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## Linear Aspects of Harmony in New Orleans Clarinetists Sidney Bechet's Countermelodies (Abstract)

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The clarinet plays a prominent role in New Orleans jazz music. It acts as a foil against the trumpet voice, to create a counterpoint between these two simultaneously improvised lines. Because of the dexterous nature of the clarinet, a performer of this single line instrument can play numerous combinations of scales and arpeggios to clearly express the harmony of a song, within an improvised line. This research presentation, which is an overview of this researcher's doctoral dissertation, examines the succinct and inventive expression of harmony within master New Orleans clarinetist Sidney Bechet's countermelodies when playing with trumpet players.

The presentation examines select transcriptions, which are in the form of duets. The two voices in each duet represent the clarinet and trumpet parts that Sidney Bechet played with various trumpet players. Various annotated musical excerpts will be examined from each transcription. This study offers clarinetists insight into Sidney Bechet's conception of harmony, how he expressed this on his instrument, and provides clarinetists with duet versions of Bechet's performances with trumpet players, which give clarinetists an opportunity to experience Bechet's ùlinearí expression of harmony through direct performance on their instrument.

The written musical examples are presented on projection slides with an accompanying audio track. A sample duet is performed with two clarinetists to demonstrate the usefulness of this study in replicating the experience of hearing the harmony in a live performance situation, as Sidney Bechet did when he originally improvised these countermelodies.

Among the salient observations in the analysis, the most notable is the degree with which Bechet uses harmonically important structural points throughout his countermelodies to create larger architectures in his phrasing. These structural points are often emphasized with techniques indigenous to the clarinet, such as note bending or falsely fingered notes. Rather than playing licks, Bechet's countermelodies are constructed with an innate organization as if they underwent the editorial scrutiny of a written composition.