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Marshall University Music Department Presents Craig Burletic, Bass

Craig Burletic
Marshall University

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School of Music and Theatre

presents

Craig Burletic Bass

Assisted by:

Molly Page, Violin
Jarohn Grandstaff, Soprano Saxophone
Bryce Duncan, Alto Saxophone
Zach Arbogast, Piano
Nick Vassar, Guitar
Rod Elkins, Drums

Jomie Jazz Center Forum
Friday, April 26, 2014

8:00 p.m.

This program is presented by the College of Arts and Media through the School of Music and Theatre, with the support of student activity funds. For more information about this or other music events, please call (304) 696-3117, or view our website at <http://muwww-new.marshall.edu/music/>.

Program

Spunky Sprawl	Esbjörn Svensson (1964-2008)
Bye Bye Blackbird	Ray Henderson (1896-1970)
Walking 'Round All Nostalgic	Craig Burletic (b. 1989)
Greasin' Easy	Hank Mobley (1930-1986)
500 Miles High	Chick Corea (b. 1941)
Donna Lee	Charlie Parker (1920-1955)
Waltz for Debby	Bill Evans (1929-1980)
Tenn Town	Jaco Pastorius (1951-1987)
Spunky Sprawl Esbjörn Svensson	

Before his untimely death in 2008, Esbjörn Svensson was one of Europe's most successful jazz musicians. Starting as a rock musician in his early years, Svensson transitioned to classical and then jazz, cutting his teeth in the Swedish jazz scene in the 1980's. It's during this time he met percussionist Magnus Öström and bassist Dan Berglund and formed Esbjörn Svensson Trio. E.S.T. immediately found audiences in Europe and the United States, becoming the first European jazz combo to be featured on the cover of Downbeat Magazine in May, 2006.

Spunky Sprawl is a modified 12-bar blues form. Although the quarter note tempo is a relatively slow one, the driving eighth note pulse and sixteenth note piano ostinato gives the tune a double time feel. The harmonic structure is that of a simple blues progression (I IV I V IV I), with one exception: Svensson replaces the IV chord with a bVI9 this

creates surprisingly smooth transitions through the changes, probably because the notes found in the bVI9 are also found in the fully altered I chord. Spunky Sprawl is a refreshing take on the well traveled set of chord changes known as the simple blues form.

Bye Bye Blackbird

Music by Ray Henderson
Arr. by Christian McBride

Originally recorded in 1926 the tune did not become a standard of jazz repertoire until the mid-1950s when it was featured in a motion picture set in the 1920's, Pete Kelly's Blues. Less than a year later it was recorded by Miles Davis on his landmark Columbia recording Round About Midnight; at this point *Bye Bye Blackbird* became a staple of modern jazz repertoire. For this performance, the arrangement is taken from the live album Super Bass. Originally performed as a bass duet between Christian McBride and Ray Brown, I have arranged the piece for a trio of bass, drum set, and guitar, and will be playing a transcription of McBrides improvised solo on the tune.

Walking 'Round All Nostalgic

Craig Burtlelic

The ability to compose is just one attribute of the diverse skill-set that every modern jazz musician is expected to possess. It gives the performer the opportunity not only to express themselves through the vehicle of an improvised solo, but through the entirety of the piece. This changes the process from taking an existing piece and turning it into your own, to making something new out of virtually nothing.

The tune is a standard AABA 32-bar form. My composition process involved finding a melody and bass movement I liked at a piano, and then using that information to fill in the harmonies I wanted. The tune has very specific dynamic instructions to contrast the aesthetic/non-functional changes, giving movement to the piece. The title reflects my general state of mind completing the last semester of my undergraduate studies, as well as my aptitude for being sentimental.

Greasin' Easy

Music by Hank Mobley
Arr. and Lyrics by Craig Burtlelic

Often overshadowed by other great saxophonist such as John Coltrane and Sonny Rollins, Hank Mobley has been regarded as "one of the most underrated musicians of the bop era." However, Mobley offered a unique skill set, by delivering a tone that was not as abrasive as his

aforementioned counterparts, nor as silky as somebody like Stan Getz. He was a leading figured of the 'hard-bop' movement that contrasted the popular 'cool jazz' style of that time period. Collaborating with many other hard bop greats such as Grant Green, Art Blakey, Lee Morgan, and others he made a name for himself chiefly as a bandleader, recording over 20 albums for Blue Note Records between 1955 and 1970.

Greasin' Easy is a jazz blues in 'F,' with an almost strictly pentatonic melody, and is characteristically a Mobley composition. The arrangement beckons that of an R&B tune with the hits in the rhythm section and exploding harmonies in the horn and guitar. The title of this tune and its mysteriously ambiguous nature inspired me to write lyrics. Since Mobley's meaning behind the name of this tune is not known, I took it as a play on the mythology of no-name jazz musicians who gig in sordid and disreputable venues as a way of life.

Greasin' easy ain't what it used to be
A lousy three-piece playin' in the corner
Livin' greasy ain't no thing to me
Swing the back beat all night long

500 Miles High

Chick Corea

Appearing on Light as a Feather, the second album released by Return to Forever, the jazz-fusion group led by Chick Corea, 500 Miles High is a good example of the brand of jazz for which the group became famous. The term jazz-fusion is used to define this group and others because of the utilization of electric instruments and influence of rock n' roll on jazz in the 1970s. Return to Forever created their own style of fusion by featuring latin sounds in this mixture as prominently as the rock influences. Originally recorded with vocalist Flora Prim singing the lyrics written by Neville Potter, this piece became not only her signature song, but was also later played by the group as an instrumental version.

Donna Lee
Charlie Parker

The topic of authorship for this tune has always been a subject for debate in the jazz community. Originally recorded on session in which Charlier Parker was the bandleader and Miles Davis was a sideman in May 1947, it was not unheard during this time period for bandleaders to credit

themselves for the work of their sidemen. So, for generations Donna Lee was credited to Charlie Parker, until Davis started claiming rights to the composition (he does so explicitly in his autobiography). There are also others who credit Davis with the rights, such as Gil Evans who claims that when he approached Parker for permission to arrange the tune for the Claude Thornhill Orchestra, Parker directed him to Davis. However, there are those that say the tune does not line up with the style of Davis' previous compositions up until that point, such as Jackie McLean who has stated that in his opinion, Davis' melodic sense was not developed enough at that point early in his career to have written it. It has also been noted that the melody lays much more easily on the alto saxophone than the trumpet, suggesting that Parker is the true penman behind the composition. Nonetheless, Parker is credited with the copyright.

Donna Lee is a good example of the archetypal bebop model of jazz. The melody is played in unison, at a very fast tempo and features scalar movement that is chromatic in nature and rising and falling arpeggios that outline chords and their extensions. The tune is characteristic of the bebop style of jazz and has been and will continue to be a staple in the modern jazz repertoire.

Waltz for Debby
Bill Evans

One of Bill Evans' most famous compositions, Waltz for Debby has been recorded by many instrumentalists and vocalists. Because of the lyrical melody, the tune works very well as a vocal piece. The original recording of this piece features the bass player Scott LaFaro who was immediately recognized as a prolific performer on the double bass, but was tragically killed in an automobile accident shortly after its recording.

This arrangement ironically does not include a pianist but rather a guitar as the chording instrument. It also utilizes a violin to convey the lyricism of a singer in an instrumental setting. The bowed double bass in conjunction with the violin for the melody sets the tone for the piece, and creates a significant timbral difference between the melody and solo sections.

Teen Town

Jaco Pastorius

In the mid1970s Jaco Pastorius redefined the role for the modern jazz bassist and legitimized the electric bass by executing incredible musical

figures never thought possible on the instrument. His exploration of chords, textures through electronics, and other nuances gave the jazz fusion movement a pulse just as it was running out of steam.

The most prominent musical characteristics of Teen Town are the carefully interspersed sections of atmospheric breaks between virtuosic bass motives. This piece is odd in nature utilizing effected bass and synthesized textures, the sporadic bass lines are interjected furiously between light fills of the soprano saxophone and synthesizer. Pastorius named the tune after a skating rink in Florida, where he was from. The steady disco beat in the drum set is reminiscent of the kind of sounds that would be found there. Pastorius' sound and compositions left a lasting impression on not only bass players, but change the trajectory of jazz as a whole.

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