

Philip R Buttall

ALCM Jazz Piano

UWE – Wednesday December 19th 2007 – 15.20

Programme

Piano: Improvisations

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|-------|----------------------|--|
| 1 | <i>Autumn Leaves</i> | Joseph Kosma (1945) |
| 2 | <i>Summertime</i> | George Gershwin (1935) |
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| 3 | <i>Undecided</i> | Charlie Shavers (1937)
[Own choice] |
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Excerpt from Examiners' final comments: *This was a most enjoyable recital. We do congratulate you.*

Piano: Studies & Transcriptions and Analysis

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|-------|---------------------------|---------------------|
| 1 | <i>Bats in the Belfry</i> | Billy Mayerl (1935) |
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Excerpt from Examiners' final comments: *Excellent background knowledge and a most articulate, detailed analysis.*

Reg No: 9xxxx
Candidate ID: 6xxxx
Session: Winter 2007
Centre: Bristol

FOR EXAMINATION USE ONLY

AUTUMN LEAVES

JOSEPH KOSMA

SLOWLY NC. F_M⁷ B^{b7} E ^Δ A ^Δ

5 D_M^{7b5} G⁷ C_M F_M⁷ B^{b7}

11 E ^Δ A ^Δ D_M^{7b5} G⁷ C_M

16 D_M^{7b5} G⁷ C_M

21 F_M⁷ B⁷ E ^Δ A ^Δ D_M^{7b5} G^{7b9}

26 C_M C_MM⁷ C_M⁷ C_M⁶ F A

30 G⁷ G^{7b5} C_M NC.

SUMMERTIME

GEORGE GERSHWIN

ALLEGRETTO SEMPLICE



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UNDECIDED

CHARLIE SHIVERS

MEDIUM UP SWING ♩ = 184
B MA⁷

Musical staff 1: Treble clef, key signature of two flats (B-flat and E-flat), 4/4 time signature. The staff contains the first four measures of the piece. The first measure starts with a *mf* dynamic. Chord symbols B MA⁷, E⁷, and E⁷ are placed above the staff.

Musical staff 2: Treble clef, key signature of two flats. The staff contains measures 4 through 7. Chord symbols D⁷, C⁷, F⁷, C⁷ F⁷, B⁷, and G⁷ are placed above the staff. A first ending bracket is shown over the final two measures.

Musical staff 3: Treble clef, key signature of two flats. The staff contains measures 8 through 11. Measure 8 is marked with an 8. Chord symbols C⁷, F⁷, B⁷, A⁷, A⁷, B MA⁷, F^M⁷, and B⁷ are placed above the staff. A *f* dynamic is indicated below the staff.

Musical staff 4: Treble clef, key signature of two flats. The staff contains measures 12 through 15. Chord symbols F^M⁷, B⁷, E MA⁷, G^M⁷, and C⁷ are placed above the staff.

Musical staff 5: Treble clef, key signature of two flats. The staff contains measures 16 through 19. Chord symbols G^M⁷, C⁷, F⁷, and B MA⁷ are placed above the staff. A *mf* dynamic is indicated below the staff.

Musical staff 6: Treble clef, key signature of two flats. The staff contains measures 20 through 23. Chord symbols E⁷, E⁷, and D⁷ are placed above the staff.

Musical staff 7: Treble clef, key signature of two flats. The staff contains measures 24 through 27. Chord symbols C⁷, F⁷, C⁷ F⁷, B⁷, C^M⁷, C⁴^o, and B⁷ are placed above the staff. A *f* dynamic is indicated below the staff.

Bats in the Belfry

In the same way that it has always seemed appropriate for a composer like Benjamin Britten to have been born on St. Cecilia's Day, it is rather fitting that William Joseph (Billy) Mayerl was born within yards of London's Tin Pan Alley, in Tottenham Court Road, on 31st May 1902, the son of violinist Joseph Mayerl and his wife Elise Umbach.

Although the violin was his first instrument, the piano soon took over from the age of three. At seven years' old, he won a scholarship to Trinity College of Music, and a year later, with the help of an Italian piano teacher, gave a recital at the Queen's Hall, which included one of his own compositions. By the age of twelve he was appearing there again in the Grieg *Concerto*, while, less 'publicly', accompanying silent films. During further years of study, Billy Mayerl realised that his career lay on the lighter side of music, and by 1918, he was beginning to earn his living as a professional.

His first variety show appearance came two years later, and in 1921, he joined the Savoy Havana Band at the famous London hotel, under the American saxophonist, Bert Ralton, and at a very generous salary. With this band he took part in the George Robey revue *You'd be Surprised* at the Royal Opera House in 1923, and in 1927, *Shake Your Feet*, at the Hippodrome and Lew Leslie's revue, *White Birds*, a selection from which he recorded. (His recordings for EMI companies started here, lasted some twenty years, and sold in their tens of thousands.)

In 1925, he gave the first British performance of *Rhapsody in Blue* with the Savoy Orpheans under Debroy Somers, at the Queen's Hall in the presence of Gershwin himself, who praised Mayerl's interpretation highly. The two became close friends thereafter, and if there is a source for Mayerl's **favourite stylistic fingerprint** of having his **melodies doubled in fourths**, then one need look no further than Gershwin's own *Novelette in Fourths*.

Mayerl's ability to make idiosyncratic arrangements of the popular songs of the day went hand in hand with his desire to popularise ragtime, jazz and syncopated piano playing generally. In 1926, he opened his own School of Modern Syncopation at the Steinway Hall, and published a tutor, all in the cause of the style of piano playing he had championed. This extended to correspondence courses, and the school's setting up of branches in Germany, Holland, India, New Zealand, South Africa and the USA. Most famous amongst his thousands of 'pupils' Mayerl could count the future King George VI. The music they were expected to play at the end of such a course fell into two categories - the up-beat pieces derived from ragtime, and those of a more lyrical nature that have their roots in the music of such contemporaries as Coates, German, Ireland, Delius, and even Frank Bridge.

Mayerl's multi-faceted career continued unabated throughout the 1930s, and by the outbreak of World War II, he found himself in charge of music at the Grosvenor House Hotel. After hostilities, and a nervous breakdown, he joined the BBC Light Music Department in an administrative, rather than creative capacity, as his music, like that of so many of his contemporaries, quietly became unfashionable. He had established, like many of them, a particular style, and rarely deviated from it throughout his career, so that whether a piece dated from the 1920s or the 1950s, the

musical language was largely the same, within given parameters. However, within these self-imposed confines, he displayed a consummate artistry both in his compositions and in his performances of them. His death in 1959 closed a page in the history of music-making to which few could, or would wish to, add even the briefest of footnotes.

Bats in the Belfry (1935)

Along with *Green Tulips*, *Bats in the Belfry* represents a collaborative enterprise between Mayerl and Austen Croom-Johnson (affectionately known as 'Ginger') with Johnson writing the opening theme and Mayerl doing the rest. The two men recorded both pieces as duets on piano and harpsichord. Johnson left for America soon after the pieces were published, and pioneered the musical commercial, most notably for Pepsi-Cola.

Bats in the Belfry

Analysis

Stylistic & Historical Content:

Written in 1935, when Mayerl was 32. Roughly contemporary with *Four Aces Suite – Marigold* was written in 1927. Ravel's *Bolero* / George Gershwin's *Rhapsody in Blue* (1924) – Berg's *Wozzeck* (1925) – Bartók's *Music for Strings, Percussion and Celesta* (1937)

Hammond organ (1933) – Electric Guitar (1936)
The Glenn Miller Band debuts in New York (1937).

The style is of 'stride' in the outer sections (Ab), extending into 'vamp' in the middle section (Eb) – extended 10ths in the LH

The techniques required:

- 1 the ability to be able to stretch up a 10th in the LH
- 2 good 'stride' piano facility (LH)
- 3 an articulate RH, with a delicate, light touch
- 4 good dynamic range
- 5 'sense of fun'

The form of the piece:

First section in Ab 24 bars	8 bars ending on dominant 12 similar bars, extended to end on tonic 2 bars in B major, sequentially repeated, leading to:
Second section in Bb 18 bars	New theme based on opening dotted rhythm – 8 bars ending on dominant – essentially same chord sequence First 4 bars repeated, + closing 4 bars from original closing theme, ending on D7, which shifts up a semitone for:
First section in Ab 14 bars	Based on opening, but modified to close on tonic. Left hand introduces 10ths, hinting at middle section to follow shortly:
Link section in Eb 4 bars	2 bars repeated, based on opening motive

Third Section in Eb 16 bars	New section based on triplet and dotted rhythm of main Theme – extensive 10ths in bass – more chromatic harmony. Straight repeat, first close on Eb6 / second on Eb9
Link section 4 bars	Based on opening theme, modulates chromatically back to Ab for reprise of opening section

First section in Ab 22 bars	8 bars ending on dominant – as before 8ve higher) 14 similar bars based on original closing section, but with a <i>pp</i> ending
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Essentially in **Rondo** form **A – B – A – C – A**

Chord Structure

Ab A dim	Bbm Eb7	Ab Adim	Bbm Eb7	Ab Ab/C	Db Dbm	Ab Eb7	Ab Eb
Ab A dim	Bbm Eb7	Ab Adim	Bbm Eb7	Ab Ab/C	Db Dbm	Ab/C Ebdim	Eb9 Eb7-9
Ab/C Bb7/Ab	Eb7-9/Ab Eb7	Ab Ab/C	Bbm Eb7	B B/D#	C#m7 F#7	A A/F#	F7
Bb B dim	Cm F7	Bb B dim	Cm F7	Bb/D Bb	Eb Ebm	Bb Bdim	Cm7 F7
Bb B dim	Cm F7	Bb B dim	Cm F7	Bb Bb/D	Eb Ebm	Bb/D fdim	Fsus F7-9
D	D						
Ab A dim	Bbm Eb7	Ab Adim	Bbm Eb7	Ab Ab/C	Db Dbm	Ab/C Ebdim	Eb9 Eb7-9
Ab/C Bb7/Ab	Eb7-9/Ab Eb7	Ab Ab/C	Db6 Eb7	Ab Eb7	Ab		
Eb E dim	Fm7 Bb7	Eb E dim	Fm7 Bb7				
Eb	Fm7 Bb7	Eb Eb/G	Bb7/F /Bb	Eb7 D7 Eb7	D7 Eb7	F#9 E9	Db9 Bb7
Eb	Fm7 Bb7	Eb Eb/G	Bb7/F /Bb	Eb7 D7 Db7	Fm7 F7	F#9 E9 Bb7-6	Eb6
Eb	Fm7 Bb7	Eb Eb/G	Bb7/F /Bb	Eb7 D7 Eb7	D7 Eb7	F#9 E9	Db9 Bb7
Eb	Fm7 Bb7	Eb Eb/G	Bb7/F /Bb	Eb7 D7 Db7	Fm7 F7	F#9 E9 Bb7-6	Eb9
D9	F#9	Bbm7 Eb7					
Ab A dim	Bbm Eb7	Ab Adim	Bbm Eb7	Ab Ab/C	Db Dbm	Ab Eb7	Ab Eb
Ab A dim	Bbm Eb7	Ab Adim	Bbm Eb7	Ab Ab/C	Db Dbm	Ab/C Ebdim	Eb9 Eb7-9
Ab/C Bb7/Ab	Eb7-9/Ab Eb7	Ab Ab/C	Bbm Bbm/Db	Ab/Eb Eb7	Ab Ab6		

'Contrefact' Relationships

- *Ain't She Sweet* [opening 4 bars etc] – (Milton Ager, 1927)
- *I Got Rhythm* [opening 8 bars] – (George Gershwin, 1930)
- *Marigold* [opening of Eb middle section] – (Billy Mayerl, 1927)
- *Daddy Wouldn't Buy Me A Bow-Bow* [opening of Eb middle section] – (Joseph Tabrar, 1892)

OUTLINE SCORE *
(For Analysis purposes only)

BATS IN THE BELFRY

on a Theme by AUSTEN CROOM-JOHNSON

By BILLY MAYERL

Lively ♩ = 262

Musical score for measures 1-24. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Lively' with a quarter note equal to 262. The score begins with a piano (*p*) dynamic and a 'lightly' instruction. The melody in the right hand features eighth-note patterns and triplets, while the left hand provides a harmonic accompaniment with chords and eighth notes.

Musical score for measures 25-30. The dynamics increase to forte (*f*). The right hand continues with eighth-note patterns and triplets, while the left hand maintains the accompaniment. Measure 25 is marked with a '25' above the staff.

Musical score for measures 31-40. The dynamics reach fortissimo (*ff*). The right hand features more complex rhythmic patterns, including sixteenth notes and eighth notes. The left hand continues with the accompaniment.

Musical score for measures 41-55. The dynamics are marked *fz* and *ff*. The right hand has a triplet in measure 41. The left hand includes a section marked '(h)' in measure 44. Measure 41 is marked with a '41' above the staff.

Musical score for measures 56-60. The dynamics are marked *p*. The right hand features eighth-note patterns and triplets. The left hand continues with the accompaniment. Measure 56 is marked with a '56' above the staff.

Musical score for measures 61-65. The dynamics are marked *p*. The right hand features eighth-note patterns and triplets. The left hand continues with the accompaniment. Measure 61 is marked with a '56' above the staff.

The musical score consists of six systems of piano notation. The first system begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It features a melody in the right hand with a triplet of eighth notes and a bass line in the left hand. Dynamics include *mf* and *ff*. The second system continues the melody and bass line, with a *ff* dynamic. The third system shows a change in the right-hand melody and a *ff* dynamic. The fourth system features a melody with a triplet and a *mp* dynamic. The fifth system includes a *p* dynamic and a triplet. The sixth system concludes with a *pp* dynamic. Various articulations such as accents and slurs are used throughout.

* For complete performing score see: *Billy Mayerl: Jazz Master* ©