

**A Wider Lens: Positing George Russell's
Conception of Mode in a World Music
Theory**

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Introduction

The term of mode as it applies to Western music theory has an extensive and far-reaching grasp. It has three main applications in musical practice, which historically tie to music. The expansion of meaning over time relates to purpose in musical periods yet can still mean all simultaneously. Concerning late-medieval notation, it looks at the connection between the note values *longa* and *brevis*; it applies as an interval in early medieval theory.¹ The term also compounds upon each other in three successive and historical stages: to Gregorian chant, Renaissance polyphony, and tonal harmonic music of the 17th century to the 19th. In turn, the concept of mode develops to its most common use. Its use generally is as designatory classes of melodies.

Still, since the 20th century, the benefit strays more toward designating certain kinds of norms or models for composition and improvisation.² George Russell and *The Lydian Chromatic Concept of Tonal Organization* help position mode as a forefront in Jazz and popular music during the development of Modal Jazz in the 1950s, and that uses and highlights the Lydian Scale. Under this work, Russell carved out a unique niche for himself in jazz's history, his treatise representing the first theoretical work to come out of the jazz tradition.³ With the advent of 'mode' as a concept, it is vital to characterize it as a concept in the history and theory of Western music and 'mode' as a modern musicological concept applied to non-Western music. However, the conception of the Lydian Scale and tonal gravity Russell describes in his treatise are created with both ideas in mind.

The center of the concept of mode in Western music comes from 11th-century Italian music theory. Pseudo-Odo of Arezzo provides half with the anonymous *Dialogus* and emphasizes mode as classification and the tonal weight of final scale degree. Guido of Arezzo stresses the scalar-melodic environment of any of the scale degrees, and they blend to provide the structural definition for mode.⁴ These and other elements of mode and modality had a considerable earlier and subsequent history in medieval theory and practice. Still, they exemplify the two most important features: classification and tonal structure.

This paper grounds George Russell's Lydian Chromatic Concept (LCC) in broader arching music theory from jazz theory by looking at modal views (theory) historically and looking at how Russell's conception of the Lydian Chromatic Concept and mode, in general, differ from traditional concepts of mode and mode practices at the time. It will do this in two main ways. It aims to trace this musically before the publication of his theory by looking at George Russell's "Ezz-thetic" (1950), examining and connecting mode theory through practice in prose by a view of the notion's several different components, including characteristic intervals, modal degree

¹ Harold Powers et al., "Mode," Grove Music Online, January 20, 2001, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043718>.

² Powers et al.

³ Robert Moore, "George Alan Russell: Jazz's First Theorist," *Trotter Review* 2, no. 2 (June 21, 1988): 15–19.

⁴ Charles M. Atkinson, *The Critical Nexus: Tone-System, Mode, and Notation in Early Medieval Music* (New York, United States: Oxford University Press, Incorporated, 2008), <http://ebookcentral.proquest.com/lib/wayne/detail.action?docID=430640>. 202-233.

affinities, and essential voice-leading principles in comparison to Beethoven's "Heiliger Dankgesang" (1825) the third movement of op.132.⁵ Finally, I argue that the LCC connects to a "pan-stylistic" approach of music theory by fermentation of his ideas in other theorist-composers such as Tōru Takemitsu and Frank Zappa. "Pan-stylistic" approach combines mode as a concept in the history and theory of Western music and 'mode' as a modern musicological concept applied to non-Western music.⁶

Mode

16th century to 19th century

The 16th century first brought a modal application by theorists to music. It is earlier, in the form of eight medieval modes of Gregorian chant, and later in a comprehensive system of twelve modes. The latter system accounts for features of polyphonic music as the choice of cadential pitches and pitches for the opening imitative entries, as well as to specify aspects of range and contour in individual melodic lines.⁷

Polyphonic modality was a key aspect from the mid-16th century to at least the 17th century and showed in various repertoires and many theories from the period. Conclusively, the systems of polyphonic modality play intricate roles in the parallel development of theoretical approaches made up of pairs of major and minor keys in what has come to be known as tonal harmony or harmonic tonality.⁸ The harmonic tonality of Russell's theory refers to the existence of a single preeminent tonic tone conferred by the ladder of fifths.

20th century

The highlight and most essential features of European modal theory emphasize the classificatory and scalar aspects of mode. The development of the term 'modal' can attribute to vital melodic and motivic elements in phrases of medieval and Renaissance theory and practice.⁹ However, since the 20th century, the term expands to allow equal weight to confer between the melodic type and motivic features with scale type in musicological parlance.¹⁰

An essential part of understanding modes is breaking into other world music concepts that scholars extensively documented early in the 20th century. The first meaning and the basis for the common understanding of 'mode' came from studies of eastern Mediterranean musical styles and Eastern Christian liturgical music, which principally feature the scalar aspect and definition of

⁵ Jeffrey Sultanof, "Ezz-Thetic, The Jeffrey Sultanof Master Edition" (Jazz Lines Publication, December 20, 2010), https://www.ejazzlines.com/mc_files/2/ezzthetic_jlp-8020.pdf; George Russell, *Ezz-Thetic* (New York: Plaza Sound Studios, 1961); Ludwig van Beethoven, *Complete String Quartets* (Dover Publications, Incorporated, 1970). 159-188.

⁶ Peter Burt, "Takemitsu and the Lydian Chromatic Concept of George Russell," *Contemporary Music Review* 21, no. 4 (September 2002): 73-109, <https://doi.org/10.1080/07494460216666>; Brett Clement, "A New Lydian Theory for Frank Zappa's Modal Music," *Music Theory Spectrum* 36, no. 1 (2014): 146-66; Olive Jones and George Russell, "A New Theory for Jazz," *The Black Perspective in Music* 2, no. 1 (1974): 63-74, <https://doi.org/10.2307/1214151>.

⁷ Powers et al., "Mode."

⁸ Powers et al.

⁹ Powers et al.

¹⁰ Powers et al.

mode. Mode does this by a connection to a broader purpose historically, and it also has a twofold sense as Harold S. Powers explains:

A new basic definition from Idelsohn's *Jewish Music in its Historical Development* (1929) was given wide currency in the English-speaking world when Reese took it over for his *Music in the Middle Ages* (1940, p.10): 'A MODE ... is composed of a number of MOTIVES (i.e. short music figures or groups of tones) within a certain scale.' In Winnington-Ingram's *Mode in Ancient Greek Music* (1936) both the scalar and the melodic aspects of mode are summarized, in a broad geographical and cultural context that includes both the historical Western definition and the then new aspects proposed by Western scholars of Asian and Middle Eastern music. "Mode is essentially a question of the internal relationships of notes within a scale, especially of the predominance of one of them over the others as a tonic, its predominance being established in any or all of a number of ways: e.g., frequent recurrence, its appearance in a prominent position as the first note or the last, the delaying of its expected occurrence by some kind of embellishment." [p.2] "Mode may be defined as the epitome of stylized song, of song stylized in a particular district or people or occupation; and it draws its character partly from associations contracted in its native home, reinforced perhaps by the sanctions of mythology. This is true of the Chinese *tyao*, the Indian *rāg*, and the Arabian *maqam*; and probably of the [ancient] Greek [*harmonia*]. [p.3] To the terms above, for which 'mode' is used as a translation, should be added *ēchos*, used in the music theory of the medieval Byzantine Church to describe the direct model for what became the mode of Gregorian chant theory. To the non-Western technical terms one might add Persian *dastgāh* or *āvāz*, *pathet* in Javanese gamelan music, and Japanese *chō*— with its usual enclitic, *chōshi* — a word cognate with Chinese *diao*, and written with the same ideograph.¹¹

The duality describes multiple musics worldwide because mode can attribute to its newfound, at the beginning of the 20th century and onward, double meaning. The mode can be defined as either a 'particularized scale' or a 'generalized tune,' depending on the unique musical and cultural context.¹² Suppose one thinks of scale and tune as representing the poles of a continuum of melodic predetermination. As a result, most areas can be assigned one way or another as being in the mode domain. Concisely, Powers opens the definition:

To attribute mode to a musical item implies some hierarchy of pitch relationships or some restriction on pitch successions; it is more than merely a scale. At the same time, what can be called the mode of a musical item is never so restricted as what is implied by referring to its 'tune'; a mode is always at least a melody type or melody model, never just a fixed melody.¹³

¹¹ Powers et al.; Abraham Zvi Idelsohn et al., *Jewish Music in Its Historical Development*. (New-York: Henry Holt and Company, 1929) quoted in Powers et al., "Mode," Grove Music Online, January 20, 2001; Gustave Reese, *Music in the Middle Ages: With an Introduction on the Music of Ancient Times* (New York: W.W. Norton & Co., 1940), 10, quoted in Powers et al., "Mode," Grove Music Online, January 20, 2001; Reginald Pepys Winnington-Ingram, *Mode in Ancient Greek Music* (Cambridge: University Press, 1936), 2-3, quoted in Powers et al., "Mode," Grove Music Online, January 20, 2001

¹² Powers et al., "Mode."

¹³ Powers et al.

A schism often places scale and tune as familiar opposition of general to specific, which in music thinks of theory as differing with practice. A great feature of the 20th century comes within the melodic aspects of modality, where guidebooks and approaches have an immense presence. The modal guidebooks used for classification are set and often even within the context of harmonic tonality.¹⁴ They are theories that fit and create the mold as the basis for the system and often have other origins and associates depending on preference in the system.¹⁵

Musically functional modal systems are as open as the thoughts of the mind. A modal system may be a rational construction in this same vein, much like musical notation or a theory.¹⁶ It can also be a classic collection of musical entities used and retained by the working musician. The possession of modality is natural and common to all cultures. Modality may also view as property of a particular repertory but is not necessarily applicable to other kinds of music in the culture. A remarkable and defining part of the *Lydian Chromatic Concept of Tonal Organization* (1953) is that the creation is in tandem with the design of the music in action.¹⁷

George Russell's Conception of Mode

The Lydian Chromatic Concept of Tonal Organization

Russell had learned the skill of arranging during an extended hospital visit in Cincinnati in 1943. During another extended stay in a hospital in New York City in 1945, he conceives the principles of the “Lydian chromatic concept of tonal organization,” not yet a complete theory.¹⁸ The first publication by Russell in 1953 demonstrated a scale that sounds in closest unity with the harmonic genre of any traditionally definable chord. The tonic on an interval of a fifth is its lower tone. Russell defines this as the Lydian Scale.¹⁹ The term unity indicates oneness; it solidifies the quality or state of not being multiple. The Lydian Scale represents an ascending order of six intervals of a fifth. The tonic of a series of six intervals of a fifth is its lowermost tone. The Lydian Tonic is the lowermost tone of a ladder of six consecutive fifths.²⁰

In a break towards the early 19th-century thinking, the weight of major and minor and how it engraves itself towards Western music, Russell viewed the system as a mold. By the 19th century, many Western, primarily European, scholars, theorists, and even musicians acknowledge that the current system of major or minor as seen comes from a simplification of modes. Further inscription of the basis of harmonic tonality, as James Porter highlights, is through a harmonic chronology:

Koch's *Musikalisches Lexikon* (1802) observed that ‘our two modern modes are the descendants of the old Ionian and Aeolian.’ Theorists in the 19th century usually began with the diatonic major and minor scales as the foundation of their teaching. Occasionally, however, composers could conceive of modality outside the major and minor conventions,

¹⁴ Powers et al.

¹⁵ Powers et al.

¹⁶ Powers et al.

¹⁷ George Russell, *The Lydian Chromatic Concept of Tonal Organization* (Concept Publishing Company, 2001).

¹⁸ Moore, “George Alan Russell.” 19.

¹⁹ Russell, *The Lydian Chromatic Concept of Tonal Organization*. 1.

²⁰ Russell. 1.

as did Beethoven when he composed a four-part, chorale-like movement ‘in the Lydian mode’ in his String Quartet op.132.²¹

As more theorists used it as the foundation of musical knowledge to branch off, the C Ionian became known as the C Major Scale. The Aeolian became known as the Natural Minor Scale or A Minor Scale in A Aeolian. In a connection to Beethoven’s movement, Russell uses the C Lydian Scale and affirms an aesthetic preference in a test of chords over the C Ionian Scale. They sound both chords separately, the C Ionian major chord and the C Lydian major chord. Russell attests to the quality and preference, and “in tests performed worldwide in various parts, a majority of people have chosen the second chord—the C Lydian Scale in its tertian order.”²²

The reasoning for the inclination to confer to one scale over another lies in the Overtone Series or Equal Temperament Approximation. It introduces the fifth immediately following an initial octave, establishing the fifth as the most substantial harmonic interval.²³ The most substantial means that the fifth, as the first tonically biased interval of the overtone series, shows itself as the basic unit of Russell’s principal concept, Tonal Gravity. To better describe the Overtone Series, it is a ladder of fifths proceeding upwards from the tonic C to F# (C-G-D-A-E-B-F#).²⁴ In the words of Russell, it “produces the first seven tones of the Lydian Scale, thereby creating a unified tonal gravity field based on the (C) Lydian Tonic as the center of tonal gravity for the entire scale.”²⁵

The overtone series provides the fifth as the most significant contribution to the wholistic fundamental principle of the *Lydian Chromatic Concept of Tonal Organization*.²⁶ The fundamental principle is the principle of Tonal Gravity. The principle implies ascending order of six consecutive intervals of a fifth offers more than any other order of intervals.²⁷ The feeling of weight as Russell ties it:

Tonal Gravity, or “tonal magnetism,” within a stack of intervals of fifths flows in a downwards direction. The tone F# yields to B as its tonic-F# and B surrender “tonical” authority to E, and so on down the ladder of fifths. The entire stack conferring ultimate tonical authority on its lowermost tone, C. In this way, an order of six fifths represents a self-organized Tonal Gravity Field. Empowered with ultimate tonical authority, the Lydian Tonic reciprocates by functioning as the center of a self-organized tonal gravity field in which all tonal phenomena are graded on the basis of their close to distant relationship to it. This tonal organization is called a Lydian Chromatic Scale. The Lydian Tonic is its “Sun Absolute.”²⁸

²¹ Porter et al., “Mode”; Heinrich Christoph Koch, *Musikalisches Lexikon* (August Hermann, 1802), quoted in Powers et al., “Mode,” Grove Music Online, January 20, 2001

²² Russell, *The Lydian Chromatic Concept of Tonal Organization*. 1.

²³ Russell. 2-3.

²⁴ Russell. 2.

²⁵ Russell. 3.

²⁶ Russell. 3.

²⁷ Russell. 3.

²⁸ Russell. 3.

A dual view

The weight Russell describes in the treatise may come from emulating a “pan-stylistic” approach during the creation. In *A New Theory for Jazz* (1974), Russell, during an interview with Olive Jones, describes pan-stylistic as “the word pan means all, all styles, that I use it, the word refers to world music that incorporates the music of many cultures.”²⁹ In a deeper connection to the discussion of broader world works and the seeming vibrancy of that breakthrough in the music of the period, explicitly relating to extending to jazz, Russell describes the music of the time:

The vibrant music of any time is always music that’s— well, let’s see, always the music created by the people and artists who are not beyond their time but above it. So I can’t say jazz is the only vibrant music because there’s nonjazz music that is very vibrant. But with regard to all the musics that I consider vital, one thing is for certain—they have all influenced each other. So Penderecki is influenced by Miles Davis, or influenced by jazz elements, you know. And jazz is influenced by Penderecki. They’re all going the same way.³⁰

Its connection to a world-centered approach elaborates on mode and more profound meaning within music through a tonal process by maintaining a stylistic agenda. Composers learn and recognize their musical voice through theories; you have a general idea of where the music is going because of self-limited perceived musical freedom. Russell seemingly positions his view in discussion with Jones over the album “Living Time,” wherein which she asks about the references to multiple cultures:

That’s what I call pan-stylistic. In that work there are influences of Indian ragas, blues melodies, and atonal rows. There are also so-called freedom elements. Actually however, I don’t believe in freedom. I don’t think anything like that exists in the world or in music. I think there are higher laws— although, as you move under higher laws you may operate under fewer laws, thus moving in a state of relative freedom as compared to being under numerous smaller laws. But there’s always a law in music. At the time I left the United States, I think many musicians were moving in a direction of defiance of laws, in a sense, in that they were concerned only with subjective letting out of emotions. As I look back on it in hindsight, I think this kind of musical expression was tied in with the social thing of the time. [i.e., the militancy of the civil rights movement, etc.]³¹

The view on the influences and the effect that life can have on a musician is great, whether good or bad. What can be intriguingly significant for Russell’s life was the social, cultural, and aesthetic background out of which the Lydian concept evolved.³² Robert E. Moore affirms a unique factor that race plays in Russell’s life, in a rather sensual defense as a fellow black man. Moore starts by saying, “while this writer wishes to make no claim about the scientific cogency of ways of reckoning race in the United States, Russell’s birth certificate reads ‘Negro.’” Connecting to the circumstances of his birth on June 23, 1923, in Cincinnati, Ohio, Russell’s biological parents were

²⁹ Jones and Russell, “A New Theory for Jazz.” 67.

³⁰ Jones and Russell. 67.

³¹ Jones and Russell. 68.; George Russell and Bill Evans, *Living Time (with George Russell Orchestra)* (Columbia Records, 1972)

³² Moore, “George Alan Russell.” 17.

a white Oberlin College music professor and a black Oberlin undergraduate.³³ The professor is his birth father and undergraduate his mother. Also, to drive the factor of race and how pervasive it is in society, the professor could most likely only be white at this period. Russell was adopted by Joseph and Bessie Russell a year later and raised in the Walnut Hills section of Cincinnati.³⁴ The fact remains that race is an apparent factor concerning his life. Moore denotes this himself:

Whether race is considered biologically or sociologically, existentially Russell was black. Nothing drives this point home more clearly than his experience as a seriously injured, six-year-old, hit-and-run victim who was barred admission to the Jewish Hospital by a nurse who refused to admit him because he was “colored.” [...] The environment in which Russell grew up was one in which black music — sacred and secular — was ubiquitous. Although his mother attended Mt. Zion Methodist Church, whose congregation included a number of Cincinnati’s black elite, young George was particularly attracted to the music he heard at the sanctified church near his home and revival meetings that he was taken to by his mother and Bishop Mary Mack. [...] Racism and racial discrimination played a most important part in Russell’s life, as it did in the lives of most of his peers. Interviews conducted with some of his early associates — musical and others — revealed that racism cut quite deeply into all of their lives. Every interview had a collection of horror stories to tell.³⁵

In correlation with Russell’s theory, racism and subjugation are apparent through musical laws following a self-limited perceived musical freedom within a higher tonal law and order. It is the sum of culture and being that creates Russell’s personal view of tonality. The influences that make it foundationally are in the church but extend through a preference, order, and a world view from living in constant subjugation. It can even connect to complex idioms relating to black liberation. In the introduction of his book, Russell emphasizes the following:

The Lydian Chromatic Concept is an organization of tonal resources from which the jazz musician may draw to create his improvised lines from which the jazz musician may draw to create his improvised lines. It is like an artist’s palette: the paints and colors, in the form of scales and/or intervallic motives, waiting to be blended by the improviser. Like the artist, the jazz musician must learn the techniques of blending his materials. *The Lydian Chromatic Concept of Tonal Organization* is a chromatic concept providing the musician with an awareness of the full spectrum of tonal colors available in the equal temperament tuning. There are no rules, no “do’s or don’ts.” It is, therefore, not a system, but rather a view or philosophy of tonality in which the student, it is hoped, will find his own identity.³⁶

Throughout the most recent version of the concept, an underlying motive encourages personal growth. Russell’s pupil Andrew Wasserman explains that “for this reason, it is crucial to embrace the Concept from an emotionally receptive position of seeking something genuine from

³³ Moore. 17.

³⁴ Moore. 18.

³⁵ Moore. 18.

³⁶ Russell, *The Lydian Chromatic Concept of Tonal Organization*. 1.; Moore, “George Alan Russell.” 16.

yourself in a world where most music is far removed from innovation and excellence.”³⁷ Wasserman further elaborates on a view not most readily seen but applicable to Russell’s more profound meaning in theory.

Connection to Lydian Scale

“Ezz-Thetic” (1950) and “Heiliger Dankgesang” (1825)

At the time of the composition of “Ezz-Thetic”, was devised to pay tribute to the heavyweight boxing champ and bass player Ezzard Charles, Russell was only a few years from finalizing *The Lydian Chromatic Concept of Tonal Organization* for initial publication.³⁸ *Ezz-Thetic* itself is an early example of modal jazz composition.³⁹

“Ezz-Thetic” opens the album with an energetic, winding theme that swells with spiraling angularity. In truly Ezzard fashion, inspiring a round of exhilarating statements from the horns, the tune breaks down into a sequence of recurrent calls and responses between the rhythm section and brass that transcends typical conventions of pattern and form. The composition itself is a rearrangement of Cole Porter’s “Love for Sale.”⁴⁰ Jeffrey Sultanof, who had received the ability to publish the arrangement, had gotten it from Alice Russell, George Russell’s wife posthumously.⁴¹

In association with Russell’s early theory, Russell wrote “Ezz-Thetic” with a key signature of four flats in concert, with most Ds wrote with natural markings. Russell wrote it in Db Lydian, which would have the four flats: Db, Eb, Ab, and Bb.⁴² The Db Lydian scale is (Db–Eb–F–G–Ab–Bb–C–Db). Sultanof rearranges it to C minor because “it is clearly in C minor tonality.”⁴³ In a harmonic view, the changes for the first 40 measures are C⁻⁹–C–F⁻⁷–Bb⁷–Bb⁻⁷–Eb⁷–Ab⁻⁷–Db⁷–D^{7b5}–G^{7#5}–C⁻⁹–F⁻⁷–Bb⁷–Eb^{maj7}–G^{7b5}–C⁷–F⁻⁷–B^{b7}–Eb^{maj7}–D^{-7b5}–G⁷. With us knowing the harmonic theory of Russell and the weight of the fifth, we recognize the first shift, C⁻⁹–C–F⁻⁷. The piece has tonal centers that weigh heavy in three places, primarily the switches around the beginning, middle, and end of the work. 1. (C–F⁻⁷) 2. (C⁻⁹–F⁻⁷) 3. (C⁷–F⁻⁷) By being both in the Db Lydian in performance and recording and its conception with a historical base in modal theory, one can see what the Lydian Scale brings to “Ezz-thetic.”⁴⁴

The 3rd movement of Beethoven’s String Quartet Op. 132 refers to in short as “Heiliger Dankgesang,” which is a note on top of the score. The complete message is “Heiliger Dankgesang

³⁷ Russell, *The Lydian Chromatic Concept of Tonal Organization*. Foreword.

³⁸ Sultanof, “Ezz-Thetic, The Jeffrey Sultanof Master Edition.” 3.

³⁹ Sultanof, “Ezz-Thetic, The Jeffrey Sultanof Master Edition.” 3; George Russell, *Ezz-Thetic*.

⁴⁰ Sultanof, “Ezz-Thetic, The Jeffrey Sultanof Master Edition.” 3.

⁴¹ Sultanof. 3.

⁴² Sultanof. 3.

⁴³ Sultanof. 3.

⁴⁴ Sultanof; George Russell, *Ezz-Thetic*.

eines Genesenen an die Gottheit, in der lydischen Tonart.”⁴⁵ The translation is “A Convalescent’s Holy Song of Thanksgiving to the Divinity, in the Lydian Mode.”⁴⁶ Beethoven wrote the piece during and after his struggle with a severe life-threatening illness.⁴⁷ Beethoven fears the disease was fatal at the time because he had been afflicted with an intestinal disorder during the entire winter of 1824–5.⁴⁸ The winter was long and harsh for Beethoven, and he had come to his worst moments during the time. A commonality between Beethoven and Russell would be their discovery of the Lydian during moments of sickness. The piece reflects the uncertainty of a long illness, as well as the thanksgiving of a full recovery. Beethoven may not mention that while he begins with a “holy song of thanksgiving” in the Lydian mode, the piece alternates between the F Lydian mode and D major.⁴⁹

Very much in the same vein of cyclic motion and harmonic weight that powers Russell’s piece, “Ezz-thetic” powers Beethoven’s piece as well. Michiko Theurer connects the “Heiliger Dankesang” to a central and expressive force:

The relation between modal and tonal material is central to the expressive force of the *Heiliger Dankesang*. In a world without forward-leading dominant harmonies, there would be no problem in establishing the F-Lydian mode. But because Beethoven sets his Lydian mode firmly within the context of tonal harmony, it has an overwhelming tendency to follow its raised fourth degree as a leading tone into C major. Beethoven’s challenge is to demagnetize tonal harmonies into a source of modal stability—to create a Lydian world within and even around the context of tonality.⁵⁰

Even though Beethoven uses the F Lydian mode (F–G–A–B–C–D–E–F), which has no context in tonal harmony naturally, due to his newfound musical context and out of the winter of sickness, he lives. Beethoven conveys over much of the same blending as Russell when crossing into other modes and scales, such as C major. Both “Ezz-thetic” (1950) by Russell and “Heiliger Dankesang” (1825) by Beethoven have the same base of the Lydian Scale. Even though both are a culmination of modes, the works have fewer similarities from then on. Beethoven’s work is clearly in the church concept of the mode; it asks the big questions, hinting at an answer through divine intentions. Russell’s work is “pan-stylistic” and the definition of mode in a double meaning, in both its musicological sense and theory in a culmination of composition and musical practice.

⁴⁵ Joseph Kerman, “Beethoven: The Single Journey: Quartet in A Minor, Op. 132,” *The Hudson Review* 5, no. 1 (1952): 32–55, <https://doi.org/10.2307/3847270>. 46.

⁴⁶ Kerman. 46–47.

⁴⁷ “The Takacs Quartet on Beethoven’s Message to God,” NPR.org, accessed April 29, 2021, <https://www.npr.org/templates/story/story.php?storyId=6387666>.

⁴⁸ Michiko Theurer, “Playing with Time: The Heiliger Dankesang and the Evolution of Narrative Liberation in Op. 132,” *Journal of Musicological Research* 32, no. 2–3 (April 2013): 248–65, <https://doi.org/10.1080/01411896.2013.791801>.

⁴⁹ Theurer.

⁵⁰ Theurer.

Conclusion

Harmonic Influence

George Russell as a composer was relatively well-known. As a theorist with *The Lydian Chromatic Concept of Tonal Organization*, his ideas had reached many worldwide. While that might devote itself to the “pan-stylistic” feel and approach to the theory rooted in the Lydian, other composers have used the guidebook as a means to answer personal harmonic questions.

Takemitsu hints that he uses the ideas of Russell. Just as Russell gives little insight into what the improviser or composer will apply the theory to their respective music, Takemitsu involves Russell’s theory subtly. Peter Burt finds that Takemitsu uses Russell’s ideas with a “Dorian chromaticism” in his work “The Dorian Horizon” (1966):

If, on the other hand, one considers Russell’s more general aesthetic ideas about “pantonality” and the Lydian Chromatic Scale, then one can admit the possibility that such concepts may have had a more far-reaching impact on the Japanese composer. [...] in a broader sense Russell’s concept of “pantonality” remained one with which Takemitsu was to become ever more openly sympathetic as the years passed: a tendency which culminated in the final immersion of his music in a “sea of tonality,” beginning in the late 1970s, and reaching its consummation in the unashamedly tonal works of his final years.⁵¹

At the time, Takemitsu and Russell set themselves apart using a system whose theories are apart from Western music theory, in the broader sense of “pantonality.”⁵² Finally, Burt describes the “Dorian Chromaticism” as a “humble protest against inorganic serialism,” which connects Takemitsu with Russell’s thoughts on laws in music.⁵³

More conclusively, Zappa links with Russell’s theory due to a preference for the Lydian scale. The selection works for Zappa because his views on the tonal tradition are rooted in a reaction against particular tonal styles. Therefore, Brett Clement uses Russell’s ideas to adapt the theoretical fundamentals:

In adapting Russell’s ideas for a new theory, we must first determine the relevance of certain core concepts to Zappa’s tonal practices. One essential principle linking the repertoire understudy with the LCC is the concept of chord-scale equivalence (Russell’s “vertical” approach). Zappa facilitates this correspondence through a slowing of harmonic rhythm—as occurs in modal jazz—which allows a given chord to assert a potential tonality by means of an associated scale. Also, the ubiquity of the Lydian scale in Zappa’s music would suggest another, more obvious relevance for the LCC. That is, context alone advises that a theory of Zappa’s diatonicism should strongly feature the Lydian scale.⁵⁴

By attaching Russell’s theory to Zappa’s music, Clement further extends the application of the theory. A “pan-stylistic” shows though Zappa’s admiration of a forward-looking approach to

⁵¹ Burt, “Takemitsu and the Lydian Chromatic Concept of George Russell.” 107.

⁵² Burt. 107.

⁵³ Burt. 107.; Jones and Russell, “A New Theory for Jazz.” 68.

⁵⁴ Clement, “A New Lydian Theory for Frank Zappa’s Modal Music.” 149.

diatonicism. He uses it in the same vein as an original definition of mode, which is classification. Finally, Clement uses Russell's attempt to place other diatonic chords/modes under the canopy of Lydian tonality to create some bounds for the modal theory of Zappa.⁵⁵ In the binding of "Pan-stylistic" to Torumitsu and Zappa, they are conclusively apparent in musical works and theories. Burt directly discusses "pantonality," which can interpret as "pan-stylistic." Clement is more subtle when he discusses Zappa's theory, but it involved "pan-stylistic" Lydian-inspired modal conventions outside of the music at the time.⁵⁶

In conclusion, this paper grounds George Russell's Lydian Chromatic Concept (LCC) in broader arching music theory from jazz theory by looking at modal views (theory) historically and looking at how Russell's conception of the Lydian Chromatic Concept and mode, in general, differ from traditional concepts of mode and mode practices at the time. It shows this in two main ways. It traces this musically before the publication of his theory by looking at George Russell's "Ezz-thetic" (1950), examining and connecting mode theory through practice in prose by a view of the notion's several different components, including characteristic intervals, modal degree affinities, and essential voice-leading principles in comparison to Beethoven's "Heiliger Dankgesang" (1825) the third movement of op. 132.⁵⁷ "Pan-stylistic" approach combines mode as a concept in the history and theory of Western music and 'mode' as a modern musicological concept applied to non-Western music.⁵⁸ Ultimately, George Russell's LCC connects to a "pan-stylistic" approach of music theory by fermentation of his ideas in other theorist-composers and a world music theory.

⁵⁵ Clement. 149.

⁵⁶ Burt, "Takemitsu and the Lydian Chromatic Concept of George Russell." 107; Clement, "A New Lydian Theory for Frank Zappa's Modal Music." 146.

⁵⁷ Sultanof, "Ezz-Thetic, The Jeffrey Sultanof Master Edition"; George Russell, *Ezz-Thetic*; Beethoven, *Complete String Quartets*. 159-188.

⁵⁸ Burt, "Takemitsu and the Lydian Chromatic Concept of George Russell"; Clement, "A New Lydian Theory for Frank Zappa's Modal Music"; Jones and Russell, "A New Theory for Jazz."

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