

TED ROSENTHAL

“Jazzing up the Classics”

The classical repertoire contains a wealth of material that can be adapted to jazz. This clinic explores how to work classical melodies organically into a jazz presentation by reharmonizing, finding jazz grooves and rhythmic devices, and shaping melodic phrases and solo forms.

TED ROSENTHAL - PIANO

with Thomson Kneeland – Bass

Mark Dodge – Drums

Examples of Rosenthal’s “jazzed up” classics:

1. Tchaikovsky – Symphony no. 5, 2nd movement

Arrangement adapts original 12/8 andante, to fast 4/4 swing rhythm; also uses bebop phrasing, and “standard” 32 bar harmonic progression.

The first example shows two systems of piano accompaniment for a 4/4 swing rhythm. The first system has a melody line in the treble clef and a bass line in the bass clef. Chords are indicated below the bass line: A^b7 , D^b7 , $G^b7(b5)$, B^b13 , E^b7 , and D^M . The second system continues the melody and bass line with chords: A^bM^b7 , G^M^b7 , D^b7 , $C7$, $/G^b$, E^M7 , E^bM7 , and D^sus .

2. Chopin – Mazurka in A minor, op. 17 no. 4

Arrangement uses a 3/4 ballad approach, and some reharmonization.

The second example shows a single system of piano accompaniment for a 3/4 ballad approach. The tempo is marked $♩ = 66$. The key signature is A minor. The notation includes a circled 'A' and a melody line in the treble clef. Chords are indicated above the melody line: D^M/A , F/A , $G7^sus$, $G7$, E^M/G , $F^{\#13}$, $F^{\#6}$, $F13$, $F6$, $E7$, E^sus , and $E7$.

It also incorporates longer forms through an extended coda section in A major with a rubato time feel.

Faster, Freely

The extended coda section is in A major with a rubato time feel. The tempo is marked 'Faster, Freely'. The notation includes a circled 'A' and a melody line in the treble clef. Chords are indicated above the melody line: A , $E7/A$, A , $E7/A$, $E7/A$, $E7/A$, $E7/A$, A , E , and E^9 .

3. Puccini – *O Mio Babbino Caro*

Arrangement converts from original slow 6/8, to medium 3/4 “triplet” swing, with some reharmonization.

$\text{♩} = 132$

Chords: A^b_2 , $+5$, $B^b m7/A^b$, $E^b 7/A^b$, A^b , $B^b m7$, $C m7$, $F 7(b9)$
 $B^b m11$, $/A^b$, $G \# 7$, $C 7$, $F \# 7$, $B 13$, $B^b m 9 \text{ sus } 4$, $E^b 7 \text{ sus } 4$, $E^b 7$

4. Tchaikovsky – *June*, from “The Seasons”

Arrangement changes original lyrical character to a bluesy groove. Only one section of original is used for song-form interpretation.

$\text{♩} = 100$

Chords: $G m$, $D 7/A$, $G m/B^b$, $C m 6$, $G m/D$, $D 7$, $G m$, $D 7$
 $G m$, $F 7/A$, B^b , E^b , $A \# 7$, $D 7$, $G m$, $E^b 7$, $A 7(b9)$, $D 7$, $G m$, $D^b 7$

5. Beethoven – 2nd movement from “Pathétique” Sonata

Solo improvisation uses freer techniques, i.e., no strict form, motivic development, free harmonic movement to unrelated key areas, different sections, moods.

a. Adagio cantabile

b.

c.

6. Brahms – Intermezzo, op. 117 no. 2

This arrangement has hints of the blues and uses a Brazilian back-beat in 3. Some of the original phrases are modified for more symmetrical phrase lengths. The form is modified for a tune-like setting.

Intro: $\text{♩} = 72$ B^bM E^bM B^bM E^bM
 Vamp On Cue:

B^bM E^bM6 B^bM B^b7 E^bM7 $A^b7(b9)$ D^bM G^bM C^b7 $F7$

7. Schumann – Traumerai

Arrangement uses even eighth groove, some reharmonization.

Very Slow $\text{♩} = 52$ $F2$ A B^bM7 B^b7 F/C $D7$ G^bM7 $C7sus4-B$ $F^#M$ $G13$ $C7sus4-B$

even $1/8$, med. tpo. (Dbl. x feel)

F/C $G13/b9/C$ F/C $G13/b9/C$ $C7sus4$ $C7$

Solos $F2$ A B^bM7 B^b7 F/C G^bM7/C F/C $G13/b9/C$ G^bM7 $C7$

8. Bach – Presto, from Violin Sonata no. 1

Arrangement uses very fast jazz waltz rhythm with 3/4 - 6/8 - 6/4 rhythmic overlay. Solo progression is altered from "head" for convincing solo form.

Intro: Fast G^bM $D7$ G^bM $D7$ Vamp

On Cue: G^bM7

G^bM7 $D7(\#9)$

G^bM9 E^bM7 C^bM7 D^bM7 B^bM7 C^bM7 A^b7 $D7(\#9)$ G^bM9 $C7$ $F7$ B^b7

Suggestions for adapting classical themes to jazz.

1. Think about the character and mood of the arrangement.
2. Find a rhythmic approach that works. Ex. Swing, even eighths, ballad.
3. Phrase the melody freely – in a jazz style.
4. Add introductions, interludes and endings.
5. Think hard about constructing the form of the song and the form and chord changes for the solos. Solos are usually the bulk of a jazz performance, make the solo form natural to play on.
6. Reharmonize with a mood in mind.
 - a. Reharmonize the “head” to help the jazz character.
 - b. Be consistent in your harmonic approach. Harmony is color, be sensitive to it.
7. Completely familiarize yourself with the original version of the piece.
8. Be daring!

Ted Rosenthal won first prize in the 2nd Thelonious Monk Competition and has released 9 CDs as a leader. His latest solo recording, *The 3 B's*, on Playscape Recordings, received a 4-star review in *Down Beat*. Rosenthal toured and recorded with the Gerry Mulligan Quartet, and has performed with the Art Farmer and Phil Woods Quintets, Jon Faddis, and The Carnegie Hall Jazz Band and the Vanguard Jazz Orchestra among many others. Rosenthal received three NEA grants, and is a faculty member of the The Juilliard School, Manhattan School of Music, Queens College and the New School University. He has published piano arrangements and feature articles for *Piano and Keyboard* and *Piano Today*.

Selected Discography:

- As a leader:
- One Night in Vermont, duo with Bob Brookmeyer – Planet Arts Records 200123
 - Expressions – Jazz ‘N Pulz BMCD 400
 - The 3 B's – Playscape Recordings, PSR#J080199
 - ThreePlay – Playscape Recordings, PSR#J050601
 - Rosenthology – Concord, CCD-4702
 - Live at Maybeck Hall – Concord, CCD-4648
 - Images of Monk – The Jazz Alliance, TJA-10023
- Featured on:
- The Gerry Mulligan Songbook (with Bill Charlap) - Chiaroscuro, CR(D)349
 - Thank You John - Arkadia Jazz 70002
 - Thank You Gerry – Arkadia Jazz 71191
- As a sideman:
- Gerry Mulligan – Dragonfly, Telarc CD-83377
 - Gerry Mulligan -- Dream a Little Dream -- Telarc CD-83364
 - Gerry Mulligan – Midas Touch – Concord CCD-2169-2
 - Jim Hall – Youkali, CTI, R270480
 - Ken Peplowski--Easy To Remember -- NagelHayer CD 2043
 - Ann Hampton Callaway-- Slow--Shanachie B0002CKHKY
 - Randy Sandke-The Mystic Trumpeter--Evening Star Records ES108
 - Randy Sandke -- The Chase -- Concord CCD-4642
 - Jay Leonhart Trio--Cool--Sons of Sound SSPCD022
 - Jay Leonhart--Rodgers and Leonhart-- Sons of Sound SSPCD015
 - Jay Leonhart -- The Music of Harold Arlen -- Groove Jam 97004