marvelous crystalline quality to this perception of suspended time.

Following the opening lyric section, Defaye creates a very strong sense of forward momentum through an ingenious combination of rhythmic, melodic and harmonic techniques. A predominant rhythmic feature is the sequential use of two

¹³ Nathaniel O. Brickens, “Jazz elements in five selected trombone solos by twentieth-century French composers” (D.M.A. diss. University of Texas at Austin, 1989), 79.

sixteenth notes followed by a longer value, usually an eighth note or quarter note. This three-note 'cell' pervades the melodic material of the entire movement. Use of the two sixteenth notes on the weak half of the beat propel the music to the longer note on the stronger first half of each beat. This is a particularly effective technique when followed by a sixteenth-note line arriving on a quarter note downbeat.

Example No. 2, *Deux Danses, Danse Sacrée*, measures 27-28.



The three-note rhythmic cell is used very effectively to provide both momentum and contrast in the accelerando. The piano plays this cell with the sixteenth notes as antecedent to a strong beat and the solo trombone line has this same cell offset by a single eighth note so that the sixteenths occur on the first half of the beat.

Example No. 3, *Deux Danses, Danse Sacrée*, measures 47-48.

A musical score snippet for measures 47 and 48. The score is written for three staves: piano (piano), solo trombone (solo trombone), and piano (piano). The piano part features a complex rhythmic pattern of sixteenth notes. The solo trombone part has a melodic line with sixteenth notes. The piano part has a bass line with sixteenth notes. The score includes handwritten measure numbers '47' and '48' and dynamic markings 'f'. There are also some handwritten annotations like '1' and '2' above the notes in measure 48.

The use of the three-note rhythmic figure throughout greatly enhances the forward motion of the melodic line, particularly in the accelerando.

In *Danse Profane*, the rhythmic figures in the accompaniment are established and remain more or less static throughout. The initial “samba” rhythm occurs in a two-measure pattern with a syncopated ‘hitch’ or hiccup in the second measure (every fourth half note in 2/2 time.)

Example No. 4, *Deux Danses, Danse Profane*, measures 1-2.

The image shows a musical score for measures 1-2 of *Danse Profane*. The score is in 2/2 time and features a piano accompaniment and a solo line. The piano part consists of a bass line with a syncopated rhythm and a treble line with a similar syncopated rhythm. The solo line is a single melodic line in the treble clef. The tempo is marked 'Mouvt de Samba' and the dynamics are marked 'f' (forte). The score is written in a standard musical notation style with a key signature of one flat (B-flat).

Syncopation is present in the initial statement of the solo melody and the solo part follows the harmonic plan in the piano (one measure of E-flat material followed by a measure of E-natural scale material.) This thematic rhythm is one of the signatures of the movement as a whole. In referencing other research on this piece, Nathaniel Brickens points out the syncopation at the opening of this movement as being particularly important and associates it to a “cakewalk” rhythm.¹⁴ This characteristic rhythm may be found in mm. 19-20, mm. 102-103 and again in mm. 118-119.

¹⁴ Ibid, 84.

Example No. 5, *Deux Danses, Danse Profane*, measure 19-20.



An additional perspective regarding the source of these rhythmic ideas may be found by considering the many generations of syncopated Latin music written and performed before ragtime and jazz music evolved as well as the “Mouvement de Samba” instruction by the composer to find the source for the syncopations used here.

After the initial eight-measure solo statement the solo line takes on a lyric, flowing quality with notes of longer duration. The two styles alternate throughout the Theme 1 section.

An ostinato figure in the style of an Alberti bass line begins the transition and continues throughout the Theme 2 statement. This contrasts distinctly with the smooth, lyrical solo phrases floating above. The solo line is much more sustained with quarter note values providing the momentum. Eighth notes are present but serve to simply provide embellishment to the sustained solo line. Syncopation returns in mm. 102-103 as the composer provides a transition back to the opening material.

Timbre

Overall, a lighter jazz trombone texture will be the most appropriate for this piece. A light and nimble approach to rhythm, articulation and phrasing will enhance this effect. A piece such as *Deux Danses* presents many opportunities for exploring tone colors and various timbres in performance. These issues will be address fully in the following

chapter. However, you will note an indication for cup mute at the recapitulation of *Danse Sacrée*, producing a haunting quality, much like an echo.

Articulation

Other than phrase markings, there are no articulation markings in the opening section of *Danse Sacrée*. The breath marks are very important, both for the obvious reason to have enough air to effectively complete the phrase, and to rearticulate at the beginning of a particular phrase. In order to create a smooth liquid sound in the opening of *Danse Sacrée* the author suggests little or no articulation. Using natural slurs whenever possible will assist the performer to achieve such a sound.

Tenuto marks over the sixteenth note and eighth notes in measure 25 are the only instance of this type of articulation mark throughout this section. These marks are placed over the three-note rhythmic “cell” the first two times it occurs. Since the remainder of the cells in this section serve the same rhythmic purpose, it may be assumed that the remainder of this section may be played with the same light legato regardless of whether there is a natural slur available to the performer. Unique articulation marks occur in mm. 36-37 foreshadowing the staccato marks indicated at the beginning of the *accelerando*. Measure 37 in particular has the staccato mark within the long slurred line, indicating a definite, clear (though smooth) articulation to the top of the line.

As the *accelerando* begins, the composer provides clear articulation instructions in the first measure only, even though the rhythmic pattern and its inherent stylistic integrity continue. It may be assumed, therefore, that the articulation pattern should be

continued. Articulations in the cadenza are clearly marked, with no markings of any kind in the final descending phrase before the recapitulation.

In *Danse Profane* the articulations are clearly marked, most notably the accent and slur combination in the syncopations. The smooth lyrical melodic lines in this movement are most effective when using natural slurs whenever they occur with the exception of the tenuto marks in m. 80 and mm. 89-90.

Dynamic Range

This piece demands a tremendous dynamic range of the performer. Defaye provides few dynamic markings, obviously trusting the performer to understand the effect Defaye is trying to create and the direction and shape the music requires. Written dynamic marks range from *piano* to *forte* with *fortissimo* only at the dramatic arrivals in the first movement cadenza and the final note of the piece. *Pianissimo* is required in the first movement recapitulation and enhances the effect of cup mute timbre.

Choices appropriate to the performance of the piece will be discussed further in the following chapter.

Ensemble Relationships

The primary relationship between the solo trombone and the piano in *Deux Danses* is one of contrast. The piano is far more than an instrument supporting the solo statements of the trombone. There are many instances of inter-relationships in which one instrument enhances either the technical, practical or expressive role of the other instrument. These inter-relationships usually demonstrate thoughtful decisions on the

part of the composer to provide such interplay so as to achieve these ends. This can be as simple as leaving space for the solo voice to move rhythmically (note the piano octaves, mm. 25-32) in *Danse Sacrée*, or the aural space for the solo line (the sparse single note right hand clusters placed in the rests or during the sustained notes) in *Danse Profane*.

The role of the piano is different in each movement. The piano's primary function in *Danse Sacrée* is to provide harmonic support and tone color with rhythmic drive as a secondary role. This is supported by the fact that it is the solo voice that provides the majority of the rhythmic forward motion.

In *Danse Profane*, those roles are reversed. The harmony remains fairly static, changing for a brief period, only to return to the same harmonic structure for another extended period of time. However, the rhythmic drive established in the piano at the beginning of the movement is the most important element providing momentum to the music, even more so than any syncopation in the solo trombone. *Danse Profane* also demonstrates Monsieur Defaye's use of ensemble relationships to provide contrast. The floating trombone legato line over the heavily rhythmic piano writing is an excellent example of this contrast.

Analysis of *Fluctuations*

Fluctuations is through-composed incorporating many different sections, each of which has a unique character. It is scored for solo trombone accompanied by an ensemble of six trombones, organized in two groups of three (two tenor trombones and one bass trombone) and two percussionists. The two percussion parts require five

timbales, vibraphone and marimba (Percussion 1) and five toms, vibraphone and marimba (Percussion 2.) The Percussion 1 indications for timbales are notated requiring specific pitch changes as well as glissandi. Timpani are the most practical instruments for this application. However, for the purposes of this study they will be referred to as timbales as notated in the score. There are sections scored for trombones alone, unaccompanied solo trombone, percussion duet (with both parts playing simultaneously as well as in a conversational style), percussion instruments with full ensemble (as either tone bars or drums), and percussion instruments with solo trombone.

Table 2. Formal Analysis of *Fluctuations*

Rehearsal Numbers	Measure Numbers	Total Measures	Description
None	1-5	5	Introduction
None, 1,2	1-30	30	Section I (tempo = 108)
3	31A	1	Cadenza (extended) Part I
4	31B	---	Cadenza (extended) Part II
5	32-42	11	Vibraphone duet (tempo = 132, Vivo) "Sourdine harmon ou bol" (a choice)
6,7	43-62	20	Tutti (double tonguing section)
8	63-69	7	Bass trombone duet
9,10	70-85	16	Tutti (no solo)
11,12,13	86-111	26	Solo joins
	112	1	General Pause (2 counts)
14	113-121	9	Layered riff
15	122	1	Cadenza II (shorter)
16	123	1	Vibraphone cadenza duet
17	124-135	12	Vibraphones/soloist trio
18	136A-B	1	Cadenza III (2 long phrases)

(table continues)

Table 2 (continued).

Rehearsal Numbers	Measure Numbers	Total Measures	Description
19	137-145	9	Tutti (similar material to vibes/soloist trio)
20	146	1	Cadenza IV
21	147-159	13	Riff interlude
22	160-171	12	Riff continues, bass trombones enter
23	172-179	8	Trombones tutti: rhythmic unison
24	180-187	8	Transition, percussion enters (membranophones)
25,26,27	188-221	34	Solo enters, sustained accompaniment
28	222-234	13	Riff returns, soloist leads
29	235-251	17	Percussion soli
30	252-258	7	Coda with final cadenza

Harmony

The tertian nature of *Deux Danses* contrasts sharply with that of *Fluctuations*. The latter work features extensive fourth relationships in the ensemble writing. In fact, from the beginning of the piece, the interval of the fourth predominates and is one of the most important harmonic elements in the organization of the piece. Fourths are present in both melody and harmony and demonstrate an increased focus on organizing a more limited amount of harmonic material when compared to *Deux Danses*.

The score specifies the spatial arrangement on the stage for the performance of this work. The composer writes for each group of three trombones to function harmonically as a unit.¹⁵ Therefore, any analysis of the harmonic function should take this into account. An example of this approach may be seen in measure 17 in the ensemble parts. Each group of three trombones plays sustained tones in stacked open

¹⁵ Personal conversation with the composer, July 25, 2004, Bonifacio, Corsica

fifths: Trombones 1-3 play C-G-D and Trombones 4-6 play A-E-B. Since these notes are sounded simultaneously, it would be possible to consider the composite sonority of an A min7 chord with an added ninth and eleventh interval. However, given the spatial instruction in the score, it is possible to create the separation necessary to create the auditory sensation of the two groups of fifths rather than the composite chord.

Triads do not appear in the accompaniment part until the measure 22 and this is then followed by a series of minor eleventh chords moving in parallel motion (mm. 24-30.) In the second part of the cadenza (rehearsal #4) the trombone ensemble sustains a series of descending half-diminished chords (diminished triads with a minor seventh interval above,) colored by an added major seventh interval. Chromaticism is present often in the harmonic and melodic movement. Solo and ensemble lines moving together in this way create a feeling of parallel motion in the harmony. The half-diminished chords create a harmonic sonority characteristic of jazz music.

Sustained chromatic clusters are created in the ensemble beginning at measure 43 and continue until the end of this section (m. 62.) Defaye uses clusters of a different type in the tutti section following the bass trombone duet. The clusters are present in the four tenor trombones and contain combinations of major second intervals separated by a perfect fourth. These intervals are duplicated in the percussion parts by the two marimbas.

Example No. 6, *Fluctuations*, measures 70-71.

The image displays a musical score for measures 70 and 71. It consists of multiple staves. The top two staves feature complex rhythmic patterns with accents and dynamic markings such as *ff*, *fz*, and *ff*. The middle staves show melodic lines with slurs and accents. The bottom staves include dense chordal textures and rhythmic patterns, with dynamic markings like *ff* and *fz*. The score is written in a standard musical notation style with various accidentals and dynamic markings.

At measure 97, the trombones continue the same interval relationships while the marimbas begin a sustained eighth note rhythmic pattern using diatonic clusters. The combination of these two clusters contain all of the diatonic notes in an A major scale. At this point, the melodic material in the solo line centers on the same A major tonality.

At measure 113, there is an arrival on a B-flat as all parts shift up one half step. The clusters in the marimbas continue as they follow the solo and ensemble lines, with brief interjections by the two bass trombones.

The interval of a perfect fourth, so important to the harmonic structure of the entire work, is used to create one of the most dramatic and climactic moments in the piece at measure 113. Leading into the second solo cadenza, Defaye inserts a repetitive melodic/rhythmic pattern during which, one after another, each member of the ensemble enters. A pyramid effect is created, with each entrance occurring a perfect fourth higher than the previous one. This sequence ends with a sustained stack of perfect fourths spanning two and one half octaves.

Following this brief melodic statement by the soloists the vibraphones begin a duet (measure 123.) In an interesting use of triadic harmony, Defaye presents diminished triads with the sound of a major seventh above. It must be noted that rather than spell the chord with a major seventh, the composer's notation indicates a diminished octave. The same diminished chord structure with a diminished octave is used in the next section (Percussion 2) while the pairs of fourths one whole step apart create the type of cluster seen earlier in the piece.

At measure 137 the percussion instruments and soloist repeat (with some variations) the rhythmic, harmonic and melodic ideas presented from mm. 124-136, while the trombone ensemble provides harmonic support in the form of sustained chords. The trombone harmony moves up and down in parallel motion and takes the form of a triad with a minor seventh.

Example No. 7, *Fluctuations*, measure 124.

The appearance of this series of parallel chords is important for several reasons. This is only the second time in the piece the composer presents a series of chords based upon the structure of a triad. Also, each chord contains both the major and the minor third above the lowest bass trombone note or root of the chord voicing. These notes include the root, minor third, major third and minor seventh. Finally, though one might argue that with the major third and minor seventh present in the chord it is some type of ‘dominant’ chord, the complete lack of harmonic flow in which a dominant seventh chord might be found renders this observation moot. Other composers in the early twentieth-century were less interested in the tonal function of the chords. For example, Claude Debussy’s harmony was “often independent of its tonal function...he chooses a harmony first and foremost for its value as sound and sonority.”¹⁶

The final section of the piece begins at measure 147. After the final cadenza note is established in this measure two trombones begin a repeated four-measure ‘riff’ that is the primary harmonic (and melodic) material for the end of the piece. The initial

¹⁶ Mark DeVoto, “The Debussy sound: colour, texture, gesture,” in *The Cambridge Companion to Debussy*, Trezise, Simon, ed. (New York: Cambridge University Press, 2003), 188-189.

statement by trombones 4 & 5 is separated by the interval of a fourth. It is joined by trombones 1 & 2 exactly one octave higher, also separated by a fourth. In measure 160 the bass trombones enter with a series of syncopated half notes, the duet line being separated by a fourth. This evolves into a unison rhythm involving a harmonic structure used earlier in the piece: a diminished triad with a diminished octave and added fourth and sixth.

The trombone ensemble writing contains sustained chords as the percussion becomes active using the pitched timbales and toms. The timbales are pitched to match the trombone ensemble notes: F, A-flat, D, and G, B-flat. Only the C in the ensemble is not accounted for. After the solo trombonist enters the rhythmic structure remains consistent. Beginning in measure 204, each group of three trombonists creates a harmonic structure a tritone interval (diminished fifth) with a perfect fourth above this tritone. The soloist continues the solo lines, building in intensity until the final tutti section at measure 222. The ensemble harmony continues in two groups (each with three notes – a tritone interval below and a perfect fourth above) moving together in chromatic parallel motion with the solo trombone leading on the top of the ensemble, but whose melodic line moves in the opposite direction.

After a final drum interlude (timbales and toms,) the bass trombones state a downward chromatic pedal tone line into the final E chord. This final chord has the same structure seen earlier in the piece, containing both the major and the minor third with a minor seventh above.

Defaye's use of harmonic material seems to be primarily parallel motion and he does not rely on traditional voice leading to provide a sense of harmonic progression.

The two most important intervallic relationships in the piece are the chromatic half-step motion (a horizontal relationship) and the perfect fourth (both a harmonically vertical relationship and as a melodic device.)

It may seem as if Monsieur Defaye decided to see how creative he could be with these limited materials.

Melody

As is noted earlier in this document, the jazz influences in the compositions of Jean-Michel Defaye are not as much the product of a specific plan, but simply an extension of how he thinks about music. There is no question in the author's mind that during the writing of this work, Monsieur Defaye was thinking in the jazz idiom.

The solo part includes lines featuring jazz inflection that flow from the bottom to the top of the instrument's register and back. From the opening solo statement, a definite blues inflection is demanded. The distinct chromaticism, sixteenth notes in groups of threes and groups of four sixteenth notes played with a silence on the next strong beat create the characteristic 'pop' at the end of a jazz line all reinforce the jazz character of the composition.

As is seen throughout the piece, the interval of the perfect fourth is extremely important as a unifying musical element. Use of this interval as a melodic device in conjunction with descending chromatic parallel motion may be seen in the following example from the solo part:

Example No. 8, *Fluctuations*, measures 28-30.



Defaye uses the half step and perfect fourth relationships extensively (though not exclusively) throughout the piece.

Example No. 9, *Fluctuations*, measure 31A (cadenza).

Sequences are used in a chromatically descending manner at the end of this cadenza section, accompanied by the chords in the trombone ensemble also descending in a parallel manner.

Of particular melodic interest is the mallet percussion writing from measure 32 to measure 41. Alternating between flowing scales and angular interval jumps, the two vibraphone parts often move in opposite directions. The exclusive use of perfect fourth intervals is evident in the second half of measure 39 and throughout measure 40 as the duet comes to an end.

Example No. 10, *Fluctuations*, measures 39-40.

The image shows a musical score for measures 39 and 40. It consists of three staves. The top staff contains a melodic line with various accidentals and dynamics. The middle staff is a grand staff with a 'Cresc.' marking. The bottom staff contains a bass line with various accidentals and dynamics. The score is written in a complex, chromatic style.

The bass trombones are quite independent melodic voices and function often as a duet. The duet section beginning at measure 63 establishes their independence and continues to maintain its distinctly separate character until joining the ensemble at measure 79. The bass trombones (as a pair in unison rhythm) have an important ascending counter line to the 'riff' figure so important to the end of the piece. Finally the descending pedal tones they play in unison at the end of the piece (mm. 252-258) demonstrate their importance as a melodic voice.

In general, the trombone ensemble functions as a melodic unit in conversation with the trombone soloist. Often their sustained sound acts as harmonic support to the soloist's melodic statements.

A lyrical, flowing melodic line appears in the solo trombone in measure 86 with sustained trombone ensemble chords underneath. Ensemble rhythmic activity occurs during sustained notes in the solo part or during rests. The melodic solo line is flowing with chromatic alterations to the harmonic direction, similar to the flowing rhythmic cell in *Deux Danses*, altering the melodic pattern by one half-step in a repeated rhythmic

figure. Defaye seems to want to mix up the melodic line so as to create variety of melodic ideas within a particular section of the piece.

In measures 105-111 the mallet percussion parts join the upper ensemble voices and the soloist in rhythmic unison to conclude this section of the piece.

The solo trombone often functions as the top melodic voice of the trombone ensemble, much the same as a lead trombonist in a jazz big band section. The example of the harmonic and melodic pyramid beginning at measure 113 demonstrates this effect. The trombones enter one at a time with each voice entering a perfect fourth above the previous one. The shape of the line is duplicated precisely, moving upwards by the interval of a fourth. Therefore, as the top voice of a seven-player section, on the top of a stack made up of the perfect fourth intervals, the upper voice must be scored quite high indeed. The solo trombone reaches to the high F in register, before descending into the cadenza that follows.

The second percussion interlude (m. 123) is once again very active melodically in the vibraphones and, except for the few chords at the beginning and the clusters at the end, is primarily made up of fast single note lines. Predominantly angular in nature, the two lines move in opposite directions. Indications in the score are to hold down the pedal throughout this section. The result of the sustained sound of this melodic flow is that a sonic fabric is created. As the sound of this fabric dissipates, the clusters that are articulated next do not seem out of context in any way. Nor is the ear drawn to them as a part of the accompaniment for the next solo statement. Defaye also includes the membranophone percussion in the melodic fabric. The pitched timbales match the sustained pitches in the trombone ensemble (mm. 182-197.)

A fascinating element of Defaye's compositions is the way he creates textures that enhance his primary melodic statements. The sounds created by the previous percussion melodies (and harmonies) provide the listener with a framework for listening to the solo voice without distraction from the unique harmonic colors present as support material.

A specific melodic embellishment technique is employed in the solo line beginning in measure 126. The group of four thirty-second notes appears consistently from measure 126 through measure 134, creating melodic contrast to the slow moving sustained vibraphone accompaniment. The effect is that the listener's attention is drawn to the soaring solo line. The same embellishment technique is again present in the following section (mm. 137-145) in the solo trombone melodic material.

In the third solo cadenza the melodic interval of a perfect fourth is once again employed. Defaye repeats the pattern as follows: up a perfect fourth – down a major second. This 'lob-sided' stair step pattern occurs for melodic lines that are both rising and falling. Another example of this type of melodic shape occurs in measures 189-191 and measures 195-197.

The solo trombone increases its melodic activity again at measure 188. This takes the form of long lines that rise diatonically and descend either in stair step patterns or diatonic scalar fragments. The melodic lines then move upwards to a four-note pattern every other measure, repeating more and more urgently.

This section leads to what can only be described as the 'shout chorus,' to use the jazz analogy, which occurs at measure 222. The top voice (solo trombone) plays the melodic shape established by the fourth and fifth trombones in the first statement of this

material (mm. 148-151.) The entire ensemble is in rhythmic unison with the solo trombone, yet the line moves up chromatically and back down during the four-measure phrase. Exactly at the apex of the each phrase there occurs a 'drum fill,' which also occurs each time there is a melodic break. A final melodic drum duet interlude (drum solo) is present, written to produce a musical conversation between the percussionists.

As mentioned earlier, the bass trombones descend through the seven fundamental pedal tones, serving as the final melodic statement of the ensemble. The solo trombone reaches to the top register of the instrument with the Percussion 2 vibraphone providing color through a flurry of ascending notes.

Rhythm

There are many levels of rhythmic interaction between players in this piece. The most obvious is between the trombone ensemble and the soloist. The trombone ensemble parts function independently, as groups of three (each with two tenor trombones and one bass trombone, as described earlier in this chapter) and with the bass trombones functioning as independent players and as an independent group of two. The percussion parts interact with each of the groups mentioned above as well as with each other.

As the piece opens, the ensemble establishes a rhythmic conversation with the soloist. Most of the melodic and rhythmic activity of the solo line occurs during sustained ensemble notes. During the last several measures before the first cadenza the ensemble and soloist join together rhythmically.

Overall, the ensemble writing is predominantly sustained sound or short note values providing a percussive quality to the accompaniment. One exception is the tutti section from mm. 70-85, where the ensemble parts provide the primary melodic and rhythmic material. The percussion parts are equally active utilizing marimbas. The solo part is tacet during this section.

Immediately following this is a new section with a completely different combination. The ensemble sustains chords while the soloist weaves a flowing legato melodic line above. The percussion parts provide rhythmic drive in the form of an ostinato figure. Both rhythmic and melodic activity increases in all parts leading into the second cadenza.

The two percussion parts provide rhythmic support throughout the piece. However, the most interesting role they play involves interludes featuring percussion exclusively. The first interlude takes place from measure 32 to measure 42 and begins very much as a conversation between the two parts later moving into rhythmic unison. It is exclusively constructed of sixteenth-note rhythms (with occasional rests of various short durations.) The sixteenth-note patterns (on a unison B-flat) continue into the next section with sustained notes in the ensemble and short sixteenth-note statements in the solo line. The section ends with all but the bass trombones playing extended sixteenth-note figures. The rhythmic ideas flow from one section into the next in a very fluid way, as the material from the previous sections sets up what happens next. This makes for sudden dramatic changes.

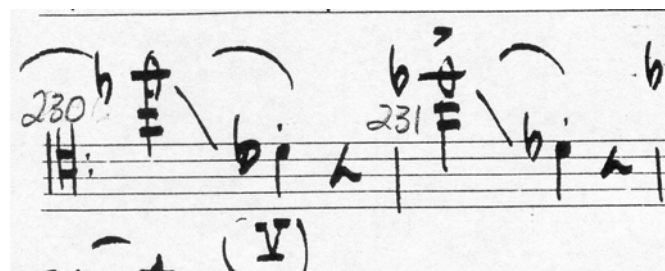
The next percussion interlude is non-metered and, after a series of eight quarter-note chords from both vibraphones, they begin a duet of angular sixteenth-note lines.

The primary interest is melodic, both in the direction of each line and the intervallic material used. The unchanging nature of the rhythm sets up contrast with the last part of the interlude that features slowly syncopated half and quarter notes. These serve to dissipate the high energy of the fast percussion lines just before the “*Dolce e Rubato*” section that follows.

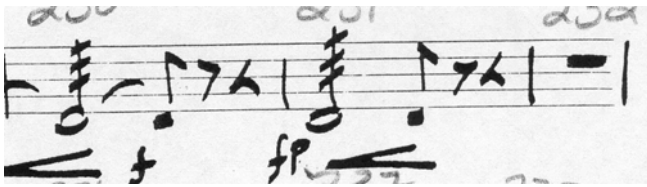
The solo part demonstrates a strong jazz conception in the rhythmic structure. This is enhanced by the use of accents, both written and implied. The inflections of the written accents are familiar to all experienced instrumentalists. The implied inflections must come to the performer from direct jazz performance experience that will serve to create the correct stylistic context. An excellent example is that of a phrase ending on the fourth sixteenth note of a group. The characteristic “pop” of the final note is a performance characteristic well known to the jazz performer.

There are specific rhythmic challenges in the development of clear ensemble playing. Often the soloist is juxtaposed rhythmically against the ensemble and individual notes might be thought of as stabbing through the texture of the soloist's melodic line. The percussion writing is also strongly interrelated to the other ensemble parts in this same manner. Occasionally, Defaye writes for one percussionist to match and enhance the soloist's rhythmic material (such as in Solo Trombone and Percussion 1, mm. 230-231.)

Example No. 11, *Fluctuations*, measures 230-231.



Example No. 12, *Fluctuations*, measures 230-231.



Timbre

This composition suggests several different timbres for different combinations of instruments at different moments in time. Overall, the ensemble writing requires a heavier, more orchestral timbre most of the time, with the exception of the bass trombone jazz riff figures. The solo trombone writing definitely suggests light, fluid, dancing lines. There are numerous moments requiring the solo trombone to produce what professional performers commonly refer to as ‘edge’ to the sound; practically, this refers to a certain type of brilliance to the tone and articulation. The ‘lead’ trombone of the ensemble must, at times, produce this same quality of sound to match the requirements of the ensemble writing as well as match the soloist’s statements. Though it is less important for the ensemble players to achieve this type of sonority, the more tonally and stylistically consistent the ensemble, the more effective the performance.

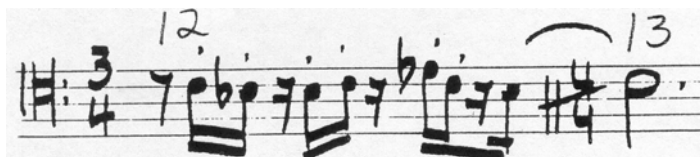
Monsieur Defaye gives the performers a choice of either harmon mute or cup mute for the section lasting from measure 43-62. The choice should be a collective one rather than by individual player. This will unify the ensemble sound. Performers should consider which type of sound enhances the upper register half-step clusters present in the scoring. If the harmon mute is selected, a further decision must be made as to whether the stem should be in or out of the mute. Typically, with the stem removed, the harmon mute produces a much softer sound with far more of the highest overtones. The

acoustical setting for the performance should always be considered. In this same section, the solo trombone part indicates a “wa-wa” mute. This may be harmon stem in or plunger. Jacques Mauger chose to record this piece using no mute in that section and with the ensemble in cup mutes.¹⁷ Leaving such a decision to the performers indicates the composer’s predilection for personal choice in musical expression. This is confirmed by the author’s personal conversation with the composer.¹⁸

Articulation

Articulation is as much above melodic inflection as it is about the use of the tongue. The nature of the melodic lines both in the solo trombone and each member of the accompanying trombone ensemble demands a jazz style articulation and inflection. Therefore, any markings traditionally considered ‘staccato’ should be interpreted to indicate a clear, non-slurred articulation rather than a short, separated series of notes. This is particularly important when interpreting the markings such as those present in the solo trombone in measure 12.

Example No. 13, *Fluctuations*, measures 12-13.



Articulation is innately tied into the stylistic decisions related to the jazz idiom. An articulation may be described as classical or jazz but whatever is most effective for the situation should be employed. Due to the nature of the melodic writing for both the

¹⁷ Jacques Mauger, *Infinite Trombone: Intégral*, Jean-Michel Defaye, JMCA 80, 1999 CD.

¹⁸ Personal conversation with the composer, July 25, 2004, Bonifacio, Corsica.

soloist and the accompanying trombone ensemble, articulation used in jazz performance is most appropriate.

Dynamic Range

Monsieur Defaye seems to be quite willing to trust the performers to provide the appropriate dynamic shaping and contrast in the performance of his music. This is a continuation of a noble tradition extending back to the performance practice of centuries ago and extending outward to the trust of the classical and jazz performer to customize the interpretation of music to the circumstances, acoustics and personalities involved in the performance.

Just as we have seen in *Deux Danses* the composer provides limited dynamic indications in written form, yet the written musical line and the interrelationship between soloist and ensemble provide ample indication of the dynamic contrasts intended, as interpreted by the experienced performer.

Ensemble Relationships

Rhythmic synchronization is one of the most important and challenging ensemble issues to be addressed. Much of the writing within the trombone ensemble presents few problems; it is the interrelationships between the solo trombone and the trombone ensemble as a group as well as the interrelationships between trombones and percussionists that present the most ensemble issues.

The vibraphone duet section at measure 123 presents an especially challenging ensemble problem. Both percussion parts must sound the slow quarter note chords

simultaneously. Since the player on Percussion 2 must change chords while Percussion 1 reiterates the same chord voicing (until the last note,) the latter player must be particularly sensitive to the time required to shift the four mallets to the new voicing. Following these slow chords are four groups of twenty-six notes each in a non-metrical, cadenza-like framework. The first group is scored only for Percussion 1 and notated for crescendo and accelerando. Percussion 2 enters for the second group of twenty-six notes. In each case, Percussion 2 moves in the opposite direction to the line present in the Percussion 1 score. The fourth group indicates ritardando and decrescendo. A fifth group is asymmetrical reflecting the ritardando through different groupings for each part.

The complexity of the rhythmic relationships is not the most challenging aspect of effective ensemble performance. The transition between sections will require the most intense rehearsal in the preparation of the piece. Therefore, the challenge lies in identifying the issues involved and creating strategies to address them.

CHAPTER 5

PERFORMANCE CONSIDERATIONS

Performance is always a combination of adherence to the written score and the personal interpretation of the performing artists. There are many decisions to be made in order to create an accurate performance and a personal, musical statement that is true to the composer's intentions. Though certain observations about *Deux Danses* have been offered, important performance considerations have not been addressed. Virtually nothing has been presented regarding the performance considerations of *Fluctuations*.

Both of the pieces investigated in this study require the consideration of both classical and jazz elements of technique and style. The composer freely acknowledges the jazz influences in his compositions, both melodic and harmonic. Each piece demonstrates some jazz influences in the score. Equally as important are the unwritten stylistic decisions necessary for a performance that represents, as clearly and accurately as possible, the intent of the composer.

One of the most obvious techniques necessary for the performance of *Deux Danses* is a fluid legato style. The opening phrase of the piece strongly indicates a jazz ballad style. The development of a beautiful singing legato style is necessary. Correct tempo is always an important consideration and the opportunity to benefit from the composer's perspective is the best way to ascertain his or her intent in the score. Defaye made it clear that *Danse Sacrée* should not drag and must definitely demonstrate forward motion. *Danse Profane* should be quite lively.¹

¹ Personal interview with the composer, July 24, 2004, Bonifacio, Corsica.

Legato or slurred movement across partials of the overtone series presents one of the most important challenges for the performer to address. This type of melodic movement may take many forms. The performer is faced with the need to produce fluid slurs from one overtone to another in the same slide position or moving between partials of the overtone series while moving the slide in or out. Maintaining a very steady flow of air during the change of note is the most crucial element in the development of fluid legato.

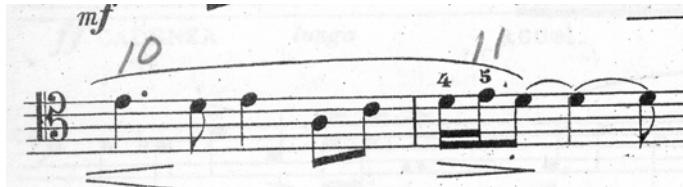
Practice strategies for the development of this technique should include the silent blowing of air through the player's regular embouchure while the legato articulation is being developed. Once control of the articulation is achieved, slide motion should be added to the exercise, making sure that the movement of the slide does not create any type of bump in the airflow. Finally, the slur should be attempted duplicating the physical sensations developed in the preparatory exercises.

Defaye's use of the harmonic series demonstrates a thorough knowledge of the instrument and effectively utilizes its inherent capabilities. Alternate positions help the performer attain true natural slurs and are an important part of trombone technique. The desired result is a liquid flow of sound as the player moves through the musical line. The use of alternate positions assists in matching tone colors when notes are on the same partial of the harmonic series.

The performer must be thoroughly familiar with the alternate position possibilities on the trombone, as well as the intonation issues they produce. Many of these positions require a slight adjustment for accurate intonation. Defaye specifies certain positions throughout both movements of *Deux Danses*. Several references to position numbers

obviously refer to his interest in the performer attaining a fluid natural slur, such as fourth position D to fifth position E in measure 11 of *Danse Sacrée* and high C and B-flat in measure 17.

Example No. 14, *Deux Danses, Danse Sacrée*, measure 10-11.



Example No. 15, *Deux Danses, Danse Sacrée*, measure 17.



Other position numbers are used to assist the performer with slide technique issues during fast passages. In the accelerando section of *Danse Sacrée*, quite a few slide position indications are made to suggest patterns that may assist the performer with the chromatic fragments that make up the solo melodic line.

This same accelerando section demonstrates a trombone technique commonly referred to as 'fretting'. This is a technique whereby patterns are repeated moving sequentially up or down by whole or half step. The combination and sequence of slide positions used for the melodic fragment are repeated, but begin one or two half steps away from the previous melodic statement. This name for this familiar jazz trombone technique comes from a specific guitar technique of the same name in which a guitarist will repeat the same short phrase while moving either up or down the fingerboard (one

or more frets higher or lower), keeping the hand position and fingering the same.

Examples may be found in the short, rhythmically active figures in the accelerando section. These figures are made up of chromatic moving downward lines that start one half step or whole step higher with each statement of the phrase fragment. Defaye's slide position recommendations are helpful, but each performer will determine the most practical or comfortable selection of slide positions.

Example No. 16, *Deux Danses, Danse Sacrée*, measures 45-48.



This 'fretting' type compositional technique may be seen in the first solo trombone cadenza in *Fluctuations*. Each figure begins on a different partial of the overtone series in first position. While no slide positions are indicated, the score notates that the downward chromatic lines of either five or seven notes should be played *Veloce*, with an indication that they be played using double-tonguing (T-K-T-K-T.) Continuous slide movement in an outward direction with no reversal of motion will facilitate these patterns.

Example No. 17, *Fluctuations*, measure 31A (cadenza).

A musical score for a trombone cadenza, measure 31A. The score is written on two staves. The upper staff contains a series of downward chromatic lines, with handwritten annotations including '(VELOCE)', 'TKT', and 'SIMILE'. The lower staff contains a series of downward chromatic lines, with handwritten annotations including 'p' and 'SIMILE'. The music is in 7/8 time and features a series of downward chromatic lines.

Personal choice of slide positions in the upper register passages of *Danse Sacrée* (such as in the cadenza) may conflict with Defaye's slide positions as notated in the score. Intonation factors based for each shelf of the overtone series must be taken into account. Many of the marked slide positions are included to address the proximity to a subsequent note or to facilitate a natural slur. Two of the most interesting markings are the first note of the recapitulation and the first note of the final phrase. In each case the note F is marked to be played in sixth position, immediately followed by a G one whole step higher in fourth position. There may be two reasons for this suggested slide pattern: the tone color of this F played in sixth position is quite different from the same note in first position. It matches the G very closely since they are on the same overtone series shelf. This would enhance the cup mute effect and provide sonic consistency, particularly at a *pianissimo* dynamic level. Also, the *legato* effect of the slur would be enhanced because of the elimination of the need for the move from F to G to cross to a higher partial in the overtone series.

Nathaniel Brickens makes reference to Defaye's use of *glissandi* in the opening of *Danse Sacrée* as a jazz technique.² The *glissando* is indeed an important characteristic of the jazz idiom. It is also commonly associated with comic effects in classical, jazz and commercial music and may appear in many different contexts. However, the trombone glissando is also present in classical literature in the music of Respighi, Ravel, Debussy, Mahler, Stravinsky, Prokofiev, Schoenberg, Berg and Webern.³ In modern jazz, a performer will often seek to use the *glissando* more as an

² Nathaniel O. Brickens, "Jazz elements in five selected trombone solos by twentieth-century French composers" (D.M.A. diss. University of Texas at Austin, 1989), 75.

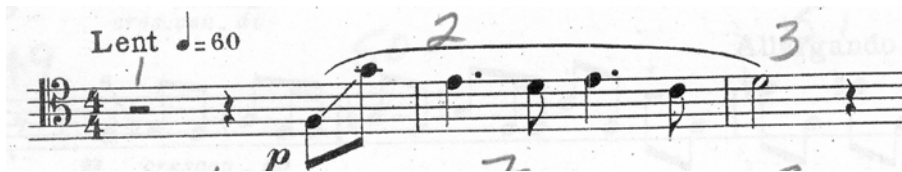
³ Robin Gregory, *The trombone: the instrument and its music* (New York: Faber and Faber, 1973), 67-72.

expressive effect in the performance style of a jazz ballad, rather than the more raucous ‘gut-bucket’ style so often associated with early jazz trombone performance.

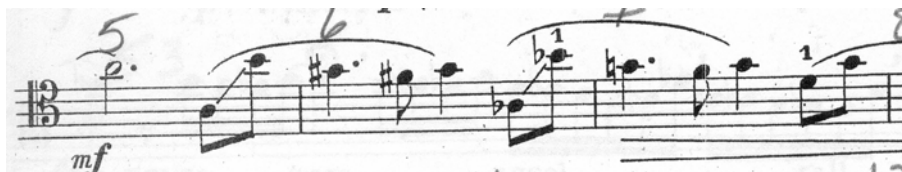
To facilitate both upward moving slurs involving large intervals and *glissandi* that cross through partials of the overtone series, the slide should be moved from a longer position to a shorter one. This will greatly assist in obtaining a smooth quality of sound.

The most obvious melodic figures that might benefit from this approach are the *glissandi* that appear in the opening section of *Danse Sacrée*. The large interval leaps require the glissandi to occur across several partials of the harmonic series. Crucial to this expressive effect is the ability to create a liquid flow of sound across these harmonic “shelves.” Stylistically, each *glissando* present in the opening section of *Deux Danses* is very much like a vocal *portamento*, similar to that used to such expressive effect in the context of operatic literature, particularly since it covers an octave or a ninth in intervallic distance. Of the eight large leaps occurring as an anacrusis to a particular phrase or phrase fragment, only four have *glissandi* written. The notation consists of a straight line between the two notes.

Example No. 18, *Deux Danses, Danse Sacrée*, measures 1-3.



Example No. 19, *Deux Danses, Danse Sacrée*, measures 5-7.



The positions I recommend for these *glissandi* include sixth position for the first note of the piece (F-natural,) sixth position for the A-natural in measure 5, seventh position for the A-flat in measure 6 and once again sixth position for the F-natural in measure 9. The slide must be placed carefully and firm air pressure applied to insure proper pitch and a proper start to the *portamento* effect.

It is interesting to note that of the nine medium-to-large interval leaps at the beginning of phrases or phrase fragments in this opening section, only four have glissandi notated. In fact, the first two notes of the solo line are connected by such a glissando marking followed in the next phrase by the same two notes notated without any glissando at all. It is logical to wonder if this is the specific choice of the composer or an error of omission by the publisher. When asked about this inconsistency, Monsieur Defaye stated that he deliberately left them out so as to create melodic contrast and so that each of these leaps would not sound the same.⁴

This same long position to shorter position technique may be applied to several instances of slurs and notated glissandi in *Danse Profane* such as at the beginning of the solo entrance (E-flat to B-flat slur – third to first position) and for the *glissando* at the end of this first phrase. This may be repeated each time these figures appear.

Example No. 20, *Deux Danses, Danse Profane*, measures 1-7.



⁴ Personal conversation with the composer, July 25, 2004, Bonifacio, Corsica.

A short *glissando* involves quickly scooping the sound from below the written pitch. It is important to begin the glissando before the written note so as to arrive on the indicated beat. An example may be seen in the ensemble writing in *Fluctuations*. Such a figure occurs several times in the piece.

Example No. 21, *Fluctuations*, measures 76-77.

The image displays a handwritten musical score for measures 76 and 77 of Example No. 21 from the piece *Fluctuations*. The score is written on six staves. The top two staves show a melodic line with a series of eighth notes, followed by a glissando indicated by a large, sweeping bracket and the handwritten word "gliss" above the staff. The third staff contains a bass line with a similar melodic pattern. The bottom two staves show a bass line with a series of eighth notes, followed by a glissando indicated by a large, sweeping bracket and the handwritten letters "gl" above the staff. The notation includes various musical symbols such as clefs, notes, rests, and accidentals.

A completely different effect is intended in the fourth cadenza (measure 146) of *Fluctuations* where the composer has notated an upwards *glissando* with specific instructions that it is to be played as a “GLISS – HARMONIQUES, AD LIB I – VII.”

Example No. 22, *Fluctuations*, measure 146 (cadenza).



This instructs the player to perform a *glissando* in a manner commonly referred to as ‘against the grain,’ that is to say, moving the slide from first position to seventh position while slurring upwards with the embouchure. There is an onomatopoetic word which has been developed in jazz education to describe such an effect: ‘*doit*’ (pronounced as a single syllable: doy-it.)

There is one more indication for *glissando* that is completely different from the others. At the beginning of the first cadenza, Defaye notates a move from a first position high B-flat to a low B-natural at the bottom of the bass clef staff. In order to achieve the maximum effect from this *glissando*, the B-natural should be played in seventh position. To the professional player, this type of notation indicates a quite violent ‘rip’ of sound downward from exact pitch to exact pitch. The slash through the eighth note indicates that the upper B-flat should have the duration of a grace note and the jagged line connecting the two notes indicates the rough quality of the sound moving through the overtones and positions.

Example No. 23, *Fluctuations*, measures 31A (cadenza).



During a period in the summer of 2004 the author had extensive conversations with Monsieur Defaye regarding performance issues concerning the works considered in this study. One subject discussed was the issue of an artist's choice of equipment (and, therefore, of tone color) in the process of decisions regarding performance.⁵ Many artists most comfortable with large, symphonic trombones and mouthpieces choose to perform works such as these using this type of equipment, as evidenced by the available recordings.

Since the interviews scheduled for the summer of 2004 were to take place in Corsica, I chose to travel with only one instrument: a .508 bore Bach 16M with a sterling silver bell and a 6 ½ AL mouthpiece. Since the majority of recordings feature large bore, symphonic bore instruments, this choice was made to provide for the composer a specific alternative for consideration. Monsieur Defaye was asked during an interview which type of sound he felt more appropriate for this piece. He stated that a trombone of a bore typically used for jazz was most appropriate.⁶

I was very fortunate to have the opportunity to rehearse *Deux Danses* with the composer at the piano and to receive a coaching regarding the performance of the piece. Following this session, when asked about the lighter timbre of the medium bore instrument for *Deux Danses*, the composer specifically stated, in English, "I prefer it!"⁷

Other tone color issues to address include the choice of mutes used. Cup mute is specified for the recapitulation in the first movement of *Deux Danses*. I prefer a cup mute with an adjustable cup section. This gives me great flexibility in performance and allows for adjustment to the acoustical setting in which the performance takes place. A

⁵ Personal interview with the composer, July 24, 2004, Bonifacio, Corsica.

⁶ Ibid.

⁷ Personal conversation with the composer, July 25, 2004, Bonifacio, Corsica.

tighter fit to the bell will result in a more covered sound. Adjusting the cup to allow more space between the cup and the bell will allow for more projection.

The only section in *Fluctuations* where mutes are specified occurs in the section from measures 43-62. Defaye offers a choice of either harmon or cup mute to the tenor trombones in the ensemble. The composer specifies for the soloist a “wa-wa” mute which is commonly understood to be a harmon mute with the stem remaining in the mute.⁸ This is also indicated in an illustration provided by Robin Gregory.⁹

The designation ‘wa-wa’ must be taken to mean the manipulation of the sound utilizing the left hand held over the end of the harmon stem. The desired effect of an ‘ooh-aah’ sound is created by moving the hand from a closed to an open position. The structure of the line to be so altered is made up of groups of sixteenth notes containing repeated pitches. It is impossible to create the desired effect on every group of two sixteenth notes, particularly when there are multiple groupings, one immediately following another. A solution is to utilize a more gradual opening of the sound during the course of the group of four sixteenth notes. Groups of two sixteenth notes separated by a rest may each be articulated with the ‘ooh-aah’ sound (m. 50). Several brief phrases of sixteenth notes are either chromatic in nature or include stair step movement in thirds. Defaye has bracketed these sections with the instructions “sans effet,” meaning to play without the ‘ooh-aah’ effect. Such an effect would be far more impractical to apply during a moving passage. The effect is to be employed once again after the bracketed section.

⁸ Stuart Dempster, *The Modern Trombone: A Definition of Its Idioms*, (Berkeley, CA: University of California Press, 1979), 61.

⁹ Robin Gregory, *The trombone: the instrument and its music*, (New York: Faber and Faber, 1973), 53.

Example No. 24, *Fluctuations*, measures 43-44.



Example No. 25, *Fluctuations*, measures 55-57.



In keeping with Defaye's spirit of contrast that is such an important part of the piece, I recommend the use of cup mute for the ensemble members. This will create the greatest contrast between the sound of the ensemble and that of the soloist.

Other decisions affecting tone color may be made based upon the context of the musical phrase. Warmth or brilliance of tone for a particular section is, of course, a personal issue. What is not at issue for the author is the necessity to employ a variety of sounds and articulations. Consistency of sound and technique is one of the hallmarks of a professional player. However, this type of consistency does not imply a lack of variety.

Opportunities abound in both pieces for the application of tonal color. In the beginning of *Danse Sacrée*, for example, a warm lyric jazz ballad sound is the most appropriate, utilizing natural slurs whenever possible. As the rhythmic activity increases, the constant use of a light *legato* tongue, even where natural slurs are available, will assist the performer in maintaining stylistic unity. As the *accelerando* section begins, the articulation markings indicate a detached manner of playing with *tenuto* marks on the longer note values (quarter notes.) As the intensity of the *accelerando* increases, the articulation should become more defined, in a *marcato* style. *Danse Profane* offers

opportunity for stylistic contrast as well. The *marcato* nature of the syncopated line that opens the movement must be exaggerated. Once again the liquid jazz ballad style is most appropriate for the floating upper register solo lines.

In *Fluctuations*, tone color has as much to do with the brilliance or 'edge' in the sound as it does with articulation. A jazz articulation style is quite appropriate throughout the piece for both the soloist and the ensemble players. Another characteristic jazz figure occurs in the ensemble in measure 21. With the exception of Trombone 6, all ensemble players perform an octave *portamento* both up and down. This type of aggressive 'rip' (as described above) creates a feeling of the ensemble sonically 'rearing up' in support of the soloist's aggressive and weaving scalar lines.

Example No. 26, *Fluctuations*, measures 20-21.

The image displays a musical score for measures 20 and 21. It consists of five staves. The top staff is the soloist's line, featuring a syncopated melody with eighth and quarter notes. The four staves below represent ensemble parts. Each ensemble part begins with a syncopated eighth-note pattern in measure 20, followed by a half-note chord in measure 21. Dynamic markings 'fp' (fortissimo piano) are present in measure 21 for the second, third, and fourth ensemble parts. The notation includes various articulations such as accents and slurs, and the key signature has one flat.

The section of the piece that most obviously requires brilliance of sound and projection is the last tutti section beginning in measure 222. Here the solo trombone must lead the entire section as if playing lead trombone in a jazz big band setting.

Vibrato plays an important role in the coloring of sound. In my playing, I typically use a combination of all three types of *vibrato* commonly applied to trombone performance: air *vibrato* (produced by pulsing the air as one would do when singing,) lip or jaw *vibrato* (utilizing varying degrees of change in the setting of the jaw or the lip to manipulate the sound) and slide *vibrato* (most common to jazz style.) Stylistically, *vibrato* can be very effective in warming the sound of a longer, sustained note. This is particularly appropriate for the sustained sounds in the opening section of *Danse Sacrée*. A 'shimmering' quality can be achieved by a quick narrow *vibrato* such as might be used at the end of the opening section on the upper A-natural (m.21.) Air vibrato is more difficult to apply to a phrase in the extreme upper register where constant air pressure is needed to sustain the phrase. In this case, slide vibrato is the most effective technique. Care must be taken not to overuse vibrato so as to lessen its overall effect.

Use of vibrato is always a very personal choice for each performer unless it is specifically required in the score. The usual choices of lip (or jaw,) slide and breath pulse techniques each produce a different result. I prefer the use of breath pulse vibrato so as to provide a shimmering quality to a sustained sound such as the final note of *Danse Sacrée*. This is intended to enhance the intimacy of the cup mute colored sound. For the sustained E-flat in measure 52 and measures 54-55 of *Danse Profane* the author's choice is slide vibrato. The slide vibrato allows for a wider, more pronounced change in the sound. This type of vibrato is also appropriate for the first sustained tone

(A-flat) in measure 7 of *Fluctuations*, as well as measures 110 and 111 of the same piece. It is the vibrato technique used most often by jazz performers.

Some of the most interesting performance aspects of *Fluctuations* are the possibilities presented by the interrelationship between the solo trombone and the percussion parts. Articulation by the solo trombone in the section beginning with measure 43 should match the vibraphone as closely as possible. Specific mallet choices by the percussionists may enhance this match. The soloist should make every effort to blend the trombone sound into the sonic fabric created by the vibraphones in measure 126. This will greatly assist in creating the '*Dolce*' notated in the score. As this section of the piece continues, the intensity of the trombone line grows. The percussionists may choose to sharpen the articulation of the mallets on the bars of the instrument to match this intensity.

Based upon the nature of the solo lines in *Fluctuations*, the articulation and inflection should be based primarily on jazz style. The solo trombone writing suggests spontaneous, almost improvised lines. Overall the solo part features quick runs of various lengths moving through chromatic and diatonic scale material. Any combination of natural slurs, light legato and the specialized jazz technique of 'doodle-tonguing' with which the performer may be familiar would be appropriate. What is most important from the performance standpoint is the jazz inflection of the moving lines. For example, the last solo section of *Fluctuations*, beginning in measure 188, becomes more and more rhythmically active with the ensemble providing a background of sustained chords. The intensity grows and the pitch level rises providing direction into the section referred to as the 'shout chorus' in Chapter III. From the standpoint of performance, the presentation

of this last ensemble statement is made most effective using a heavy jazz inflection typical of jazz lead trombone rather than an approach more appropriate to orchestral performance.

Another example of the effectiveness of jazz inflection may be seen in measure 26, which demonstrates the interrelationship of the rhythms of the solo and ensemble parts as relates to jazz style. The composite rhythm, so characteristic of jazz style, requires a jazz, legato articulation with heavily inflection on the accent. This rhythm is immediately followed by three accented notes which, in the context of a strictly jazz or rock style, may be interpreted as 'even sixteenths.' When considering the element of contrast, the remaining two sixteenth-note pick-up notes (and subsequent solo line) into measure 27 may be played in a very smooth manner.

Because of the nature of the compositional elements of these pieces, as discussed in Chapter III, a thorough command of non-diatonic and non-triadic patterns throughout the compass of the instrument should be an important goal of any performer's preparation. Familiarity with diminished, half diminished and whole tone scales, lip slurs outside of the traditional method of slurring within the overtone series of a single position (a series of fourth intervals is suggested,) interval exercises involving fourths, tritones, fifths, sevenths and ninths, all will have a positive effect towards the preparation for performing these works.

A performer's security in the upper register of the instrument is an important factor in the effectiveness of the performance. Due to the range and endurance demands of either piece, upper register and endurance development is a necessary part of practice strategy.

CHAPTER 6

CONCLUSION

Jean-Michel Defaye is an important composer for his commitment to the quality and challenge of the trombone literature he creates. I believe that his music merits further investigation and consideration by the musical community.

The importance of *Deux Danses* is in the fact that it was this piece that put Defaye in the international spotlight. The challenges it presents both on a physical and stylistic level have always intrigued serious performers. Solo works with chamber ensemble, such as *Fluctuations* must be more seriously considered for performance if we are to expand the standard solo repertoire for trombone.

Monsieur Defaye has demonstrated a commitment to composing for the instrument over the long term and has a sustained interest in participating in the further development of serious literature for all brass instruments. The investigation of *Fluctuations* in addition to *Deux Danses* shows Defaye's interest in unique tone colors, pitch combinations and a further integration of jazz style into classical composition. While not completely moving into a new way of composing, he maintains important elements of jazz and classical music with a fresh harmonic and melodic perspective. For a long time, jazz musicians have utilized melodic and harmonic materials based upon non-triadic structures. These pieces fill a gap in the classical literature and further expand the relationship between classical and jazz music.

The interpretation of these pieces, in order to address the performance practice issues presented, is best approached with informed jazz knowledge and experience.

Jazz style is an integral part of both of these important works and a necessary component to fully realize the composer's intent.

Rather than demonstrating a direct evolution in his compositional style, the comparison of these two pieces shows Defaye's interest in working creatively with a specific primary set of materials without limiting himself only to certain compositional techniques. Using a variety of tone colors, rich harmonic sonorities, contrasts in the musical fabrics and always a forward direction to the music, Monsieur Defaye is able to create an important musical statement quite idiomatic of trombone performance.

Monsieur Defaye has already earned tremendous respect and success as a composer because of the fresh, inventive compositions he has created over a lifetime. I am convinced that through the further performance and research of his music, Jean-Michel Defaye's stature as a composer will continue to be more widely recognized.

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