

Cambridge University Press

978-1-107-03753-3 - French Music and Jazz in Conversation: From Debussy to Brubeck

Deborah Mawer

Frontmatter

[More information](#)

French Music and Jazz in Conversation

French concert music and jazz often enjoyed a special creative exchange across the period 1900–1965. French modernist composers were particularly receptive to early African-American jazz during the interwar years, and American jazz musicians, especially those concerned with modal jazz in the 1950s and early 1960s, exhibited a distinct affinity with French musical impressionism. But despite a general, if contested, interest in the cultural interplay of classical music and jazz, few writers have probed the specific French music–jazz relationship in depth. In this book, Deborah Mawer sets such musical interplay within its historical-cultural and critical-analytical contexts, offering a detailed yet accessible account of both French and American perspectives. Blending intertextuality with more precise borrowing techniques, Mawer presents case studies on the musical interactions of a wide range of composers and performers, including Debussy, Satie, Milhaud, Ravel, Jack Hylton, George Russell, Bill Evans and Dave Brubeck.

DEBORAH MAWER is Research Professor of Music at Birmingham Conservatoire, Birmingham City University. Her books include *The Ballets of Maurice Ravel: Creation and Interpretation* (2006), *Darius Milhaud: Modality and Structure in Music of the 1920s* (1997), *Ravel Studies* (Cambridge, 2010) and *The Cambridge Companion to Ravel* (Cambridge, 2000). Her articles and reviews, also encompassing jazz and dance, have appeared in a variety of books and journals, including the *Journal of the Royal Musical Association*, *Twentieth-Century Music*, *Music & Letters*, *Opera Quarterly*, *Music Theory Online* and *Music Analysis*. In 2008 she was awarded a prestigious National Teaching Fellowship.

Cambridge University Press

978-1-107-03753-3 - French Music and Jazz in Conversation: From Debussy to Brubeck

Deborah Mawer

Frontmatter

[More information](#)

Music Since 1900

GENERAL EDITOR Arnold Whittall

This series – formerly Music in the Twentieth Century – offers a wide perspective on music and musical life since the end of the nineteenth century. Books included range from historical and biographical studies concentrating particularly on the context and circumstances in which composers were writing, to analytical and critical studies concerned with the nature of musical language and questions of compositional process. The importance given to context will also be reflected in studies dealing with, for example, the patronage, publishing and promotion of new music, and in accounts of the musical life of particular countries.

Titles in the series

Jonathan Cross

The Stravinsky Legacy

Michael Nyman

Experimental Music: Cage and Beyond

Jennifer Doctor

The BBC and Ultra-Modern Music, 1922–1936

Robert Adlington

The Music of Harrison Birtwistle

Keith Potter

Four Musical Minimalists: La Monte Young, Terry Riley, Steve Reich, Philip Glass

Carlo Caballero

Fauré and French Musical Aesthetics

Peter Burt

The Music of Toru Takemitsu

David Clarke

The Music and Thought of Michael Tippett: Modern Times and Metaphysics

M. J. Grant

Serial Music, Serial Aesthetics: Compositional Theory in Post-War Europe

Philip Rupprecht

Britten's Musical Language

Mark Carroll

Music and Ideology in Cold War Europe

Adrian Thomas

Polish Music since Szymanowski

J. P. E. Harper-Scott

Edward Elgar, Modernist

Cambridge University Press

978-1-107-03753-3 - French Music and Jazz in Conversation: From Debussy to Brubeck

Deborah Mawer

Frontmatter

[More information](#)

Yayoi Uno Everett

The Music of Louis Andriessen

Ethan Haimo

Schoenberg's Transformation of Musical Language

Rachel Beckles Willson

Ligeti, Kurtág, and Hungarian Music during the Cold War

Michael Cherlin

Schoenberg's Musical Imagination

Joseph N. Straus

Twelve-Tone Music in America

David Metzger

Musical Modernism at the Turn of the Twenty-First Century

Edward Campbell

Boulez, Music and Philosophy

Jonathan Goldman

The Musical Language of Pierre Boulez: Writings and Compositions

Pieter C. van den Toorn and John McGinness

Stravinsky and the Russian Period: Sound and Legacy of a Musical Idiom

David Beard

Harrison Birtwistle's Operas and Music Theatre

Heather Wiebe

Britten's Unquiet Past: Sound and Memory in Postwar Reconstruction

Beate Kutschke and Barley Norton

Music and Protest in 1968

Graham Griffiths

Stravinsky's Piano: Genesis of a Musical Language

Martin Iddon

John Cage and David Tudor: Correspondence on Interpretation and Performance

Martin Iddon

New Music at Darmstadt: Nono, Stockhausen, Cage, and Boulez

Alastair Williams

Music in Germany since 1968

Ben Earle

Luigi Dallapiccola and Musical Modernism in Fascist Italy

Thomas Schuttenhelm

The Orchestral Music of Michael Tippett: Creative Development and the Compositional Process

Marilyn Nonken

The Spectral Piano: From Liszt, Scriabin, and Debussy to the Digital Age

Jack Boss

Schoenberg's Twelve-Tone Music: Symmetry and the Musical Idea

Deborah Mawer

French Music and Jazz in Conversation: From Debussy to Brubeck

Cambridge University Press
978-1-107-03753-3 - French Music and Jazz in Conversation: From Debussy to Brubeck
Deborah Mawer
Frontmatter
[More information](#)

Cambridge University Press

978-1-107-03753-3 - French Music and Jazz in Conversation: From Debussy to Brubeck

Deborah Mawer

Frontmatter

[More information](#)

French Music and Jazz in Conversation

From Debussy to Brubeck

Deborah Mawer



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press
978-1-107-03753-3 - French Music and Jazz in Conversation: From Debussy to Brubeck
Deborah Mawer
Frontmatter
[More information](#)

CAMBRIDGE
UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom

Cambridge University Press is part of the University of Cambridge.

It furthers the University’s mission by disseminating knowledge in the pursuit of education, learning and research at the highest international levels of excellence.

www.cambridge.org
Information on this title: www.cambridge.org/9781107037533

© Deborah Mawer 2014

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.
First published 2014

Printed in the United Kingdom by TJ International Ltd. Padstow, Cornwall

A catalogue record for this publication is available from the British Library

Library of Congress Cataloguing in Publication data

Mawer, Deborah, 1961– author.

French music and jazz in conversation : from Debussy to Brubeck / Deborah Mawer.
pages cm. – (Music since 1900)

ISBN 978-1-107-03753-3 (hardback)

1. Music – France – 20th century – History and criticism. 2. Jazz – History and criticism. I. Title.

ML270.5.M39 2014

781.68/1650944–dc23

2014025967

ISBN 978-1-107-03753-3 Hardback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

Cambridge University Press
978-1-107-03753-3 - French Music and Jazz in Conversation: From Debussy to Brubeck
Deborah Mawer
Frontmatter
[More information](#)

For Ron, Michael and Alex

Cambridge University Press
978-1-107-03753-3 - French Music and Jazz in Conversation: From Debussy to Brubeck
Deborah Mawer
Frontmatter
[More information](#)

Contents

List of figures page x
List of tables xi
Acknowledgements xii
Note on the text xv

Introduction – French music and jazz: cultural exchange 1

Part I Locations and relations 11
1 A historical-cultural overview 13
2 Critical-analytical perspectives: intertextuality and borrowing 40
Part II The impact of early jazz upon French music (1900–1935) 69
3 Debussy and Satie: early French explorations of cakewalk and ragtime 71
4 Milhaud’s understanding of jazz and blues: *La Création du monde* 99
5 Crossing borders: Ravel’s theory and practice of jazz 136
Part III The impact of French music upon jazz (1925–1965) 163
6 Hylton’s interwar ‘jazzed’ arrangements of French classics 165
7 (Re)Moving boundaries? Russell’s Lydian jazz theory and its rethinking of Debussy and Ravel 193
8 Bill Evans’s modal jazz and French music reconfigured 217
9 Milhaud and Brubeck: French classical teacher and American jazz student 242
Select discography 272
Select bibliography 275
Index 294

Figures

- 6.1 Bretherton’s manuscript score of Chopin, *Tristesse* (T95, p. 1).
Reproduced by kind permission of the Jack Hylton Archive, Lancaster University. page 179
- 6.2 Yorke’s manuscript score of *Opera Selection* (O3, p. 1). Reproduced by kind permission of the Jack Hylton Archive, Lancaster University. 182
- 6.3 Ternent’s manuscript score of Ravel, *Bolero* (B39, p. 9; letter F⁺⁸). Reproduced by kind permission of the Jack Hylton Archive, Lancaster University. 189

Tables

- 5.1 Comparison of raglike forms *page* 150
- 5.2 Comparison of blues forms 152
- 5.3 Ravel’s melodic-harmonic blue-note complex 155
- 7.1 Russell, ‘The Seven Principal Scales of the F Lydian Chromatic Scale’
(adapted from Russell, *Lydian Chromatic Concept*, 13) 200
- 7.2 Messiaen’s modes of limited transposition 200
- 9.1 Brubeck, *Jazz: Red Hot and Cool*, ‘The Duke’ (bars 10–13), related
to Milhaud, ‘Polytonalité et atonalité’ 259

Acknowledgements

The ideas behind this book have been in gestation across an extended time span and there are many people whom I am very pleased to thank. My interest in the interplay between French music and jazz was first ignited in the late 1970s by Victor Fox, a most enlightened conductor of the Manchester Youth Orchestra, who programmed Milhaud’s *La Création du monde*. As the principal viola player, my services were redundant since the viola line is assumed by the alto saxophone. Forced to sit out and listen I was, however, captivated by this music, which later became the focus of my doctorate at King’s College London, supervised by Arnold Whittall, and which also led to a fascination with early African-American ‘hot’ jazz. Some twenty-five years on, it is a real pleasure to be working with Arnold again in his capacity as Series Editor, and I appreciate the insights that he has brought to this project.

I acknowledge the substantial support of the research process provided by various libraries (including the British Library and the Bibliothèque nationale de France), archives (including the Brubeck Collection, University of the Pacific; the Jack Hylton Archive, Lancaster University; and The Finnish Jazz and Pop Archive) and international conferences (held in Dublin, Helsinki, Lancaster, Leeds, London, Montreal and Paris). I am particularly indebted to the many generous-minded colleagues and the anonymous referees, who discussed ideas that are raised in the book, made pertinent suggestions, shared materials, or scrutinized portions of the evolving manuscript. These scholars and friends include Jeremy Barham, Mike Beckerman, Fausto Borém, Darius Brubeck, Chris Collins, Laurent Cugny, Peter Dickinson, Chris Dingle, Michel Duchesneau, Nicholas Gebhardt, Martin Guerpín, Roy Howat, William Hughes, Jack Hylton (Jr), Barbara Kelly, Hans Koller, Richard Langham Smith, Janne Mäkelä, Timothée Picard, Brian Priestley, Michael Puri, Derek Scott, Yannick Seité, John Watson, Tony Whyton, Katherine Williams and Lawrence Woof. Specific acknowledgements are given in footnotes, generally at the start of a chapter. I should also like to thank Vicki Cooper, Fleur Jones and their helpful, accommodating staff at the Press, particularly Pat Harper for her insightful copyediting. For his setting of the music examples with skill and commitment, warm thanks are extended to Steve Bird. I am deeply grateful for the support and patient forbearance of my family: my husband, Ronald Woodley, and my sons, Michael and Alex.

Acknowledgements

xiii

Finally, this project could not have been realized without some financial assistance. I am most appreciative of awards from the *Music & Letters* Trust and the *Music Analysis* Development Fund that have made a sizeable contribution to the costs of setting the music examples. Related production costs, such as those involved in clearing music permissions, have kindly been met by funding from Birmingham Conservatoire, Birmingham City University.

Copyright musical materials are reproduced as follows.

Excerpts from Dave Brubeck, 'The Duke', © 1955, renewed 1983 Derry Music Company. Reprinted by permission. 'The Chickens and the Ducklings', from *Reminiscences of the Cattle Country*, © 1960, renewed 1988 Derry Music Company. Reprinted by permission. 'Three to Get Ready', © 1960, renewed 1988 Derry Music Company. Reprinted by permission. 'Blue Rondo à la Turk', © 1960, renewed 1988 Derry Music Company. Reprinted by permission. 'Unsquare Dance', © 1962, renewed 1990 Derry Music Company. Reprinted by permission. 'Blquette', © 1962, renewed 1990 Derry Music Company. Reprinted by permission. 'Fugue', from *Points on Jazz*, © 1962, renewed 1990 Derry Music Company. Reprinted by permission. I am grateful to Richard S. Jeweler, San Rafael, for his assistance.

Excerpts from Miles Davis, *Kind of Blue* ('All Blues', 'Blue in Green'), with transcribed scores by Rob Du Boff, Mark Vinci, Mark Davis and Josh Davis, © 1959 Jazz Horn Music. Copyright renewed. 'All Blues' (Davis), Universal/MCA Music Limited. 'Blue in Green' (Davis), Universal/MCA Music Limited. All rights reserved. Used by permission.

Excerpts from Bill Evans, *Everybody Digs* ('Peace Piece'), transcribed by Jim Aikin, are reproduced as follows: © 1965 Acorn Music Corp., New York, assigned to Kensington Music Ltd (Suite 2.07, Plaza 535 Kings Road, London SW10 0SZ). International copyright secured. All rights reserved. Used by permission.

The excerpt from George Gershwin, 'Summertime' (*Porgy and Bess*®), music and lyrics by George Gershwin, Du Bose Heyward, and Dorothy Heyward and Ira Gershwin, © 1935 (renewed 1962) Chappell & Co. Inc., Warner/Chappell North America Ltd, is reproduced by permission of Faber Music Ltd. All rights reserved.

The excerpt from André Jolivet, *Mana* ('La Princesse de Bali'), © 1946 Éditions Costallat, © 2000 Éditions Jobert, is reproduced by permission of Éditions Jobert.

The excerpt from Olivier Messiaen, *Catalogue d'oiseaux* ('Le Chocard des alpes'), © 1959 Universal Edition: UE 13154, is reproduced by kind permission of Universal Edition AG, Wien.

Excerpts from Darius Milhaud, *Caramel mou*, © 1921 Éditions Max Eschig; and *La Création du monde, suite de concert*, Op. 81b, © 1926

Acknowledgements

Éditions Max Eschig, are reproduced by kind permission of Hal Leonard MGB. Those from the *6^e symphonie* (Sixth Chamber Symphony), © 1929 Universal Edition, renewed 1956 by Darius Milhaud: UE 9629; *Machines agricoles* ('La Lieuse'), © 1926 Universal Edition, renewed 1954 by Darius Milhaud: UE 8142; and *L'Homme et son désir* (Scene V), © 1969 Universal Edition: UE 14285, are reproduced by kind permission of Universal Edition AG, Wien.

Excerpts from Maurice Ravel, *Daphnis et Chloé*, © 1913 Éditions Durand; *Le Tombeau de Couperin* ('Forlane'), © 1918 Éditions Durand; *Sonate pour violon et piano*, © 1927 Éditions Durand; *Concerto pour la main gauche*, © 1931 Éditions Durand; and *Concerto pour piano et orchestre*, © 1932 Éditions Durand, are reproduced by kind permission of Hal Leonard MGB.

George Russell's illustration of the 'Lydian Chromatic Order of Tonal Gravity', together with excerpts from his analyses of Ravel, *Le Tombeau de Couperin* ('Forlane') and (with Bill Geha) Debussy, *Préludes* Book II, No. VIII, 'Ondine', are reproduced by kind permission of Alice Norbury Russell, Concept Publishing Company, Brookline, MA.

Excerpts from Erik Satie, *Parade* ('Rag-time du paquebot'), with reference to the composer's two-piano reduction, ©1917 Rouart Lerolle et Cie/Salabert, are reproduced by kind permission of Hal Leonard MGB.

Extensive efforts have been made to clarify all copyrights relating to music scores and illustrative materials. In the event that any copyright holder has not been acknowledged, please contact the publisher who will make appropriate amendment in any subsequent edition of this book.

Note on the text

Full references are given at their first citation in the footnotes, with short titles used thereafter. With the exception of specific literary contexts, quotations are presented in English translation within the main text and, where involving previously unpublished translation, in French within the footnotes. Unless otherwise stated, translations have been undertaken by the author. Any text contained within square brackets is editorial.

Music references employ a mixture of bar numbers and rehearsal figures dependent upon the available editions of a score. Generally, bar numbers are found in instrumental music scores, and figures in orchestral or stage works. Scores or jazz transcriptions with rehearsal figures or letters involve a shorthand notation: Fig. 1⁻¹ refers to the bar preceding rehearsal figure 1; Fig. 1 denotes the full bar with this label attached; Fig. 1⁺¹ refers to the bar following rehearsal figure 1. References to recordings, especially jazz items, include timings in minutes and seconds (0.00), as appropriate.

In musical discussion, separation of pitches by commas indicates a neutral, basic listing, such as for scalar components. The conjoining of pitches by means of ‘-’ denotes a voiceleading progression: a directed linear motion from one pitch to another. More specifically, the sign ‘/’ as in F/F#, denotes a composite entity and usually serves to highlight modal ‘mixture’: the presence of alternative pitches used in a flexible, inflected manner, particularly ‘blue’ and ‘real’ notes. Where no sharp or flat is indicated, it should be assumed that a given pitch is natural. A minor mode may be shown by lower-case lettering, as in g: I, f: I; or as in the blend: D/d. Similarly, minor chords within a harmonic succession may be indicated in triadic shorthand as: e, d, C, a, G, e, C; or by the qualification ‘m’, as in the expression: C⁹-D^b- E^bm^{11/7}-Dm⁷. Unless otherwise marked, music examples that involve transposing instruments are presented at sounding pitch. Registrational designations (only used sparingly) follow the Helmholtz system, whereby middle C is denoted by c¹.