

THE INFLUENCE OF JAZZ ON THE SOLO TRUMPET

COMPOSITIONS OF EUGÈNE BOZZA

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This paper investigates the influence of jazz on the nine solo trumpet compositions of the French composer Eugène Bozza (1905-1991). Bozza, like many other French composers in the first half of the 20th century, combines traditional elements of western European art music with innovations of American popular music. While Bozza holds a prominent role as a composer of solo trumpet literature in the mid-20th century, little has been written about the influence of jazz in his works. This paper traces the influences of American jazz upon French composers and analyzes the elements of jazz within Bozza's compositions for solo trumpet by comparing them to conventions employed by jazz composers.

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CHAPTER 1

INTRODUCTION

Purpose

Eugène Bozza, a prominent French composer of trumpet solos, was clearly influenced by American jazz, creating a need for an examination of the stylistic elements of jazz in his music. Such an examination should lead to a better understanding of the influences upon his compositional style. While his compositions for trumpet are some of the most frequently-performed pieces in the repertoire, performers rarely consider the influence of jazz in his music. Such a study may enhance future performances of his works.

State of Research

At the present time, there is little literature available that discusses the influence of jazz on the compositions of Eugène Bozza. Most written references to Bozza's works are to specific performances; one finds very little writing about the stylistic influences on the composer himself. For example, the authors in the *International Trumpet Guild Trumpet Guild Journal* frequently review performances of his works but rarely include research dealing with stylistic influences on the composer.

There is limited literature available on Bozza's works for trumpet in general, but these works rarely discuss the influence of jazz on Bozza's compositional style. For example, Raul Sosa Ornelas's dissertation on Bozza's compositions for solo trumpet discusses four of the nine compositions for trumpet, including *Caprice*, *Concertino*,

Rustiques, and *Cornettina*.¹ However, Ornelas does not address the possible influences of jazz on these works at all.

There is a larger quantity of research which addresses the influence of jazz on French works in general, including a significant body of research discussing the influence of jazz on composers such as Debussy, Satie, and Stravinsky. There is also research discussing the influence of jazz on other composers of trumpet music, such as Henri Tomasi, Charles Chaynes, and André Jolivet.

There is limited research that discusses the influence of jazz in Bozza's compositions for other instruments, such the use of glissando, blue notes, ragtime syncopation, and vibrato in his *Ballade* for trombone and piano.²

Method

The solo trumpet compositions of Bozza, including *Caprice* (1943), *Concertino* (1949), *Badinage* (1949), *Rustiques* (1955), *Rhapsodie* (1957), *Cornettina* (1965), *Frigariana* (1967), *Lied* (1976), and *Caprice No. 2* (1978), will be analyzed and compared to known stylistic conventions in American jazz.

This study will include an analysis of harmony, melody, rhythm, ornamentation, and any other constructional elements that are relevant to correct performance. Where appropriate, performance recommendations will be generated by examining the correct performance practice of such compositional elements in their native jazz settings.

¹ Raul Sosa Ornelas, "A Comprehensive Performance Project in Trumpet Repertoire: An Essay on Eugène Bozza's Published Compositions for Solo Trumpet with Piano or Orchestra and an Analysis of Representative Compositions" (DMA dissertation, University of Southern Mississippi, 1986).

² Ted Hale, "The Influence of Selected Stylistic Elements of Jazz on Seven 20th-Century Solo Trombone Pieces" (DMA dissertation, Indiana University, 1996), p. 20.

CHAPTER 2

THE INFLUENCE OF JAZZ IN FRENCH MUSIC

France Imports American Jazz

American jazz found its way to France soon after its development. United States involvement in World War I (1914-1918) meant dramatically increased contact between the French and the Americans, as the U.S. government sent two million soldiers to the European theater of battle. This resulted in a level of direct contact between the French and the Americans never before seen in history.³ Of the two million American soldiers who went abroad, around two-hundred thousand were African Americans, leading to a cultural infusion in French villages, where many people had never before seen a black person.⁴ To the French, the assembly of an ensemble of all-black musicians was far more shocking than any music they played.⁵ French audiences were very welcoming to black musicians, and many black jazz ensembles traveled to France where they thrived in a climate of far less racial discrimination than was present in America.⁶

While some black Americans had entertained French audiences with minstrel songs, cakewalks, and ragtime prior to the war, the war allowed for contact with a far larger number of black musicians than before.⁷ Not only was there an increased level of contact, but there was also an increase in the variants of black-inspired popular music. As French audiences were entertained by everything from ragtime soloists to Dixieland combos, the American styles of music quickly crept into French performance and

³ Jeffery Jackson, *Making Jazz French: Music and Modern Life in Interwar Paris* (Durham and London: Duke University Press, 2003), 14.

⁴ *Ibid.*, 14.

⁵ Reid Badger, *A Life in Ragtime: A Biography of James Reese Europe* (New York: Oxford University Press, 1995), 169.

⁶ Chris Goddard, *Jazz Away From Home* (New York: Paddington Press, 1979), 19.

⁷ Jackson, 17.

composition. Because the birthplace of jazz, New Orleans, was so highly populated with people of French ancestry, it is not surprising that France was so receptive to this new style of music.⁸

After the war, jazz continued to thrive throughout France. Because Americans generally did not join French musicians' unions, club owners could easily hire American jazz performers without the obligations to an association.⁹ To the war-weary French, jazz was a refreshing musical innovation that quickly gained popularity throughout the country. A popular French song from the early 1920s, *Jazz-band partout* (Jazz band everywhere) reveals how ubiquitous jazz had become in the post-war era:

There're jazz bands by day, by night
There're jazz bands everywhere
It's all the rage in Paris, it makes men crazy.¹⁰

It did not take French musicians long to begin performing this imported style of music themselves. While they were eager to adopt this new American music, the repertoire and style of early French jazz bands varied widely. Sometimes they performed original American jazz compositions, and sometimes they simply incorporated jazz elements into existing French songs.¹¹ By the 1930s, French jazz ensembles such as the Hot Club de France were touring all over the country.¹² While the repertoire and style of French jazz bands varied widely, most of their music was upbeat, rhythmic, and danceable.¹³

Just as French performers quickly adopted elements of jazz into their performances, French composers also utilized jazz ideas in their compositions. The

⁸ Mark Gridley, *Jazz Styles: History and Analysis*, 3rd ed. (Englewood Cliffs, NJ: Prentice Hall, 1988), 40.

⁹ Jackson, 144.

¹⁰ *Ibid.*, 1.

¹¹ *Ibid.*, 20.

¹² *Ibid.*, 7.

¹³ *Ibid.*, 10.

enormous works and massive orchestration by German composers such as Wagner, Mahler, and Strauss had fatigued many French composers, who were now ready to focus on shorter, more creative musical invention.¹⁴ This created an artistic climate that was conducive for American jazz, and many French composers quickly incorporated these innovative, free-spirited musical ideas into their music. For example, the syncopated rhythms of ragtime can be found in Claude Debussy's *Golliwog's Cakewalk* (1908) and Eric Satie's *Parade* (1917). Igor Stravinsky, who worked for many years in Paris, also composed a work influenced by this imported style with *Ragtime* (1919).¹⁵

Some scholars give the French considerable credit for the development of jazz music. In his dissertation on the influence of jazz on art music, David Ross Baskerville suggests that the very word "jazz" may be derived from the French verb *jaser*, which means "to prattle, rattle, chatter, or blab."¹⁶ Baskerville also states that some of the most important scholarship in jazz comes from Europe, particularly France, and not from America.¹⁷ He cites the author André Hodeir as an authoritative jazz scholar from France. While the degree to which the French are responsible for the dissemination and development of jazz music is beyond the scope of this study, one can certainly see that their role as consumers -- and eventually producers -- of this music is very important.

The Influence of Jazz in French Trumpet Works

Among the French composers influenced by American jazz are several important composers of solo trumpet music, including Eugène Bozza, Henri Tomasi, Charles

¹⁴ Goddard, 116.

¹⁵ Jackson, 116.

¹⁶ David Ross Baskerville, "Jazz Influence on Art Music to Mid-Century" (Ph.D dissertation, University of California at Los Angeles, 1965), p. 2.

¹⁷ Baskerville, 3.

Chaynes, André Jolivet, Alfred Descenclos and Robert Planel. While deeply rooted in classical conventions, the influence of American Jazz is readily apparent in their compositions. For example, Jolivet's *Second Concerto* makes use of jazz elements such as the whole-half diminished scale, the glissando, and ragtime syncopations.¹⁸ The output of these and other French composers represents a very large portion of mid-20th-century trumpet repertoire.

In the middle of the 20th century, the French Ministry of Education was very supportive of the arts, commissioning many French composers to write new music for solo trumpet.¹⁹ This new music was a synthesis of old and new styles of composition. Earlier French trumpet music was heavily influenced by the cornet, an instrument that was extremely popular in 19th and early 20th century France.²⁰ French music for solo trumpet composed during the middle of the 20th century often represented a fusion of earlier cornet-inspired ideas and newer American jazz elements. Because the cornet largely developed its reputation as a popular salon instrument in France, stylistic elements of the newly popular American jazz integrated extremely well into the cornet style of composition.²¹

The major source of trumpet repertory and pedagogy in 20th century France was the Paris Conservatory.²² Performers, teachers, and composers who worked at the Paris Conservatory were among the most prominent in the world. Trumpet pedagogues at the Paris Conservatory include Merri Franquin (1848-1934; professor from 1894-

¹⁸ William A Schmid, "An Analysis of Elements of Jazz Style in Contemporary French Trumpet Literature" (DMA dissertation, University of North Texas, 1991), p. 56-57.

¹⁹ Ornelas, 85.

²⁰ Edward Tarr, *The Trumpet* (Portland: Amadeus Press, 1988), 179.

²¹ Richard P. Birkemeier, "The History and Music of the Orchestral Trumpet of the Nineteenth Century," *International Trumpet Guild Journal* (1985): 37.

²² Ornelas, 85.

1925), Eugène Foveau (1886-1957; professor from 1943-1957), and Raymond Sabarich (1909-1966; professor from 1948-1966).²³ Composers who worked there include Bitsch, Debussy, Dutilleux, Jolivet, Milhaud, Rabaud, and Bozza.²⁴

²³ Tarr, 177.

²⁴ Harry Gee. *Clarinet Solos De Concours, 1897-1980* (Bloomington: Indiana University Press, 1981), 2.

CHAPTER 3

THE LIFE AND WORKS OF EUGÈNE BOZZA (1905-1991)

Eugène Bozza was a prominent French composer who was particularly prolific in his works for the trumpet, having written a total of nine solo works for the instrument.²⁵ Bozza enjoyed a varied career as a violinist, conductor, and composer. Born on April 4, 1905, he was the son of Umberto Bozza, a violinist, and Honorine Molino.²⁶ During his formative years, Bozza studied violin with his father. He went on to become a student at the Royal Conservatory of Saint Cecilia in Rome at the age of eleven.²⁷ In 1922, he enrolled in the famous Paris Conservatory of Music to study violin with Edouard Nadaud.²⁸ His skill as a violinist was recognized in 1924 when he received the prestigious *Premier Prix pour Violin* from the Conservatory.²⁹

After several successful years as a professional violinist, Bozza again enrolled as a student at the Paris Conservatory to study conducting with Henri Rabaud in 1930.³⁰ Excelling in yet another discipline of music, Bozza was awarded the *Premier Prix* for conducting and went on to conduct Serge Diaghlev's famous *Ballets Russes de Monte Carlo*.³¹

²⁵ Ornelas, 87.

²⁶ Lois Kuyper-Rushing, "A Thematic Index of the Works for Woodwinds by Eugène Bozza" (DMA dissertation, University of South Carolina, 1998), p. 1.

²⁷ *Ibid.*, 1.

²⁸ *Ibid.*, 1.

²⁹ Ornelas, 94.

³⁰ Kuyper-Rushing, 2.

³¹ Ornelas, 94.

In 1932, Bozza began composition studies at the conservatory as a student of Henri Büsser.³² His skill as a composer was recognized publicly in 1934 when he was awarded the *Premier Grand Prix de Rome* for his work *Légend de Roukmani*.³³

Most of Bozza's trumpet works were written during the time he was conductor of the *Paris Opera Comique* (1939-1951) and when he was director of *Ecole Nationale de Musique*, a branch of the Paris Conservatory (1951-1975).³⁴ Like many of his contemporaries, his music achieves a synthesis of traditional French compositional elements and modern American jazz influences. His music also reflects some Italianate elements, a manifestation of his studies with his Italian father and his own studies at the Saint Cecilia Conservatory in Rome.³⁵

Bozza's exposure to American jazz likely began during his formative years. By the time Bozza enrolled in the Paris Conservatory as a student in 1922, jazz was immensely popular throughout France.³⁶ The postwar era saw many French performers and composers experimenting with American jazz ideas.³⁷ Because the artistic climate was so conducive to American jazz at this time, Bozza likely had a great deal of exposure to the stylistic elements of jazz during his time as a conservatory student.

Some jazz elements in Bozza's music are conspicuous and others require more careful investigation. An obvious example of the influence of jazz on Bozza's composition is found in syncopated melodies and off-beat accents of *Rag Music*, a chamber work for percussion ensemble and piano, composed in 1957. Other examples

³² Kuyper-Rushing, 2.

³³ *Ibid.*, 2.

³⁴ Ornelas, 95-96.

³⁵ *Ibid.*, 93-94

³⁶ *Ibid.*, 94.

³⁷ Goddard, 116.

of jazz influences that can be found in Bozza's music include blue notes, jazz harmonies, and jazz techniques such as *glissandi* and flutter tonguing. Often, the musical origin of these compositional elements is not immediately obvious and requires a more detailed examination. Correct performance of these works requires an understanding of the many jazz influences which inspire them.

CHAPTER 4
CAPRICE (1943)

Written while Bozza was conductor of the *L'Opéra Comique* in Paris, *Caprice* is Bozza's first published composition for solo trumpet. This single movement work is published by Alphonse Leduc with parts for B-flat and C trumpet as well as piano accompaniment. The piece is dedicated to Eugène Foveau, the highly-respected Professor of Trumpet at the Paris Conservatory and colleague of Bozza. The work is an example of a French *concours* composition, a piece intended to be used in a contest.³⁸

As its title suggests, this piece is a short work of lively character. Most *caprices* are in ternary form, with abrupt mood and tempo changes.³⁹ Bozza's *Caprice* is no exception, and each of the three sections in this work incorporate different elements of American jazz. The three sections follow a fast-slow-fast pattern, a compositional plan that was no doubt influenced by the many Italian concertos that Bozza studied and performed during his formative years as a violin student.⁴⁰

The opening nine measures⁴¹ of this work represent an introduction to the piece that bears no overt jazz characteristics. The trumpet solo is marked *recitativo* and it is to be played very freely without obligation to a rigid tempo. Three measures of ominous harmonies in the piano are followed by a fanfare entrance by the trumpet in measure

³⁸ Ornelas, 96.

³⁹ Ibid., 96-97.

⁴⁰ John Entzi, "The Trumpet Solos of Eugene Bozza" (DMA dissertation, University of South Carolina, 1998), p. 7.

⁴¹ In writing about Bozza's *Caprice*, authors commonly disagree about the numbering of measures. Extended sections of improvisatory-like material are often divided up into several measures; For example, some authors divide the sixth measure of the introduction into multiple measures. Throughout the discussion of this piece, measures will only be considered which begin and end with a solid vertical bar line as published by Alphonse Leduc. Dotted bar lines as indicated by the composer will be considered divisions within one measure and will not be considered an indication of a new measure.

four. This fanfare motive, with a distinctive triple tongue figure, will be called Motive A. (See Figure 4A) This motive will serve as a unifying device that contrasts many of the jazz elements throughout the piece.

Figure 4A. Motive A in Eugène Bozza's *Caprice*



After the nine measure introduction, a definite tempo is established in measure ten with the repeated eighth notes in the piano accompaniment. This marks the beginning of the first section, and is where the first obvious jazz influences become apparent. This section contains several melodic characteristics of ragtime, an early 20th century American genre that forebears many of the stylistic conventions of jazz.

A distinctive feature of American ragtime is syncopation in the treble melody line set against a non-syncopated march accompaniment bass.⁴² An example of this type of syncopation can be found in Scott Joplin's *Maple Leaf Rag*, seen in Figure 4B.⁴³

⁴² Edward Berlin, *Ragtime: A Musical and Cultural History* (Berkeley: University of California Press, 1980), 83.

⁴³ *Ibid.*, 96.

Figure 4B. Scott Joplin, *Maple Leaf Rag*, mm. 1-4

The image shows the first four measures of Scott Joplin's *Maple Leaf Rag*. The score is written for piano in 2/4 time, with a key signature of three flats (B-flat major). The music is marked *f stacc.* (forte, staccato). The melody in the right hand features syncopation, with tied sixteenth notes in measures 2 and 4. The bass line consists of a steady eighth-note accompaniment. The measures are numbered 1, 2, 3, and 4 above the staff.

This type of melody, which contains syncopation that results from tied sixteenth notes in measures two and four, is known as a tied syncopation rag.⁴⁴ A similar type of melody can be found in the first section of Bozza's *Caprice*, as seen in Figure 4C.

Figure 4C. Eugène Bozza, *Caprice*, mm. 11-13

The image shows measures 11-13 of Eugène Bozza's *Caprice*. The score is for trumpet and piano. The trumpet part (top staff) begins in measure 11 with a rest, then plays a syncopated melody in measure 12 that continues into measure 13. The piano part (bottom two staves) features a steady eighth-note accompaniment in the right hand and a bass line with eighth notes and rests in the left hand. The measures are numbered 11, 12, and 13 above the trumpet staff.

⁴⁴ *Ibid.*, 86.

The accompaniment in both examples 4B and 4C consists of steady eighth notes (non-syncopated) while the treble melody is syncopated.

Throughout this piece, an antecedent ragtime-influenced melody such as this is contrasted with a non-syncopated consequent melodic idea. For example, after the trumpet plays the ragtime melody in mm. 11-13, it then plays a non-syncopated consequent melody in mm. 14-16. During mm. 14-16, as the trumpet plays a non-syncopated melody, the piano takes over the ragtime melody in the left hand, as seen in Figure 4D.

Figure 4D. Eugène Bozza, *Caprice*, mm. 14-16

As the trumpet rests in m. 17, the piano begins another syncopated ragtime melody in the left hand, which is then contrasted by the trumpet's non-syncopated melodic statement, beginning in m. 18. The piano again begins the ragtime melody in m. 20, answering with a non-syncopated melody in m. 21.

Following the exchange of syncopated ragtime melodies with non-syncopated ideas, Bozza returns to the opening fanfare figures with a variation of Motive A

throughout the section in mm. 24-37. It is not until mm. 38-39 that Bozza again returns to the familiar ragtime melody, which he again contrasts with a non-syncopated consequent idea in mm. 40.

When performing the opening section of this piece, it is essential that one understand the ragtime influences on the syncopated melodies in both the trumpet and piano parts. Every time Bozza employs the syncopated ragtime melody in this opening section, he contrasts it with a non-syncopated melodic idea. Performers must reflect this stylistic distinction with a subtle character change between the two ideas. The ragtime melody should be played with a light, dance-like character while the non-syncopated answer should be played with greater rigidity and gravity.

To transition from the quick opening section to the slower second section, Bozza makes frequent use of Motive A interspersed with fragments of ragtime melodies. The contrast between the heroic sound of the trumpet fanfare (Motive A) and the playful ragtime melody is quite effective. In mm. 51-53, Bozza restates the opening theme transposed down a major second. After a brief improvisatory section (likely influenced by jazz improvisation), he again states Motive A in m. 54, first in the piano and then in the trumpet. He then answers Motive A with the familiar ragtime melody in the piano in mm. 55-56. After the trumpet plays a non-syncopated gesture in m. 57, the piano answers again with the ragtime melody in mm. 58-59. A series of variations on Motive A are repeated, moving into the second section at measure 72.

One performance practice recommendation should be made regarding the piano interludes in measures 55-56 and 58-59. Accompanists often perform these two pairs of measures with a relaxed tempo and freedom similar to that used in Motive A;

however, this does not correctly capture the stylistic contrast Bozza has written. Bozza's juxtaposition of Motive A with the ragtime melody is certainly for stylistic contrast. Because Bozza specifically instructs the accompanist to perform at a tempo of 120 beats per minute in mm. 55-56, the accompanist should play these two measures *forte* in strict time, reflecting the playful nature of this ragtime melody and providing a contrast to the fanfare of Motive A in the preceding measure. When the accompanist again plays the ragtime melody in mm. 58-59, this time Bozza indicates a tempo of *Piu lento*. This restatement of the ragtime melody not only contrasts the style of the trumpet fanfare, but also serves as a softer (*piano*) and slower echo of mm. 55-56. While performed at slower tempo, this echo should be played with strict time until the indication of *cedez* at the end of measure 56.

While the first section of this piece shows an influence of ragtime, the second section manifests an influence of the blues. Essentially in the key of D-flat major, Bozza employs a series of colorful harmonies with an obscure functional relationship. As seen in Figure 4E, Bozza employs a lowered seventh (C-flat) as a prominent melody note in the trumpet in measure 75. The lowered seventh, known to jazz musicians as "flat seven," is a characteristic of the blues scale. Bozza again uses the lowered seventh on the downbeat of measure 78.

Figure 4E. Eugène Bozza, *Caprice*, mm. 75

The image shows a musical score for a trumpet and piano. The trumpet part is on a single staff with a treble clef. A note on the first line (F4) is circled in red, with a flat sign (b) and the number '7' above it, indicating a lowered seventh scale degree. The piano accompaniment consists of two staves (treble and bass clefs) grouped by a brace. The piano part features a melodic line in the right hand and a bass line in the left hand. A 'Ped.' (pedal) marking is present in the bass staff, followed by a horizontal line and an asterisk (*). Below the piano part, the text '(Db Major)' is written.

An argument against the influence of the blues in this passage is that Bozza does not employ the lowered third scale degree in the melody. Because of the major-minor tension it creates, the lowered third scale degree is the most important note of the blues scale. If this piece is indeed influenced by the blues, one would expect to find a melodic F-double-flat (or an E natural for readability) in polarity with the F natural in the harmony. Bozza does write an E natural in measure 82, but at this time the harmony has drifted to a sonority of D major with an added ninth. While this does not create the polarity of the major and minor thirds, he does employ a raised fourth scale degree in this measure with the G-sharp on beat three, another common blues alteration.

In addition to melodic blues influences in the trumpet part, the accompaniment shows many harmonic influences of jazz. The root movement by third and use of upper

extensions such as the lowered ninth and raised eleventh that are found in this section are commonly used in jazz.⁴⁵ As seen in Figure F, Bozza employs a number of upper extensions, particularly the repeated use of the #11 in measure 88. The use of ninth and eleventh upper extensions indicates a possible influence of the harmonic vocabulary of jazz.

Figure 4F. Eugène Bozza, *Caprice*, mm. 87-89

The musical score shows three measures of music. Measure 87 is marked 'un peu animé' and 'mf'. Measure 88 is marked 'a Tempo' and features a triplet of eighth notes. Measure 89 is marked 'a Tempo' and features a triplet of eighth notes. The harmonic progression is indicated by chords: B9, D9#11, F9#11, Ab9#11, Bb9#11, and G9.

The third and final section of Bozza' caprice begins at measure 100 with the tempo indication *Allegro vivo*. This closing section features a playful, jesting trumpet part that employs two common jazz ornaments, the *glissando* and flutter-tonguing.

The first jazz ornament that Bozza uses in the third section of *Caprice* is the *glissando*. Upward *glissandi* are commonly known to jazz musicians as *rips*.⁴⁶ An example of a *rip* can be found in measures 16 and 17 of Duke Ellington's *Main Stem*, composed in 1943, the same year as Bozza's *Caprice*. (See Figure 4G)

⁴⁵ Schmid, 68.

⁴⁶ Frank Tirro, *Jazz: A History*, 2nd ed. (New York: Norton, 1993), 177.

Figure 4G. Duke Ellington, *Main Stem*, mm. 16-17

The image shows a musical score for two saxophones: Tenor Saxophone and Baritone Saxophone. Both parts are written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). Measure 16 begins with a whole rest, followed by a quarter rest, and then a dotted quarter note. A diagonal line connects the end of this note to the beginning of measure 17, indicating a glissando. Measure 17 contains a series of eighth notes with accents and slurs, starting on a lower pitch and moving upwards.

The diagonal line connecting beat four of measure sixteen with beat one of measure seventeen is an indication to *glissando* between those two notes. This same type of ornament can be found in measure 170 of Bozza's *Caprice*. (See Figure 4H)

Figure 4H. Eugène Bozza, *Caprice*, mm. 169-171

The image shows a musical score for a trumpet part in 3/8 time. Measure 169 contains two groups of eighth notes, each marked with a '3' below them, indicating triplets. Measure 170 begins with a dotted quarter note, followed by a diagonal line connecting it to the start of measure 171, indicating a glissando. Measure 171 contains two groups of eighth notes, each marked with a '3' below them, indicating triplets. Below the staff, there are two sets of lines that converge and then diverge, representing a glissando effect.

When a trumpet player sees this ornament in Bozza's music, he or she should sustain the eighth note downbeat of measure 170, and then rapidly ascend up the octave with a burst of energy on the latter part of the beat, much like a trumpet player in

a Duke Ellington swing band. The *crescendo* that is written beneath the *rip* in measure 170 heightens the effect of this ascent.

A distinction should be made that, on the saxophone, this type of glissando would be performed by playing a rapid scalar figure upward, whereas, on the trumpet, it more typically performed by keeping the fingering the same and slurring up the octave through the harmonic series. In other words, the trumpet player maintains the first and second valve combination for the pitch a' and ascends through c#", e", g", and finally the octave a". If such a rapid ascent is difficult, or if the performer would like to further alter the tone color, another option for performing this *rip* is to depress the third valve partially while ascending to create a "smeared" or "half-valve" effect.

The second ornament that Bozza employs that is commonly used in jazz is flutter-tonguing. In measure 193, Bozza indicates *flaterzung ad lib* below the concert g" that is sustained until the downbeat of measure 196. Flutter-tonguing is one of the many ways in which trumpet players alter the sound produced in jazz. Jazz musicians on all instruments have developed ways of exploring new sounds, such as the rasping texture saxophonists produce by manipulating their reed and the sizzle drummers achieve by inserting rivets on their cymbals.⁴⁷ Brass players such as Bubber Miley and Joe "Trick Sam" Nanton, both with the Duke Ellington band, were famous for various types of unorthodox sounds they produced on their instruments.⁴⁸

Flutter-tonguing is most commonly achieved by the rapid oscillation of the tongue, as if one is rolling an "r" in Spanish. Some trumpet players may be unable to flutter tongue, most commonly because of a medical condition known as ankyloglossia.

⁴⁷ Gridley, 48.

⁴⁸ Ibid., 110

According to the *International Journal of Pediatric Otorhinolaryngology*, ankyloglossia is a “congenital anomaly with a prevalence of 4–5% and characterized by an abnormally short lingual frenulum.”⁴⁹ Ankyloglossia, which is more commonly known as being “tongue-tied,” can severely limit the flexibility of the trumpet player’s tongue. This condition can often prevent one from fluttering the tongue, which is problematic for trumpet players. Because 4-5% of the general population suffers from this condition, one can assume that a similar percentage of trumpet players suffer from it as well. Trumpet players suffering from ankyloglossia who are performing works that require the flutter-tongue should be aware of other performance options for this special effect.

If a trumpet player is preparing the *Caprice* and is physically unable to flutter the tongue, there are at least two possible alternatives for performing this passage. The first and most acceptable is the “growl.” Often confused (or substituted) for flutter-tonguing, the growl results from producing a gargling sound while playing the trumpet. The result is a distorted sound that in most cases can satisfactorily substitute for the flutter-tongue. While growling does intentionally affect the tone quality, the player must not compromise the pitch when performing this special effect.

The second option for performing the flutter-tongue is a tremolo. Because the *Caprice* is commonly performed on C trumpet, a tremolo on this concert g’ can be accomplished by alternating the fingering between the first and third valve combination and the open fingering. However, the sound of the tremolo is not nearly as similar to the flutter-tongue as the growl is, and for this reason, is not the best choice for performance.

⁴⁹ Tuomas Klockars, “Familial Ankyloglossia,” *International Journal of Pediatric Otorhinolaryngology* 71 (2007): 1321.

CHAPTER 5

CONCERTINO (1949)

Bozza composed *Concertino* for trumpet and orchestra in 1949. Due to the popularity of this composition, both a piano reduction and a band arrangement are available. Of Bozza's nine works for solo trumpet, *Concertino* is the only multi-movement work. Written after *Caprice*, it reflects many of the same jazz influences as the earlier composition.

In the third measure of the first movement of the *Concertino*, Bozza writes a melody that is quite similar to the ragtime melody in his *Caprice*. The ragtime melody is first present in the accompaniment, and is then heard in the solo trumpet in measure 11. Just as in the melody from *Caprice*, this melody is also a type of tied-syncopation rag. However, there is one important difference between the melodies in the two pieces. While the accompaniment to the melody in *Caprice* has non-syncopated running eighth notes typical of a tied-syncopation rag (Figure 5A), the accompaniment in *Concertino* consisted of staggered, syncopated eighth notes (Figure 5B).

Figure 5A. Non-syncopated running eighth notes in Eugène Bozza's *Caprice*, mm. 11-13

The musical score for Figure 5A consists of three staves. The top staff is for the Trumpet, the middle for the Piano (treble clef), and the bottom for the Piano (bass clef). All staves are in common time (C). Measures 11, 12, and 13 are indicated above the staff. The Trumpet part features a melodic line of eighth notes, starting with a rest in measure 11. The Piano part provides accompaniment with chords in the treble clef and a rhythmic pattern of eighth notes in the bass clef.

Figure 5B. Syncopated staggered eighth notes in Eugène Bozza's *Concertino*, mm. 11-13

The musical score for Figure 5B consists of three staves. The top staff is for the Trumpet, the middle for the Piano (treble clef), and the bottom for the Piano (bass clef). All staves are in 2/4 time. Measures 11, 12, and 13 are indicated above the staff. The Trumpet part features a melodic line of eighth notes with syncopation. The Piano part provides accompaniment with chords in the treble clef and a rhythmic pattern of eighth notes in the bass clef.

While the melody that begins at measure 11 in the *Concertino* is still influenced by ragtime, it does not fit the textbook example of a tied-syncopation rag as well and perhaps reflects a stylistic change of Bozza. Similar to the pattern established in *Caprice*, Bozza usually contrasts the syncopated ragtime melody with a non-syncopated melodic gesture that immediately follows.

The opening melody is not the only part of Bozza's *Concertino* that incorporates elements of ragtime. The first reappearance of this type of syncopated melody appears in mm. 55-57 in the accompaniment. The next appearance of the ragtime melody is at measure 77, where the solo trumpet again plays a ragtime melody. However, this time, Bozza returns to the same type of accompaniment that he used in the *Caprice*, by writing constant, non-syncopated running eighth notes in mm. 77-79, as seen in Figure 5C.⁵⁰

Figure 5C. Eugène Bozza's *Concertino*, mm. 77-79

The image displays a musical score for measures 77, 78, and 79 of Eugène Bozza's *Concertino*. The score is divided into two staves: Trumpet (top) and Piano (bottom). The Trumpet staff features a melody of eighth notes with ties, creating a syncopated effect. The Piano staff provides accompaniment with a steady eighth-note pattern in the bass clef and chords in the treble clef. The piano dynamic marking 'p' is present in measure 77. The measures are numbered 77, 78, and 79 above the staff lines.

⁵⁰ Repeated, non-syncopated eighth notes in opposition to a tied syncopation melody can be also be found in mm. 55-57 of the accompaniment; However, mm. 77-79 is the first time the trumpet solo has the tied syncopation melody in opposition to steady eighth notes in the accompaniment.

The harmonic language in the *Concertino* also indicates a possible influence of jazz. Jazz-like harmonies can be found in mm. 103 – 106, where Bozza makes a frequent use the #11 upper extension within conventional major sonorities, as seen in Figure 5D.

Figure 5D. Eugène Bozza's *Concertino*, First movement, mm. 103-106

The image shows a musical score for measures 103-106 of Eugène Bozza's *Concertino*. It features two staves: Trumpet and Piano. The Trumpet staff has a melodic line with accents and a circled note 'D' in measure 106, which is labeled with a circled '9' and '#11'. The Piano staff has a rhythmic accompaniment with chords. Below the piano staff, the following chords are listed: Eb^{Δ7}, Db^{Δ7}, Ab^{Δ7(#11)}, Gb^{Δ7(#11)}, Cb^{Δ7}, Eb^{Δ7}, Db^{Δ7}, Ab^{Δ7(#11)}, Gb^{Δ7(#11)}, Cb^{Δ7}, and Ab^{Δ7(#11)}. The tempo marking 'bien chanté' and dynamic 'mf' are also present.

In addition to the strong Lydian sound created by the frequent use of the harmonic #11, Bozza also uses the #11 as a prominent melody note. For example, Bozza employs the use of a melodic #11 in the very first note of the lyrical trumpet melody, the D in measure 106, as circled in Figure 5D above.

During the lyrical melody in the first movement of *Concertino*, Bozza uses fragments of the opening ragtime melody in the accompaniment to contrast the lyrical trumpet solo. Examples of this can be found in measures 109, 111, 119, 121, and 124.

This juxtaposition of a ragtime melody in opposition to a lyrical trumpet melody is an innovation that Bozza did not employ in his earlier trumpet work, *Caprice*.

The improvisatory-like section at rehearsal number 14 (mm. 151-163) may also be influenced by jazz. Here, the solo trumpet and the accompaniment trade off in a manner similar to that found in the *Caprice*. Following the improvisatory section, the familiar ragtime melody reappears in the accompaniment, beginning in measure 164, culminating in a flourish of sixteenth notes that are passed from the accompaniment to the trumpet solo and back. A trill in mm. 175-175 in the solo trumpet is supported by an ascending line of sixteenth notes in the accompaniment that drive forward to the end of the movement.

The opening of the second movement of *Concertino* also exhibits a possible influence of jazz. The opening melody played by the solo trumpet makes use of the flat third (E-flat) and flat seventh (B-flat) scale degrees, suggesting an influence of the blues. While there is very little harmonic support in the accompaniment during the opening six measures, the C major chord in the accompaniment strongly suggests that the E-flat and B-flat tones in the trumpet solo are intended for a “blues” effect. Bozza’s use of the E-flat and B-flat in the opening melody are shown in Figure 5E on the following page, with the “blues” notes circled.

Figure 5E. Eugène Bozza's *Concertino*, Second movement, mm. 1-6

The musical score for the second movement of Eugène Bozza's *Concertino*, measures 1-6, is presented in 3/4 time with an *Andantino* tempo. The top staff features a melodic line starting with a mezzo-forte (*mf*) dynamic. The piano accompaniment is shown in two staves (treble and bass clef). The piano part features chords in G minor (measures 3 and 4) and C major (measures 5 and 6), with dynamics ranging from mezzo-piano (*mp*) to pianissimo (*pp*). Fingerings 1-6 are indicated above the melodic line.

The third movement of the *Concertino* exhibits the fewest jazz influences of the three movements. One section of the piece that may have some jazz influences is at rehearsal number eight. Here, a syncopated line in the solo trumpet is set against static running eighth notes in the accompaniment. Grace notes before the first four syncopated notes in the solo trumpet add to the “jazzy” effect, as seen in Figure 5F on the following page.

Figure 5F. Eugène Bozza's *Concertino*, Third movement, mm. 113-116

The image shows a musical score for Eugène Bozza's *Concertino*, Third movement, measures 113-116. The score is written for a single melodic line and a piano accompaniment. The melodic line is in the treble clef and features a series of sixteenth notes, with a descending chromatic line in measures 115-116. The piano accompaniment is in the grand staff (treble and bass clefs) and features a series of chords and sixteenth notes, creating a rhythmic pattern. The score is marked with a circled '8' at the beginning of measure 113, and the measures are numbered 113, 114, 115, and 116. The piano part starts with a *p* (piano) dynamic marking.

Moreover, the rapid displacement in tessitura in the accompaniment creates an “oom-pah” effect. The “oom-pah” effect, coupled with the descending chromatic sixteenth notes in mm. 115-116, makes for a striking similarity of these two measures to Irene Giblin’s popular ragtime piece, *Chicken Chowder*, as seen in Figure 5G.⁵¹

Figure 5G. Passage from Irene Giblin’s *Chicken Chowder* that shows a strong similarity to mm. 115-116 of Bozza’s *Concertino*

The image shows a musical score for Irene Giblin's *Chicken Chowder*, measures 115-116. The score is written for a single melodic line and a piano accompaniment. The melodic line is in the treble clef and features a series of sixteenth notes, with a descending chromatic line in measures 115-116. The piano accompaniment is in the grand staff (treble and bass clefs) and features a series of chords and sixteenth notes, creating a rhythmic pattern. The score is marked with a *mf* (mezzo-forte) dynamic marking.

⁵¹ Berlin, 138.

CHAPTER 6
BADINAGE (1949)

While it was composed in the same year as *Concertino*, *Badinage* does not contain the same kind of obvious jazz influences. When comparing *Badinage* to the *Concertino* and *Caprice*, one finds that the harmonic language is simpler, the ragtime influences are less obvious, and there are no tone-altering ornaments such as the rip (*glissando*) or flutter-tonguing.

When the solo trumpet enters in measure four, the harmony consists of a simple A-flat major chord, with no added extensions or embellishments. This harmony is preserved for three measures until it changes to a G major chord in measure seven. Because this is the end of a phrase in the solo trumpet, one could conceive this as being a cadence on G.

The A-flat major to G-major relationship could be seen as a tritone substitution, with the A-flat major chord being a dominant substitution for the expected D major chord. Tritone substitutions are common in jazz, as the most important scale degrees, the third and the seventh, are the same in chords a tritone apart. For example, the third and seventh scale degrees of D major dominant-seventh chord would be F-sharp and C natural, whereas the third and seventh scale degrees of A-flat major are C-natural and G-flat (the enharmonic equivalent of F-sharp).

One could make at least two arguments against this A-flat chord being influenced by jazz. The first argument is that the A-flat chord does not contain any upper extensions, and in fact does not even contain a seventh. The other argument is that many other French composers, such as Debussy and Ravel, had already used tritone-

related chords as substitutions for dominant chords, and that Bozza may have learned this harmonic language from his French predecessors and not from American jazz musicians.

While the harmonic language of *Badinage* may not reflect jazz characteristics, there are some stylistic elements that do suggest an influence of jazz. As seen below in Figure 6A, the piano accompaniment in mm. 18-21 consists of an “oom-pah” gesture that results from alternating eighth notes in different registers.

Figure 6A. Eugène Bozza's *Badinage*, mm. 18-21



As already noted in the discussion of the *Concertino*, the “oom-pah” gesture is a common stylistic element of ragtime.

CHAPTER 7

RUSTIQUES (1955)

Published in 1955, *Rustiques* remains one of Bozza's most frequently performed works for solo trumpet. With flashy cadenzas, beautiful lyricism, and catchy melodies, *Rustiques* is well suited for both recitals and contests. The word *rustique* is French for rustic, and this piece should be performed with a character that suggests the freedom of the outdoors.

There are several sections of *Rustiques* that indicate a possible influence of jazz. The opening, which is marked *senza rigore del tempo*, should be played with a great deal of freedom and have a feeling of improvisation. While Bozza certainly is trying to capture the sound of the trumpet in a rustic setting, the improvisatory nature of the introduction has a jazz-like feel. The connection to jazz is made even stronger by the frequent use of the upper tessitura, ascending as high as concert c^{'''} three times. Moreover, the descending sixteenth note triplets in measure seven marked *a piacere* reflect an improvisatory character that may also suggest an influence of jazz.

In addition to the sections of this piece with an improvisatory feel, *Rustiques* also contains syncopation that indicates a possible influence of jazz. As seen in Figure 7A on the following page, the syncopation present in the solo trumpet in mm. 24-26 is quite similar to the ragtime melodies Bozza used in his other works for trumpet.

Figure 7A. Eugène Bozza's *Rustiques*, mm. 24-26

The image shows a musical score for two instruments: Trumpet and Piano. The Trumpet part is written on a single staff in treble clef, featuring a descending chromatic run with a flutter-tonguing effect indicated by a 'y' symbol. The dynamics are marked *mf* and *p*. The Piano part is written on two staves (treble and bass clefs) and consists of block chords. The dynamics are marked *pp*. Measure numbers 24, 25, and 26 are indicated above the Trumpet staff.

Bozza also uses flutter-tonguing as an effect in *Rustiques*. However, his use of flutter-tonguing is different in *Rustiques* than it was in *Caprice*. Whereas he employed flutter-tonguing on a sustained pitch in *Caprice*, he calls for the special effect on a descending chromatic run in *Rustiques*. Bozza's indication of flutter-tonguing with the abbreviation *Flatt.* in mm. 140-141 can be seen in Figure 7B.

Figure 7B. Eugène Bozza's *Rustiques*, mm. 140-141

The image shows a musical score for two instruments: Trumpet and Piano. The Trumpet part is written on a single staff in treble clef, featuring a descending chromatic run with a flutter-tonguing effect indicated by a 'y' symbol and the abbreviation 'Flatt.'. The dynamics are marked *mf* and *p*. The Piano part is written on two staves (treble and bass clefs) and consists of block chords. The dynamics are marked *pp*. Measure numbers 140 and 141 are indicated above the Trumpet staff.

As discussed earlier in *Caprice*, some trumpet players may not be physically capable of flutter-tonguing due to the medical condition known as ankyloglossia.

Trumpet players suffering from this condition will need to substitute another effect for the flutter-tongue. Because the flutter-tongue is not indicated over a sustained pitch as it was in *Caprice*, valve alternation is not a viable option for performing this passage. The only alternative to fluttering the tongue in this passage is the “growl,” as discussed in Chapter 4.

CHAPTER 8

RHAPSODIE (1957)

Blending many of the musical elements from his four previous trumpet works, Eugène Bozza composed *Rhaosodie* in 1957. While the jazz influences upon this piece are not as overt as some of his other works, some characteristics of possible jazz language are evident.

In the opening measures of *Rhapsodie*, Bozza writes a trumpet solo that is complimented by a light accompaniment of the piano. Characteristic of Bozza, triplet rhythms appear as early as measure three and serve as the rhythmic basis for much of the melodic development in the opening 27 measures.

The first possible jazz influence in this piece is found in the piano, where Bozza incorporates the compositional element of planing (also known as parallelism). Planing is a compositional technique used by many jazz composers to harmonize a given passage in parallel motion.⁵² As can be seen in Figure 8A, Bozza employs the technique of planing in mm. 6-8 of *Rhapsodie*.

Figure 8A. Eugène Bozza's *Rhapsodie*, mm. 6-8

The image shows a musical score for piano, measures 6-8 of Eugène Bozza's *Rhapsodie*. The score is in 3/4 time and features a piano accompaniment with a triplet rhythm in measure 6. Measures 7 and 8 show a technique called 'Planing', where the piano accompaniment moves in parallel motion. The score is written for piano and includes a dynamic marking of 'f' (forte) in measure 7.

⁵² Rayburn Wright, *Inside the Score* (Delevan, NY: Kendor Music, 1982), 186.

The first passage in mm. 6-7 is a type of chromatic parallelism as defined by jazz arranger Bill Dobbins.⁵³ All of the horizontal motion in this passage results from a series of exact chromatic intervals. However, the passage in mm. 7-8 is an example of diatonic parallelism. Diatonic parallelism occurs when the intervallic relationships are not exactly the same but the resultant harmonization remains in the key signature. For example, if this passage were chromatic parallelism, the F to E relationship in the lowest voice on beat one of measure eight would need to be F to E-flat, to preserve the descending whole-step relationship in the other voices.

Bozza employs what may be jazz inflections in the melody during the twelve measures from mm. 28 – 43. These twelve measures have several characteristics which resemble twelve-bar B-flat blues.

The first four measures (mm. 28-31) of this passage resemble the first four measures of a B-flat blues progression, with four measures of the tonic chord. Just like the blues, these measures contain modal ambiguity. However, while the modal ambiguity of the blues is derived from the presence of the major third and minor third at the same time, the ambiguity in this passage comes as the result of no third being present at all. The first time Bozza writes a third (D) in these four measures is not until the fourth beat of the fourth measure, m. 31. Additionally, Bozza uses the lowered seventh scale degree (A-flat), an important note of the blues scale, as a prominent melody note in measure 30, as seen in Figure 8B.

⁵³ Bill Dobbins, *Jazz Arranging and Composing: A Linear Approach* (Advance Music, 1986), 11.

Figure 8B. Eugène Bozza's *Rhapsodie*, mm. 28-31

The image shows a musical score for measures 28-31 of Eugène Bozza's *Rhapsodie*. The score is in 2/4 time and features a piano (p) dynamic. The tempo is marked 'Moderato'. The key signature has one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. Measure 28 starts with a piano (p) dynamic. Measure 29 has a circled '(b7)' above it. Measure 30 has a circled '(b7)' above it and a 'p dolce' dynamic marking. Measure 31 has a circled '(b7)' above it. The bass line consists of a series of chords, with the first four measures labeled '(B-flat)' below them. The melody consists of a series of eighth notes and quarter notes, with a long note in measure 30.

If this passage were to follow the expected blues progression, the fifth measure should proceed to the subdominant chord, which in this case is E-flat. However, instead of an E-flat chord, Bozza writes an A-flat chord, the subdominant of the subdominant. The remaining measures of this section continue to deviate from the blues progression, with a hint of a tritone substitution by way of root movement to the lowered second scale degree (B) in measure 34.

While this twelve-measure section only shows slight influence of the blues, the following measure shows a more significant influence of ragtime. As seen in Figure 8C, measure 44 is quite similar to the tied syncopation rags that have been found in various forms in Bozza's earlier trumpet works.

Figure 8C. Eugène Bozza's *Rhapsodie*, m. 44

The image shows a musical score for measure 44 of Eugène Bozza's *Rhapsodie*. The score is in 2/4 time and features a piano (p) dynamic. The tempo is marked 'Moderato'. The key signature has one flat (B-flat). The melody is written in the treble clef. The measure consists of a series of eighth notes and quarter notes, with a long note in measure 44. The measure is labeled '44' above it.

There are two major differences between the ragtime melody in measure 44 of *Rhapsodie* and the ragtime melodies that are commonly used in earlier Bozza solos. First, the ragtime melody in *Rhapsodie* is slurred and found within the context of a lyrical melody, as opposed to other such melodies which are set in more articulate contexts. Second, there is no accompaniment to this rag, which is found only in the trumpet solo. One would expect to find some sort of repeated, non-syncopated accompaniment supporting this syncopated ragtime melody, but no such accompaniment exists. Instead, this ragtime melody just serves as part of a two-measure extension of the preceding twelve-measure lyrical passage.

CHAPTER 9

CORNETINNA (1965)

As evident from its title, *Cornettina* is a work that Bozza wrote with the cornet in mind. The cornet is a brass instrument that resulted from adding valves to the French military posthorn.⁵⁴ The cornet was extremely popular in the 18th and early 19th century France.⁵⁵ This new instrument largely developed its reputation as a popular salon instrument in France.⁵⁶ Much of the 20th century French trumpet literature is influenced by the cornet style of playing, and this piece is no exception.

Because this piece is rooted in the French cornet tradition, its jazz influences are somewhat less obvious. Nevertheless, one can still find jazz-like use of harmonies, voice-leading, neighbor tone ornaments, and syncopated melodies in the *Cornettina*.

The first elements of jazz that can be found in the *Cornettina* are jazz-like harmonies. Such harmonies can be found from the very beginning of the piece, with the use of upper extensions such as the 13th and the flat ninth in the chords in mm. 1-3, as shown on the following page in Figure 9A.

⁵⁴ Birkemeier, 28.

⁵⁵ Tarr, 179.

⁵⁶ Birkemeier, 37.

Figure 9A. Eugène Bozza's *Cornettina*, mm. 1-3

The image shows a musical score for piano, measures 1-3 of Eugène Bozza's *Cornettina*. The score is in 4/4 time and marked *pp*. It features a complex harmonic structure with upper extensions. The bass staff includes chord labels: $A^{13} (b9)$, (P), $A^{13} (b9)$, $C^{13} (b9)$, $Eb^{13} (b9)$, $C^{13} (b9)$, and $A^{13} (b9)$. Measure numbers 1, 2, and 3 are indicated above the staff.

In addition to its use of upper extensions, this passage also exhibits some jazz-like voice-leading characteristics. The motion from the $A^{13} (b9)$ chord on beat one to the passing chord on the upbeat of beat three can be described as planing, as discussed in detail in Chapter 8. However, because the motion does not reflect exact intervallic relationships (it is a combination of major and minor thirds) this can best be described as diatonic parallelism, as used in mm. 7-8 of *Rhapsodie*. If Bozza were to have made use of chromatic parallelism in this passage, instead of writing a passing chord, he would have written an $F\#^{13} (b9)$ chord, resulting from a minor third descent from A to $F\#$ that parallels the minor third descent from G-flat to E-flat and D-flat to B-flat in the other voices. Such parallel voice leading would also require the B-flat to descend a minor third to G natural, instead of its current G-flat.

Bozza also makes use of a neighbor tone ornament in *Cornettina* that resembles ornaments found in jazz. As an ornament in the cadenza section of measure 26, Bozza makes use of an upper neighboring tone followed immediately by a lower neighboring tone, as can be seen in Figure 9B.

Figure 9B. Eugène Bozza's *Cornettina*, mm. 26



Such a use of neighbor tones in an ornamental fashion is common technique used in jazz improvisation. Therefore, this improvisatory-like cadenza section may reflect an influence of jazz-like improvisatory ornaments.

The final element of jazz that can be found in *Cornettina* is the use of ragtime-like syncopated melodies. Some elements of syncopation in the melodic line of the solo cornet/trumpet can be seen as early as measure 29, but a definitive ragtime melody is not found until measure 36, as seen in Figure 9C. This same type of ragtime melody is also used in measure 39, as seen in Figure 9D.

Figure 9C. Eugène Bozza's *Cornettina*, mm. 36



Figure 9D. Eugène Bozza's *Cornettina*, mm. 39



Both of these ragtime melodies are similar to the tied syncopation rags that Bozza used in many of his other works for solo trumpet.

While it may not be related to jazz influences, one peculiarity in *Cornettina* is worth noting. In measure 13 of the solo cornet/trumpet part, Bozza indicates separate parts based on whether the performer is using a cornet or a trumpet. The unusual aspect of this part is that he only indicates one change in pitch, which falls on the third note of the triplet on beat one, as seen in figure 9E. Bozza indicates that a trumpet player should play a concert b[♭] but that a cornet player should play a concert a[♮]. Why Bozza suggests an alteration of a major second for this single pitch is quite bizarre; perhaps he felt that the upper range was easier on the trumpet and wanted to increase the demands for that particular passage slightly.

Figure 9E. Eugène Bozza's *Cornettina*, mm. 13



It is also possible that this peculiarity is simply an engraving error. The solo parts published by Alphonse Leduc are for trumpet in C and cornet in B-flat. Because the published parts for the two instruments are pitched a whole step apart, the concert a'' called for in the piano score is a written b'' in the B-flat cornet part. This means that both of the solo parts have the same written pitch, and therefore perhaps this merely represents a transposition error during the engraving process.

CHAPTER 10

FRIGARIANA (1967)

Frigariana was written in 1967, while Bozza was working at the *Ecole National de Musique in Valenciennes*.⁵⁷ The trumpet teacher at the *Ecole National de Musique in Valenciennes* was Henri Frigard. This piece is dedicated to, and named after, Henri Frigard.

While not performed as often as many of Bozza's other works, *Frigariana* is perhaps more obviously influenced by jazz than any of his other compositions for solo trumpet. In *Frigariana*, Bozza makes extensive use of syncopated ragtime melodies, including his first and only use of an untied syncopation rag in a work for solo trumpet.

The first explicit jazz influence in *Frigariana* can be found in mm. 18-19 in the solo trumpet. This ragtime melody connects the preceding improvisatory sixteenth-note triplet passage in mm. 16-17 with the repeat of the opening theme at measure 21. Syncopations in this melody are heightened by the accents that are indicated beneath the eighth notes on the second half of beats three and four in measure 18 and the second half of beat three in measure 19. This melody has several syncopations that result from eighth notes that are tied to sixteenth note downbeats, resulting in a type of tied syncopation rag that is similar to the ragtime melodies Bozza employs in his other solo trumpet works. This use of a ragtime melody in *Frigariana* can be easily seen in Figure 10A on the following page.

⁵⁷ George Novak, Emeritus Professor of Trumpet, Bowling Green State University, interview by author, 29 August 2007.

Figure 10A. Eugène Bozza's *Frigariana*, mm. 18-19



While most lyrical melodies that are found in art music are written in comfortable middle registers, one unique characteristic of melodies for brass players in jazz bands is the *cantabile* style in the extreme upper register.⁵⁸ In his dissertation about the influence of jazz on 20th century trombone works, Ted Hale notes that this upper register *cantabile* style influenced the French school of composition.⁵⁹

One can certainly see that Bozza used a type of upper register *cantabile* in *Frigariana*, writing a lyrical melody that ascends as high as concert b^{''}. This upper register *cantabile* can be found in a rather lengthy melody in mm. 39-70, ascending to a concert b^{''} in mm. 49 and 68. The *decrescendo* to *pianissimo* indicated in measure 67 is extremely difficult, particularly because of the difficulty of playing so softly in such an extreme register with a mute.

Figure 10B. Eugène Bozza's *Frigariana*, mm. 67-69



⁵⁸ Hale, 10.

⁵⁹ *Ibid*, 10.

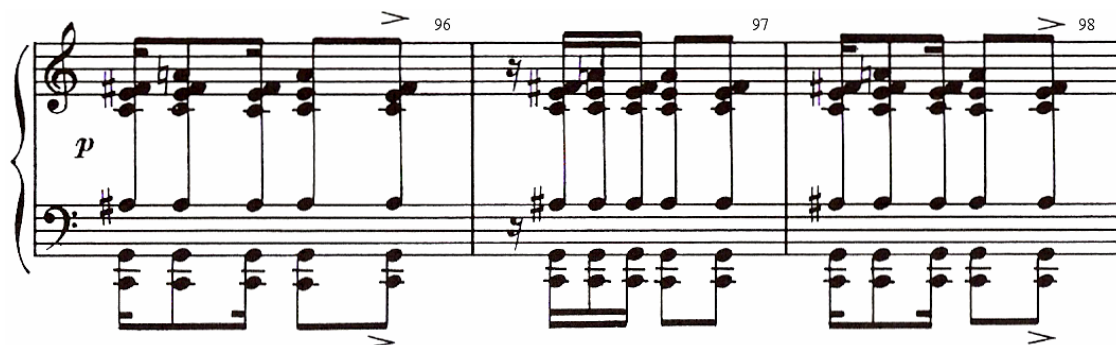
In measure 75, Bozza again returns to a ragtime melody in the solo trumpet. As a melodic answer to this, Bozza writes the first statement of a ragtime melody in the piano accompaniment in measure 79.

Figure 10C. Eugène Bozza's *Frigariana*, mm. 76-79

The image shows a musical score for measures 76-79 of Eugène Bozza's *Frigariana*. The score is written for a solo trumpet (top staff) and piano accompaniment (bottom two staves). The key signature has two sharps (F# and C#), and the time signature is 2/4. Measures 76 and 77 feature a 'Ragtime melody' in the trumpet, marked with a forte (*f*) dynamic. Measures 78 and 79 feature a 'Ragtime melody' in the piano accompaniment, marked with a piano (*p*) dynamic. The piano part includes a dotted eighth note in measure 79, indicated by a dashed line and the number '8' below it.

While all of the ragtime melodies in Bozza's other works are tied syncopation melodies, Bozza utilizes an untied syncopation rag in *Frigariana*, beginning at measure 96 of the accompaniment, as seen in Figure 10D.

Figure 10D. Eugène Bozza's *Frigariana*, mm. 96-98



This untied syncopation is quite similar to melody in the ragtime piece by G. Blandford, *The Black Venus*, as shown in Figure 10E.⁶⁰

Figure 10E. Untied syncopation rag in G. Blankford's *The Black Venus*



Untied syncopations comprise the majority of early ragtime melodies, whereas the tied syncopations (like the ones employed by Bozza in the majority of his works) were a later development.⁶¹ By writing an untied syncopation rag in one of his later works for solo trumpet, Bozza is making a reference to a much earlier musical style.

After the untied syncopation section, Bozza again returns to the familiar tied syncopation melodies in mm. 114-115. Melodic lines that utilize tied syncopation serve as the primary means of composition from this section until the end of the piece.

⁶⁰ Berlin, 95.

⁶¹ *Ibid*, 84.

One final element of jazz that can be found in *Frigariana* is the use of the *glissando*. Bozza writes a glissando in mm. 128-129 in the piano accompaniment. This jazz ornament serves as an appropriate end to a piece that is so highly influenced by many elements of jazz.

CHAPTER 11

LIED (1976)

As the title suggests, *Lied* is a beautiful lyrical work with a flowing, songlike melody. Of all of Bozza's works for solo trumpet, *Lied* is the shortest. In terms of technique, range, and endurance, it presents the fewest challenges of all of his works for trumpet.

While at first inspection the jazz influences upon *Lied* may not be as obvious as the earlier Bozza works, this work contains some harmonic influences from jazz as well as some influences from ragtime.

The harmonic influences of jazz can be seen very early on in this composition. In mm. 2-3, Bozza writes a typical IV – V – I progression in C Major with added jazz-like upper extensions, as seen in Figure 11A. In particular, the choice of melody notes on prominent upper extensions such as the ninth and sharp-eleventh indicate an influence of jazz.

Figure 11A. Eugène Bozza's *Lied*, mm. 1-3

The image shows a musical score for the first three measures of Eugène Bozza's *Lied*. The score is in 4/4 time and features a Trumpet and Piano. The Trumpet part is in the upper staff, and the Piano part is in the lower staff. The key signature is C major. The tempo and dynamics are marked *mf* (mezzo-forte). The score includes measure numbers 1, 2, and 3. The Piano part includes chord symbols: F¹³ in measure 1, G⁷ in measure 2, and C⁹ in measure 3. The Trumpet part includes circled notes and a sharp-eleventh extension in measure 3. The Piano part includes a triplet in measure 3.

As seen in Figure 11A on the preceding page, both the harmony and melody of this passage suggest a possible influence of jazz. The IV – V – I progression in mm. 2-3 is colored with the upper extensions, such as an added 13th to the IV chord (F¹³) and an added ninth to the I chord (C⁹), resulting in a jazz-like F¹³ – G⁷ – C⁹ progression.

Influences of jazz inflections can also be found in the melody of this passage. Bozza uses the ninth (D) upper extension on the downbeat of measure three, again uses it on the second half of beat two, and then writes a sharp-eleventh scale degree (F#) on the downbeat of beat four.

There are also some influences of ragtime in *Lied*. In mm. 4-5, the melodic line in the solo trumpet is quite similar to the tied syncopation rags that are used in other Bozza works. While it certainly looks significantly like the ragtime melodies in his other works, the slower tempo of *Lied* obscures the ragtime influences perceived by the listener. Other examples of melodies that are possibly influenced by ragtime can be found in mm. 8-9 and mm. 13-14.

CHAPTER 12

CAPRICE NO. 2 (1978)

Caprice No. 2 is Bozza's final published work for solo trumpet. It is extremely similar to his earlier *Caprice*, and thus shares many of the same jazz influences.

Caprice No. 2 begins with a fanfare motive that is almost identical to Motive A from Bozza's first *Caprice*. Also similar to the first *Caprice*, the opening is to be played freely, although the indications are slightly different. *Caprice No. 2* is marked *a piacere*, while the first *Caprice* is marked *recitativo*, as can be seen in figures 12A and 12B.

Figure 12A. Eugène Bozza's *Caprice No. 2*, Opening trumpet solo



Figure 12B. Motive A from Eugène Bozza's first *Caprice*



After an extended introduction by the solo trumpet, the piano enters in measure two with jazz-like harmonies. The first chord at measure two is Dmin¹³ and minor chords with upper extensions like ninths and thirteenth are quite common through this lyrical section, as can be seen in figure 12C.

Figure 12C. Eugène Bozza's *Caprice No. 2*, mm. 2-3

PIANO *p*

Dmin¹³ Fmin¹³ Emin¹³ Dmin¹³ Emin¹³

Like the first *Caprice*, ragtime melodies play a prominent role throughout *Caprice No. 2*. However, the latter makes a much greater use of a small fragment of the tied syncopation rag. This fragment, which consists of two sixteenth notes and one eighth note, serves as an important unifying device throughout the work. In the solo trumpet, this ragtime fragment appears first in measure 10, and then again in measures 12, 24, 26, 31, 35, and many other locations. In the piano accompaniment, this fragment first appears in measure 33, and then again in measures 38, 41, 46, 82, 84, and 90.

Sometimes the ragtime fragment occurs alone on the downbeat, and sometimes it is used in innovative counterpoint. Examples of this counterpoint can be found in mm. 45-46, where the fragment is passed from the trumpet to the piano voice in the second beat of measure 45 to the downbeat of measure 46, and then back to the trumpet on beat two of measure 46, as seen in Figure 12D.

Figure 12D. Eugène Bozza's *Caprice No. 2*, mm. 45-46

The image displays a musical score for two instruments: Trumpet and Piano. The score is divided into two measures, 45 and 46. The Trumpet part is written on a single staff in treble clef. The Piano part is written on two staves, the upper one in treble clef and the lower one in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 7/8. In measure 45, the Trumpet plays a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5. In measure 46, the Trumpet continues with a quarter note D5, followed by eighth notes E5, F5, and G5. The Piano accompaniment consists of chords and single notes. In measure 45, the Piano plays a chord of B-flat4, E-flat4, and G4, followed by a quarter note B-flat4. In measure 46, the Piano plays a chord of B-flat4, E-flat4, and G4, followed by a quarter note B-flat4. The melodic lines in the Trumpet and Piano parts are circled in red.

CHAPTER 13

CONCLUSIONS

After analyzing the nine works for solo trumpet by Eugène Bozza, several conclusions can be drawn. These compositions have a great deal in common with each other, and many of the stylistic influences of jazz are shared among all the works.

The stylistic element of jazz that is most commonly used by Bozza is the syncopated ragtime melody. Such a melody can be found in *Caprice*, *Concertino*, *Rustiques*, *Rhapsodie*, *Cornettina*, *Frigariana*, *Lied* and *Caprice No. 2*. The only work that does not bear some influence of a syncopated ragtime melody is *Badinage*. The most common type of ragtime melody that Bozza uses is the tied syncopation rag. The only work to use an untied syncopation rag is *Frigariana*.

The next most common element of jazz that Bozza utilizes is harmony based on upper extensions such as the ninth, sharp eleventh, and thirteenth scale degrees. In this study, these types of harmonies were found in *Caprice*, *Concertino*, *Cornettina*, *Lied*, and *Caprice No. 2*.

It is imperative that an important argument *against* these types of harmony being jazz-influenced be made. Bozza's predecessors and contemporaries in France had already used harmonies with upper extensions in their art music compositions. For example, composers such as Claude Debussy (1862-1918) and Maurice Ravel (1875-1937) both used these types of harmonies. They also utilized the "tritone substitution" that Bozza (may have) used in works such as *Badinage*. While these harmonies are today most closely associated with jazz music, it is certainly possible that Bozza was

following in the footsteps of his fellow French composers and was not (at least directly) influenced by American jazz musicians in this area.

Another possibility is that this type of harmonization reflects a symbiotic relationship between composers in different genres and countries. Perhaps Bozza did borrow this harmony from American jazz, but not before American jazz composers were first influenced by French composers such as Debussy and Ravel. Further study into this conjecture is beyond the scope of this paper, but would be an excellent basis for additional research in this area

Another jazz element that is found in Bozza's trumpet music is the use of ornaments such as the rip (or *glissando*) and flutter-tonguing. Bozza specifies the *glissando* in two of his works for solo trumpet, *Caprice* and *Frigariana*. The *glissando* is written in the solo trumpet part in the former and in the piano accompaniment in the latter. Bozza also specifies flutter-tonguing in two works: *Caprice* and *Rustiques*. As discussed in this paper, there are a variety of options for performing each of these ornaments.

One final element that is commonly found in Bozza's works for solo trumpet is an influence of the blues. This study found an influence of the blues in three works: *Caprice*, *Concertino*, and *Rhapsodie*. When performing Bozza's solos that are influenced by the blues, it is important to give emphasis to "blue" notes, including the lowered third and seventh scale degrees.

Part of the explanation for Bozza's compositional style can be found in his musical locale. Bozza's training and employment at the Paris Conservatory would have

not only exposed him to American jazz, but would have also exposed him to composers who were writing French art music that was influenced by jazz.

While some performers and scholars have criticized the derivative nature of Bozza's compositional style, his popularity among modern performers remains strong. This study is intended to offer a new perspective on the underlying influences on the music of this very popular composer.

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