

Analysis Project: The Case of the Wandering Keys – Jazz Chowder

NAME: _____

- ▲ **Purpose:** Use your knowledge of modulations and non-modulating chromatic chords to analyze this sectional, seven-part rondo form with transitions, for Bb clarinet and piano.
- ▲ **Directions:** Refer to the attached score (below), and the live audio file on Canvas.

Listen to the recording while following along with the score. (See Canvas, Course Documents.)

Note: Do not print the entire score! Print only the two pages of questions, and the score pages labeled 9, 11, & 12 (pages 1, 2, 13, 15, & 16 of the PDF).

Note: The clarinet is a transposing instrument (in Bb), so its pitches are written a M2 higher than the sounding pitch. For example, the clarinet's opening A natural sounds a G. However, focusing on the piano part alone will be sufficient for your harmonic analysis.

1. (18 points)

Each of the following sections uses common chord modulation. For each, give the key it begins in, the key it modulates to, and the Roman Numeral in both keys of the common chord (*pivot!*). (See example)

<u>Measures</u>	<u>Starting Key</u>	<u>Ending Key</u>	<u>Pivot (label in both keys)</u>
(Example	DM	AM	DM: vi, AM: ii)
mm.18-26	_____	_____	_____
mm.42-50	_____	_____	_____
mm.66-74	_____	_____	_____
mm.90-98	_____	_____	_____
mm.114-122	_____	_____	_____
mm.154-162	_____	_____	_____

2. (9 points)

Print page 13 (9 on the score), and attach at the end of this handout. The section just before measure 130 begins in E Minor. For measures 130 through 136 only, give lead sheet chord symbols *above* the staff. (Do not attempt a Roman Numeral Analysis.) In the blank below, name the type of harmonic device used.

Harmonic Device: _____



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3. (19 points)

Print pages 15 & 16 (11 & 12 on the score), and attach at the end of this handout. Give a complete Roman Numeral Analysis of measures 162 to 177. Do not analyze embellishing (nonchord) tones.

Note: For this analysis, ignore the bass note in measures 167 (beats 1 & 2 only) and in 175 (entire measure). In these locations, it may help to imagine the B-natural as a C-flat.

4. (14 points)

Critical Thinking Essay

In 60-100 words, discuss the following questions:

This work engages in a topic of local, social concern. Is this appropriate? Is it effective? More generally, what is the role of classical/concert music in society today? Is it solely for entertainment? Does music *reflect* social and cultural values, *shape* them, or both? How does classical music, whether contemporary or historical, interact with society and culture in your own life? Give specific examples.

Note: I am not looking for specific, “correct” answers to these questions. I want thorough, well-reasoned opinions, supported with ample real-life evidence and examples.

[illegible]

JAZZ CHOWDER

OR,
THE DELETERIOUS EFFECTS OF ALCOHOL COMSUMPTION
ON THE VIRTUOUS MUSICIAN

(2012)

FOR B \flat CLARINET AND PIANO

FULL SCORE

KYLE GULLINGS



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Jazz Chowder

**or,
the Deleterious Effects of Alcohol Consumption
on the Virtuous Musician**

(2012)

Full Score

*This work was composed for clarinetist Ben Redwine, who gave its premiere in 2012,
at the University of Texas at Tyler's Braithwaite Recital Hall.*

It is dedicated to the people of Tyler, Texas.

Notes on the Composition

This work is inspired by the current alcohol laws of Smith County, Texas. Like many counties in the U.S., Smith County enforces, at least as of August 2012, local laws prohibiting the sale of alcohol on an off-sale basis – that is, alcohol purchased for consumption off-site, as in liquor stores. (On-sale alcohol, as in bars and restaurants, is mostly legal.) As a result, many residents frequently drive 20 miles or more to purchase alcohol from "wetter" neighboring counties.

In November 2012, portions of Smith County will hold a public vote to consider legalizing limited off-sale alcohol sales (beer and wine only, no liquor). The term "jazz chowder" is one of many colloquialisms for alcohol that emerged during the Prohibition Era of the 1920's. As speakeasies and early jazz are intimately linked to the notion of prohibition in the national consciousness, this musical work stands as my memorial to and commentary on the next chapter in Smith County's own "Noble Experiment".

~Kyle Gullings
August 13, 2012

Full Score

Jazz Chowder

or, the Deleterious Effects of Alcohol Consumption on the Virtuous Musician

Kyle Gullings

for the people of Tyler, Texas

A stagehand pours a drink and places it near the clarinetist.
(Alternately, the clarinetist may produce a flask.)
The clarinetist looks thirsty...

Andante $\text{♩} = 76$

B♭ Clarinet

f

Andante $\text{♩} = 76$

Piano

mf

5

B♭ Cl.

Pno.

10

B♭ Cl.

Pno.

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2

Jazz Chowder

The clarinetist takes a drink (or pantomimes it).

B♭ Cl. ¹⁵

Pno. ¹⁵

mp

B♭ Cl. ²⁰

Pno. ²⁰

B♭ Cl. ²⁴

Pno. ²⁴

mp

B♭ Cl. ²⁸

Pno. ²⁸

Jazz Chowder

3

B \flat Cl. 32

Pno.

f

B \flat Cl. 36

Pno.

mf

sub. p

B \flat Cl. 40

Pno.

The clarinettist takes another drink.

ff

mp

p

B \flat Cl. 44

Pno.

mp

4

Jazz Chowder

Andante moderato ♩ = 72

B♭ Cl. 48 *f*

Pno. 48 *mf*

Measures 48-52. B♭ Clarinet part starts with a whole rest, then a half note G4, followed by a half note F#4, and a half note E4. Piano accompaniment features chords in the right hand and single notes in the left hand.

B♭ Cl. 53

Pno. 53

Measures 53-57. B♭ Clarinet part continues with a half note D4, followed by a half note C#4, and a half note B3. Piano accompaniment continues with chords and single notes.

B♭ Cl. 58

Pno. 58

Measures 58-62. B♭ Clarinet part continues with a half note A3, followed by a half note G3, and a half note F#3. Piano accompaniment continues with chords and single notes.

B♭ Cl. 63

Pno. 63 *mp*

And another drink.

Measures 63-67. B♭ Clarinet part has a whole rest. Piano accompaniment features chords in the right hand and single notes in the left hand.

Jazz Chowder

5

68

B♭ Cl.

Pno.

72

B♭ Cl.

Pno.

p

75

B♭ Cl.

Pno.

mf *p*

78

B♭ Cl.

Pno.

mf *mf*

6 Jazz Chowder

81

B♭ Cl. *p* *mp*

Pno. *p* *mp*

84

B♭ Cl. *f* *mp*

Pno. *f* *mp*

87 *poco rit.*

B♭ Cl. *f*

Pno. *poco rit.* *f*

And another.
a tempo

90

B♭ Cl. *p*

Pno. *a tempo* *mp*

Jazz Chowder

7

94

B♭ Cl.

Pno.

f

98

B♭ Cl.

Pno.

mf

Adagio ♩ = 68 Moderate swing

102

B♭ Cl.

Pno.

106

B♭ Cl.

Pno.

8

Jazz Chowder

B♭ Cl. 110

Pno. 110

Measures 110-113. B♭ Clarinet part features a melodic line with slurs and ties. Piano accompaniment features chords in the right hand and a walking bass line in the left hand.

And yet another.
(Straight 8ths)

B♭ Cl. 114

Pno. 114 *mp*

(Straight 8ths)

Measures 114-117. B♭ Clarinet has whole rests. Piano accompaniment features a 'Straight 8ths' pattern in the left hand and chords in the right hand. Dynamic is *mp*.

B♭ Cl. 118

Pno. 118

Measures 118-121. B♭ Clarinet has whole rests. Piano accompaniment continues the 'Straight 8ths' pattern in the left hand and changes chords in the right hand.

B♭ Cl. 122

Pno. 122 *p*

Measures 122-125. B♭ Clarinet has a melodic line starting with a piano (*p*) dynamic. Piano accompaniment features a complex chordal texture in the right hand and a walking bass line in the left hand.

Jazz Chowder

9

128 *poco più mosso*

B♭ Cl. *mp*

Pno. *mp*

134 *poco più mosso*

B♭ Cl. *sub. p* *f* *sub. p*

Pno. *mf* *f*

139

B♭ Cl. *f*

Pno.

143

B♭ Cl.

Pno.

10

Jazz Chowder

rubato

B♭ Cl.

145

ff

Pno.

145

mf

B♭ Cl.

149

Pno.

149

And, remarkably, yet another.

The clarinettist toasts the audience and finishes the drink.

Grave ♩ = 40 (exaggerated, highly indecorous)

B♭ Cl.

153

Grave ♩ = 40 (exaggerated, highly indecorous)

Pno.

153

mp

Jazz Chowder

11

157 *accel.* -----

B♭ Cl. *f*

Pno.

162 **Larghetto** ♩ = 64 Jazzy, heavy swing *poco a poco accel.*

B♭ Cl.

Pno. *mf*

166

B♭ Cl.

Pno.

170

B♭ Cl.

Pno.

12

Jazz Chowder

B♭ Cl. 174

Pno. 174

Clarinet ad lib to the end.

f

(Play melody *only* if clarinetist does not solo.)

Andantino ♩ = 84 (Steady to the end)

B♭ Cl. 178

Pno. 178

D6 F#m7b5 B7 Em7

C6 Em7b5 A7 Dm7

B♭ Cl. 182

Pno. 182

A Eb7/A A7 D6

G Db7/G G7 C6

Jazz Chowder 13

(ad lib) B m7 A m7b5 D7 G maj9 G#m7b5

186

B♭ Cl.

Pno.

186

A m7 Gm7b5 C7 Fmaj9 F#m7b5

190

B♭ Cl.

Pno.

190

D/A A7 D6 B7

C/G G7 C6 A7

194

B♭ Cl.

Pno.

194

E m7 A7 D6 B7

D m7 G7 C6 A7

198

B♭ Cl.

Pno.

198

(Play) E m7 A7 D A7b5 D

(Play) D m7 G7 C G7b5 C