THE JAZZ PIANO STYLE: A COMPARATIVE STUDY OF BEBOP, POST- BEBOP AND MODERN PLAYERS

IN TWO VOLUMES

BY
ANDREW LILLEY
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DECLARATION

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

SIGNATURE

Signed by candidate

DATE

29/08/06

Andrew Christopher Lilley

For my father, Roy Lilley

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By

Andrew Christopher Lilley
12 Cecil Road
Claremont
Cape Town

A dissertation submitted in fulfillment of the requirements for the award of the degree of Doctor of Philosophy.

South African College of Music
Faculty of Humanities
University of Cape Town
South Africa

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The study embraces a need to document the jazz piano style through analytical representation of key players in the jazz tradition. While there are several educational books outlining method, there is little material discussing jazz style in the context of influential piano players. Educator and author, David Baker, has undertaken to introduce several books from this perspective for some of the more influential horn players (Baker 1982). A search for the jazz style of Bud Powell, Thelonius Monk or Horace Silver, however, will reveal little material and where available this constitutes mostly short biographical information often occupying less than a paragraph within a chapter of historical context. Thomas Owens, for example, discusses the bebop style in 'Bebop, The Music and the Players' (Owens, 1995). He mentions most of the key players for each instrument and discusses their respective stylistic traits. The work is very informative from an overall perspective but serves only to introduce a broad understanding of the players listed. There is very little in-depth analytical discussion or comparative study on style. The subject base is too large for this kind of detail.

The purpose of this study is not a historical survey but an analytical exploration of selected jazz piano stylists. Annotated transcriptions and analysis occupy the largest portion of the study. While biographical detail is of importance in establishing historical perspective, there is already much available in this area, such that only detail pertaining to the actual development of an individual's style is included. This would encompass an artist's influences, information specific to recordings and information regarding actual musical concept, where available. The study concentrates on the period that saw the development of the bebop style, focusing at first on Thelonius Monk and Bud Powell. The development of the bebop tradition is traced through subsequent players such as Horace Silver and Barry Harris with equal emphasis placed on less celebrated pianists like Sonny Clarke and Hampton Hawes who may occupy significantly less space in the recorded history of the music, but are definitive players in the development of the jazz style none the less. Through comparative analysis, within the constraints of accepted theoretical practice, the study focuses on stylistic elements distinguishing one pianist from another within the jazz tradition. This is done, where possible from a common perspective of repertoire. The study is divided into two volumes: (1) Volume 1. This is divided into two parts. Part I explores the concept of style and the process of acquiring style. It looks at current trends and deficiencies in jazz educational models and outlines considerations used in the study for the analysis of transcriptions. Part II is divided into chapters on the specific pianists. Each chapter begins with a short introduction highlighting historical perspective and musical concept. Transcriptions are discussed and analysed. Each chapter closes with a summary of the stylistic attributes evident in the analysis of the selected transcriptions. (2) Volume II. This contains the complete annotated

transcriptions. Figures in the text of Volume I refer to the annotated transcriptions located in Volume II.

The author acknowledges that a study of this kind will always be limited in that the style of each player is addressed through analysis of selected works only. As the research base is extensive it would be literally impossible to provide a complete and definitive analysis of each player. The study rather, is intended to expand upon the research base of authors such as Thomas Owens (Owens 1995) and more importantly address a need to stimulate research in jazz from the musical perspective of the actual player.

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TABLE OF CONTENTS

VOLUME I

PART I

PART II

VOLUME II
Original annotated transcriptions

LIST OF FIGURES

Chapter 1

Chapter 2

Chapter 3

Chapter 4

Chapter 5

Chapter 6

Chapter 7

Chapter 8

Chapter 9

Chapter 10

LIST OF TABLES

PREFACE

This study was motivated by a need to document aspects of the jazz piano style from the perspective of the actual player. Over the period of this study it was surprising to find how little research material was available on the selected pianists. While jazz libraries expand with hundreds of personalized method books many of the great players seem under researched.

The author acknowledges that a study of this kind will always be limited in that the style of each player is addressed through analysis of selected works only. As the research base is extensive it would literally be impossible to provide a complete and definitive analysis of each player. The study rather is intended to expand upon the research base of authors such as Thomas Owens (Owens 1995) and more importantly address a need to stimulate research in jazz more from the musical perspective of the actual player. The process of research is supported by experience in the field of performing and teaching and a motivated interest in the music of the selected pianists and the tradition they uphold. The method applied entailed transcription of selected material. In the final stages, material was collated and compiled from handwritten transcripts and transferred to a recognised notational program that would facilitate the inclusion of figures, for analysis, in the accompanying text. Most problems were encountered at this stage with the technical aspects of handling software often accompanied by difficulties, the most severe of these being the notational limitations of software programs, their incompatibilities and the constant upgrades being served upon the author. The notational software used also resulted in particular formats being automatically adopted.

Remaining consistent in the expression of theoretical terms and nomenclature also caused problems, as there are many recognised and very often contentiously different formats. For instance in chord nomenclature, the major 7th may appear as Maj7, Ma7, M7 and sometimes a triangle followed by 7.

Including specialized fonts for musical reference in the text also caused problems in that the size and spacing provided with these fonts very often does not match the basic text font. In order to avoid problems in the actual text certain compromises had to be made. For instance, while the sign denoting the sharp in music notation is available (#) the flat sign is not. As there are so many references to a note being sharp or flat it was necessary to adopt the most sensible option. Flats therefore in the text are noted as 'b' as in 'Eb' the pitch E flat or the key of E flat.

Key signatures are used depending on the nature of the transcription and the amount of key areas explored. For instance running II-V progressions imply key change in every bar. In situations like this either only the primary key signature is provided, or no key signature at all. Also, because of the chromaticism often appearing in jazz, non-diatonic notes correctly spelt in relation to a key signature can sometimes obscure the way in which the improviser sees a line. I have exercised discretion with regard to the use of key signatures and enharmonic spelling and at best tried to spell the notes as I imagine the improviser would see them. For example in the key of Eb, an improviser may see b6 as a B rather than Cb or bIIIo7 arpeggio as F#o7 rather than Gbo7. The attached Appendix A (A Theoretical Perspective) provides a broad reference for the terminology used in the study.

The author accepts that the expression of jazz music in notational form will always be limited in that the notational systems used did not evolve from jazz music. The concept of swing and the freedom of improvisation are seriously compromised in notational form. At best the author has tried to be as consistent as possible. Most of these issues are discussed in Chapter 1.

The numbering of bars in the figures used presented some problems in that where an excerpt is used from a performance of a tune reference is made to the bar numbers of the form of the tune and not of the figure itself. To retain context, the bar numbers related to the actual form of a tune are shown above the figure where applicable. In the figures, unless otherwise indicated, the asterisk denotes a passing step or chromatic approach note. Intervals and degrees are listed as numerical digits as in 'cycle of 5ths' or 'the 4th degree of the scale'.

In the text, for reference purposes I have used the Harvard style, available on http://www.library.uwa.edu.au/guides/citingsources/harvard.html.

PART I

CHAPTER 1

STYLE

1.1 Introduction

> Although difficult to achieve, the elements of a personal voice are simply defined as having an individual sound or touch on your instrument, articulating time in your own way, developing your own musical vocabulary from the tradition, and a recognizable manner of articulating that vocabulary. (Galper 2000)

Style and individuality in jazz exist within a specific knowledge base comprising a vast amount of common melodic ground that has been carried forward as part of a rich tradition. This 'consensus melodic style' has evolved in jazz in general, and in bebop in particular (Steinel 1995, 9). The identity of jazz music is dependent on its tradition. For the purposes of this study, style is defined as a clearly identifiable originality of creative expression within the jazz tradition. The term refers both to an individual style and overall style such as swing or bebop.

1.2 The jazz tradition

Some time ago, I overheard a conversation between a pupil and a teacher at a gig. An acclaimed European jazz trumpet player was playing, and the student was admiring his 'brilliant chops'. He turned to the teacher (himself a well known and respected jazz trumpet player), who, unimpressed, commented that the trumpet player 'had no

roots'. The student – who later related the same story to me – was at first in the dark as to what this meant. On further questioning, the teacher went on to say that there was 'just no Clifford', which, of course, didn't help the student at all. In time, however, the same student explained to me how he had come to understand the vital need of all jazz players to understand and respect the culture and tradition of jazz – the 'roots', as it were. Anyone who plays without respecting this tradition, and all those who contributed so richly to it (like Clifford Brown, for example), misses the real flavour of jazz completely; something like a curry with no curry powder, in fact. It could be perfect in all other respects, but minus that one, absolutely vital ingredient, it's just not curry. Jazz has a particularly strong tradition, an ancestral chain; a broken link in this chain becomes obvious to any schooled jazz player. Even non-musicians familiar with the flavour of jazz can recognise when ingredients are absent.

As with most traditions, true absorption, assimilation, and regeneration is only really available to those born into the tradition. This holds true for Jazz music, in that the surroundings and culture associated with the music have defined the tradition. Through the recorded medium, however, jazz music has spread beyond its original roots. Influences from other cultures may have obscured the identity of the music to a point where some would argue that it has evolved into a kind of world music. This poses interesting questions about the continued development of jazz music in respect of its tradition.

In 'The Death of Jazz', Larry Kart suggests that the tradition is in danger of being diluted. He sees the innovation and invention that brought about the realization of jazz being replaced by a kind of stagnant revivalism, a 'neo-classicism', consisting of

'personally stamped recombinations of existing knowledge'. Kart reminds us that the continued development of jazz music is dependent on musicians who push themselves to the limits of their collective knowledge. The individual who restricts his knowledge in order to play in a particular style will inevitably sound lame and 'theatrical' (Kart 1990, 76). Furthermore, acknowledging that concepts formulated during the bebop period form the core of the jazz language, and realizing that this era saw the early deaths of many of its most celebrated innovators, Kart raises concerns about the future of jazz music in respect of its tradition (Kart 1990, 76-81). Based on current trends in jazz and as the process of time takes its toll on the remaining survivors of the bebop and post-bebop periods, one can appreciate his scepticism. It is important, therefore in the context of this study, that tradition is understood as something that must be 'carried forward in order to produce something new' – not a 'borrowed method' but rather 'a heritage that one receives on condition of making it bear fruit' (Igor Stravinsky, quoted in Kart 1990, 80). Hence, older jazz musicians often refer to the importance of the tradition.

> When Kenny Washington joined Betty Carter's band, she informed him that "all" she could do was teach him what she knew and let him go. Carter could "be hard" on young musicians because "she really cared about the tradition and wanted people to carry it on. 'I won't be here forever,' she used to say." (Berliner 1994, 50)

1.3 The language of jazz – the stylist and innovator

Larry Ridley, who worked as a bassist with Thelonius Monk, refers to the consensus melodic style in jazz as the 'language' of jazz (Gourse 1997, 257). The term draws an analogy to spoken language, the learning process of which demands similar mechanisms. As a child learns to speak, gathering words and phrases from his

parents, so the jazz student, through listening to the masters, gathers the 'words' and 'phrases' specific to the jazz language.

Within the consensus melodic style, characteristic differences defining one player from another are distinctly audible, such that, when listening to recordings of great jazz musicians one can immediately identify specific individuals. Trumpet player Tommy Turrentine, noted that based on the licks used, he could tell within four bars of a solo who was playing (Berliner 1994, 103).

Where individuality is expressed within an overall style such as bebop, a consensus of melodic vocabulary is always evident and the player formulates his own style within the parameters of the overall style (one must hear the devices that belong to bebop in order to define a player as being a bebop player). However as a player may be adept at many different styles, the context in which he appears may define the vocabulary he uses (a bebop context may demand a bebop approach even though a player may be considered more of a modern stylist).

A distinction can be drawn between a stylist who utilizes the common language base in an original way, and the innovator, who brings a new and particularly different aesthetic to the music. Some artists are considered important stylists in a particular stream and others have developed such distinct voices that they are considered innovators and become markers from which schools of playing stem. Pianist Hal Galper sees the innovator as having progressed from the stylist.

> Most of us would aspire to introduce something new but it is a rare event. What we are best left with then is at least the ability to develop our own distinctive style of playing. To be sure, most of the great jazz innovators, for

> example, Bird, Dizzy, Miles, Coltrane, Monk, Ornette, to mention just a few, all started out as stylists and transcended style to become innovators. Very few of us exited the womb as full fledged innovators. Developing "distinction, excellence, originality and character" in one's playing must be one of the primary goals of any jazz improvisor. Only by acquiring your own musical voice can one hope to ever transcend style to achieve the rare status of an innovator. (Galper 2000, 1)

A vocabulary of definition in which players are described by their influences, allows us effectively to define the elements that characterize a player's style such that one can trace schools of playing that stem from certain points in the history of the music. Understanding Thelonius Monk, for example, requires acknowledgement of James P. Johnson and Duke Ellington, both of whom Monk respected and revered. Absorbing the concepts of McCoy Tyner, indirectly acknowledges Powell and Monk, who were primary influences in Tyner's development. A player's influences are reflected in the many and varied settings in which he may appear. Tyner, for instance, comfortably adjusts his style to suit context whilst always retaining his identity. From a modal setting with John Coltrane to a more bebop setting with Freddie Hubbard or even a funky gospel setting with Stanley Turrentine, Tyner is always immediately identifiable. Where traditional roots are absent in a player's style, one has to question the relationship of the player's music to jazz. Some jazz musicians retain a particular style throughout their career and others alter their style with the advent of new influences. Where Thelonius Monk retained his style throughout his career, saxophonist Don Byas, essentially a swing player, altered his playing as the bebop players began entering his already established world. He retained the same sound but aligned his improvisatory concept more to the bebop players. Some players, like Miles Davis, constantly altered his playing environment but always retained a recognisable identity. Trumpet player Art Farmer commented that there were many

players in New York who flitted from one style to another, never really unifying their playing into a personal voice.

> I have seen a lot of things come and go. Basically, ninety-nine and nine-tenths percent of everybody out there is just copying somebody else. Here in New York, I remember every piano player was trying to play like Horace Silver at one time, and then later on, everybody was trying to play like Bill Evans. Some of the guys who were playing like Horace a couple of years later were trying to play like Bill. And then everybody was trying to play like McCoy Tyner. It's just something that comes and goes. Horace was dominant at one time and everyone dug that, and then along came Bill with a different style. (Quoted in Berliner 1994, 274)

1.4 The process of developing style - individuality

Sax player Gary Bartz said that 'for an individual to fully play himself, rather than to sound like someone else, is possibly the hardest thing to do' (Berliner 1994, 274).

The potential for musical individuality lies within us from birth. Stimulating the brain with the correct information at the right time will allow for a natural development of this musical potential to take place. In music, the expression of this is dependent on the mastery of a chosen instrument. Once the vocabulary and mastery of one's instrument is acquired, individuality will begin to emerge naturally. The result of this process is of course dependent on the reserve of talent handed to the individual at birth.

Jazz is an aural tradition and it follows that the process of developing as a player requires extensive aural input. Clark Terry sees this development as a three-stage process: 'Imitation, assimilation, and innovation' (Steinel 1995, 9). Art Farmer echoes this sentiment:

> I decided the best I could do, would be to write the solos down, note for note, and line them up with the harmony of the song, analyzing the notes according to the chords that were being played. Then I would learn, " Well, you can do this at this time. You can do that at that time." It was like getting your vocabulary straight. (Quoted in Berliner 1994, 95)

Although many young students feel that they should steer away from imitation in order to avoid being a clone, it is generally accepted that the greats to whom we aspire followed this course as a means of developing their own voices. Through this process of imitation, how does the individual then avoid being a clone? Pianist Hal Galper suggests that the process of imitation must always be exercised trusting one's own tuition, likes and dislikes. This will result in a student attempting to emulate many different players and at times totally altering his style - a continuous process of absorption and disregarding (Galper 2000, 2). The intuitive choices of the student will inevitably define his personality. Learning at the expense of intuition will in the long run sacrifice individuality. Acquiring relevant source material that is part of the tradition is also of critical importance to the learning process and this in turn requires understanding of the history and lineage of the players.

While one accepts that the improviser enters a kind of unconscious state when improvising, practiced materials remain the tools by which he communicates. Practice allows the musician to communicate effectively in a given context. In unfamiliar territory, however, even a well-practiced improviser might find himself in trouble. Analysis attempts to discover practiced materials as a means of learning. Even though a correct scale for a given situation may be the same for each player, the treatment may be different. A pianist might find it easier to play particular lines than a trumpet player, however he might choose to transcribe trumpet players and incorporate non–

pianistic elements into his style. A complex interaction of ideas transported through all styles and mediums begins to fashion an individual's voice.

This study recognises that a performance is a combination of infinite interactive entities.

1.5 Factors affecting style

In bebop tunes, the improviser negotiates rapidly moving chord sequences, however in modal tunes, he may need to play at fast tempos over one chord. It may be difficult to identify a specific player out of the context of his characteristic environment. A bebop player in a modal context may lose identity because his personal voice is aligned with a particular overall style outside of which his vocabulary may not be entirely suitable. It becomes difficult to exercise a comparative analysis of style without also taking into consideration overall style and context. In this study, the following factors were seen to be applicable when discussing style.

1.5.1 Repertoire

In this study, repertoire falls into two categories: standard-form repertoire and original compositional material. These cross over at the point where original material utilizes standard-tune formats as a basis for composition. A good example is a popular tune like 'Sweet Georgia Brown' which forms the harmonic base for Miles Davis's 'Dig' or Kenny Dorham's 'Philly Twist'. Tunes based on popular forms such as blues or rhythm changes abound in the original compositions of many jazz musicians. Standard repertoire tunes and those based on these common forms comprise typical established key harmony and this generally forms the basis of the improvisatory

language of jazz, especially bebop (the bebop language is designed around negotiating established key harmonic changes). Comparisons within the context of these common forms afford us opportunity to discern style by having a common base from which to analyse.

The modern style that evolved after the modal period engages a different melodic language and while this can be used as a source for improvisation over earlier standard forms, there are certain instances when a tune will demand a particular approach. For example II-V-I sequences such as those found in 'Joy Spring' were designed around the bebop style and thus expect this stylistic approach. Some tunes demand a particular set of rules that define the style and offer up different harmonic concepts that form the basis of new ideas in improvisation requiring vocabulary different from that used on the more traditional repertoire. McCoy Tyner's solo on 'Passion Dance' compared to Bud Powell's solo on 'Confirmation' must first acknowledge a fundamental difference of conceptual context. The tune 'Passion Dance' in essence defines the style that characterises Tyner. John Coltrane's 'Giant Steps' was formulated with a particular approach in mind and a special language that suited the concept of the tune (John McNiel quoted in Berliner 1994, 232). If a tune like this is approached from a different perspective, the outcome may not be entirely successful. Pianist Tommy Flanagan struggled to play on the initial recording of 'Giant Steps'. Coltrane had played the chord progression to Flanagan before the recording, but forgot to mention the style. Flanagan assumed it would be a slow or medium tempo and was unprepared at the fast tempo of the recording (Porter 1999, 155). As Flanagan is essentially a bebop player, he may also not have been equipped to handle the harmonic concept of the tune at that time.

Compositional material associated with a particular concept thus gives insight into the artist's approach and thinking, tunes often being written around something the artist may have been working on. Original works such as those of Thelonius Monk or Horace Silver often engage specific concepts associated with the composer's style. These tunes are not really vehicles for extensive substitution on the part of the improviser as their character is dependent on the harmony defining them. For instance where Bud Powell may extensively explore harmonic substitution on common forms such as blues or rhythm changes, his improvisation on Duke Pearson's 'Jeannine' (Powell 1961) generally remains within the harmonic bounds of the tune, such that the integrity of the tune is retained. Horace Silver's compositions that are not based on common forms are rarely reharmonized.

In order to exercise comparative analysis it would be more logical to select a common context such as blues, or rhythm changes. For instance, McCoy Tyner may incorporate modern concepts into a common form. Through the medium of this common form we can, for example effectively compare his vocabulary to Bud Powell's.

There is a wealth of recorded compositional material that is not available in printed form. The period under analysis contains much of the developmental compositional material that has brought about the fine-tuning of the jazz style. Compositional materials, unique to each artist and for one or other reason not in printed form constitute an area of study that has yet to be tapped. While there is printed material available of certain artists such as Thelonius Monk, Horace Silver, Clifford Brown

and Kenny Dorham, much is not available in printed form. This would include the compositions of Hank Mobley, Barry Harris and Sonny Clarke, to name a few.

1.5.2 Synergy between musicians

The interactive energy between musicians on a recording will have an affect on individual performance. In a group setting, McCoy Tyner may be influenced after hearing Coltrane's solo because of the synergy between the musicians in the group (his solo might contain or pick up on the essence of Coltrane's energy). For example, pianist Benny Green may play very differently with saxophonist Ralph Moore's group (Moore 1990) than with his own his trio with Christian McBride and Carl Allen (Green 1992). With Moore, he is playing as a sideman in a hard bop-styled group and with McBride and Allen, as a leader in a more traditional styled trio. Pianist Kenny Drew sounds very different on recordings with Chet Baker (Baker 1958) than with Kenny Dorham (Dorham 1961).

One could presume that a player's preferential style would most likely be expressed in his own group setting. Where those versatile in other styles appear in different settings, it can become difficult to pinpoint the stylistic elements that characterize identity. Some players can mould themselves differently depending on the environment, others not so easily. Even though a musician may play differently in the context of his own recording, over which he has full musical control, than he would in a supporting role, where he may be required to meet the needs of another musical approach, his approach and sound may still be distinct. Monk, for instance, seemed always to be himself regardless of the setting and thus was perceived as not perhaps being as flexible as some of his peers. Coltrane's playing may differ in the context of

his own music (the music he chose to write or the direction he chose to pursue) than his work with Monk whose very compositions and personality would have had particular influence to bear on how Coltrane played.

A soloist will also play differently depending on who is accompanying. Miles Davis conceptualizations of the standard repertoire were entirely dependent on the group he chose to play with (Wynton Kelly, Paul Chambers and Jimmy Cobb compared to Herbie Hancock, Ron Carter and Tony Williams). The concept of the overall playing relies on the chosen ensemble. In analysis, it would therefore be useful to acknowledge the other players on a recording in order fully to understand the concept underlying the treatment of a particular tune. While this may be outside the scope of this study, references will be made to the personnel on recordings, where applicable.

1.5.3 Tempo

Tempo is critical to the way a piece is handled and may in some instances demand a particular stylistic treatment. Where swing-eighth-note passages predominate at medium and fast-tempo tunes, triplet and double-tempo lines become the rhythmic source for improvisation at slower tempos. At really slow tempos, continuous swing-eighth-note lines can be laborious. In order to navigate chord changes effectively at these tempos, an entirely different set of rules pertaining to a combination of swing-eighth, triplet and double-tempo lines would be required. Swing-eighth-note lines that may have been useful at medium and faster tempos may drag at slower tempos. It is therefore important to define how improvisation functions at different tempos as this may characterise specific styles as well as specific players. Triplet-oriented lines demand a particular vocabulary of phrasing. Although swing-eighth-note lines can be

played in triplets, this is essentially a cross rhythm in which the integrity and balance of the eighth-note line is retained but played against the time, in triplets. As an example, Fig. 1-1 illustrates a swing-eighth-note line played as triplets. In the triplet configuration, duplet orientation is retained such that the line sounds almost like a double-tempo line. Contemporary players often utilize this technique to play double-tempo lines where tempo is such that sixteenths would be too fast to play. The line is played as triplets but accented as if it were eighth notes (Bergonzi 1996, 72).

Fig. 1-1. Swing-eighth-note line played as triplets

Actual triplet lines utilize the triplet rhythm as a basis for constructing phrases. This requires an entirely different approach. Fig. 1-2 compares two different ways of handling an arpeggio on a minor 11th chord. Both examples outline a minor 11th chord. The first is an excerpt from Hank Mobley's solo on 'Speak Low' (Mobley 1958). The line is played in swing eighths at 152 quarter notes per minute. The second example, an excerpt from Horace Silver's solo on 'Silver's Serenade' (Silver 1963) is played as a triplet line, 138 quarter notes per minute.

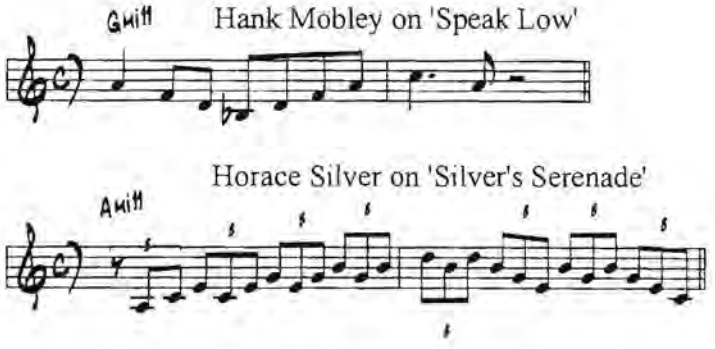


Fig. 1-2. Swing-eighth and triplet-eighth lines

Certain tunes fall between tempos where both triplet and swing-eighth-note figures become the rhythmic source for improvisation. As the swing-eighth unit is part of the triplet, at medium to slow tempos, lines comprising both rhythms are especially evident. As an example, Fig. 1-3 shows an excerpt from Kenny Drew's solo on 'Dancing On The Ceiling' (Baker 1958). The tempo here is approximately 138-144 quarter notes per minute.

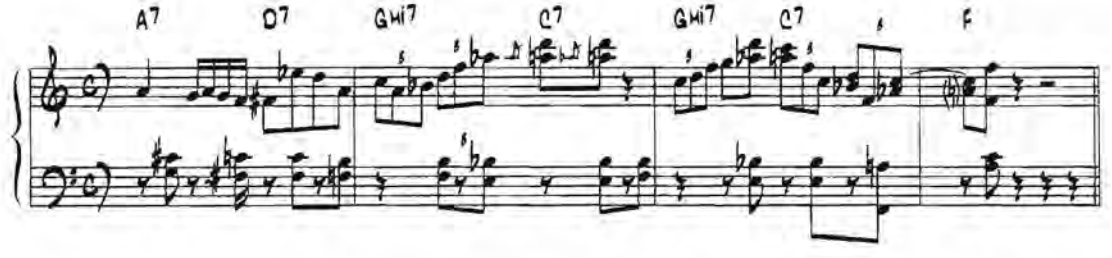


Fig. 1-3. Excerpt of Kenny Drew's solo on 'Dancing On The Ceiling',

Pianist Wynton Kelly was a master of combining eighth-note and triplet-eighth-note phrasing. Fig. 1-4 shows an excerpt from his solo on 'Soul Station', bars 1-15 (Mobley 1960). In this particular excerpt, Kelly uses blues-styled phrasing that particularly highlights the triplet feel. In bars 7, 8 and 15, he accentuates the middle eighth note in the triplet. Other phrases, such as the opening line combine sixteenths,

swing eighths and triplet eighths. The tempo here is approximately 100 quarter notes per minute.

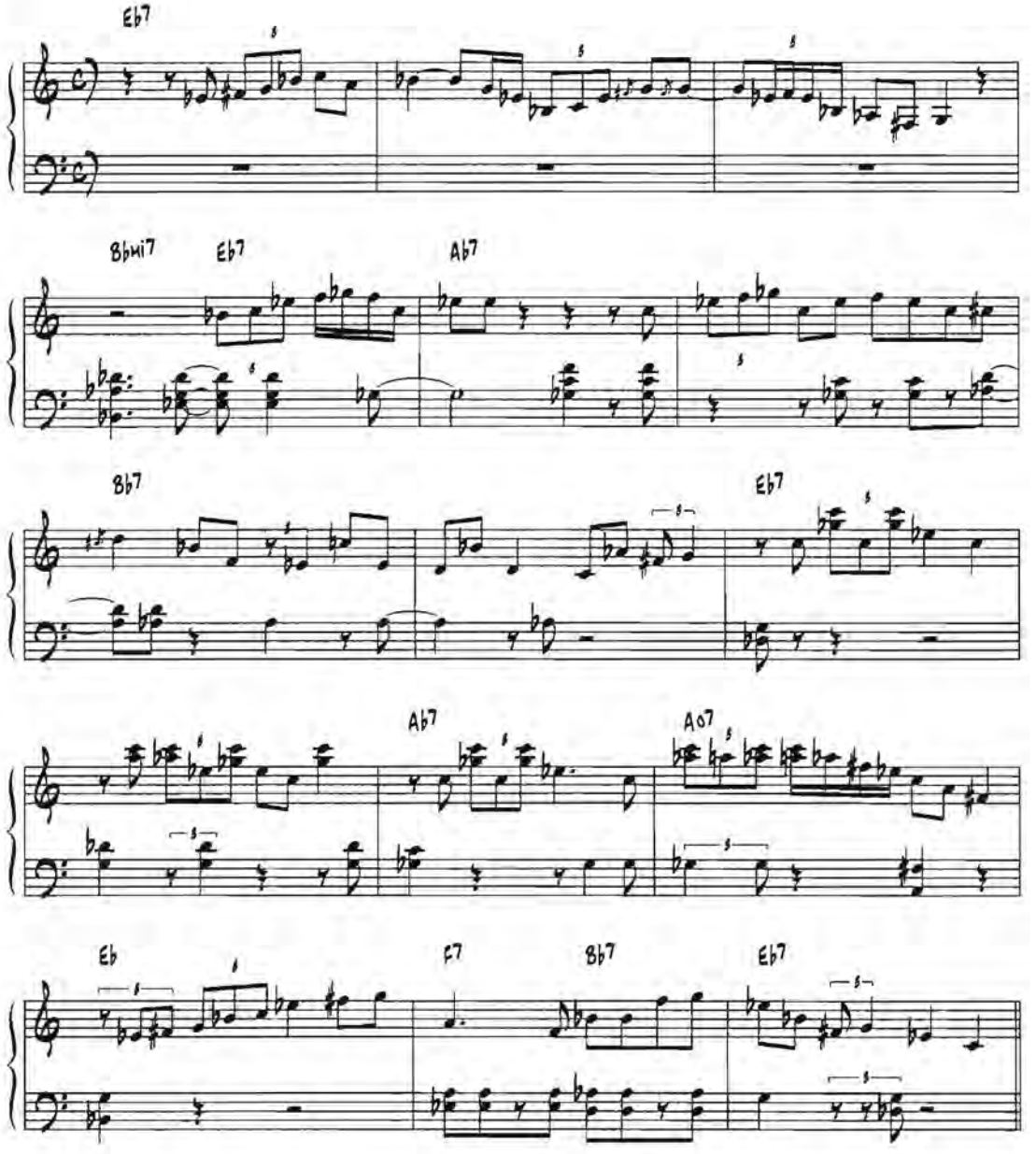


Fig. 1-4. Wynton Kelly on 'Soul Station', bars 1-15

Some tunes, particularly those in a slow 12/8 feel, incorporate many rhythmic subdivisions. A good example of this is Barry Harris's solo on 'Blue Monk' (Harris 1990). Harris essentially plays the tune in a 12/8 feel, but fluctuates between triplets, swing eighths, straight eighths and swing sixteenths (Fig.1-5). Handling this style

requires a special attention to rhythm. The tempo here is 108 quarter notes per minute. In this excerpt eighths are played as swing and sixteenths are played straight except in bar 2 where they are played as swing sixteenths.

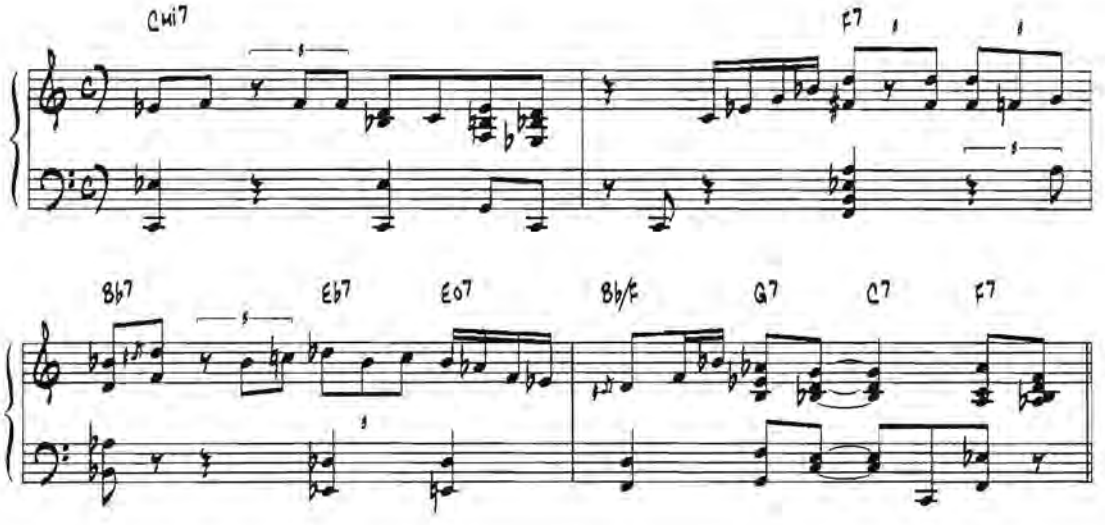


Fig. 1-5. Last four bars of Barry Harris' third chorus on 'Blue Monk'

1.5.4 Duration of solo

On earlier recordings, technology limited the soloist to only a few choruses. Powell's single chorus on a blues (Parker 1947) in the context of a short recording with Parker is not easily comparable with his fourteen choruses over a blues on a later trio album (Powell 1957). Where one is attempting to compare Powell's earlier and later style one must also take into account the duration of the improvised solo. Longer solos tend to be more explorative and developmental.

1.6 Transcription and analysis

Transcription is an essential part of learning the jazz language and analysis naturally occurs during the process of transcription. To engage the value of this practice, it was essential in this study to use original transcription material.

Developments in jazz education, coupled with commercial interests, have seen the process of learning in jazz change drastically. Where musicians today often utilize method books, transcriptions and play-along recordings, musicians of the previous era learnt mostly through aural exchange, a method of learning that is part of a deeper tradition.

A survey of current jazz educational resources reveals a massive quantity of method books often stamped with personal methodologies. Few really deal with learning the music from a perspective of the actual tradition or through key players in the tradition. Many are often inaccurate or convey representations of concepts that may differ drastically from the concepts applied by the artists themselves. The conceptual thinking behind a particular result is as important as the result itself and this is true for any art form. For instance, a painter may achieve a particular effect by using particular tools. Without these tools one will struggle to replicate the same effect. We need therefore to try to ascertain what tools or conceptual thinking supports the material under analysis.

Study materials in jazz generally fall into particular categories:

1. History, literature, biographies
2. Transcription books – notated transcriptions of solos, real books, etc.

3. Theory books – explaining harmony and analytical nomenclature
4. Improvisational method books
5. Books addressing technical proficiency.

While some of these books may be helpful in informing the individual of a particular way of looking at something, they often bypass the mentorship that is essential to learning jazz music: i.e., the more insightful journey of curiosity and self-learning, of emulation and imitation. For instance, pianist Barry Harris relates how he learnt to play:

> Bess loaned me this record player where you could make it any speed you wanted. It went down a whole octave and you could stop anywhere in-between. I slowed them up and I started to learn those solos. The first record, 'Webb City'. . . that's why people say you play like Bud Powell . . . that's how I started out. (*Barry Harris: Spirit of Bebop.* 1999)

Accepting that jazz is an aural tradition, any study relating to it should be accompanied by extensive aural input. Berliner writes:

> Although experienced improvisers regard the published materials as valuable learning aids, they caution youngsters about becoming too dependent on them. Without comparing transcriptions to the original recordings, students cannot determine the accuracy of the transcription work or its reproduction. Moreover, however useful they may be for accomplished musicians who can interpret them, all transcriptions are reductive or skeletal representations of performances and provide learners with little information about fundamental stylistic features of jazz. Finally, if students rely upon publications rather than recordings as sources, they deprive themselves of the rigorous ear training that traditionally has been integral to the improviser's development. (Berliner 1994, 98)

The ability to transcribe solos off a reference requires a developed ear, balanced with knowledge of harmony and concepts relating to the style of the music. While one needs a developed ear to transcribe accurately one also needs to transcribe in order to develop the ear. Often a student may turn to pre-existing transcriptions in order to fast-track the learning process and thus bypass valuable listening. However, although

there is not much ear training derived from reading a pre-existing transcription, accurately notated transcriptions can be a great help in bridging the gap between what one needs to know in order to learn, and what one needs to learn in order to know. However, the valuable process of accompanying transcription with listening and knowledge is essential to the learning process.

> Although some artists remain ear and hand players, many others eventually supplement their knowledge with a theoretical understanding of harmony. After Kenny Barron had been "playing tunes by ear for a while," his older brother Bill "worked through them" with him methodically, going over all the chord changes and teaching him their symbols and names. (Berliner 1994, 73)

Problems generally arise when transcription books are not accompanied by conceptual analysis. Berliner writes:

> Many (jazz musicians) complement their aural understanding of the relationship between harmony and melody by theoretical analysis of patterns, a practice whose value for improvisers is implicit in their criticism of standard publications of solos. "It may be helpful just to see what someone like Miles played, but the books don't really teach you anything about why Miles did what he did, what his thinking was. That's what's needed". (Benny Bailey quoted in Berliner 1994, 104)

A transcription is not only meant to be played but should also serve as a reference for study. As Benny Bailey points out (Berliner 1994, 104), it is important that the student understands the technical aspects of a style when learning solos or extracting phrases. Most transcription books do not explain these idiomatic elements relating to concept. There are many where the transcribed improvisation at times bears no relationship to the notated chords and gives no idea as to the concept employed by the improviser.

Fig. 1-6 illustrates an example from the *Charlie Parker Omnibook*. The transcribed line occurs over the II-V7-I progression in bars 9-11 of Parker's 'Cheryl' (a blues

form in C) (Aebersold & Slone 1978, 58). In respect of the form, chords are correctly shown as Dmi7-G7-C7, but Parker clearly outlines Fmi7-Bb7-C6. The substitution of IVmi7-bVII7 [subdominant minor] occurs frequently in Parker's solos. The actual phrase constitutes a descending Bb bebop dominant scale beginning on the 5th. Passing steps are placed chromatically from 3 to b7 and an Fmi7 arpeggio follows with resolution to C6 - clearly subdominant minor to tonic and not dominant to tonic as the chords in the transcription indicate. This substitution should really be indicated in the transcription so that the student understands the relationship between the expected chord progression and the implied harmonic content of the improvised line. A more detailed analysis or explanation could accompany this so that the student can begin to understand the concept or thinking behind the line. Parker frequently utilizes substitutions in his solos and this is such an important part of the improvisational process that it is crucial to understanding the style of an individual. There are many more examples of this in recognised transcription books. As the whole point of transcription is to learn style and understand how the improviser plays through changes, it would seem most appropriate to outline the alternate harmony appearing in the improvised line.

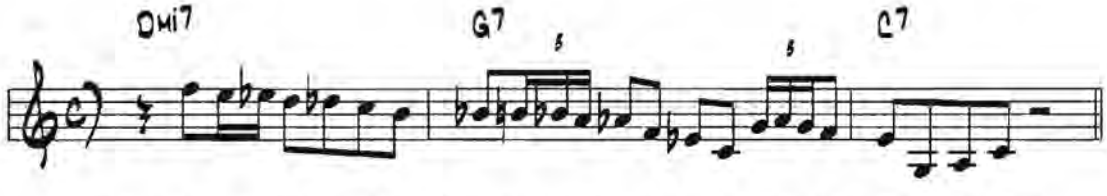


Fig. 1-6. An excerpt from Parker's transcribed solo on 'Cheryl', bars 9-11, first chorus

Many enharmonic errors confuse the student even further as to the function of notes in relationship to chord symbols. In an excerpt (Fig 1-7) from the bridge of 'Kim'

(Aebersold & Slone 1978, 53), a tune based on the chord sequence of rhythm changes, the *Charlie Parker Omnibook* indicates the expected chord changes but Parker clearly outlines a different set of changes. The spelling of the Gb in the second bar further confuses the concept of the line. It is clear that Parker is playing with a dominant 7th and its substitute. In the first bar he outlines Ab7 (sub V7) and in the second bar returns toV7, resolving to G7 via a typical 3-b9 lick. In the second bar, Gb should really be spelt as F# to make this clear. In the second half of the phrase (bars 3 and 4) Parker sidesteps from G7 to Ab7 and back to G7. This is also not indicated in the chord symbol.

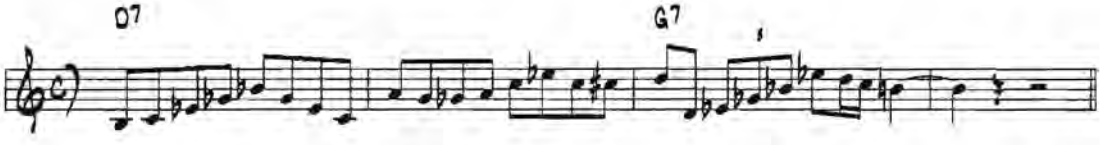


Fig. 1-7. Excerpt from the bridge of 'Kim', bars 17-24, second chorus

An alternate representation of the same line is shown in Fig. 1-8. Expected chords are shown against actual implied harmonic movement.

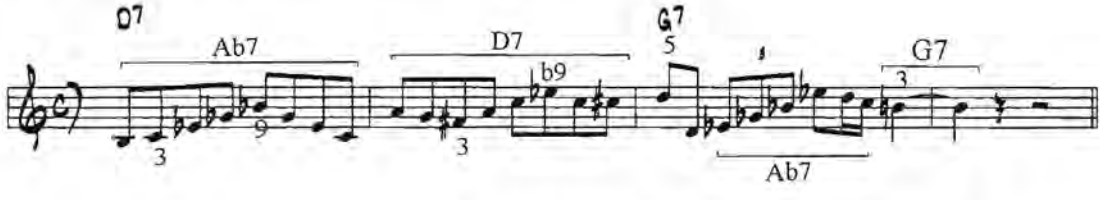


Fig. 1-8. Alternate representation of Fig. 1-7 with analysis of implied harmony

Berliner describes analysis as a means of explaining the 'complementary relationships between jazz phrases and chords, in which the former can be viewed as a horizontal counterpart of the latter' (Berliner 1994, 105). In order to make comparative judgements and effectively discuss style in the context of specific players, a model or template for analysis becomes vital. In this study, the model is guided by accepted

theoretical practice that, based on available information, correlates with the conceptual thinking of the actual players under analysis.

1.7 Considerations for analysis

As there are many different analytical methods and no one particular accepted jazz model, it is appropriate to include a brief synopsis of the considerations that applied to the process of analysis in this study.

1.7.1 Theoretical practice

Theory looks at that which already exists and attempts to explain the how-and-why, so that we can formulate concepts and establish a framework of ideas and principles from which to learn. The problem with theoretical practice is that while it may explain an idea it may completely miss the conceptual thinking behind the idea. For instance, explaining colour distribution in a Jackson Pollock painting without understanding how it was achieved or what tools were used makes little sense. In music, grasping the concept of an improviser's approach really requires that harmonic knowledge be understood from the perspective of the actual player under analysis. For example, using classical theoretical practice to analyse Bud Powell's music contradicts the conceptual thinking behind the music.

In jazz, conceptualization of harmony differs from model to model and this can be confusing to the process of analysis. For instance, Fig. 1-9 shows two conceptual approaches used to construct voicings. The figure illustrates a G7#11b9. In the first bar the chord is conceptualized from the root upwards as 1-b7-3 with tensions #11 and b9 placed above. Transposed through all keys, this would involve conscious

understanding of the relationship of tension to root. In bars 2-4, the voicing is constructed using two simple root position dominant 7ths a tritone apart. Both methods result in G7#11b9, however the second approach is conceptually freer in that it immediately allows for quick transposition through all keys using the two simple root-based chords. This naturally results in many alternate voicings being immediately available to the player. In addition, duplication of notes naturally results from the two chords sharing common tones. This adds a density to the structure that is absent in the first method.

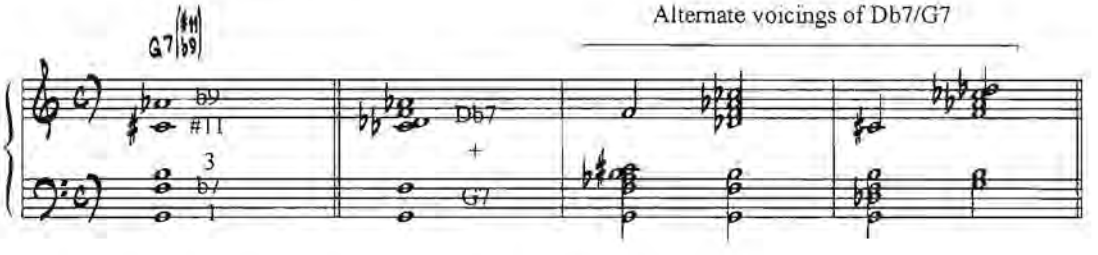


Fig. 1-9. G7 b9#11 chord seen in two different ways

Voicing methods applied in jazz can differ radically. For instance, *Jazz Keyboard Harmony* (DeGreg 1994) illustrates literally hundreds of voicings combining all manner of tension combinations. The book comprises some 200 pages of notated voicing exercises to be played through all keys using an appendix of practice routines. Barry Harris in 'Evolutionary Voicings' (Rees 1998, 60-68), however comprises only five or six pages of harmonic concepts that are immediately applied to the context of repertoire. The question posed is, which is more useful to the creative process, to learn thousands of voicings in thousands of combinations in all keys, or to learn a few simple concepts that naturally result in infinite variations?

1.7.2 Nomenclature

This study acknowledges that jazz is an aural tradition and that conventional notation of transcriptions serves only as a visual reference for study purposes. I have divided jazz nomenclature into two primary areas: firstly, actual notation of notes as a means of identifying pitch and rhythm and secondly, notation of harmony in roman numerals and chord symbols.

As the swing-eighth-note configuration comprises the predominant rhythmic source for improvisation in jazz, the laborious method of notating swing eighths as triplet eighths or in 12/8 is discarded and the more accepted method of notating swing as straight eighths with the added expression of 'swing' indicated at the top of the tune, is adopted. Where a line is played in straight time, it is indicated as 'straight'. Where the line is a composite of swing eighths and triplet eighths or where the middle eighth note in a triplet group is evident, triplets are marked as triplets. As an example, Fig. 1-10 illustrates the notation of a combination of different rhythms from an excerpt of Horace Silver's solo on 'Juicy Lucy', bars 25-32 (Silver 1959). The excerpt combines triplet and swing eighths. Where the melodic line is in the triplet-eighth grouping, anticipations in left-hand swing-eighth comping patterns line up graphically with the last eighth in each triplet group (bar 6).

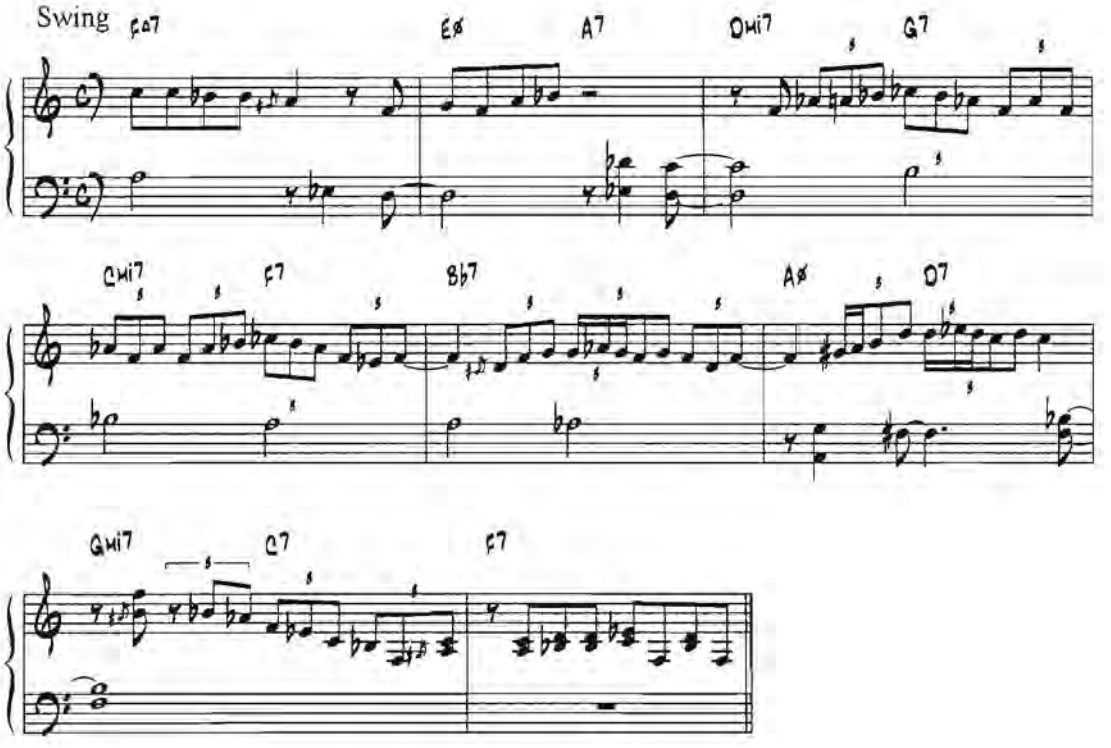


Fig. 1-10. Excerpt from Horace Silver's solo on 'Juicy Lucy', bars 25-32

At particularly slow tempos, rhythmic subdivisions can be extremely complex and this can present a nightmare for notation. For instance the swing-eighth concept can be applied to sixteenth notes depending on the tempo of the tune. A good example of this is Herbie Hancock's solo on 'My funny Valentine' (Davis 1964). In *Herbie Hancock: Classic Jazz Compositions and Piano Solos* (Dobbins 1992, 51-55) transcriber Bill Dobbins divides the notation of Hancock's solo into two sections. The solo combines both a ballad tempo feel and medium tempo swing. At the point where Hancock begins to play what feels like medium tempo swing, Dobbins indicates 'Double time' above the stave (bar 37, page 53). A single bar effectively becomes two bars making for much easier notation. The problem with this is that the form and distribution of bars in relationship to the tune doubles. This system of notation only really works if the rhythm section remains in this feel for a sufficiently long time. In a

performance where the player keeps fluctuating from double to half time, or where both eighths and sixteenths are sometimes played as swing, it becomes difficult to notate the feel accurately without excessive written instructions. In cases like these, accompanying the transcription with the recording becomes crucial.

The system of naming of chords is an essential part of jazz notation. In theoretical practice and analysis, two conventions seem to be evident. In this study the second is adopted.

a) The naming of a chord in the context of a key as being diatonically relative to the root (e.g. in the key of C major, the seventh chord occurring on the sixth degree of the scale would be referred to as 'VImi7' and in the key of C minor, as 'VIMa7')
b) The naming a chord chromatically relative to the root (in the key of C, Ami7 would be 'VImi7' and AbMa7 would be 'bVIMa7').

In jazz, there are many varied conventions for the notation of chord symbols and this can be an area of much contention. For instance a minor 7th chord is notated as '-7', 'mi7' or 'min7'. A dominant 7th with the alteration #5 added can be notated as '+7' or '7b13'. Both result in the same sound even though harmonic function is essentially different. Another example is the min7b5 chord, which is often expressed as a half-diminished chord. The chord sounds the same but is notated to represent different functions. One is a minor chord with a flattened 5th, the other is the chord occurring on the 7th degree of the major scale. In addition, enharmonic expression of notes and chords is also generally accepted. For example BMa7, in the key of Eb is functionally named bVIMa7 but the improviser may see it as BMa7 and not CbMa7. Where BMa7

functions differently in different key areas (IMa7 in B, IVMa7 in F#, bIIMa7 in Bb, etc.), an improviser may always see it as B regardless of the key.

In jazz, there seems to be some licence with regard to the relationship of key and expression of chords in symbols. Many questions are posed with regard to correct symbolic representation of chords. For example, should one follow secondary dominants whose tensions result naturally from the given key signature with the symbolic indication of tension assignment or not? In C major, A7 naturally takes b13 because of the key signature. Surely it is unnecessary then to indicate 'b13' in the chord symbol? Should brackets be included when indicating tension assignment on a dominant 7th, for example A7b13b9 or A7(b13b9) ?

As there are so many different systems of chord nomenclature, and so many issues regarding correct notation, this study has adopted an accepted method based on the notation program and font used and at best has tried to be as consistent as possible. As an example, Fig 1-11 illustrates an analysis of part of the chord progression to 'You and the Night and the Music'. Chord symbols appear above each bar. These are indicative of the harmonic rhythm of the tune. Functional analysis appears in roman numerals. II-V relationships are bracketed. Chords not diatonic to the key in a II-V are named as the related IImi7 chord (relIImi7).

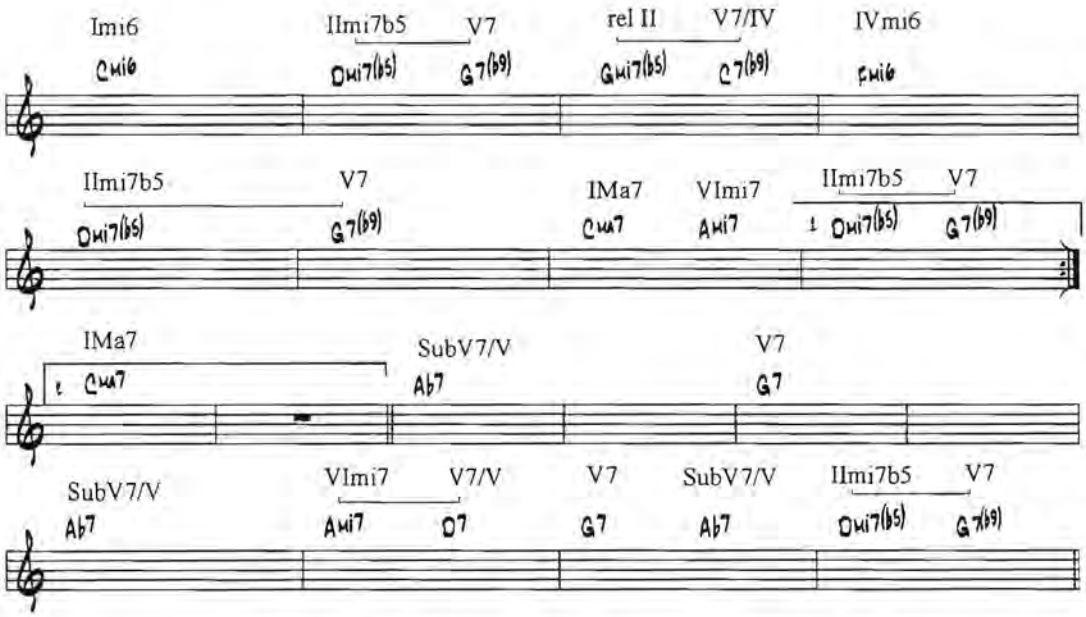


Fig. 1-11. Analysis of part of the chord progression to 'You and the Night and the Music'

1.7.3 Application of scales

As the process of playing through changes has developed from simple arpeggiation of a chord to more complex lines and enclosures, and as the theoretical knowledge base has expanded, it has become common to indicate the relationship of a scale to chord even though the improviser may not actually be executing complete scale lines at any one point. A scale by definition is seen as the chord tones plus additional notes (based on the function of the chord) that exist between the chord tones. Scales are often obscured by chromatic passing tones and enclosures. Accepted practice has defined which scales fit which chords and this relates to the concept of modes, all of which has been extensively documented (Haerle 1980). The concept of jazz scales or bebop scales that apply additional chromatic passing steps to allow for balanced lines through even-note scales (eight-note, ten-note scales, etc.) has also been extensively documented and will be referred to as accepted practice has termed them (Bergonzi 1996). The creativity applied to playing scales is endless. Arpeggios, licks and

chromatic enclosures are all part and parcel of the development and application of playing scales.

Despite accepted practice there are still differences of opinion with regard to the terminology of scales. I have specified certain conditions in order to avoid problems of definition and more importantly to establish a consistent base from which material may effectively be analyzed.

Dominant 7ths that are fully altered (b9, #9, #11 and b13) will be referred to as 'altered' and not as Super Locrian, or diminished whole-tone as they are sometimes referred to. Educator and pianist, Mark Levine refers to the altered scale and uses the symbol 'alt' to define tension assignment (Levine 1995, 70-72). It seems easier than writing the actual tension assignment and allows for a consistency in describing the related scale. If a chord is notated as 'alt', the corresponding scale should logically be referred to as an altered scale and not as Super Locrian or diminished whole-tone even though they are the same scale.

There is a fair amount of leeway applied to the treatment of dominant 7th chords, in that chord scales not relating to the functional analysis of that chord are often employed by the improviser. An example of this would be the use of an altered scale or diminished scale on a secondary dominant. Normally in situations where a secondary dominant presents itself, the related chord scale should by accepted theoretical practice relate to the functional analysis of that chord. This may present some difficulty with regard to actual functional analysis of chords and actual improvisation. As the bass line is an independent moving part, a rootless chord

voicing may present itself in such a way as to suggest two possible analyses. Where dominant 7ths are altered, they can be viewed in two different ways, either as an altered chord taking the altered scale, or as a substitute V7 taking Lydian b7. In both cases the scales comprise exactly the same notes and the chords are interchangeable in that they perform the same functional task. Unless it is specifically clear that the bass player resides on either of the two bass notes sufficiently long enough to define each, dominant 7ths that appear altered will be referred to as altered. Fig. 1-12 illustrates an excerpt from Herbie Hancock's solo on Freddie Hubbard's 'Hub Tones' (Hubbard 1962b). In the first bar of Fig. 1-12, Hancock appears to play Dmi7-G7 in his left hand (the 7th of Dmi7 falling to the 3rd of G7) while the improvised line outlines G7 altered. A whole-tone scale is used over both Cmi7 and F7 with the interjection of the eight-note group, Ab and Bb. The second half of the third bar could be seen to derive from the F7 altered scale, hence the chord symbol, F7alt. At points where improvisation deviates from the harmonic structure of the actual tune, both the implied improvised harmony and the expected harmony will be indicated. It is often the case that the improviser will use a single scale over a group of chords and this often happens in II-V7 relationships. The practice of combining chords together under one scale is sometimes referred to as 'Harmonic Generalization' (Coker 1989, 85).

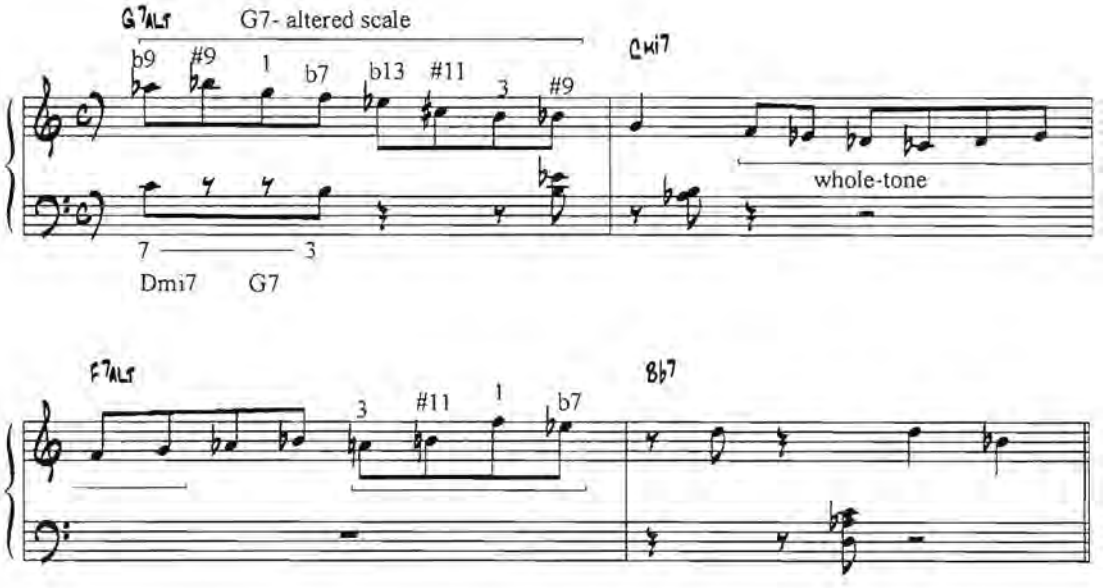


Fig. 1-12. Excerpt from Hancock's third chorus on 'Hub-Tones', bars 8-11

1.7.4 Vocabulary (licks phrases)

A consensus melodic style is indicative of a vocabulary of licks and phrases common to a particular style. Certain phrases and licks occur frequently and the variations can be infinite depending on the player and instrument. Comparisons of vocabulary can be made to determine influences and overall style. Players generally repeat phrases and licks such that one can begin to identify a particular harmonic language within an overall consensus style. In analysis the discovery of repetition is useful in that it allows a distinction to be drawn between what is spontaneous and what may have been practiced. From an analytical perspective this also gives insight into how a player might have practiced. Structure is dependent on repetition and repetition allows one to recognise and assimilate the vocabulary that constitutes the knowledge base of the music. If there were no repetition there would be no continuity or thread and the music would be without structure. Trumpet player Lonnie Hillyer noted that:

> Charlie Parker intentionally played many of the same phrases over and over in his solos. They had become part of his vocabulary, the medium that he was speaking through. (Quoted in Berliner 1994, 103)

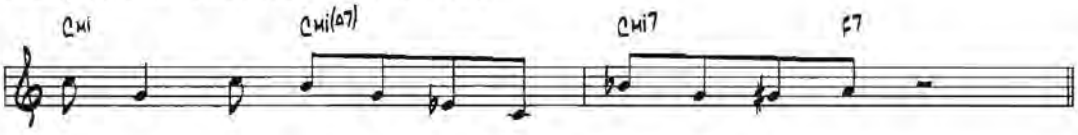
Tommy Turrentine stated that when he couldn't think of anything to play and the demands of the session were such that he had to produce something, he would often resort to playing entire pre-learnt phrases.

> The old guys used to call those things crips. That's from crippled. In other words, when you are playing a solo and your mind is crippled and you can't think of anything different to play, you go back into one of your old bags and play one of your crips . . . You can play a crip for thirty-two bars if you want to, Some do it. (Quoted in Berliner 1994, 102)

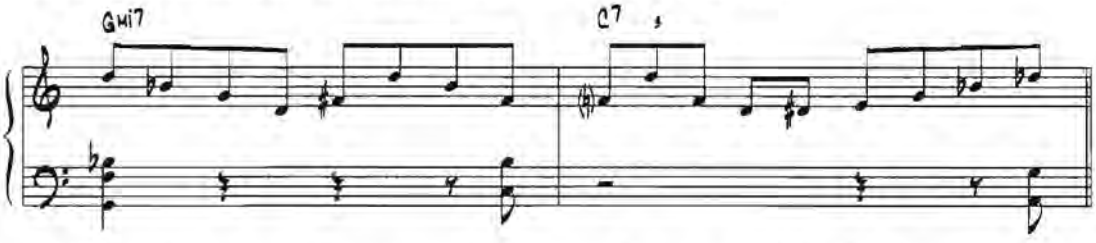
Licks and phrases that appear frequently can be placed into categories within which one is able to identify variations and style. As an example, Fig. 1-13 illustrates a typical lick appearing in the improvisations of several bebop players. This particular phrase uses the movement of the inner voices on a II-V progression. While there is a consensus of concept, each example has variation. The lick indicated in Fig. 1-13 is sometimes referred to as CESH, a Contrapuntal Elaboration of Static Harmony (Coker 1989, 87).

Charlie Parker, solo on 'Anthropology', first chorus, bars 23-24 (Aebersold & Slone 1978, 11)

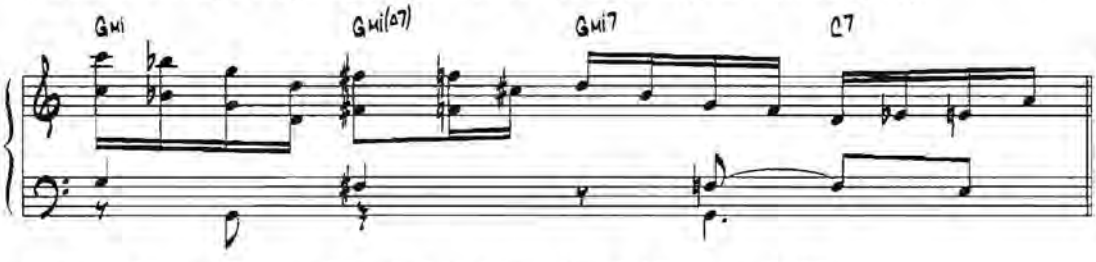
Sonny Rollins, 'Tenor Madness', bars 9-10



Bud Powell, introduction on 'All God's Chillun', bars 3-4 (Stitt 1949)



Thelonius Monk, 'Everything Happens to Me', first chorus, bar 6 (Monk 1959)



Hampton Hawes, 'Section Blues' , first chorus, bars 9-10 (Hawes 1955)

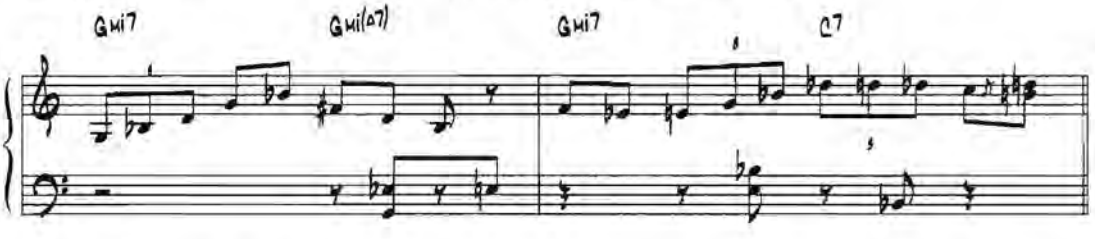


Fig. 1-13. Variations on a typical bebop lick (Charlie Parker, Sonny Rollins, Bud Powell, Thelonius Monk and Hampton Hawes)

1.7.5 Implied harmony

Pianist Billy Taylor tells how Art Tatum and Clarence Profit would often jam together, playing the same melody to a tune repeatedly whilst altering the harmony on each successive chorus (Taylor 1983, 22). Reharmonization forms a large part of the explorative work of jazz musicians and the alteration of harmony over typical forms is

formative in advancing conceptual improvisation. Bud Powell, for example, often deviates from the prescribed harmony and his reharmonizations are studies in themselves. Below is Bud Powell's reharmonization of the blues form on Charlie Parker's 'Barbados' (Powell 1957).

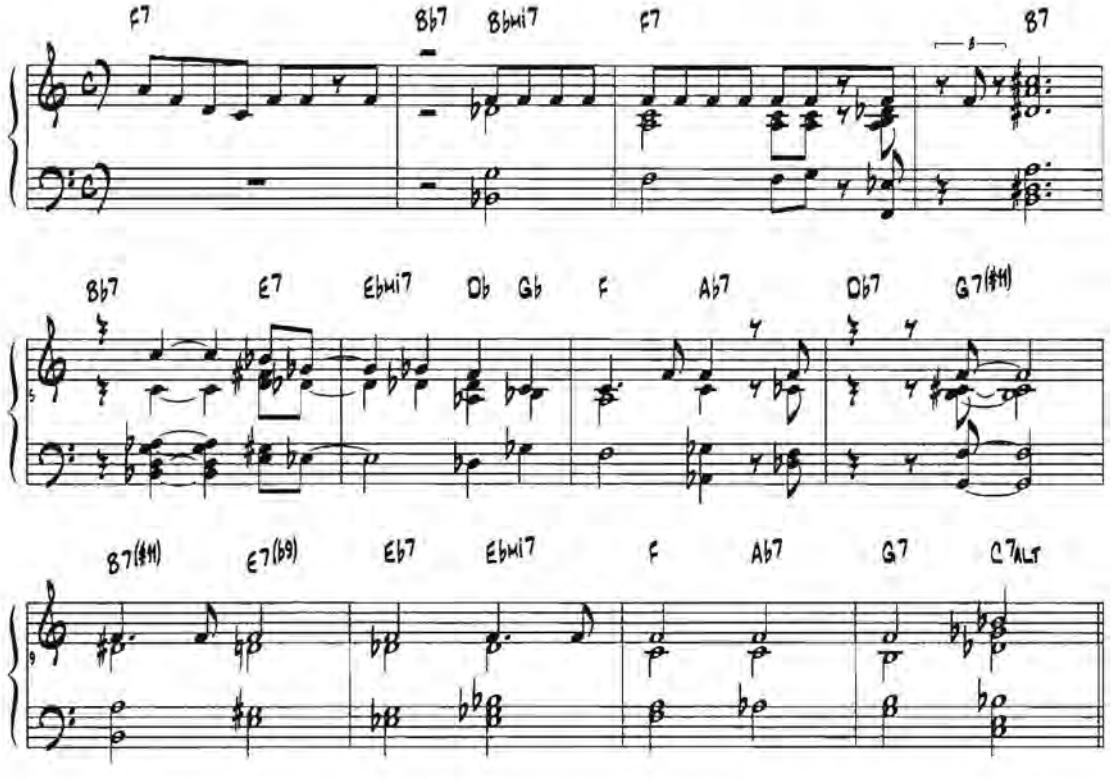


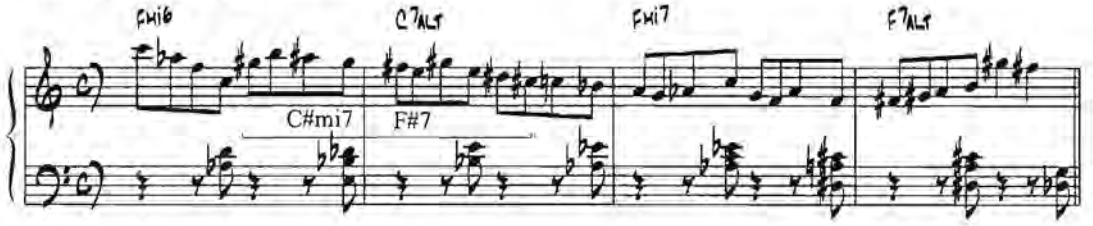
Fig. 1-14. Bud Powell's reharmonization over the twelve-bar blues form of Charlie Parker's 'Barbados'

Reharmonization in the improvised line is referred to as implied harmony and this technique is especially evident in the bebop and post-bebop players. Expected chord changes are substituted with alternate chords or entire progressions are replaced with pre-learnt substitutions. This often results in conflicts between the rhythm section and soloist creating a particular tension characteristic of the jazz style. From an analytical perspective, addressing the relationship between prescribed harmony and implied harmony is crucial to understanding a particular player's style and even though these

reharmonizations may appear spontaneous they have more than often been explored in practice sessions. For instance, some alternate changes such as Coltrane's 'Giant Steps', which was originally seen to push the boundaries of harmony, have now become common practice. Substitution most likely happens in the context of the popular tune format. It is here that one can examine the colourful use of texture specific to various players within the confines of a preset tune.

A distinction is made between substitution and displacement. Displacement is often the result of a line or phrase needing to be completed at the expense of the actual point of a chord change. The improvised phrase overrides the bar-to-bar chord relationship thus blurring the actual moment of chord change whilst clearly outlining harmonic movement. There are times when both substitution and displacement occur simultaneously as in Fig. 1-15 which illustrates McCoy Tyner's substitution of C#mi7-F#7 in place of C7alt in his solo on Freddie Hubbard's 'Open Sesame' (Hubbard 1960). The line anticipates actual chord change by two beats. In the second example, from Tyner's solo on 'Lazy Bird' (Tyner 1960), Cmi7-F7 is delayed by two beats.

McCoy Tyner, 'Open Sesame'



McCoy Tyner, 'Lazy Bird'

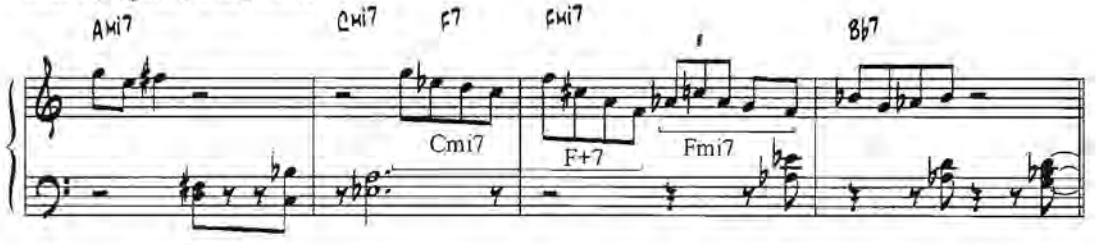


Fig. 1-15. Substitution and displacement

1.7.6 Range

This constitutes the area most used for improvisation. Some improvisers favour the higher and more cutting register of the keyboard and some the middle to low area.

1.7.7 Comping

As the integration of left and right hand is often a critical defining factor in pinpointing overall style, influences and individual style, it seems strange that many piano transcriptions print the melodic improvisation of piano minus the accompanying left-hand comping. Unless these transcriptions are specifically geared toward studies for horn players, analysis of a pianist's style must surely include this left-hand comping. In Paul Rinzler's study of the syntax and style of McCoy Tyner (Rinzler 1983) there is no discussion about the integration of left and right hands. The transcribed examples used only include the melodic line. Tyner's left-hand voicings are crucial to his overall style, particularly the rhythmic placement of chords, chord type and the relationship of chord to melody.

Where some players like Kenny Drew or Wynton Kelly may favour light rootless voicings on anticipations of 1 and 3 in regular left-hand comping patterns, others, like Horace Silver or Hampton Hawes favour more interactive and percussive comping. The area of the keyboard used, the placement of chords and their type in relation to the improvised line is of utmost importance when considering the differences between various players.

1.7.8 Quotes

A quote brings in a reference to the world outside one's solo. The effect varies; a quote may be funny, it may pay respect to another artist, or simply establish a kind of common background with the audience and fellow musicians (Gabbard quoted in Porter 1999, 124). Sometimes quotes are placed over areas where the harmony relates indirectly to the quote or are made to work in semi-related or unrelated harmonic situations. Even a non-musical listener will identify with a quote and often be drawn in as a direct result of recognising something familiar. Some musicians such as John Coltrane very rarely used quotes, others such as Sonny Rollins, Dexter Gordon and Horace Silver used them repeatedly (Porter 1999, 124).

PART II

CHAPTER 2

THELONIUS MONK (1917-1982)

2.1 Introduction

> There are a lot of things we do in common, one to another and we all do some of the usual things. We use some of the usual phrases. Monk wasn't like that. Monk was like a real free spirit. I'm gonna play this way, this is what I want and he played stuff that nobody else ever played. (Barry Harris quoted in *Thelonius Monk: American Composer.* 1993)

Although Monk's style was a radical departure from what had come before, he had strong roots in the Harlem stride tradition taking as his idols primarily James P. Johnson, Fats Waller and Duke Ellington (Gourse 1997, 13). Teddy Wilson, and Earl Hines have also been cited as influences for Monk (Primack 1994, 39). Monk's modern concepts were expressed through this traditional style - a more pianistic approach than was generally adopted by players such as Bud Powell, whose style was formulated from a more linear or horn-like perspective.

Monk is considered one of the primary forefathers of the bebop revolution, yet if one subscribes to the accepted view of this style, he stands apart from his peers. The licks and phrases typifying the formulated approach of bebop are mostly absent in Monk's playing and this poses questions about Monk's contribution to the style. It seems bebop was more a commercial label than a description of a serious shift in the

development of modern jazz and as Bud Powell stated: he wished bebop 'had been given a different name more in keeping with the seriousness of [its] purpose' (Quoted in Groves & Shipton 1993, 7). Perhaps the label does not so much describe Monk's style as it describes the result of a period of experimentation in which Monk played a big part, the most emulated style of which is probably Charlie Parker's (Parker's improvisational language is more formulaic where Monk's style is not that easily adaptable, especially by horn players).

It is commonly accepted that bebop grew out of the jam sessions at Minton's Playhouse where Monk was the resident pianist. Teddy Hill, the manager of Minton's, suggested that Dizzy Gillespie had 'packaged the goods and sold it to the consumers' but bebop was 'essentially what Monk had worked out' (Peck quoted in Gourse 1997, 61). At one point, Monk discards himself as a bebop player, considering his own style to be 'more original' (Simon quoted in Van der Bliek 2000, 54). At another, he admits to having been a part of the revolution but not to having started it (Gottlieb 1947, 2). His view generally seems to be that Parker and Gillespie refined what he had originally worked on at Minton's into something entirely different – a different version of bebop (Gourse 1997, 59).

Monk's contribution to the development of modern jazz can probably be seen more in his harmonic concept. Advancements in harmonic thinking invariably filter into the linear improvisatory language and retrospectively this is probably where Monk features the most. Although the theoretical base supporting his harmonic concept is mostly founded on common principles, there is no doubt that he possessed a particularly unique method of application. Monk leaves us with a classic statement

regarding theory. In response to a student's question about what theoretical system he subscribed to, he answered: 'Music Theory? Well, when I was a kid, I only knew I wanted to make it better' (Van der Bliek 2000, 107). Monk's voicings, execution of tensions in relationship to melody plus his rhythmic sense and articulation is so particular that it really defines its own set of rules. Whether in composition, playing or in the hands of someone playing along the lines of Thelonius Monk, his style is 'instantly identifiable' (Billy Taylor quoted in *Thelonius Monk: American Composer*. 1993).

From a technical perspective Monk drew a lot of criticism. Considering the legacy of pianists such as Art Tatum this is not surprising. To make any kind of impact it was expected of a piano player to possess a virtuosic technique. Monk may not have measured up in this respect but his technique is entirely suited to his style – a more unconventional technique. Any skilled pianist will attest to the technical difficulties encountered whilst attempting to replicate his playing style. Video footage affords us the opportunity to see Monk in action and understand that his technique was an absolute reflection of his being (*Monk in Oslo: The Thelonius Monk Quartet*. 1966. *Thelonius Monk: American Composer*. 1993). There are many clips of him repeatedly adjusting his ring, which keeps slipping on his right hand during performance. It may be at this moment that part of a voicing is executed or a moment of space is heard. There are moments when he crosses hands in order to outline particular tensions or gets up from the keyboard to dance while the saxophonist takes a solo (*Thelonius Monk: American Composer*. 1993). All these nuances are part of Monk's unique performance style, a style not easily defined by conventional standards.

Interestingly, however unconventional and eccentric Monk may have appeared, he knew what his audiences liked and knew his own style well enough consciously to use particular material repeatedly, in order to bring about an expected result (Primack 1994, 36). T.S Monk Jr. recalls:

> Thelonius practiced a great deal . . . Thelonius and Bud were different because when they practiced, instead of practicing the calisthenics and theoretical things that all musicians practice, it seems that Thelonius and Bud practiced playing, they practiced performance. When I think back about Daddy playing piano at home, I cannot remember one single occasion that my father sat down and practiced scales or lines of any kind or any of that calisthenic stuff musicians practice. However, I can remember a lifetime of my father sitting down at the piano at 9 o'clock in the morning and playing, and the first time he gets up from the piano, it's one in the afternoon . . . A very interesting aspect of Thelonius which most people do not know is about one element of his practicing . . . Thelonius was acutely aware of his genius to continually create. He also understood the dynamic of the marketplace and the listener. People don't think of Thelonius thinking in these contexts but he did. My mother has said that Thelonius used to practice some of his clichés, almost to make them into clichés because he knew that when he played certain things on a record, people were going to come hear those things. If he followed his natural ability, he might not play those things again and he knew that was the sort of business and marketing fuck-up. So he'd cull certain things out of his performances on records and work on them so he could inject them in his live show. People do not think of Thelonius as being that sort of premeditative entertainer but he was at times because he was acutely aware of things going on around him. (Quoted in Primack 1994, 38)

Although Monk's compositional material obviously constitutes a primary source of study, there is also much that can be learned about his style through his treatment of standard repertoire material.

> Some of the most arresting harmonic combinations in Monk's vocabulary can be found in his reworking of standards. In many cases, they are not so much imposed on the tunes as derived from them through an ingenious re-ordering of musical materials. (DeVeaux 2004, 272)

Pianist James Williams stated that he never really took to Monk's playing until he heard Monk's interpretation of standards. The album *Thelonius Monk plays Duke*

Ellington (Monk 1955) had a particular impact on William's appreciation of Monk (Primack 1994, 39).

Unlike the virtuosic displays of technique that accompanied most jazz pianists interpretations of popular song, Monk preferred a more simplistic approach, adhering closely to the melody whilst organising the harmonic content to include only the least but most effective elements. This is especially evident on slower tunes where he favours a more stark approach than characterized the Tatum school. The arpeggios and lush style are replaced with an almost poignant simplicity. (This is not to say that Monk did not decorate his playing with runs and lines. He certainly had his arsenal of tricks and licks but generally the style of playing was absent of the lushness associated with the Tatum school).

Monk was known to have worked for hours on one tune until he had it right for the performance. One can hear this careful preparation in his renditions of standard tunes such as 'Tea For Two' or 'Sweet and Lovely' where special attention has been given to reharmonization. The incorporation of dissonance in the relationship of melody to harmony is particularly apparent and it is through the simple melodies and harmonies of these types of tunes that we can really begin to understand Monk's concept. Earlier pianists such as Tatum, while also employing the use of dissonant harmony mostly obscured its obviousness through dense voicing structures and brilliant technical passages that generally captivated attention. Monk's penchant for dissonance is particularly apparent because of the simplistic context in which it often appears.

Monk was not communicative at the best of times, especially in interviews, and did not seem particularly interested in making comment on his music. He did, however leave us with some classic quotes that give some insight into his musical approach:

> Jazz is America musically. It's all jazz, everywhere . . . Maybe I've turned jazz another way. Maybe I'm a major influence. I don't know. Anyway, my music is my music, on my piano, too. That's a criterion of something. Jazz is my adventure. I'm after new chords, new ways of syncopating, new figurations, new runs. How to use notes differently. That's it. Just using notes differently. (Quoted in Gourse 1997, 190)

Those who knew Monk, like jazz pianist Barry Harris, paint a particularly colourful picture:

> I didn't pay much attention to Monk when I was getting started; Monk might have sounded very hard. He did unorthodox things, and was odder than all the rest. But you heard the most beautiful melodies; his songs you wanted to know, like 'Round Midnight'. . . I can remember playing at the Five Spot, and Monk coming in and walking back and forth through the joint all night with his hat and coat on. That might have been when I first met him. Later I'd go with the Baroness by his house, and we'd pick him up and all three go someplace. Monk was an odd fellow. He didn't waste conversation - or notes. Monk showed me 'Round Midnight' one time, which is why I get mad when people play it – they play the changes so wrong and try to take it out. He did it real simple – three notes sometimes. A lot of people assume Monk didn't have technique. I can tell them that they're lying on that issue, because he really did. I saw him play a run and tried to play it and I couldn't. Monk danced a lot. He would sit behind the piano, and suddenly throw his hand out way at the top of the piano to hit a note. The way he would play a whole-tone scale coming down, I don't know if anybody ever played like that before!
> I lived with Monk for 10 years. He was hipper than most of the jazz musicians today. He didn't practice practicing. Monk practiced playing – sitting at the piano, play in tempo one tune by himself for 90 minutes. (Quoted in Panken 2000)

2.2 Transcriptions

The transcriptions selected span the period 1955 to 1962. They include Monk's interpretations of the standard repertoire tunes 'I let A Song Go Out Of My Heart' and 'Tea For Two', the latter of which employs extensive reharmonization. Monk's rendition of 'Everything Happens To Me' was selected as a solo piano transcription.

A comparison of solos on Monk's 'Rhythm-a-ning' was also selected to examine Monk's conceptualization of the common rhythm changes form, and to trace developments of concept appearing in both recordings.

2.2.1 'I Let A Song Go Out Of My Heart'

Album: *Thelonius Monk plays Duke Ellington,* Riverside, OJCCD 024-2. **Recorded:** July 21, 27, 1955. **Location:** Hackensack, New Jersey, Rudy Van Gelder studio. **Track Personnel:** Thelonius Monk (Piano), Oscar Pettiford (Bass), Kenny Clarke (Drums).

At this stage, Monk had already recorded with Blue Note and Prestige and had just signed to Riverside. This album marks his first recording with Riverside, a relationship that lasted from 1955 to 1961. The original liner notes reprinted on the CD (no author given) indicate that the intention was to introduce Monk in a more familiar setting, playing the already popular repertoire of Duke Ellington. Being one of his major influences, Ellington's compositions were particularly suited to Monk's approach (Monk 1955).

The tune opens and closes with a four-bar motif. Following a standard format, Monk then plays the head followed by two choruses of solo. After a bass solo he plays an additional chorus and ends with the head. In his version of the head, he adheres to the melody of the A section but the melody of the bridge is replaced with an improvised section. Apart from the addition of bVII7 in bars 2 and 7 of the A sections, the changes are consistent with accepted versions of the tune. For solos, Monk simplifies the chords, replacing bars 5-8 with a II-V-I sequence.

Within the scope of jazz theoretical language, Barry Harris's teachings seemed most suitable to understanding Monk's harmonic approach. Harris explains how complex harmony and melody manifests as a result of the superimposition of simple forms such as major 6th, minor 6th and diminished 7th chords (Rees 1998). In the transcriptions selected, Monk's improvisatory language is clearly based on outlining chords using these simple arpeggios.

1. The major 6 arpeggio.

   Monk frequently uses this on chord I. He sometimes adds b7 to give a more bluesy quality to the line and occasionally adds chromatic approaches. Fig. 2-1 shows two typical lines based on this arpeggio.

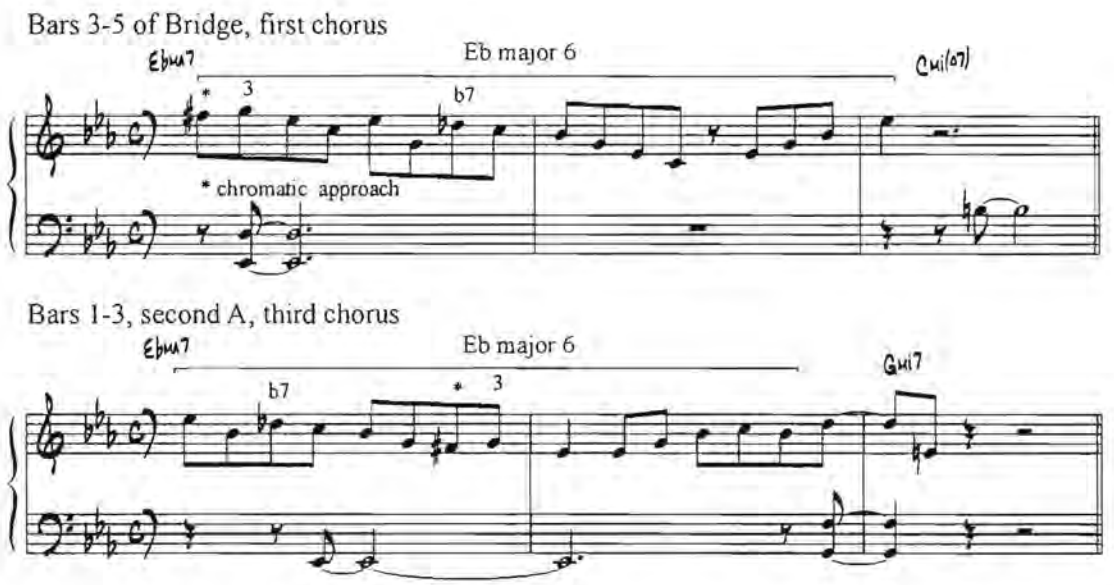


Fig. 2-1. The major 6 arpeggio on IMa7, 'I Let A Song Go Out Of My Heart'

The major 6 arpeggio built on b3 of a minor 7 chord is also often used in a II-V progression to outline the minor 7th, for example Ab major 6 comprises the same notes as the F minor 7. Retaining the lower structure orientation (1-b3-5-b7) of IImi7 in a II-V allows Monk to concentrate more on the tension assignment of V7 chord.

2. The minor 6 arpeggio

The minor 6 arpeggio occurring a half step above the dominant is used to describe an altered dominant. Fig. 2-2 shows the pick-up line into the first chorus of Monk's solo. Rhythmic displacement is achieved by beginning the line on an upbeat. The complete phrase comprises two arpeggios, Eb major 6 and B minor 6. These run in sequence to create a continuous line that expresses the movement I-V-I (Eb-Bb7-Eb). In bar 2, the B minor 6 arpeggio outlines b7, b9, 3 and b13 of Bb. b7 is added into the Eb major 6 arpeggio in bar 3.

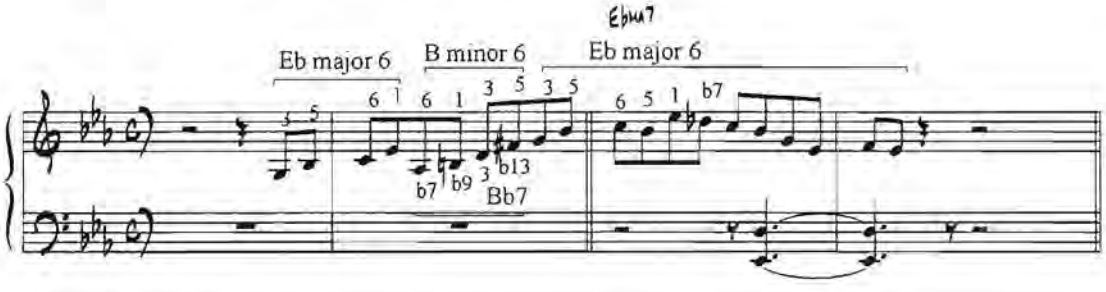


Fig. 2-2. Pick-up line to first chorus, 'I Let A Song Go Out of My Heart'

3. Related dominant 7ths superimposed to create specific tensions

The relationship between dominant 7ths built off a common diminished chord allows for related dominants to be superimposed over a core voicing to create particular tensions. Monk favours particular superimpositions, specifically the dominant 7th built on the b5th and 6th degrees. Fig. 2-3 shows the tension assignment resulting from this superimposition. The first example shows a G13 voicing used over Bb7, the second, a Bb13b9, essentially a G triad over Bb7. The last example indicates the use of B minor 6 over Bb7. In this example Monk delays the resolution by one bar, making for a less predictable II-V-I. Indicating relationship to Bb7, B minor 6 is enharmonically spelt as Ab-B-D-Gb (b7-b9-3-b13 of Bb7).

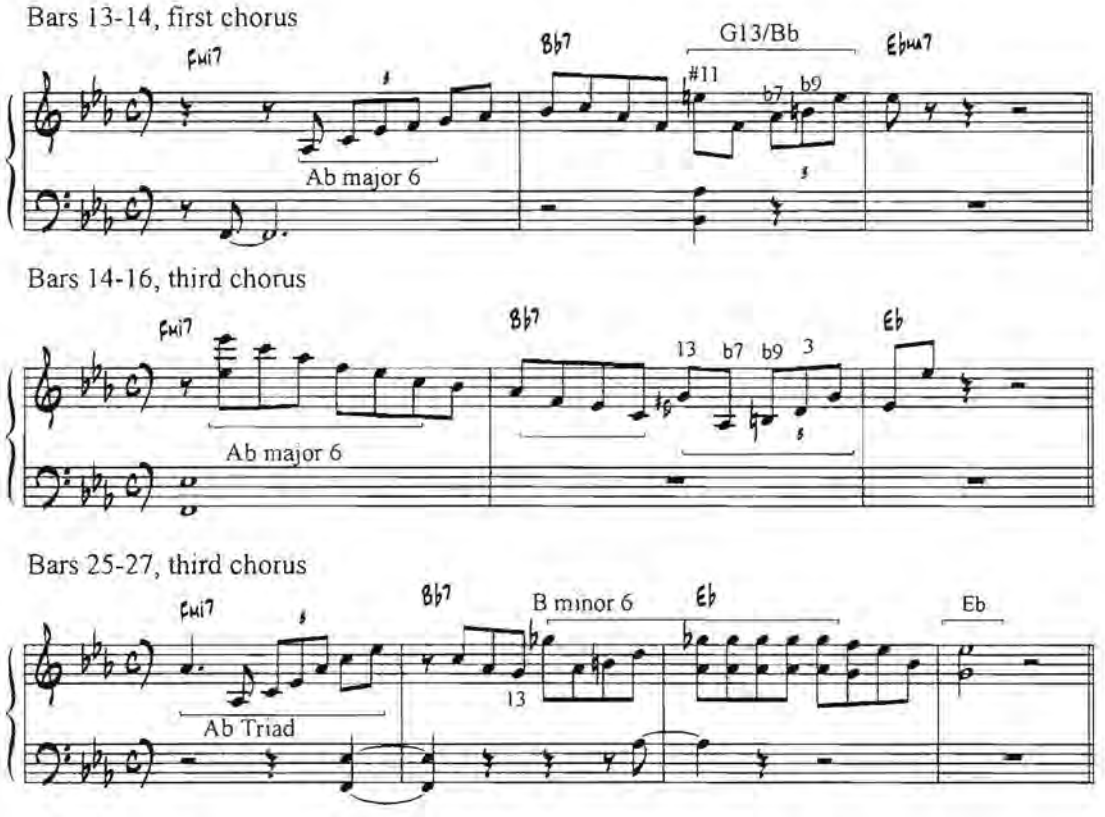


Fig. 2-3. Monk's handling of the II-V-I progression in 'I Let A Song Go Out Of My Heart'

4. Diminished 7th arpeggio

Monk often uses the diminished 7th arpeggio as a means of outlining the dominant 7th. This is especially evident in his approach of IImi7 either by V7/II or bIIIo7. For example, in bar 1 of Fig. 2-4 B, Monk combines three arpeggios to express the movement of I-V7/II-II, Eb major 6 arpeggio, Dbo7 arpeggio and Ab major 6 arpeggio. In bar 1 of Fig. 2-5, Monk uses F#o7 (bIIIo7) arpeggio to approach IImi7.

5. Whole-tone scale on a dominant 7th

Monk's predisposition for the whole-tone scale is one of his most characteristic traits. In the context of 'I Let A Song Go Out of My Heart', the whole-tone scale is the only actual scale used. In Fig. 2-4 A, the scale is played as an ascending sequence of diatonic triads in triplets beginning. Each triad group begins on the

anticipation of each beat. This is played over both the Gmi7 and C7. Barry Harris explains how, in bebop, the II-V relationship is really an expansion of the V7. It is not unusual therefore to see the improviser treat a II-V as one entity (Rees 1994, 3). In Fig. 2-4 B, the scale is used over Bb7 (V7) as the line resolves to EbMa7 Fig. 2-4 C illustrates two applications of the whole-tone scale. Even though the left hand chords indicate movement of Gmi7 to C7 in the first two bars, Monk sees the improvisatory line as C7. An ascending G minor 6 arpeggio outlines the 3rd, 5th, b7th and 9th of C7. From the 9th a descending whole-tone scale line is played. The last two bars of Fig. 2-4 C show Monk playing an Ab major 6 arpeggio over Fmi7 and with a chromatic approach from below to the 3rd of Bb7 a short whole-tone segment follows.

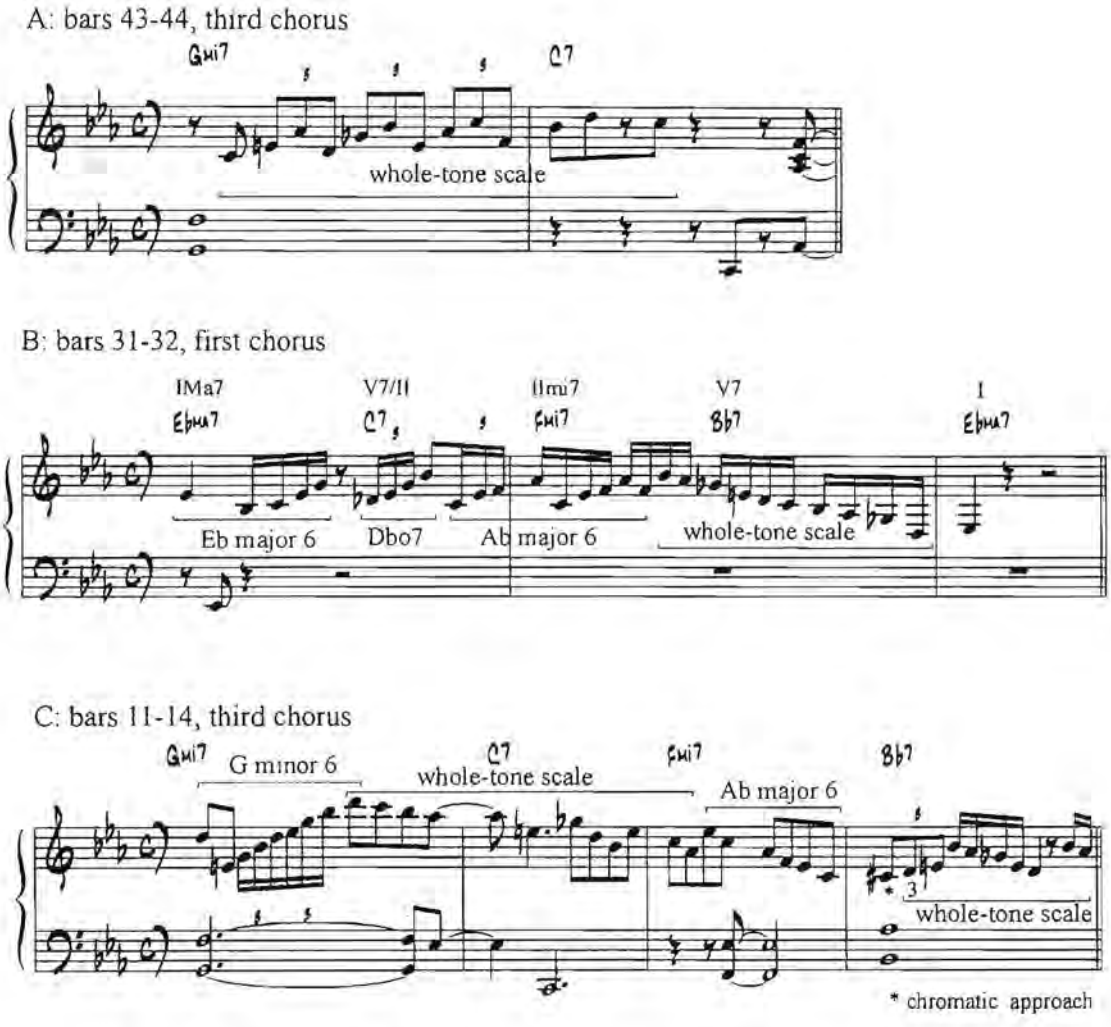


Fig. 2-4 A, B and C. Whole-tone scale application in 'I Let A Song Go Out Of My Heart'

A similar phrase to that seen in Fig. 2-4 B is evident in the turnaround of the first A of the third chorus (Fig. 2-5). Here Monk constructs a phrase using broken chords. In the improvisatory line, IMa7-bIIIo7-IImi7-V7 is expressed as Eb major 6, F#o7, Ab major 6 and Bb whole-tone scale. bIIIo7 is used in place of V7/II to approach IImi7.

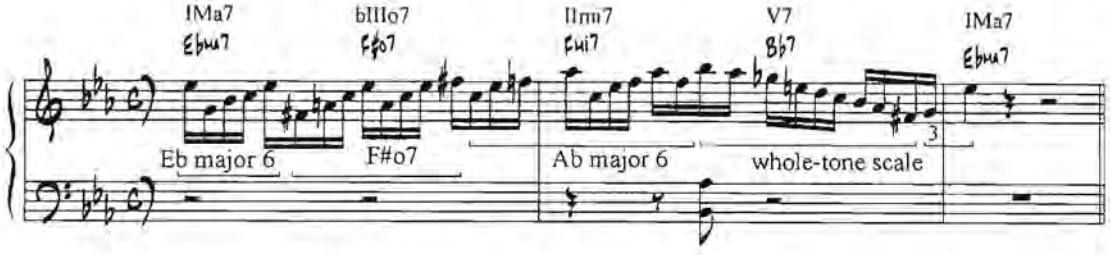


Fig. 2-5. Bars 7-8, third chorus, 'I Let A Song Go Out Of My Heart'

6. Arpeggiations of typical rootless voicings

Monk also arpeggiates typical rootless voicing structures as a means of melodically articulating chord movement. This often appears over dominant 7th chords. Fig. 2-6 shows the combination of two standard rootless voicings used to outline C7, the first is built on b7 (b7-9-3-13), the second on 3 (3-5-b7-9). A more modern conceptualization would be to see this line as a minor7b5 pentatonic scale. However, based on the concepts outlined by Barry Harris (which reflect the harmonic thinking of the bebop players), it seems more likely that Monk sees two separate arpeggios of C7 added together.

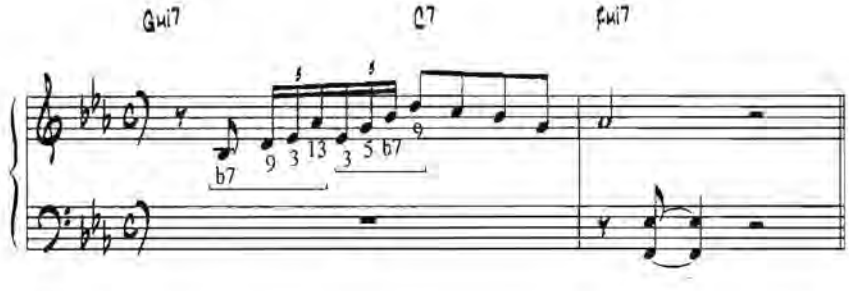


Fig. 2-6. Bars 4-5, first Chorus, 'I Let A Song Go Out Of My Heart'

Fig. 2-7 (Monk's improvisation of the bridge in his rendition of the head, bars 16-25) illustrates application of several of the devices listed above. Strong melodic movement is achieved by constructing phrases at the points of harmonic change. This

is especially effective when there is a strong contrast of tonality, such as B7 into Fmi7 (bar 23-24, Fig 2-7).

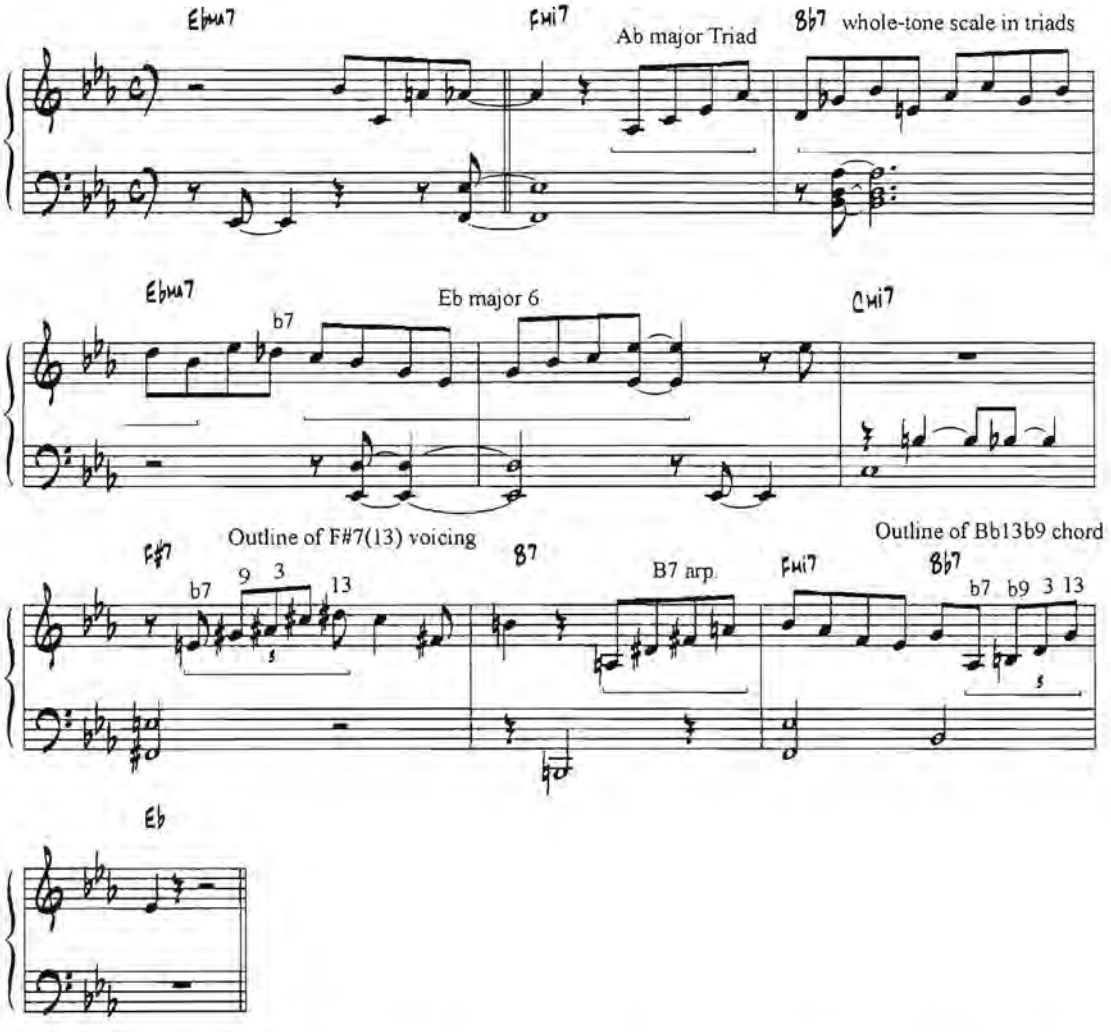


Fig. 2-7. Bars 16-25, analysis of the improvised bridge of 'I Let A Song Go Out Of My Heart'

Monk's fondness for dissonance is particularly evident in his unusual voicings. His voicings often expose dissonant intervals. Chordal function is enhanced through use of only the most essential notes. Fig. 2-8 compares a conventionally voiced V7-I progression with a Monk voicing. Absence of density in the third and fourth bars exposes the dissonant interval of a major 7 existing between b7 and 13.

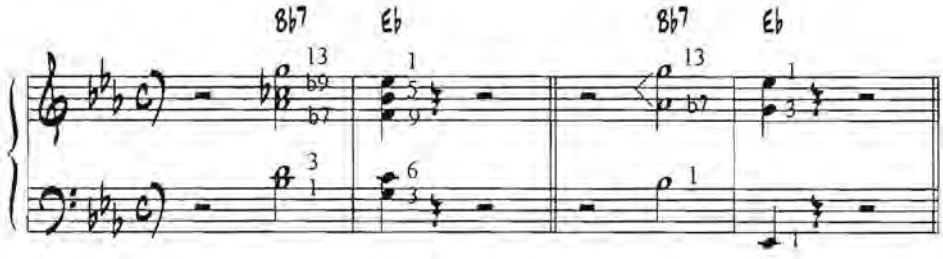


Fig. 2-8. Conventional and Monk styled voicings

Along with the actual structure of the chord, register and rhythm play an important part in Monk's voicing style. He often pays particular attention to the duration of each note in a chord, releasing some immediately upon playing the chord and leaving certain notes hanging. This creates a very particular effect that is difficult to notate. Fig. 2-9 illustrates a section of the second chorus (bars 8-24). In bar 8, Bb7 is voiced as b7-3-b13-#11. The upper segment (b13-#11) creates an interval of a minor 7th. The tensions b13 and #11 resolve down by half step to 9 and 1 of Eb6 (bar 9). C7 in bars 11-12 is voiced as b7-9-11-1. This could be seen as Gmi11, the related IImi7 of C7. Monk moves this structure down by whole step to Fmi7 in bars 12-13. Fmi7 is anticipated by an eighth note. In bars 16-19 Monk uses dyads of varying intervals in his right hand. Closed position voicings are used in bars 20-21 with a diminished chord approach to Cmi6 in bar 20. In the last two bars Monk voices Fmi7 with a major second interval created by b3 and 11 at the top of the voicing and ends with a Bb+7b9#11.

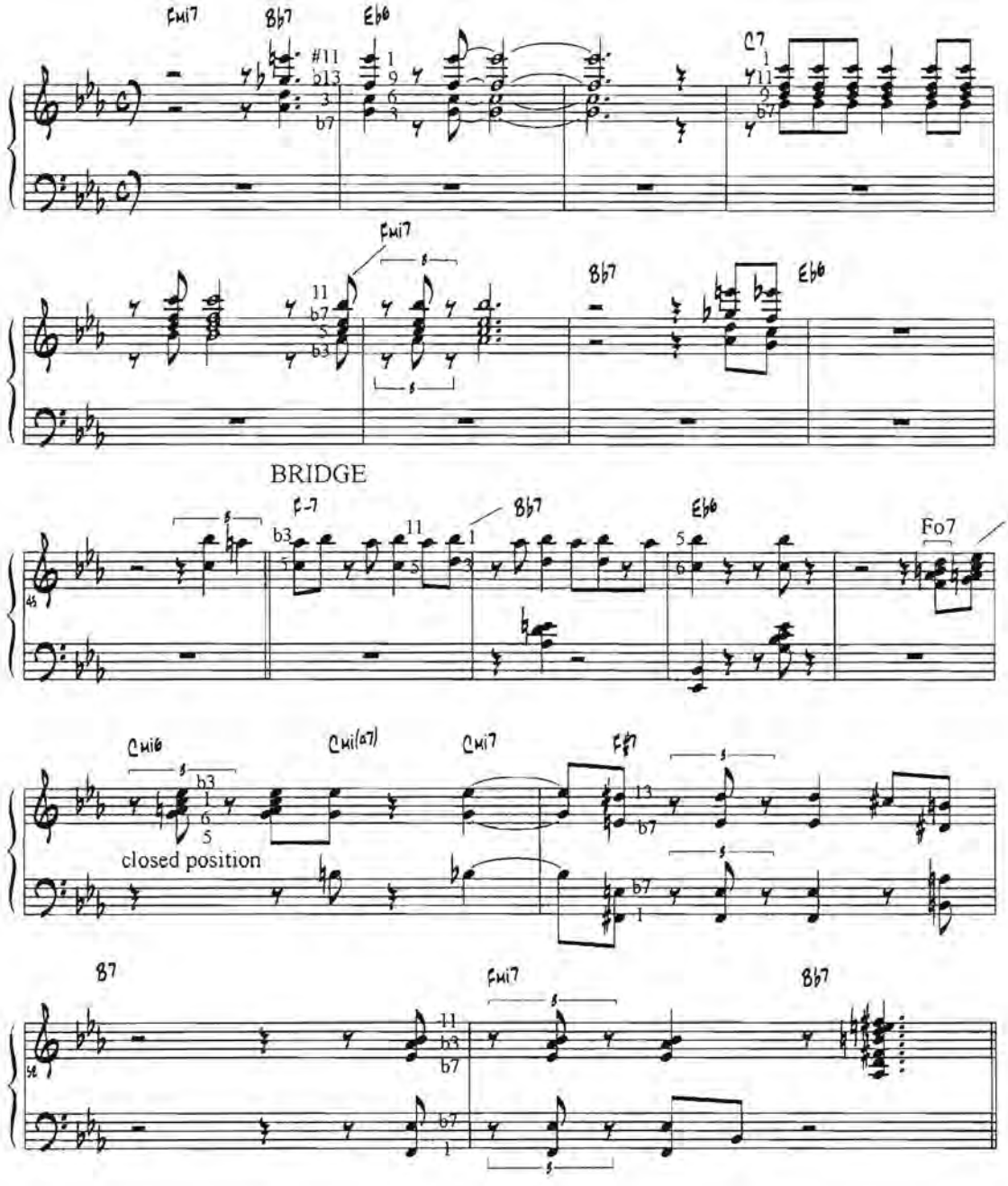


Fig. 2-9. Monk's voicings, bars 8-24, second chorus, 'I Let A Song Go Out Of My Heart'

According to T.S Monk Jr., Thelonius Monk was aware of what his audiences liked and he culled particular licks from his recorded performances (Primack 1994, 38). These are evident both in his compositional work and improvisational style. A particular predilection for trills and rapid triplet-oriented scale passages often

decorates these special lines. Fig. 2-10 compares phrases appearing in this solo with those found in Monk's composition 'Trinkle-Tinkle'.

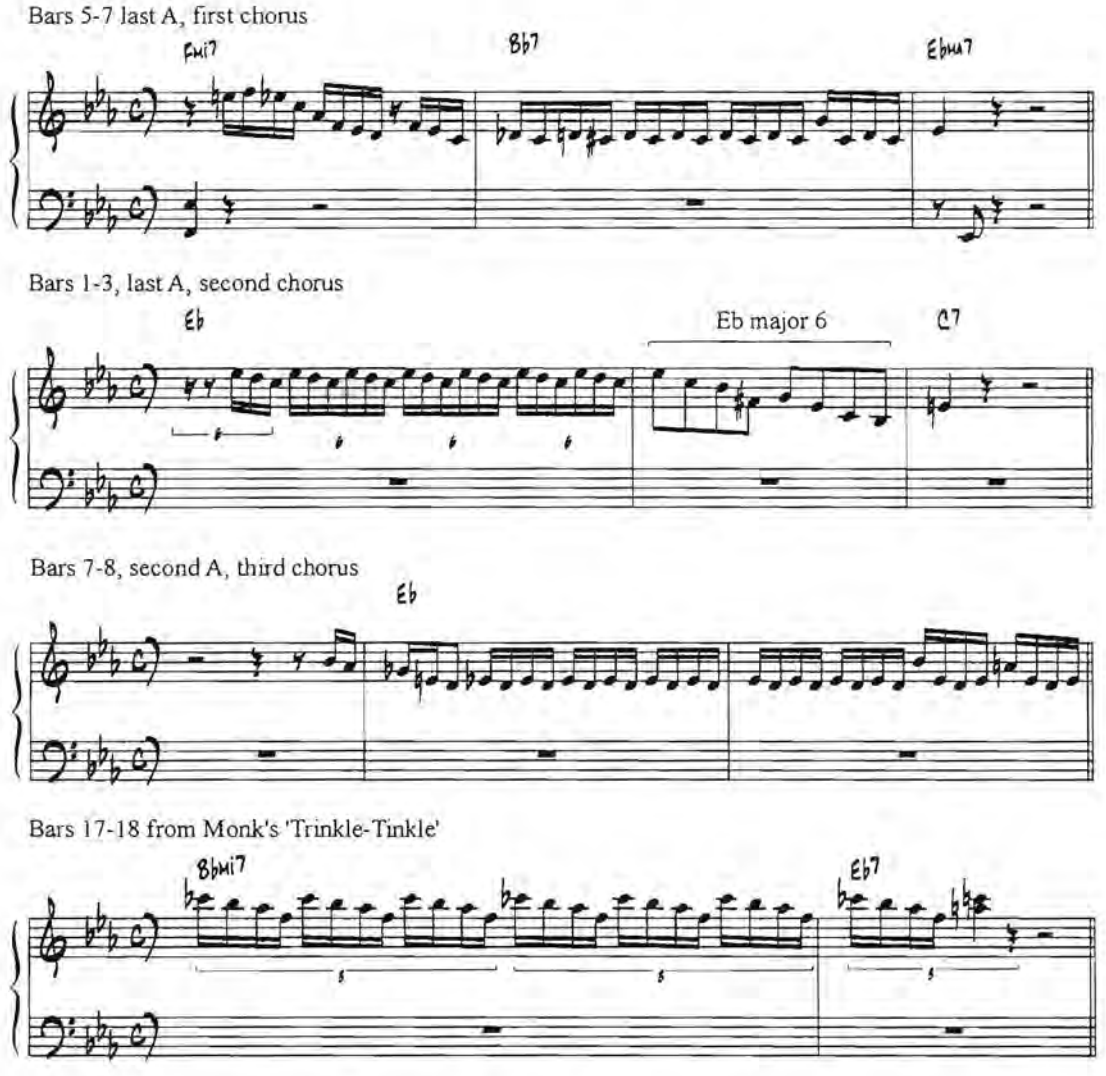


Fig. 2-10. Specialized 'Monk licks'

2.2.2 'Rhythm-a-ning'

a) **Album:** *Mulligan meets Monk,* Riverside, OJCCD 301-2. Recorded: August 12,13, 1957. **Location:** New York City. **Track Personnel:** Thelonius Monk (Piano), Gerry Mulligan (Baritone sax), Wilbur Ware (Bass), Shadow Wilson (Drums).

b) **Album:** *Criss-Cross*, Columbia, COL 469 184 2. Recorded: November 6, 1962. **Location:** New York City. **Track Personnel:** Thelonius Monk (Piano), Charlie Rouse (Tenor sax), John Ore (Bass), Frankie Dunlop (Drums).

Like many of his contemporaries, Monk wrote several compositions based on the changes of standard tunes. 'Rhythm-a-ning' is based on the form of 'I Got Rhythm'. Many variations of this chord progression are evident in the compositions and improvisations of jazz musicians and it is generally accepted for an improviser to use alternate changes for solos. These often deviate radically from the progression of the actual tune. Where 'Rhythm-a-ning' utilizes a simplified version of the rhythm changes progression Monk uses a completely different set for his solo.

Fig. 2-11 compares the A section of the two recordings. The *Criss-Cross* recording seems to be the accepted version of this tune (Sickler 1995, 59).

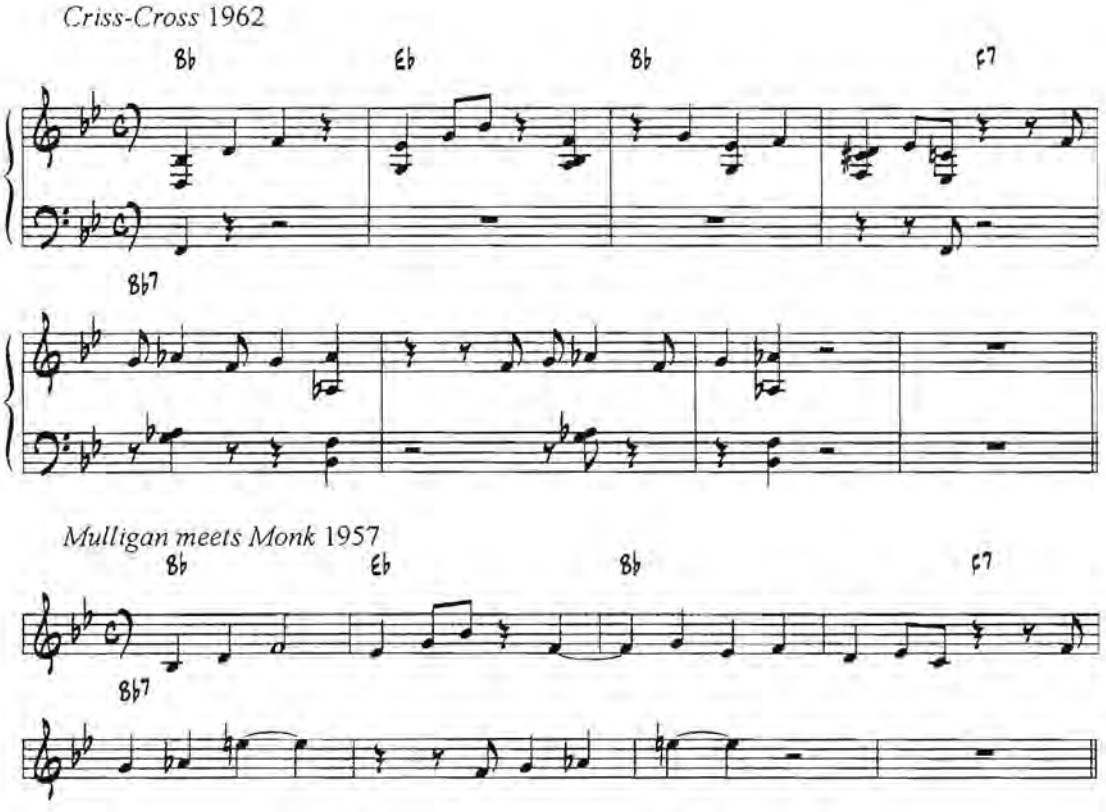


Fig. 2-11. Comparison of the A Sections of 'Rhythm-a-ning' on *Criss-Cross* and *Mulligan meets Monk*

On *Mulligan meets Monk*, the bridge is expanded to sixteen bars (four bars for each dominant 7th chord). This results in an 8-8-16-8 format. The motif of the last four bars of the A is used as the melody to drive the bridge. Figs. 2-12 and 2-13 compare the respective bridges. Again the *Criss-Cross* recording seems to be as the more accepted version.

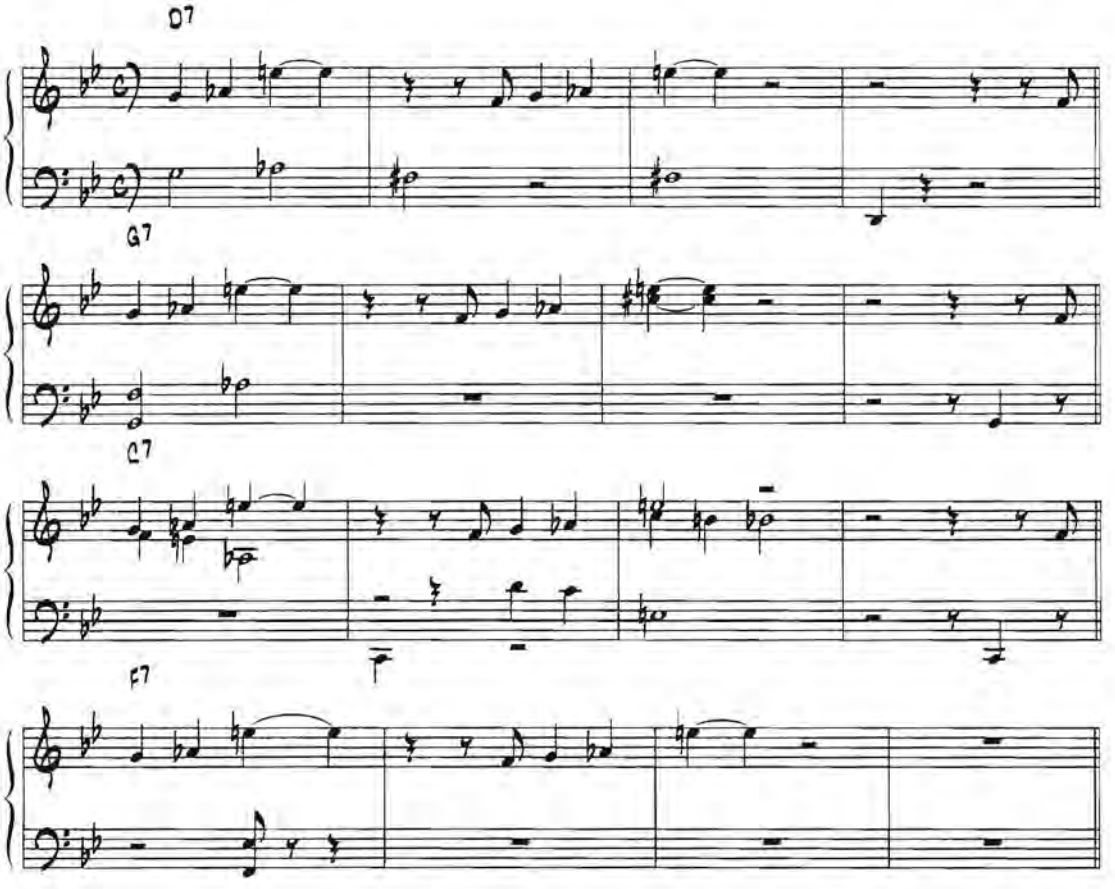


Fig. 2-12. Bars 17-32, bridge of 'Rhythm-a-ning', *Mulligan meets Monk*

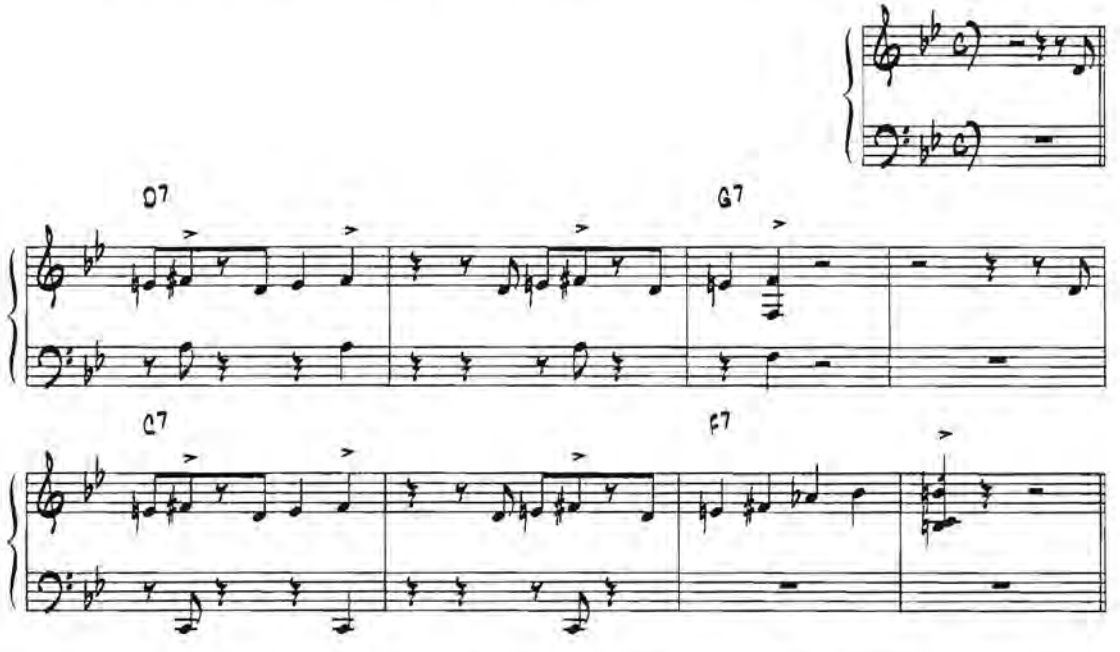


Fig. 2-13. Bars 16-24, bridge of 'Rhythm-a-ning', *Criss-Cross*

The tempo differs considerably between the two recordings, the earlier being quite a bit faster than the latter This would definitely have an effect on the respective improvisations, making it difficult to compare them; however Monk seems more inventive on the later and slower recording.

On the *Mulligan meets Monk* recording, Mulligan takes four complete choruses and Monk follows with a single A section and the bridge before commencing with the rest of his solo. This is most probably a mistake on Monk's part, the form being robbed of an A section. Perhaps Monk was not at the piano when Mulligan finished his solo.

Where Mulligan and Rouse follow standard changes for their respective solos with their improvisatory language comprising typical bebop figures and phrasing, Monk uses his own harmonic language designed around a completely different set of changes. These alternate changes appear on both recordings despite the five-year gap between them. Judging by the similarity of phrasing evident in both it is likely Monk organised a particular way of handling the rhythm changes progression and stuck to it.

The A section is re-harmonized using a cycle of extended dominants beginning on F#7. This ends on Bb7 in the fifth bar from which point the tune returns to the standard changes. With a small amount of variation this supports a preset cyclical pattern in the right hand. In Monk's first chorus the extended dominant cycle appears four bars late. Comparing subsequent choruses, it is likely Monk did in fact make a mistake but quickly corrected himself half-way through the sequence, ending with a whole-tone scale on V7. The strength of the progression and the fact that it has no similarity with the original changes somewhat hides the error (Fig. 2-14). As there is

extensive reharmonization in Monk's solo, I have omitted the key signature to better represent concept.

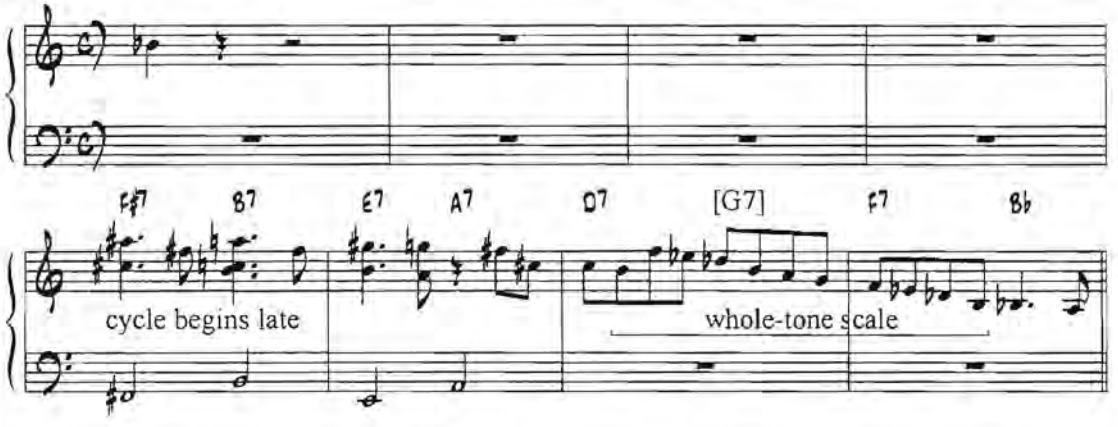


Fig. 2-14. Bars 1-8, first A of Monk's solo on 'Rhythm-a-ning', *Mulligan meets Monk*

In Monk's second chorus on the *Mulligan meets Monk* recording, the extended dominant cycle dominant supports a repeated improvisational line on both A sections (Fig. 2-15). The pattern is configured in one of two ways:

1. A descending four-note melodic segment beginning on 3 (3-1-b7-5) is followed by a descending four-note segment beginning on b7 (b7-5-3-1). This occurs in bars 1, 3, 4, 9 and 12 of Fig. 2-15.
2. A four-note segment beginning on b7 (b7-1-3-2) is followed by a descending four-note segment beginning on b7 (b7-5-3-1). This occurs in bars 2, 10 and 11 of Fig. 2-15. Although a deviation occurs in bar 11, Monk probably meant to play a G on the last beat and not an A.

Bars 5 and 6 of each A are almost identical with some variation occurring over the Eb7-Eo7 progression. The first segment in bar 5 outlines a BbMa7 chord. Bb7 only appears in the second half of the bar as a descending arpeggio (9-b7-5-3).

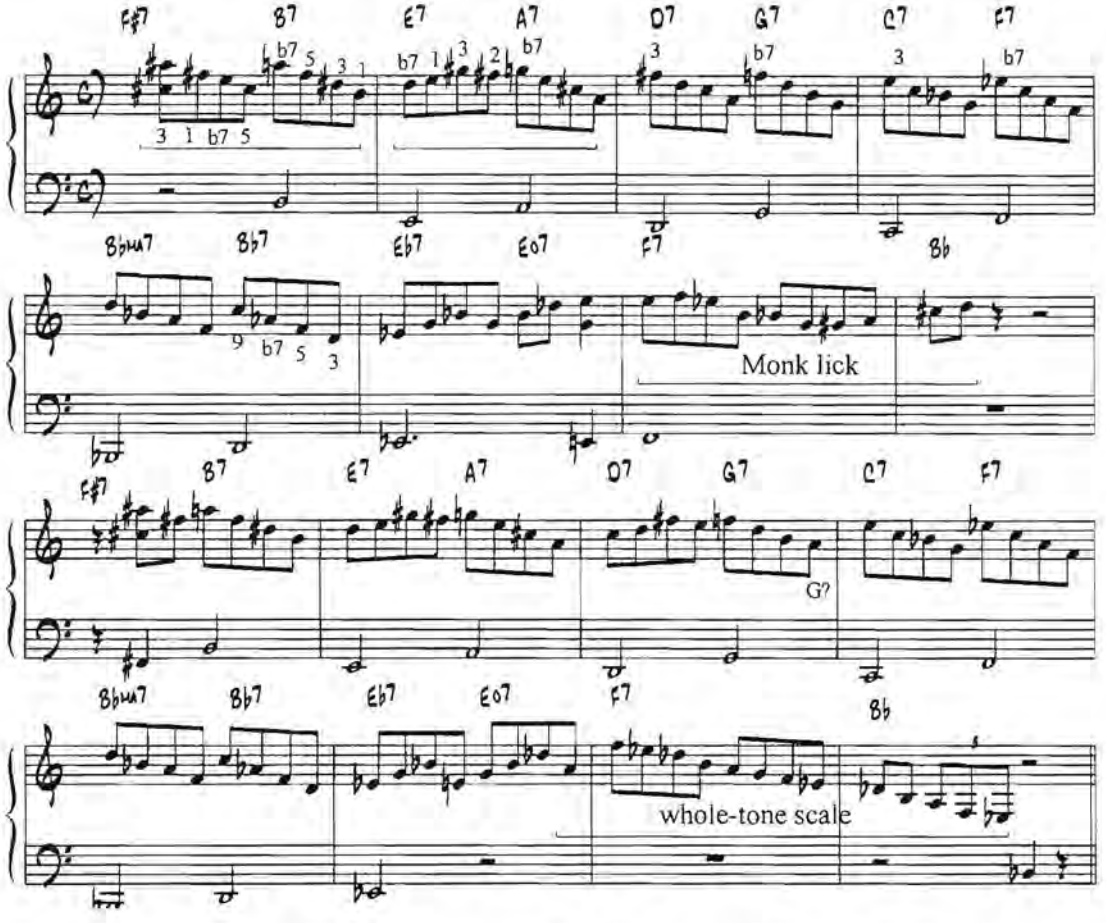


Fig. 2-15, Bars 1-16, second chorus of 'Rhythm-a-ning', *Mulligan meets Monk*

On the last A of the second chorus (Fig. 2-16) Monk presents a different approach to outlining the extended dominant sequence. The tritone of each respective dominant in the cycle is used to create a melodic sequence. Each tritone is approached either via a diatonic step or chromatic half step. This eight-bar segment ends with a particularly characteristic Monk phrase.

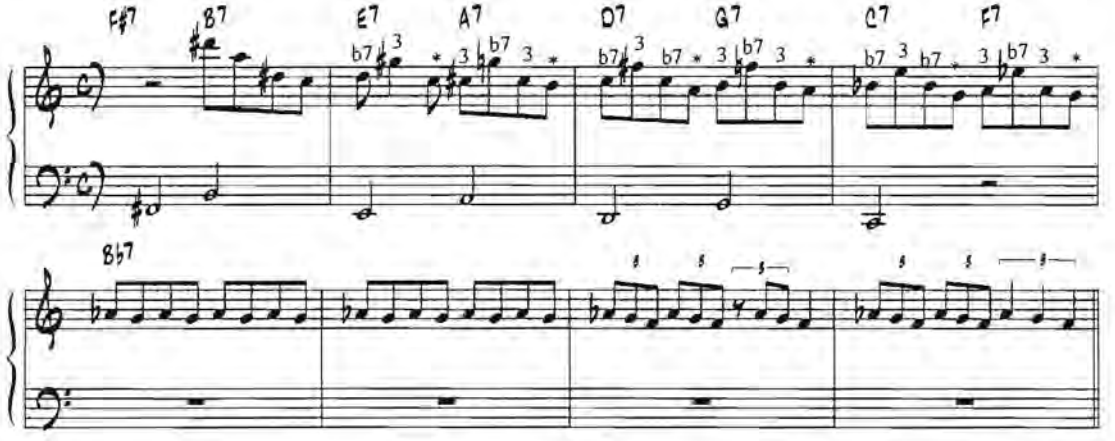


Fig. 2-16. Last A, second chorus of 'Rhythm-a-ning', *Mulligan meets Monk*

On the *Criss-Cross* recording, Monk is less repetitive. This is possibly due to the fact that it is a later recording. Monk was either more comfortable with his conceptualization of the changes or the slower tempo allowed for more spontaneous improvisation.

Fig. 2-17 illustrates bars 1-16 of the first chorus. In the first A (bars 1-8) he presents a completely spontaneous phrase utilizing basic chord tones for each dominant 7th. The line does not follow any prescribed pattern. In the second A (bars 9-16) he plays an ascending series of four-note broken chords, essentially inversions of each respective dominant 7th chord. Strong harmonic movement is achieved by using only primary tones within the chord (1-3-5b7). Monk's reharmonization and improvisational methodology seems to pre-empt the later explorations of modern players such as John Coltrane and McCoy Tyner. Tunes such as Coltrane's 'Giant Steps' or 'Countdown' merely differ in harmonic relationship between chords in a sequence, but the principle of four-note groups assigned to each chord is the same.

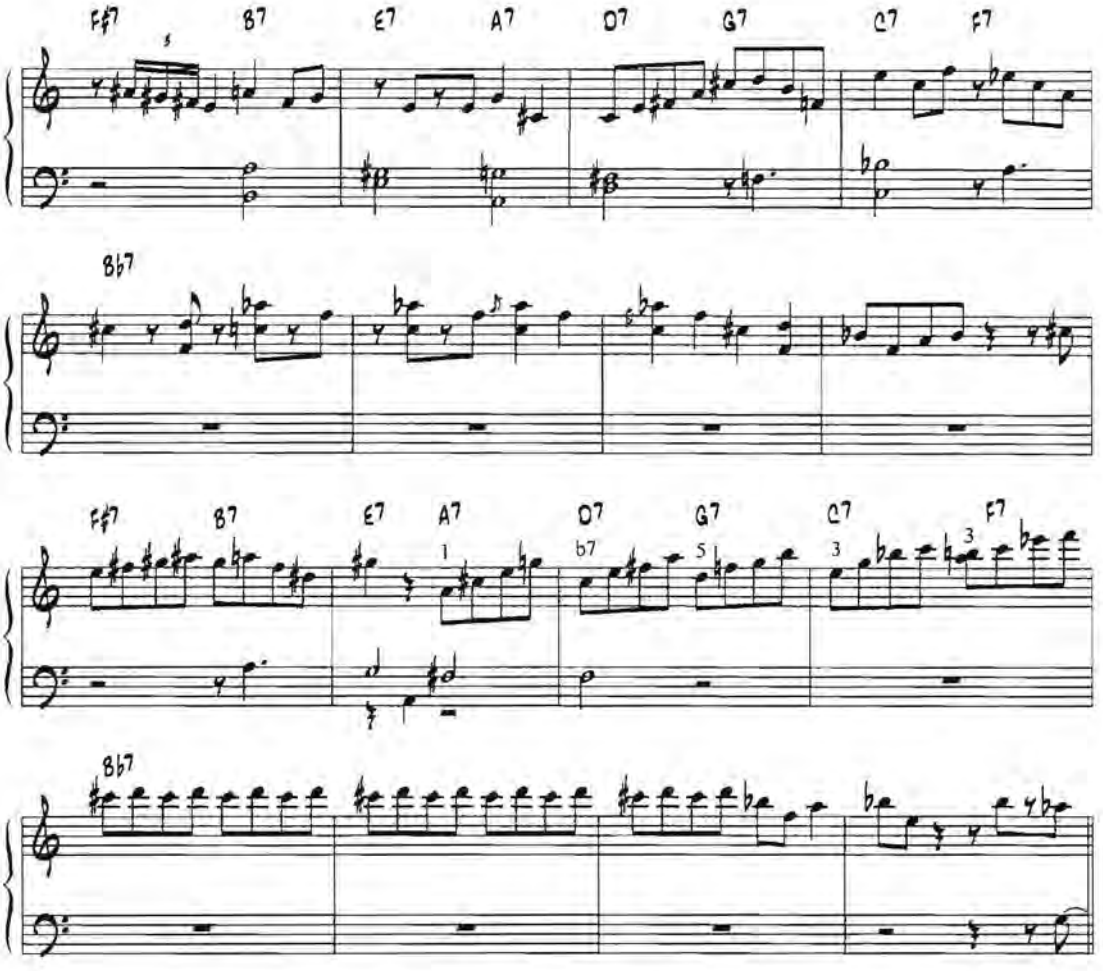
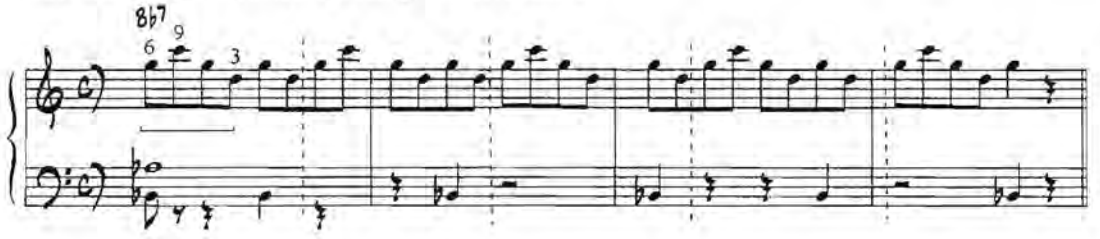


Fig. 2-17. Bars 1-16, first chorus 'Rhythm-a-ning', *Criss-Cross*

The poly-rhythmic element that forms an integral part of the actual head of 'Rhythm-a-ning' is further explored in Monk's solos on both recordings. On *Mulligan meets Monk*, in the last four bars, Monk plays a poly-rhythmic figure comprising a three-note arpeggio built in fourths on the 3rd of Bb (3-6-9). The same type of figure appears on the *Criss-Cross* recording without the poly-rhythmic element. Fig. 2-18 compares the two phrases.

Last four bars, first chorus, *Mulligan meets Monk*



Last four bars, *Criss-Cross*

Fig. 2-18. Rhythmic and poly-rhythmic figures

At one point in the second chorus of the *Criss-Cross* recording, Monk ignores the changes altogether and explores a rhythmic motif based entirely on a structure consisting of the 5th, 6th, root, 9th and #11 of Bb. The interval of a major 7th existing between 5 and #11 predominates. He further develops the motif into a poly-rhythmic figure similar to that seen in Fig. 2-18. At this point he concentrates on the interval structure of a perfect 4th and augmented 4th (5-1-#11). The phrase closes with a three-octave, descending arpeggio of the same intervallic structure (Fig. 2-19). The style of playing in which a motif is developed at the expense of the chord changes is not typically found in the lick-oriented bebop phrasing of the Parker school which concentrates more on outlining the harmonic changes.

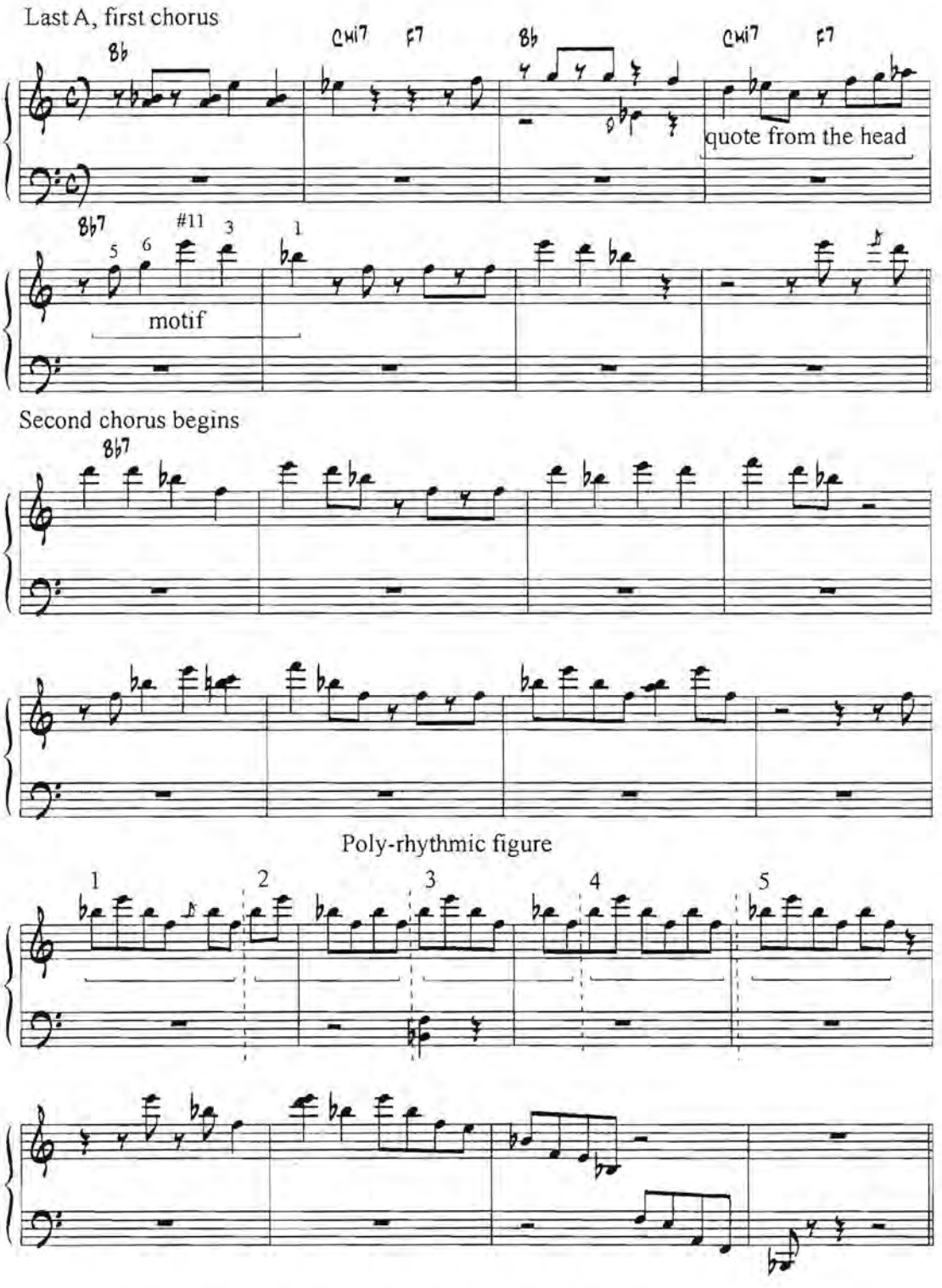


Fig. 2-19. Motif development and poly-rhythmic phrase, *Criss-Cross*

Monk incorporates extensive use of the whole-tone scale on the bridge of the *Criss-Cross* version, alternating between the two whole-tone scales on each respective dominant. He also explores this in the context of a rhythmic motif and even makes a reference to rhythmic phrasing found in last section of 'Tea For Two' on the same recording (Fig. 2-20). As will be discussed below this seems to further reinforce a link in his conceptual thinking between the various tunes on the *Criss-Cross* album, the extended dominant reharmonization appearing again in his rendition of 'Tea For Two'.

Fig. 2-20 illustrates Monk's use of the whole-tone scale as a source for improvisation over the bridge of each chorus of the rhythm changes form. Interestingly Monk plays a G in his left hand in the first two bars of each bridge. Based on subsequent left-hand notes all of which are essential chord tones (b7 [F] on G7 and 3 [E] on C7), it is most likely the G in the first bar is b7 of Ami7, the related IImi7 of D7. Although we don't hear Monk playing the third of D7 in the second bar, the implication is the movement of Ami7-D7 expressed as the notes G (b7 of Ami7) in the first bar falling to F# (3 of D7) in the second bar. The inclusion of the related IImi7 chord of each dominant 7th in the extended dominant progression is a common expansion of the harmonic rhythm. As was pointed out earlier, bebop players most likely thought of the dominant as the primary entity even though the chordal movement was expressed as IImi7-V7 (Rees 1994, 3).

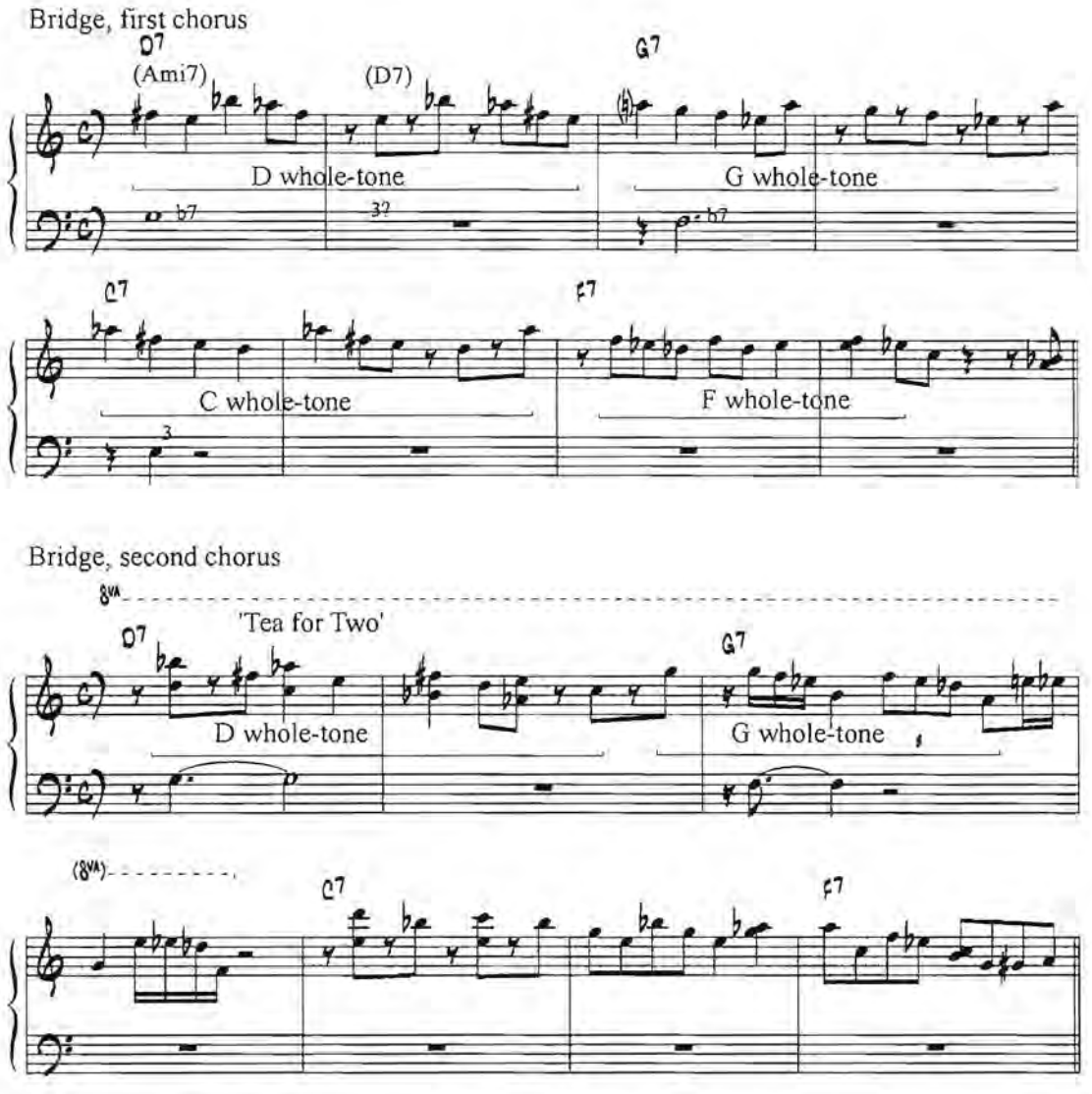


Fig. 2-20. Whole-tone figures, bridge of 'Rhythm-a-ning', *Criss-Cross*

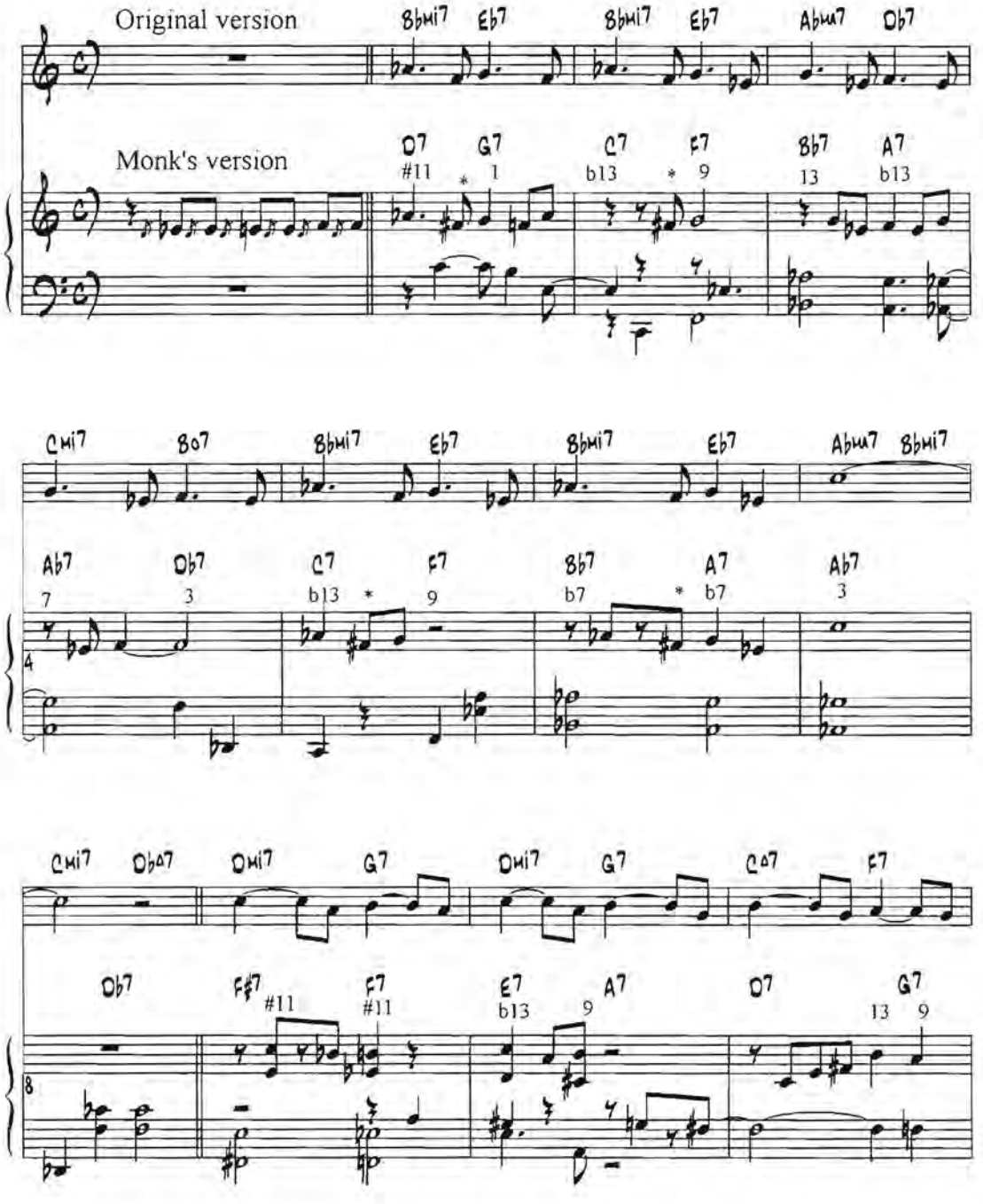
In general Monk's approach to the rhythm-changes form seems to be well prepared and practiced. The harmonic concepts he explores are consistent with that applied to other tunes on the same album. The type of lines he uses in his improvisation are very different from those found in typical bebop phrasing.

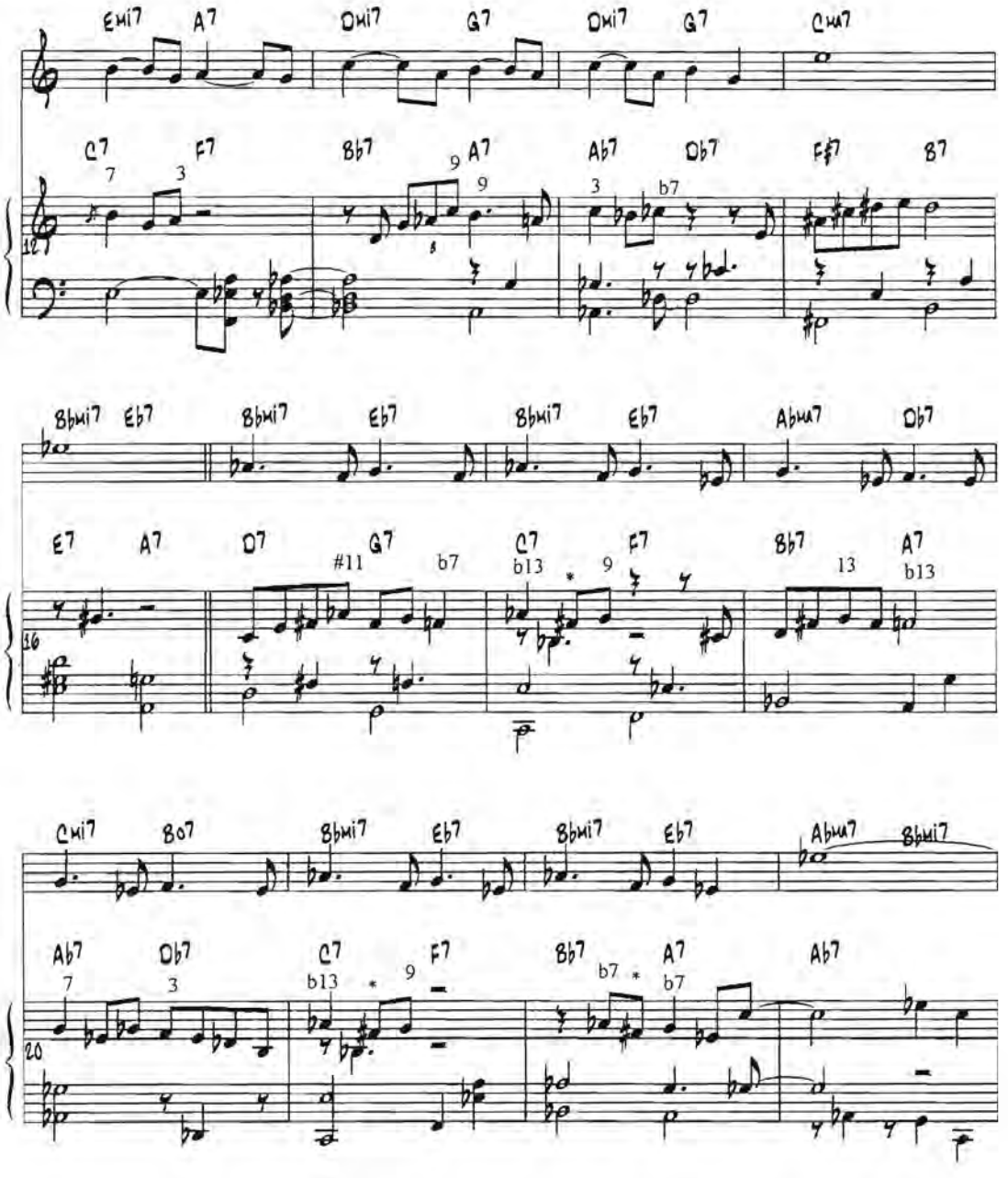
2.2.3 'Tea For Two'

Album: *Criss-Cross*, Columbia, COL 469 184 2. **Recorded:** November 6, 1962. **Location:** New York City. **Track Personnel:** Thelonius Monk (Piano), Charlie Rouse (Tenor sax), John Ore (Bass), Frankie Dunlop (Drums).

'Tea For Two' is the only trio tune on *Criss-Cross*. Monk applies a similar principle of extended dominant reharmonization as was evident in his solo on 'Rhythm-a-ning', only here it appears both in the head and over the solo form. On the head, varying degrees of tension result from the relationship of the melody to his reharmonization. In his solo, Monk uses short, mostly four-note phrase segments that provide a description of each chord in relation to the melody.

Fig. 2-21 compares the original melody and chords of 'Tea For Two' with Monk's version. In his reharmonization, Monk adheres to the melody with some alterations - mostly chromatic approach notes replacing diatonic notes. At points he embellishes the melody with notes relating to the reharmonized chords. This gives an unusual twist to the melody without compromising its integrity. The progression of the original tune is such that the two key areas, Ab and C, work perfectly with his reharmonization and, except for the very last section, the tune progresses, without interruption throughout a cycle of 4ths. The only deviation appears in bars 7-8 where Monk interrupts the two-chord-per-bar cycle with a single chord per bar such that, in the new key (C Major), the cycle can begin with the same relationship to the first key (D7 in the key of Ab, F#7 in the key of C).


Original version
Monk's version
Bbmi7 Eb7 Bbmi7 Eb7 Abma7 Db7
D7 G7 C7 F7 Bb7 A7
#11 * 1 b13 * 9 13 b13
Cmi7 B07 Bbmi7 Eb7 Bbmi7 Eb7 Abma7 Bbmi7
Ab7 Db7 C7 F7 Bb7 A7 Ab7
7 3 b13 * 9 b7 * b7 3
4
Cmi7 Db07 Dmi7 G7 Dmi7 G7 C07 F7
Db7 F#7 F7 E7 A7 D7 G7
#11 #11 b13 9 13 9
8


Emi7 A7 Dmi7 G7 Dmi7 G7 Cma7
C7 F7 Bb7 A7 Ab7 Db7 F#7 B7
12
Bbmi7 Eb7 Bbmi7 Eb7 Bbmi7 Eb7 Abma7 Db7
E7 A7 D7 G7 C7 F7 Bb7 A7
#11 b7 b13 9 13 b13
16
Cmi7 Bo7 Bbmi7 Eb7 Bbmi7 Eb7 Abma7 Bbmi7
Ab7 Db7 C7 F7 Bb7 A7 Ab7
b13 9 b7 b7
20

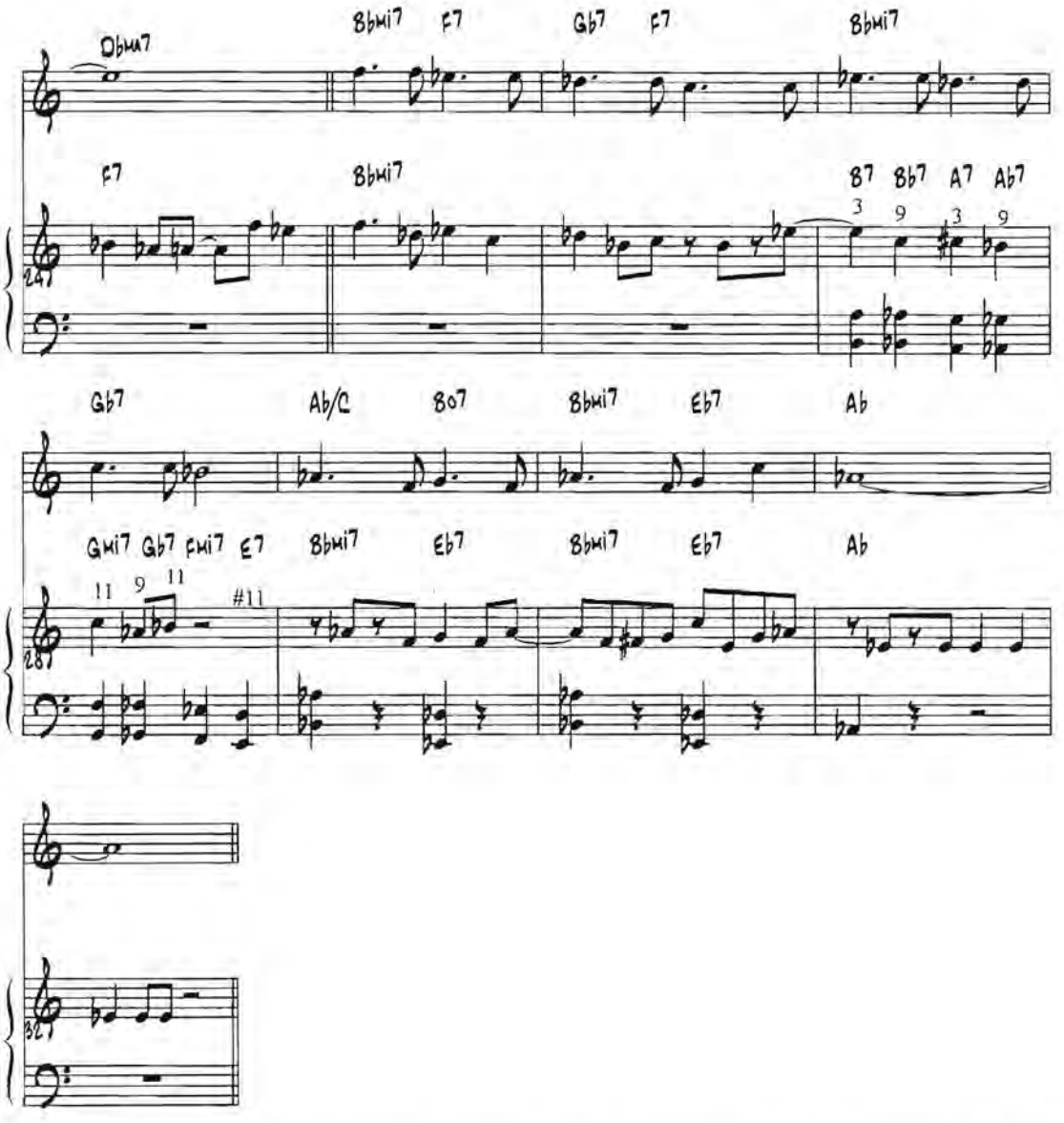


Fig. 2-21. A comparative analysis of the original and Monk versions of 'Tea For Two'

In his solo, Monk generally adheres to the melody, whilst introducing tones from the alternate chords. As the reharmonization is so far removed from the original changes, the melody is necessary to hold the integrity of the actual tune together. Monk's solo is really an extemporization of the melody with reference to a different set of changes. As chords move mainly two per bar, there is little room for scale application such that Monk only uses chord tones pertaining to the quality of the chord in its relationship to

the melody. Movement is often from an unaltered dominant to an altered dominant depending on whether the bass line moves by a half step or 4th. This promotes strong melodic movement. On the dominant 7ths, Monk has a tendency to favour the whole-tone sound and its tension assignments, #11, and b13. Exercises based on the principle of marrying an extended dominant progression to a preset melody such as 'Tea For Two' can easily be derived so that, focussing on the melody, dominant 7th chords can be outlined through the cycle of 4ths. The resultant arpeggios or broken chords are a consequence of the relationship of chord to the melody of the actual tune. Several options of tension assignment result from using this principle, Monk tends to adhere to a particular sequence, a simplified derivation of which is illustrated in Fig. 2-22.

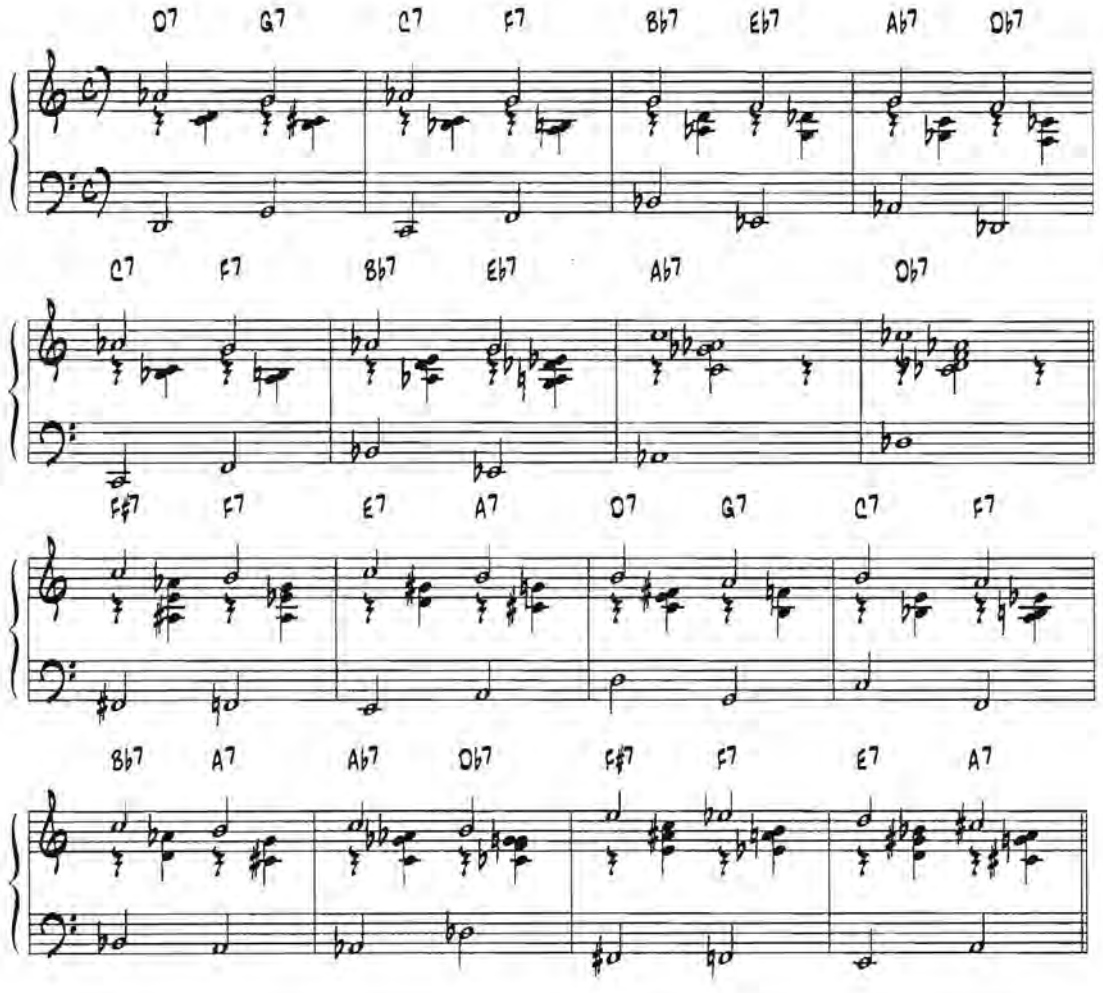


Fig. 2-22. Voicing exercise derived from Monk's version of 'Tea For Two'

Fig. 2-23 illustrates an expanded version of Fig. 2-22 in which the chords are played as arpeggios with the melody of the tune as the top note.

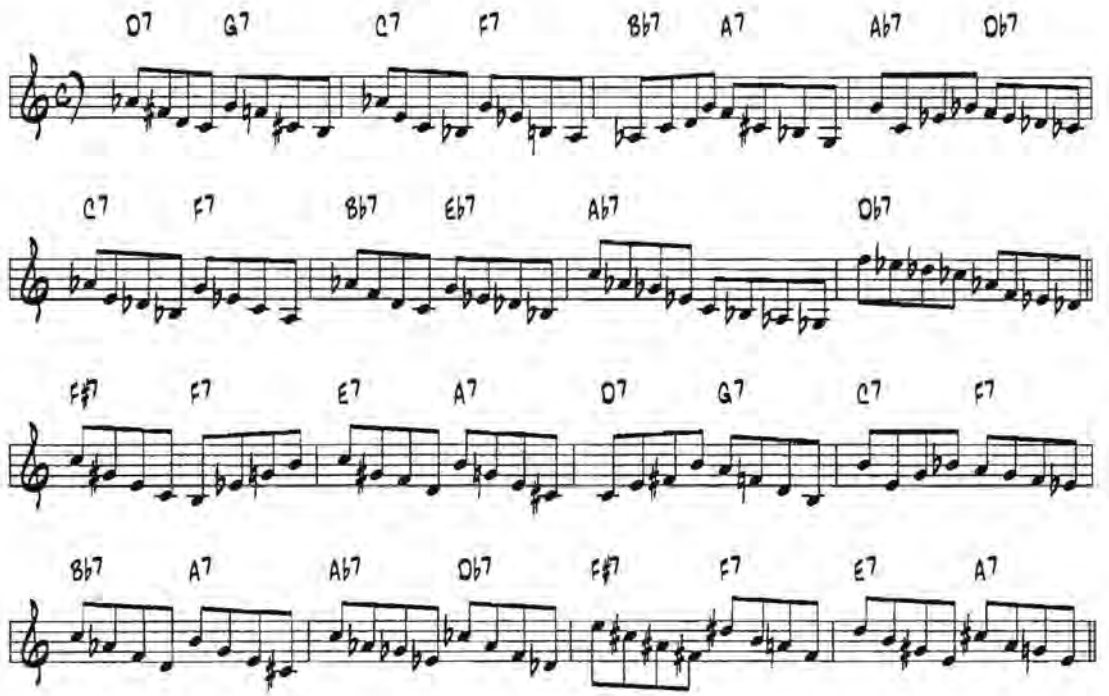


Fig. 2-23. Arpeggios based on Monk's conceptualization of 'Tea For Two'

Generally, depending on the melody and root movement, the arpeggiated chords are played from their 3rds or 7ths - essentially arpeggios of typical rootless voicings. In comparison to his solo on 'Rhythm-a-ning', the extended dominant progression used here incorporates more upper structure activity generated by the melody of the actual tune. Occasionally a root position arpeggio is found, as in bar 15 (Fig. 2-23). In bar 9 (Fig. 2-23), augmented triads are used on the F#7 and F7. Monk often plays a tritone substitute dominant as in bar 15 of the tune. Here B7 is played over F7. The only two incidences where a dominant 7th does not correlate with the melody are in bars 4 and 12 of the tune. Here a major 7th is the melody note. Monk plays the major 7th and quickly switches to b7 as it passes to the next chord (AbMa7-Ab7-Db7).

Fig. 2-24 is an analysis of the beginning of the second chorus of Monk's solo. Notes marked with an asterisk are melody notes of the actual tune. With the exception of bars 7-8 where the melody is static and Monk plays an improvised scale line (Ab7-Db7), the melody is clearly targeted in each bar. Additional notes are drawn from the reharmonized chords. Monk uses chromatic approaches to target melody notes.

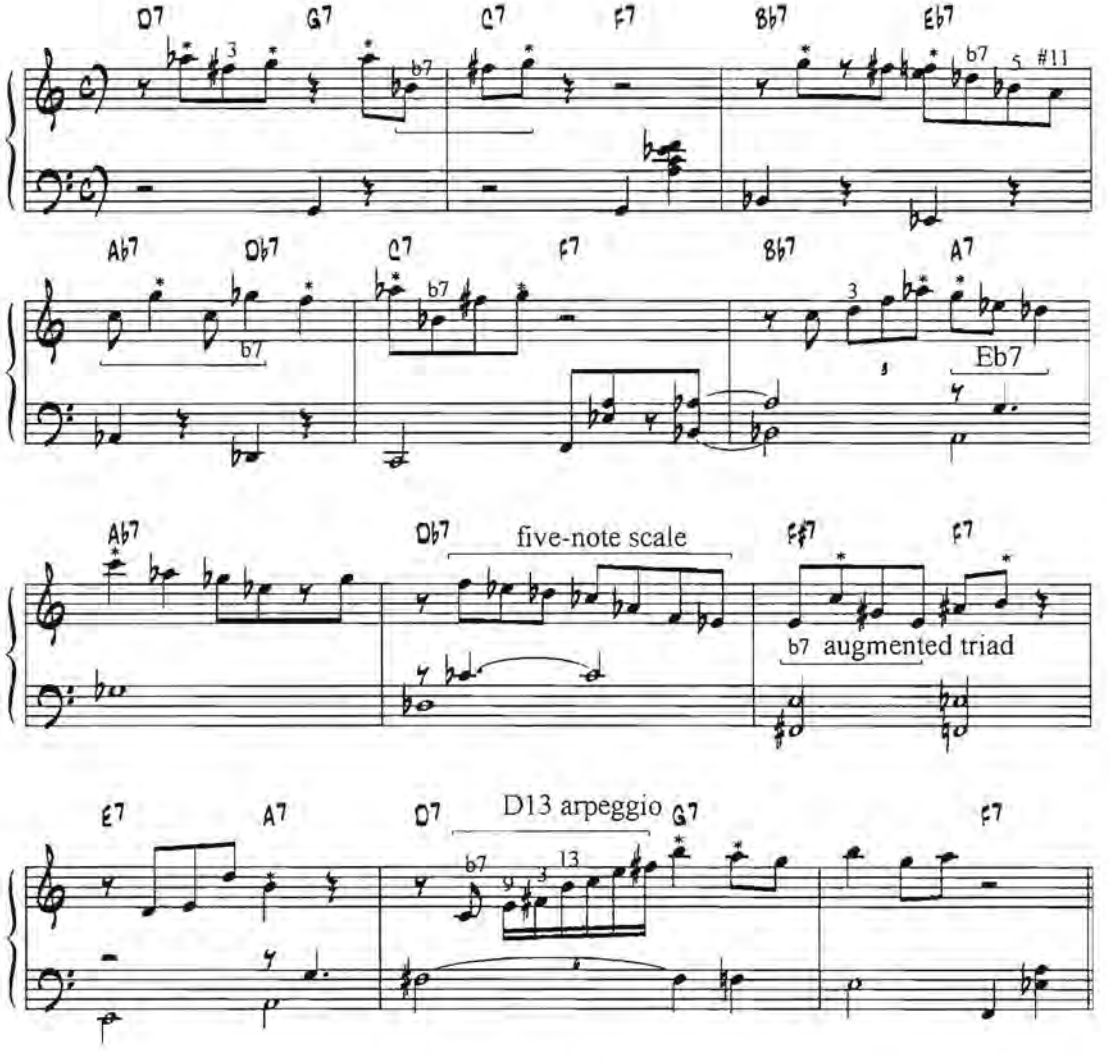


Fig. 2-24. Analysis of the beginning of the second chorus of 'Tea For Two'

At points Monk plays intervals of 5ths, 6ths and 7ths. These are created as a result of melody and the chord tones b7 or 3. Monk seems to favour the use of dyads in his right hand improvisation (Fig. 2-25).

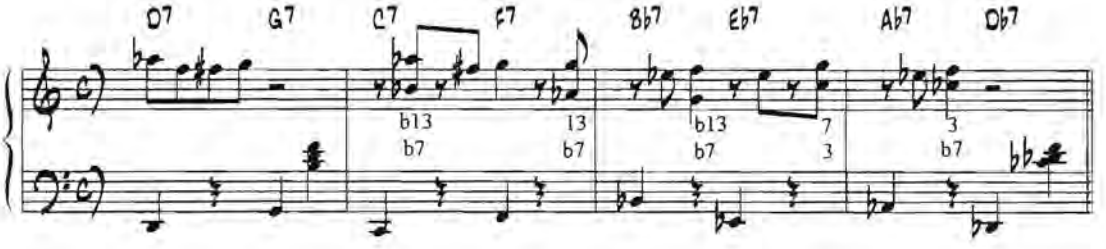


Fig. 2-25. Variable interval dyads used in the right hand improvisation, bars 17-20, second chorus, 'Tea For Two'

As the harmonic rhythm is mostly two chords per bar, Monk tends away from playing scale-oriented passages. However where this moves to a single chord per bar, as in bars 7 and 8 of the form, a particular five-note variant of the dominant scale appears (Fig. 2-24, bar 8). This could be seen as a minor 6 pentatonic scale built on the fifth degree of the dominant. Where Monk adds tension 13 into the scale line, a six-note scale is created (Fig. 2-26). The addition of tension 13 provides a blues orientation to the phrase. This could also be seen as a segment from the corresponding blues scale (C blues) or seen as a minor 7b5 pentatonic built on the 3rd degree of the dominant (C minor 7b5).

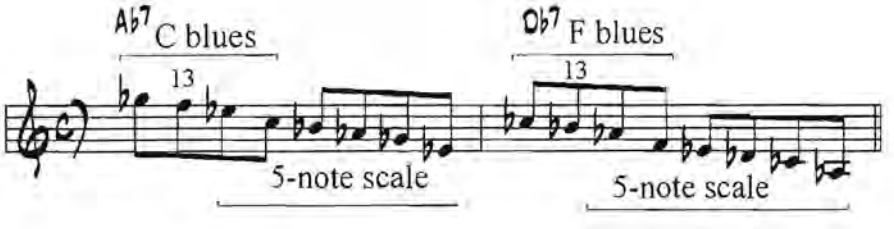


Fig. 2-26. Application of a dominant 7th scale

Monk frequently uses this scale to outline a dominant 7th. Fig. 2-27 compares a phrase from Monk's solo on 'Sweet and Lovely' (Monk 1957) with a phrase from his solo on 'Tea For Two'.

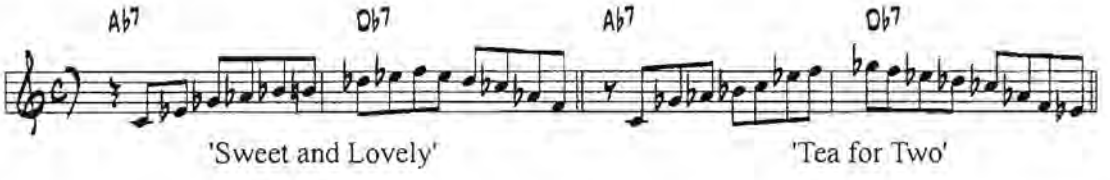


Fig. 2-27. Comparison of dominant 7th scale use in 'Sweet and Lovely' and 'Tea For Two'

In the last eight bars of his rendition of the head of 'Tea For Two', Monk relaxes into a more characteristic segment of the tune. No chordal accompaniment is provided in bars 25 and 26. In bars 27-28 the melodic line is supported with a series of chromatically descending dominant 7ths, four chords per bar. In the last chorus of the tune (bars 101-104) this is intensified with two chromatically descending dominant 7th sequences. The first sequence begins on Db7 and the second on B7. As chordal movement is rapid the ear does not pick up the relationship of melodic line to chord so much as hear two independent lines - the diatonic melody and the chromatically descending 7ths. Bars 101 -104 (Fig. 2-28) are almost a condensed summary of the extended dominant reharmonization used over the tune. Monk most probably targeted the last chord and worked backwards to derive this progression. The sequence ends with E7. This functions as sub V7/V in the key. Interestingly, Monk uses E7 as sub V7/V in the opening bars of his original composition 'Reflections' (Fig. 2-29).

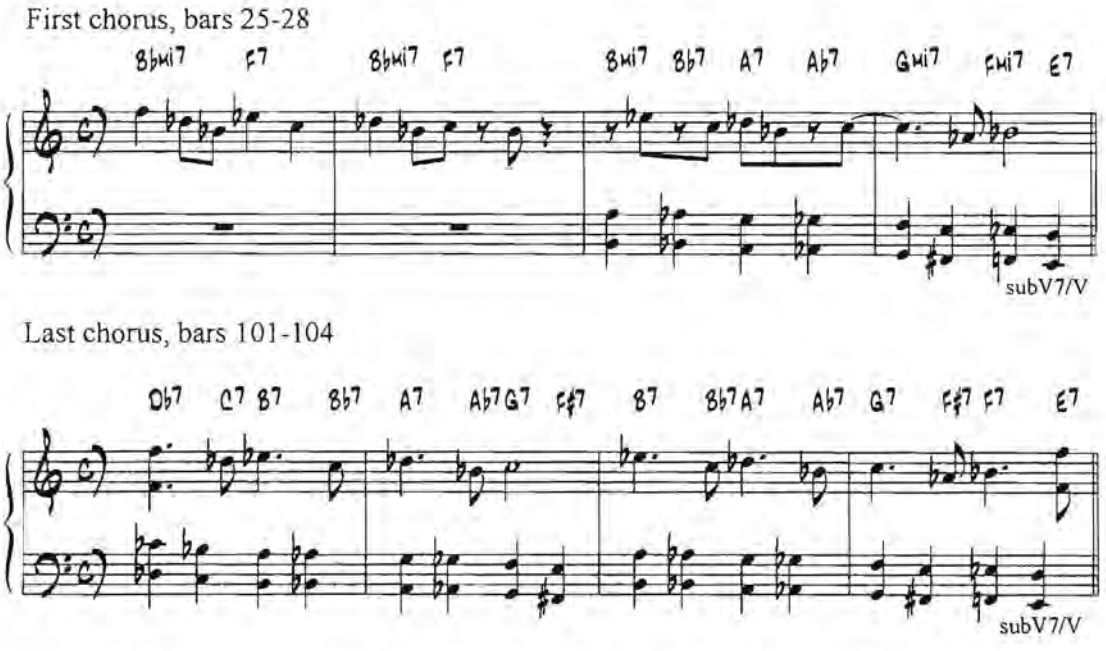


Fig. 2-28. Descending dominant progression, 'Tea For Two'

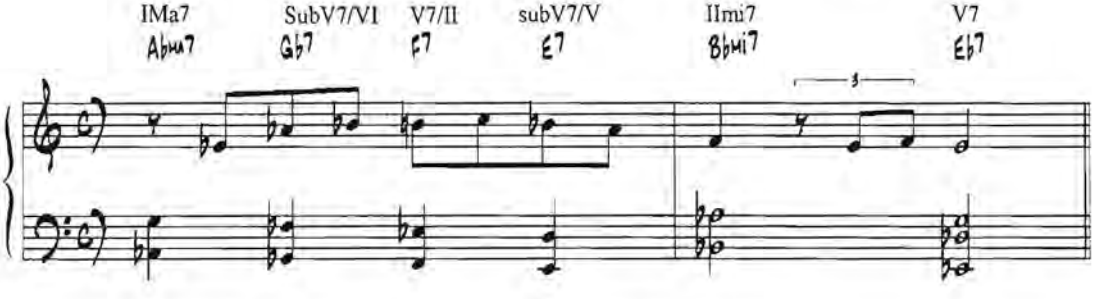


Fig. 2-29. Bars 1-2. Thelonius Monk's 'Reflections'

Monk's fondness for extended dominant reharmonization is evident his other interpretations standard tunes. Fig. 2-30 compares Monk's reharmonization of 'Sweet and Lovely' (Monk 1957) to the original version.

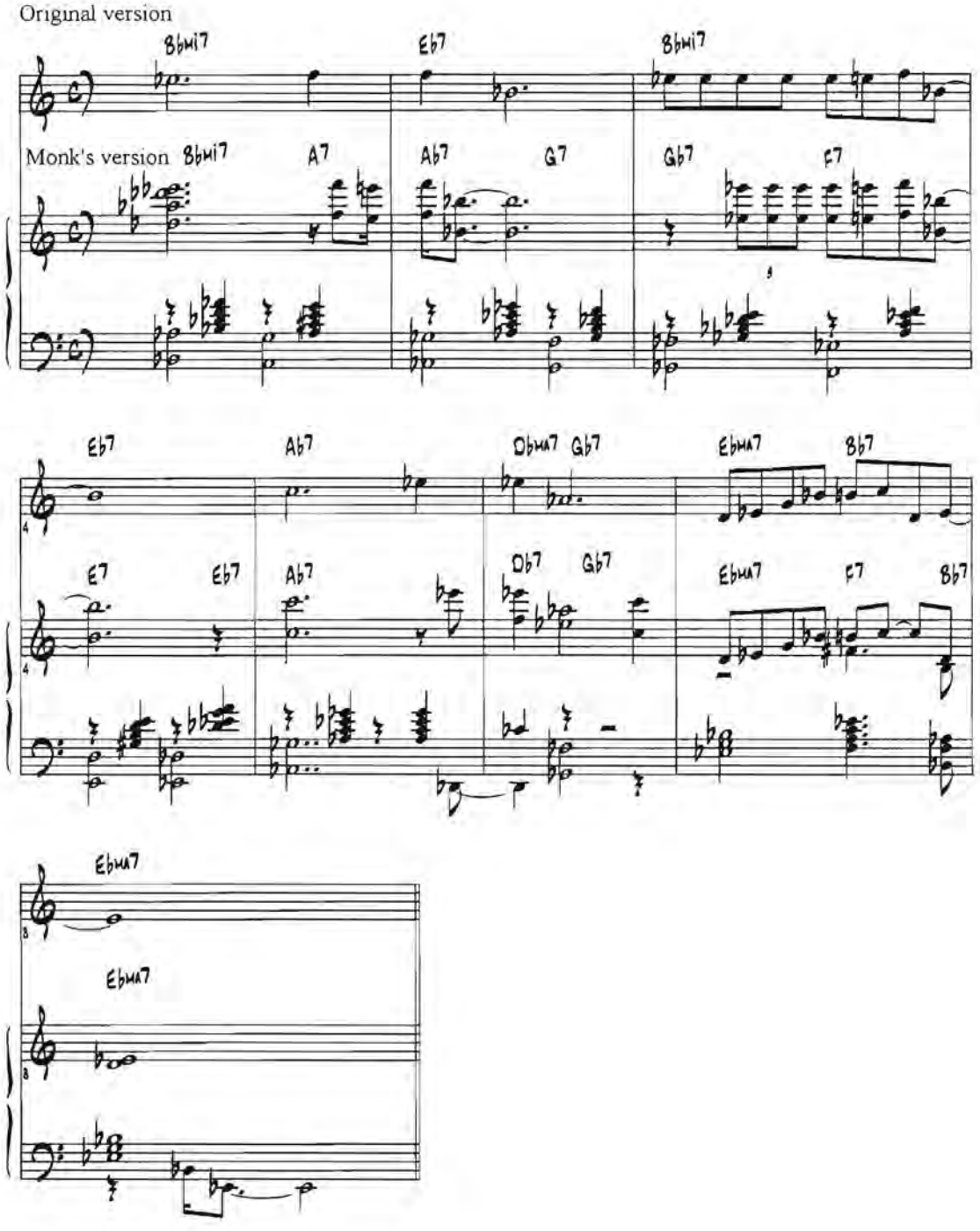


Fig. 2-30. Comparative analysis of original and Monk versions of 'Sweet and Lovely'

2.2.4 'Everything Happens To Me'

Album: *Thelonius Alone in San Francisco,* Riverside, OJCCD 231-2. **Recorded:** October 21 and 22, 1959. **Location:** San Francisco. **Track Personnel:** Thelonius Monk (Piano)

The recording of 'Everything Happens To Me' used for this transcription appears on *Thelonius Alone in San Francisco* (Monk 1959). Four solo versions of Monk's rendition of 'Everything Happens To Me' appear on *Monk Alone: The Complete Solo Studio Recordings 1962-1968* (Monk 1962-1968). The alternate takes present entirely different versions allowing one to see how Monk was able to approach his interpretations with infinite inventiveness.

Monk's traditional roots are particularly evident in his solo playing style, the source of which is founded in the stride style of his idols James P Johnson, Duke Ellington and Fats Waller. His technique, which received much criticism and did not in any way reflect the traditional methods of tone control and touch, was entirely suited to his musical voice and this is particularly evident in his solo style.

Monk always respected the melody of the tunes he played and was often critical of those who veered away from the melody in their solos. Without radically altering the function of the harmony, Monk's reharmonizations of standard repertoire tunes fit the melody in such a way as to almost suggest that he was the real composer of the tune. Many piano players interpretations of standard tunes superimpose radical alterations of harmony that totally deviate from the functional harmony of the tune. Monk does not alter the function of the harmony but rather re-organizes it to fit better with the

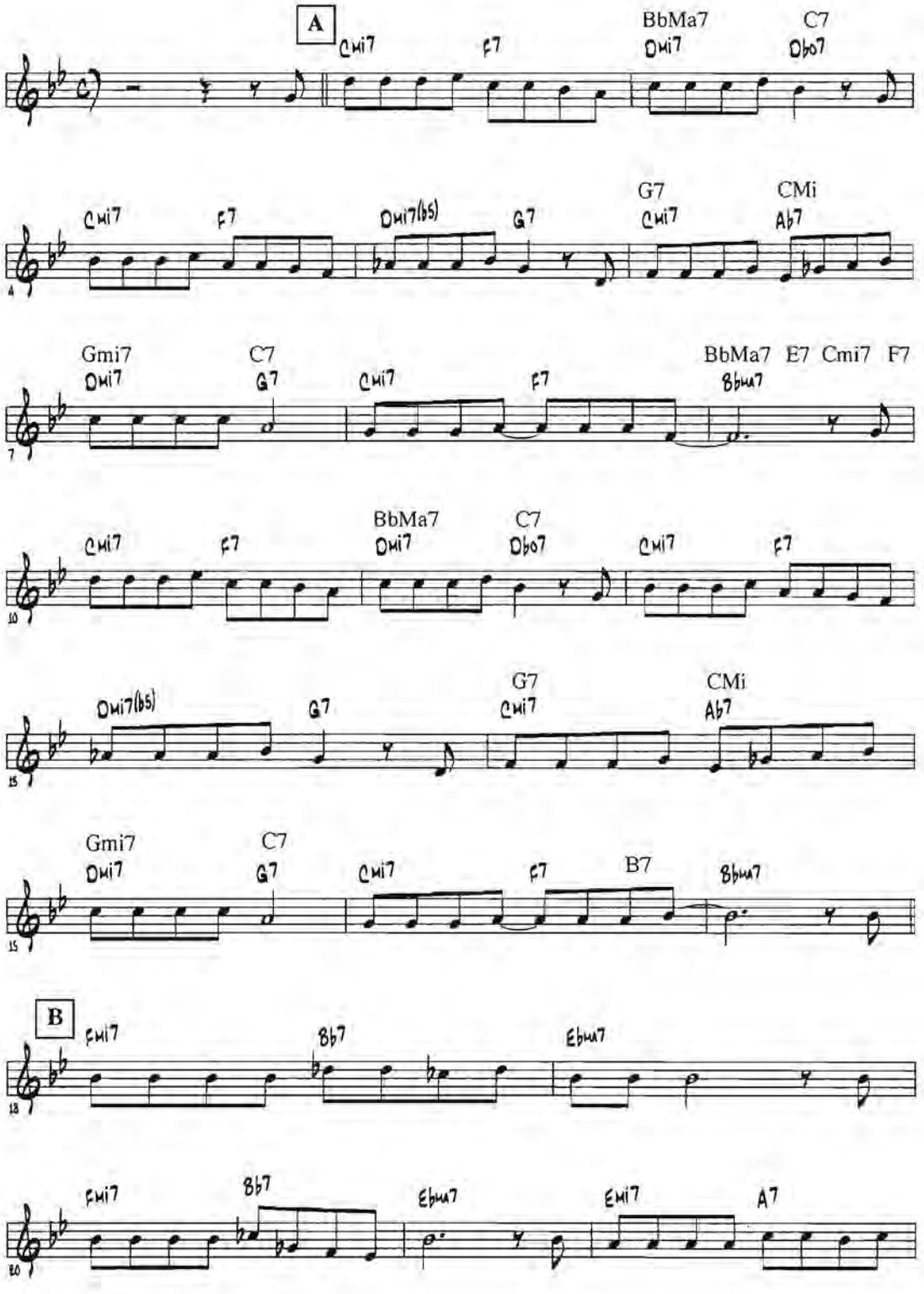
melody using substitute chords or chords of similar function that may have a stronger relationship to the melody. For instance in bar 2 of 'Everything Happens To Me' he replaces Dbo7 with C7 (played as Gb triad over an open voicing of C triad). Dbo7 functions as bIIIo7 but has a relationship to C7 in that it shares the same tritone (E-Bb). The relationship of dominant 7ths to a common diminished chord allows for the substitution of any one of the four dominant 7th chords in that relationship (C7, Eb7, Gb7, A7). Because chords mostly fall into broad categories such as dominant, tonic, sub-dominant, similar sounding chords are interchangeable such that their relationship to the melody provides appropriate tensions in respect of the tune. Monk has a special quality with regard to his use of harmony in this respect. He knows exactly when to use tension in respect of melody and which chord is the most suitable for a particular moment in the tune.

Fig. 2-31 compares the harmony used by Monk against an accepted version of the tune (Sher 1988, 91). Where Monk uses different chords they are noted above the prescribed chords.

1. Bar 3: BbMa7- C7 (IMa7-V7/V) replaces Dmi7 to C#o7 (IIImi7-bIIIo7). Where Dmi7 is a tonic related chord, the substitution of BbMa7 for Dmi7 merely grounds the tune a little more. Root movement now ascends by whole step from Bb to C. BbMa7 also sounds similar to Gmi7 (the tonic related chord occurring on the sixth degree) and thus works well in combination with C7 as it sounds similar to the related IImi7 of C (Gmi7).
2. Bar 6: Monk replaces Cmi7-Ab7 (IImi7-bVII7) with G7-Cmi (V7/II-IImi). Over Cmi, the melody implies a diminished chord and even though Monk

does not actually play the diminished chord in his left hand, he often plays the melody line in unison with the left hand implying that an F#o7 is approaching the subsequent G minor in bar 6.

3. Bar 7: Monk replaces Dmi7-G7 (IIImi7-V7/II) with Gmi7-C7 (VImi7-V7/V). This is a classic example where the prescribed chords sound incorrect after hearing Monk's chords. Over Dmi7-G7 the melody makes a movement of b7 over Dmi7 to 9 over G7. With Monk's chords this is transformed to 11 over Gmi7 to 13 over C7. With the inclusion of the related IImi7 chords, the progression is an expansion of V7/V-V7. This is similar to bars 2-3 of the form (BbMa7-C7, Cmi7-F7 in bars 2-3 as compared to Gmi7-C7, Cmi-F7 in bars 6-7).
4. Bar 9: The turnaround is played as BbMa7-E7-Cmi7-F7. The unusual substitute of E7 in place of the expected G7 can be justified by the relationship of the four dominant 7th chords sharing a common diminished 7th (G7, E7, Db7, Bb7). Although E7 is not often used in this context it functions perfectly as an approach chord to Cmi7.


A
Cmi7
F7
BbMa7
Dmi7
C7
Dbo7
Cmi7
F7
Dmi7(b5)
G7
G7
Cmi7
CMi
Ab7
Gmi7
Dmi7
C7
G7
Cmi7
F7
BbMa7
Bbma7
E7
Cmi7
F7
Cmi7
F7
BbMa7
Dmi7
C7
Dbo7
Cmi7
F7
Dmi7(b5)
G7
G7
Cmi7
CMi
Ab7
Gmi7
Dmi7
C7
G7
Cmi7
F7
B7
Bbma7
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Bb7
Ebma7
Emi7
A7

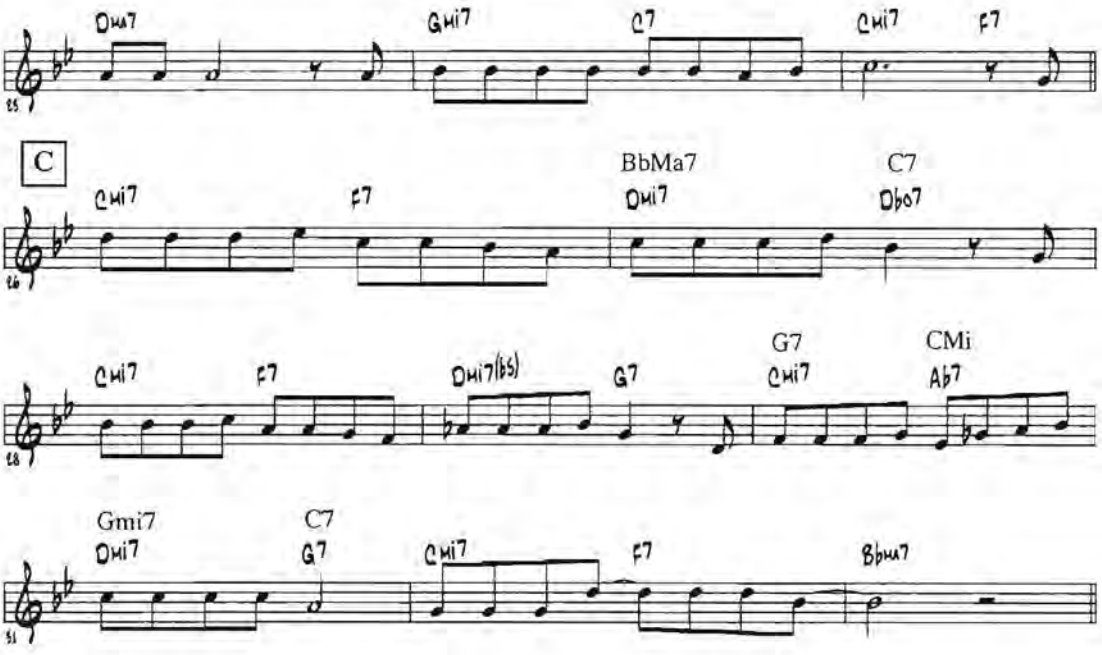


Fig. 2-31. A comparison of the original and Monk chords of 'Everything Happens To Me'

Monk leaves the bridge section untouched although the voicings and tensions he uses on this section make his chords sound different. The duration of notes in a chord can vary in Monk's voicings and this can make it difficult to really hear whether a particular tension was played or not. Coupled with his use of the sustaining pedal, it can often become difficult to transcribe Monk's voicings. The fact that he rolls them at points however, allows one accurately to transcribe each note in the chord and really study his voice construction and its relationship to his improvisation.

Fig. 2-32 shows an excerpt from the second A of 'Everything Happens To Me'. These two bars demonstrate several of Monk's classic voicings.

1. In bar 15, on Cmi7, Monk plays an open 5th in the left hand and a closed position voicing (b7-root-b3-4-5) in the right hand. The open 5th in the lower register of the keyboard features frequently in Monk's voicings.
2. F7, beat 3 of bar 15 is a rolled chord voiced as root-#4-b7-3 in the left hand and b7-b9-3-#11-13 in the right hand. The density of this voicing is driven by the inclusion of the root of the substitute dominant (B7) in the lower part of the voicing. This also occurs several times in Monk's voicings, mostly on dominant 7th chords. The combination of tensions b9-3-#11-13 also appears frequently in Monk's voicings.
3. In bar 15, Monk introduces the subV7 chord (B7) on the last beat to resolve to BbMa7 in bar 16. The melody note is F and Monk voices the chord as a poly-chord – a closed position F7 chord over the root and 3rd of B7. As a result the Eb is doubled (D# in the lower structure [B7] and again as Eb in the upper structure [F7]). Monk often uses poly-chordal structures. The superimposition of simple root position chords (minor 6, dominant 7) over a core voicing (root, 5th and 3rd or root, 3rd and 7th) allows for dense voicing construction resulting from duplication of notes in the chord.
4. One of Monk's favourite voicings appears in bar 16 on BbMa7. A half step separates the upper two voices (A-Bb). An open 5th is played in the left hand. Monk rarely avoids resolution to the root note (often the prescribed melody note) and generally favours the major 7th against the root in his voicing of a Ma7 chord.

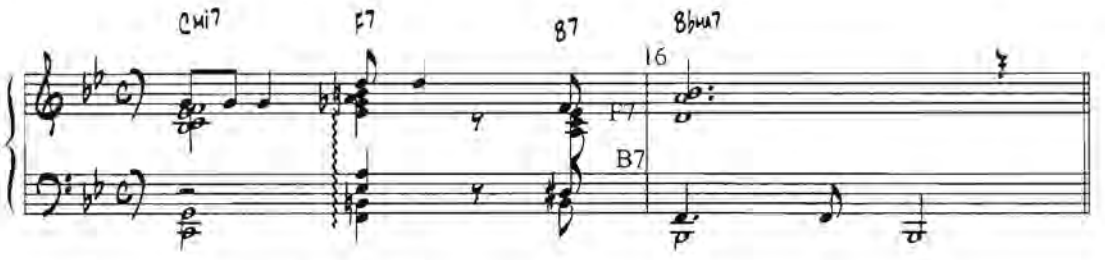


Fig. 2-32. Bars 15-16, 'Everything Happens To Me'

Fig. 2-33 shows Monk's voicings in the last A of the head (bars 25-28).

1. In bar 26 Monk voices C7 as Gb7 over an open voicing of a C triad. This chord replaces the expected bIIIo7 chord (Dbo7).
2. In bar 27 Monk replaces Cmi7 with C7. In respect of the head and the chords used earlier in the A sections (bars 3 and 11 of the form), this should really be a Cmi7 chord. However, he clearly plays a #9 on C7 and quickly sounds the 3rd whilst still holding the #9. One is left with the clash of a half step in the second voice but not sure if what was heard initially was still sounding, or whether it was just imprinted in ones mind. This subtle movement is only picked up when transcribing at slowed-down speeds. Monk often plays with the duration of notes in the chord to get a particular effect and this constitutes one of his most characteristic traits.
3. F7 (bars 25 and 27) is voiced with a tritone in the lower structure of the chord. This gives a particularly gritty quality to the chord especially against the 5th sounded in the upper structure. The combination of the 5th and #11 typically constitutes a violation in accepted jazz theory.

4. Dmi7b5 (bar 28) is voiced with a perfect 5th in the lower structure and b5 in the lead. This makes an interval of a minor 9th between voices and definitely classifies as a violation of correct voicing practice.

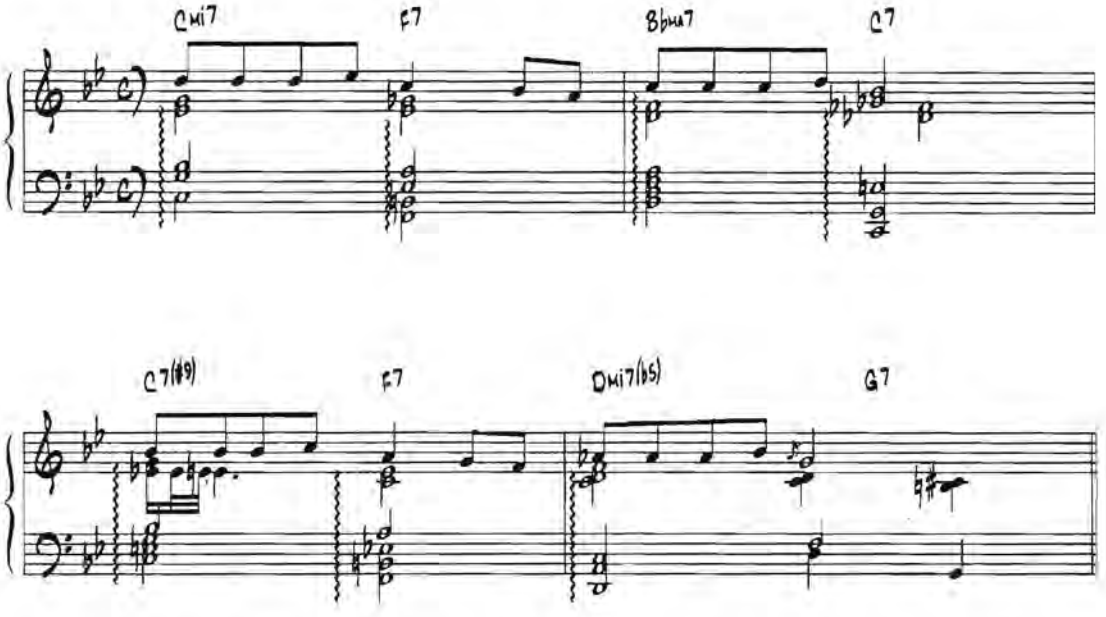


Fig. 2-33. Bars 25-28, 'Everything Happens To Me'

Monk's voicing for G7 in bar 5 (Fig. 2-34) occurs several times at the same place in the form. This is a particularly crushed voicing and includes tensions b9 and b13. The tension resulting from this is released into a triadic voicing of C minor (add 2), a perfect balance of dissonance and consonance. Monk was a master at utilizing dissonance and knowing at which point to resolve it.

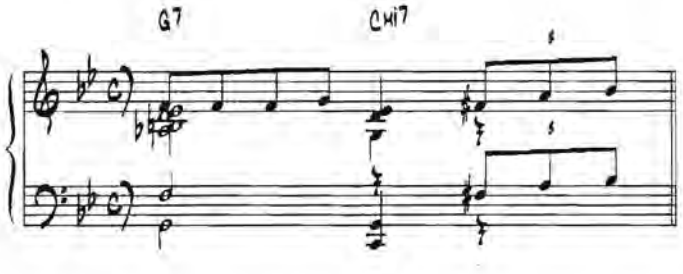


Fig. 2-34. Bar 5, 'Everything Happens To Me'

In the last A of the head (bar 90) Monk adds notes above the actual melody note (Fig. 2-35). The voicing structure for C7 is Gb triad over C5. Db is sounded very briefly leaving the actual melody note (Bb) to ring.

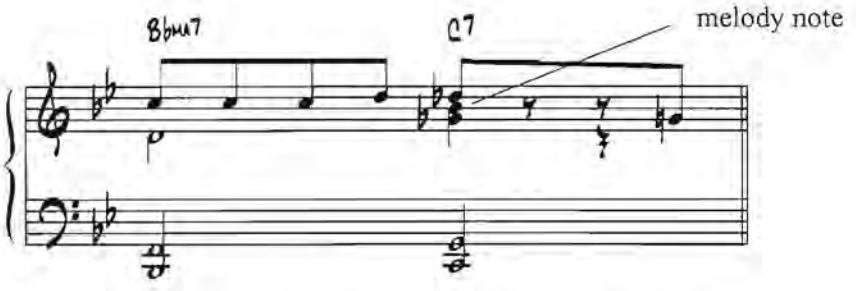


Fig. 2-35. Bar 90, 'Everything Happens To Me'

Monk often plays notes above the actual melody line. A further example of this occurs in Monk's rendition of 'Don't Blame Me' (Monk 1962). Fig. 2-36 illustrates the opening eight bars. A comparison of Monk's version and the original version shows several areas where Monk places additional harmony notes above the melody. With reference to Fig. 2-36:

1. Monk begins with a whole-tone descending run which stops on the melody note in the first bar of the tune. This is supported with Bb7b9 (no 3rd) in the left hand. The relationship of scale to chord is incorrect in that b9 does not occur in the whole-tone scale. Monk defines his own rules here.
2. In bar 4 Monk plays b5 above b3 on Fmi7 and the root above 13 on Bb7.
3. Gbo7 in bar 5 is replaced with B7. This constitutes a substitute of one of the related dominant 7ths sharing a common diminished 7th chord (Gbo7 or F#o7). Monk changes the melody note to tension b9 on B7.
4. In bar 6 additional melody notes, b5 above b3 on Fmi7 and the root above 13 on Bb7 result in a harmonized melodic line in which the upper voice lies a 3rd

above the actual melody line. This continues half way into bar 7. Monk replaces the Gmi7b5-C7 with Eb-C7, played as a descending chord sequence voiced in 5ths in the left hand. The strength of this movement allows for the strange relationship of notes that occur between D5 in the left hand and the Bb and Db in the right hand.

5. Monk's voicings in bar 8 are particularly interesting. Half step intervals occur in the upper two voices on both the F7 and Bb7 chords creating a very specific density that is typical of Monk's style. The half step interval on EbMa7 in the last bar is also characteristic of Monk's voicing for the resolution major chord.

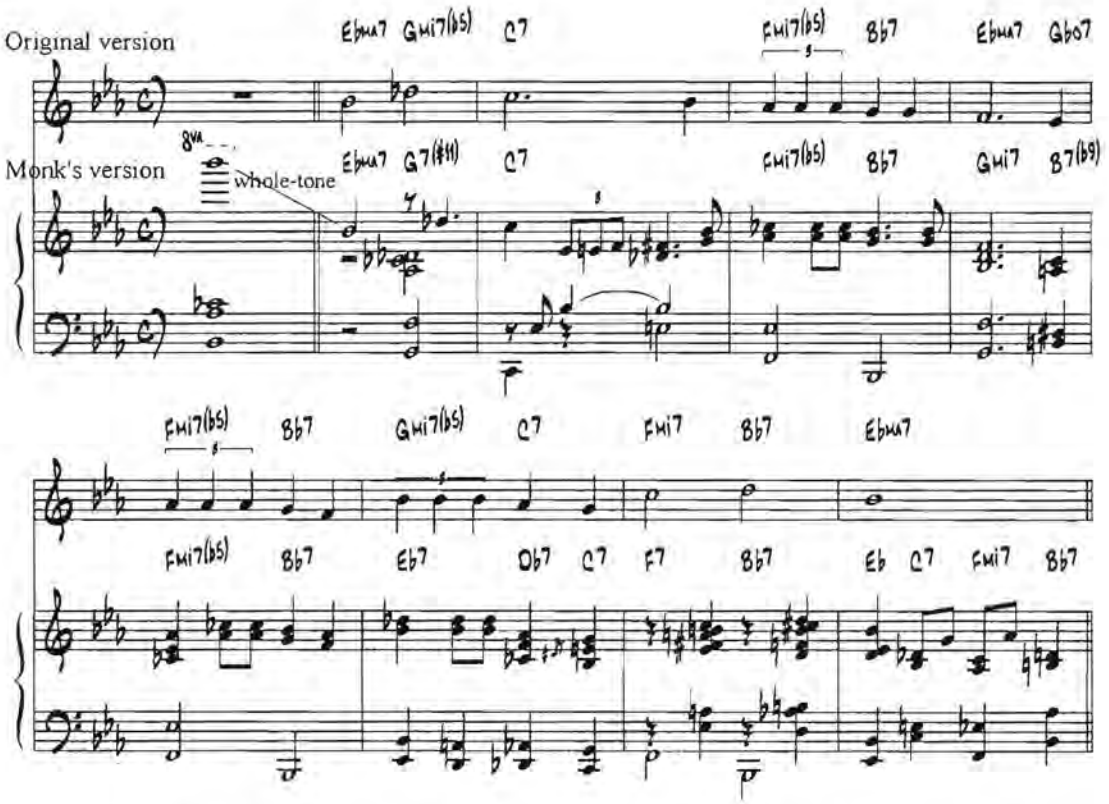
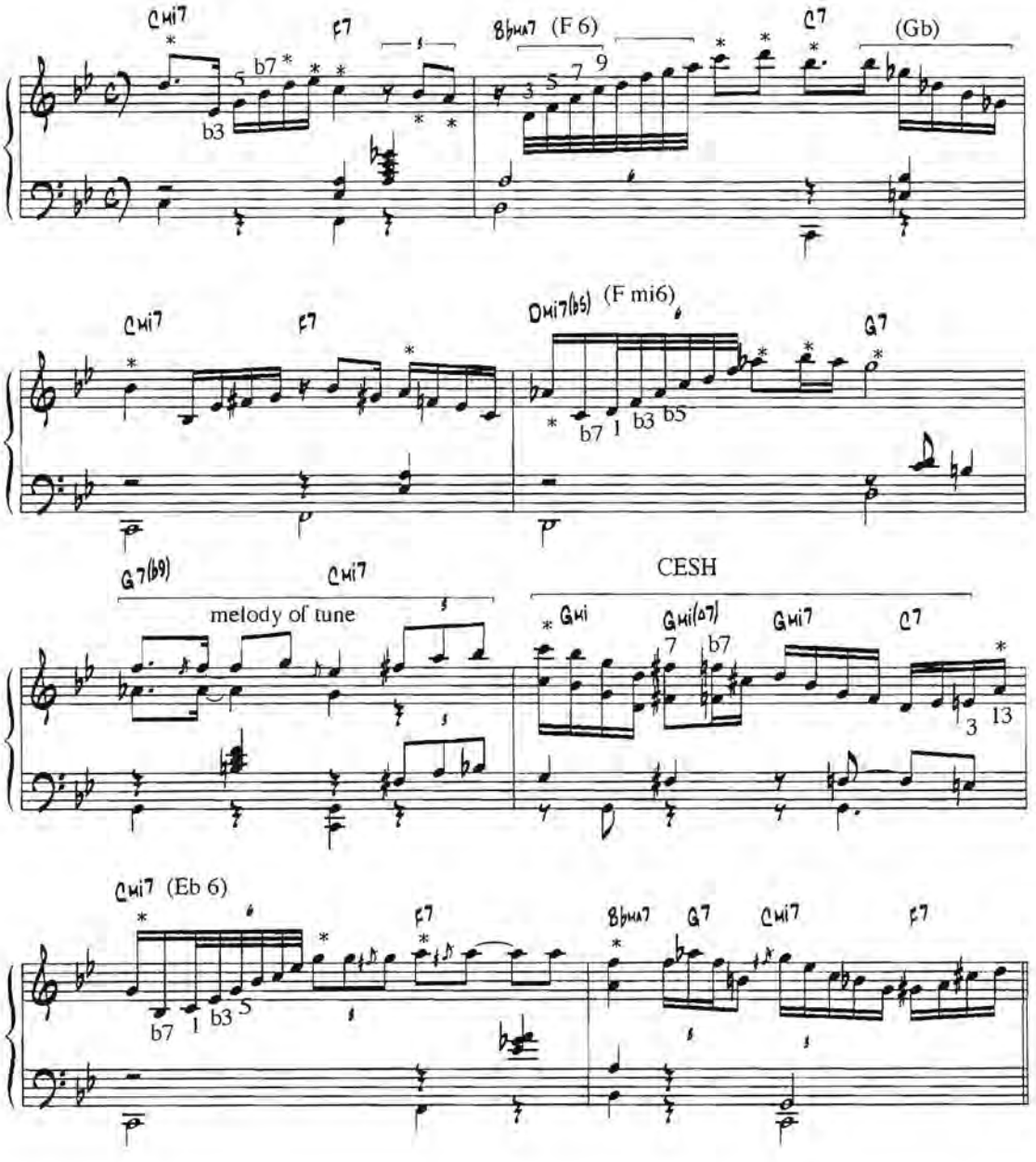


Fig. 2-36. Pick-up bar plus opening eight bars of Monk's rendition of 'Don't Blame Me'

Monk's improvisational language constitutes a combination of outlining the chordal structures used and specialized licks. The melody of the tune is retained as a reference

throughout his solo. Fig. 2-37 illustrates the first two A sections of the second chorus of 'Everything Happens To Me' (bars 33-48). Melody notes are marked with an asterisk. Arpeggios are identified by their relationship to the chord symbol and also by relationship to simple root position arpeggios. For instance in bar 2 of Fig. 2-37, an arpeggio on BbMa7 is played as 3-5-7-9 and this also constitutes an F6 arpeggio. With reference to Fig. 2-37:

1. In bar 34, Monk plays a Gb arpeggio over C7, an arpeggiation of the upper structure of Monk's actual voicing. In bar 42, he plays a Gb Mixolydian scale over C7, further reinforcing the relationship between his improvisation and the chordal structures he uses.
2. In bar 36, Monk arpeggiates Dmi7b5 using an F minor 6 arpeggio. He displaces the melody by an octave.
3. In bar 37, Monk plays the actual melody of the tune.
4. In bar 38 he uses a typical bebop cliché often referred to as CESH.
5. In bar 39 an Eb6 arpeggio on Cmi7 (outlining b3-5-b7-1) again displaces the melody line by an octave.


Cmi7
F7
Bbma7 (F 6)
C7
(Gb)
Cmi7
F7
Dmi7(b5) (F mi6)
G7
G7(b9)
Cmi7
melody of tune
CESH
Gmi
Gmi(a7)
Gmi7
C7
Cmi7 (Eb 6)
F7
Bbma7
G7
Cmi7
F7

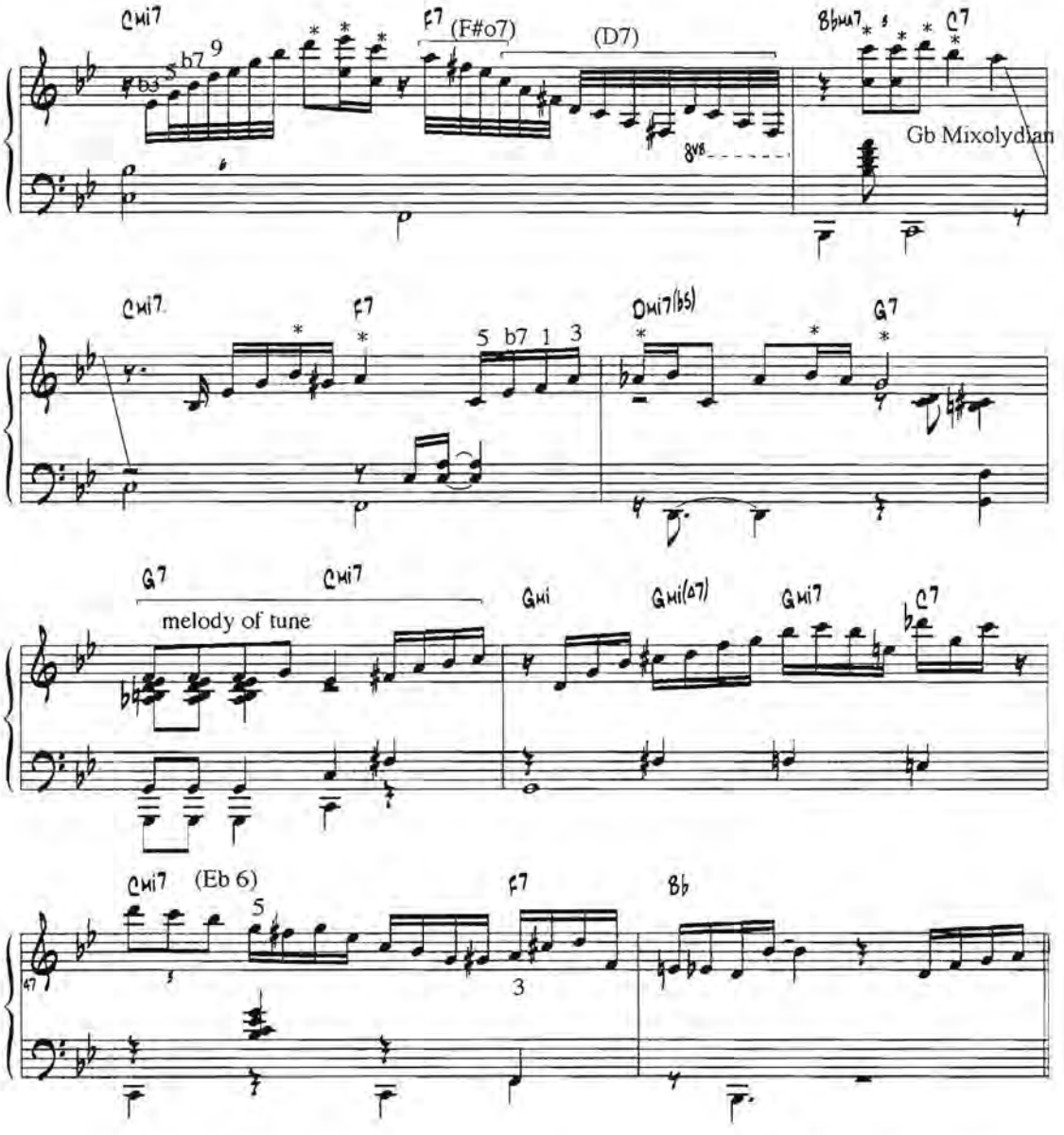


Fig. 2-37. Bars 33-48, opening A of second chorus on 'Everything Happens To Me'

Fig. 2-38 illustrates further selected figures from 'Everything Happens To Me'.

1. Bar 49. On Fmi7 Monk uses an arpeggio built in 4ths from the 5th degree of Fmi7. b7 is added to the arpeggio and b3 is absent. Over Bb7 he plays an arpeggio of a typical rootless voicing 3-b13-b7-#9.

2. Bar 52. Monk uses Eb6 arpeggio with the addition of b7. F# is an approach note to 3. Similar lines to this were seen in Fig. 2-1 on 'I Let a Song Go Out Of My Heart'.
3. Bar 53. On Emi7 Monk uses an arpeggio built in 4ths from the 5th degree of Emi7. b7 is added to the arpeggio in the second octave. This structure was also seen in bar 49 over Fmi7. On A7 he plays an arpeggio consisting of #9-b13 and 3. The implication is Emi7 into Bbmi7, where #9-b13-3 on A7 is b3-5-9 on Bb minor.
4. Bar 54. Monk plays a B minor arpeggio over DMa7.
5. Bar 56. Monk plays an Eb6 arpeggio on Cmi7 and resolves to b13 on F7.

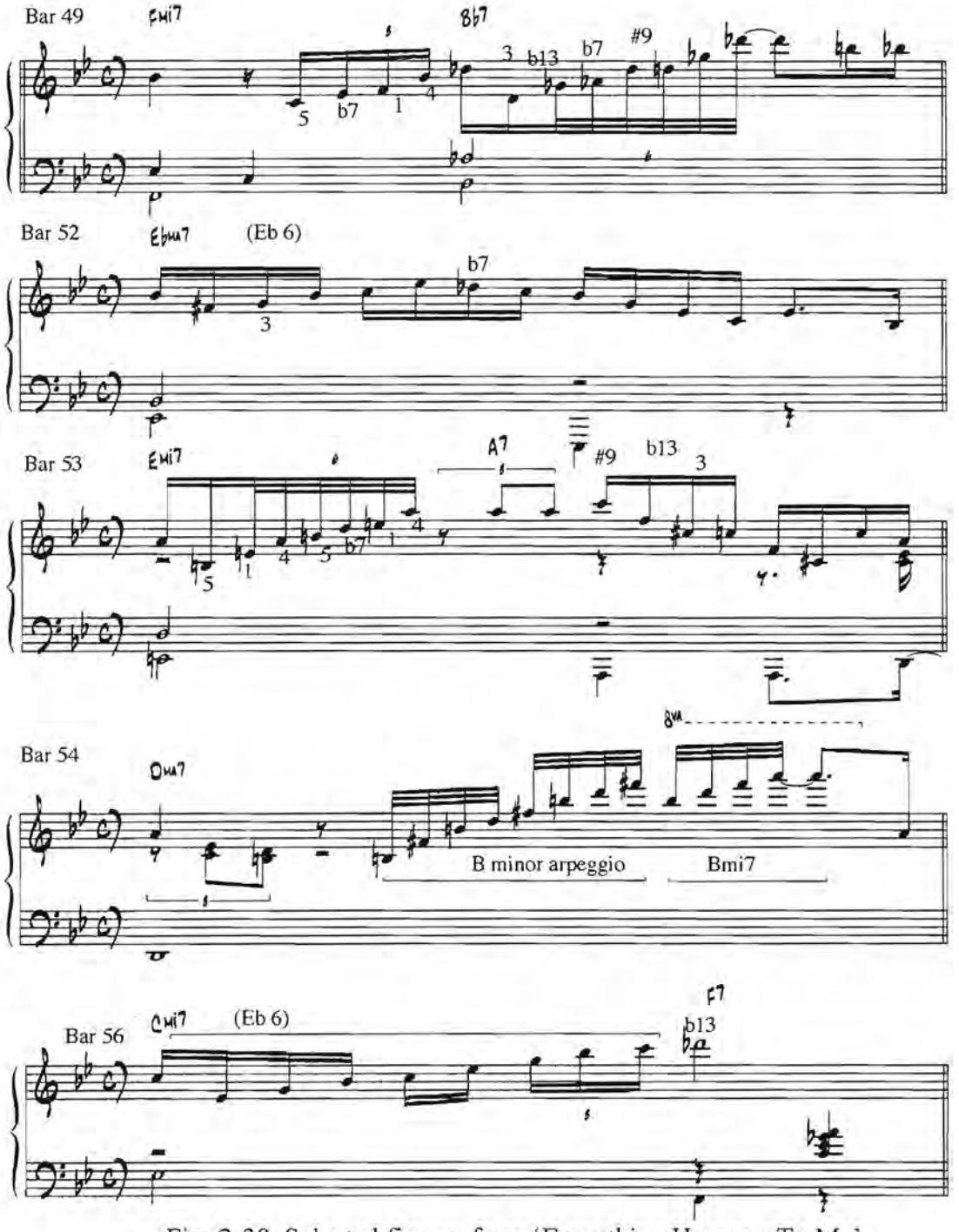


Fig. 2-38. Selected figures from 'Everything Happens To Me'

Fig. 2-39 illustrates several of Monk's specialized licks.

1. In Bar 20 over EbMa7, Monk combines two segments, the first, an interval of a 2nd and 4th (6-5-9), the second an augmented triad (3-1-#4). As the line descends the second unit becomes a minor triad. The augmented arpeggio is particularly interesting in that it implies the sub-dominant minor (Ab minor) and is also found as the passing note in the bebop major scale between scale tones 5 and 6.
2. In bar 30, Monk combines two six-note segments over EbMa7. The first segment constitutes a chromatic approach note to an Eb pentatonic scale, the second a chromatic approach to the same scale in which the note C has been replaced with B. The inclusion of b6 suggests sub-dominant minor and is also interestingly the passing note that forms part of the major bebop scale.
3. In bar 60, Monk plays descending triplet groups that outline the movement from Dmi7-G7. F is duplicated in the line. The first segment constitutes the notes b3-5-7 of Dmi7 and the second b7-5-3 of G7. Monk ignores the Dmi7b5 altogether.
4. In bar 74 Monk combines a whole-tone scale over C7 with a Gb Mixolydian scale.

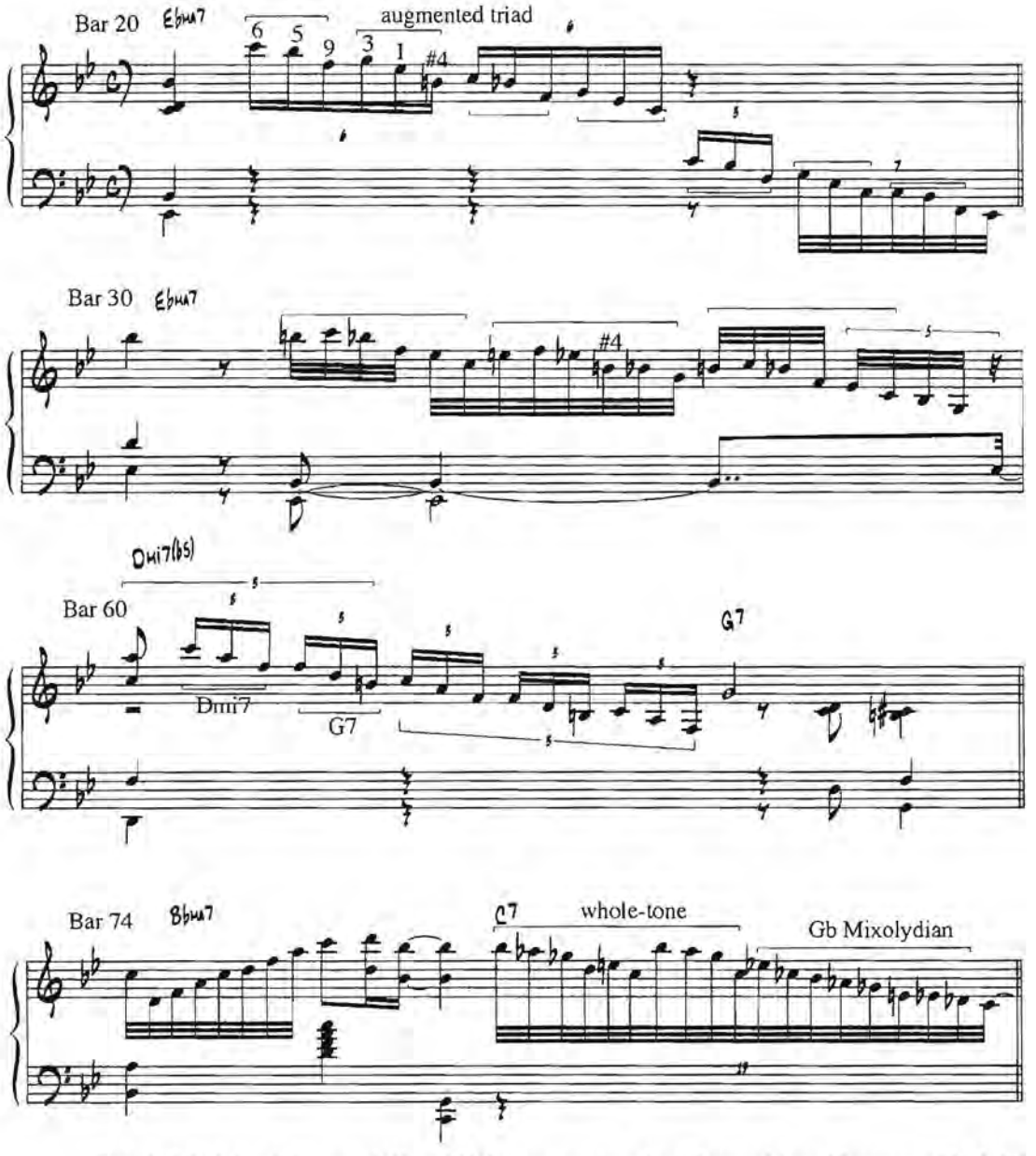


Fig. 2-39. Monk's specialized licks occurring in 'Everything Happens To Me'

2.3 Summary

Monk was a cornerstone in the bebop revolution of the 1940's. 'He has remained a major force in jazz ever since, both through his own work and by his influence on others' (Keepnews 1959).

Essentially a stride pianist, Monk presented his modern concepts in a traditional format, a combination of old and new. This is especially evident in his solo playing. Contrary to a perception that Monk used complex ideas as a basis for his harmonic language, it is clear through the selected transcriptions and accompanying analysis of this study that Monk's concept was actually quite simple, however the way in which he applied his ideas is what really defined his style. A consistency of concept is evident throughout the selected transcriptions with some harmonic ideas appearing in several tunes on the same album. This is especially true for his reharmonization of standard repertoire tunes and especially his use of extended dominant harmony to create interesting tensions with the melody.

In his improvisations, Monk often outlines chords using simple structures superimposed over different tonal centres to create different meanings. Monk generally places more emphasis on tensions associated with dominant 7ths, retaining the simple lower structures for minor and major chords. He generally does not use scales and prefers to use the melody of the tune as a framework for his solo. There is no evidence of bebop scale application in any of the transcriptions selected for this study. Occasionally a modal scale run will appear, or more characteristically, his favourite, the whole-tone scale. The minor 6 pentatonic scale on the 5th of the dominant appears frequently and his use of four-note groups to outline complex and

rapid chord sequences pre-empts the new and modern concepts that culminated in the playing and compositional style of John Coltrane and McCoy Tyner.

Monk spent hours preparing tunes. He often extracted lines from his own performances that he knew his audiences would like. These have become Monk clichés and are immediately identifiable both in Monk's own playing or someone playing along the lines of Monk.

CHAPTER 3

BUD POWELL (1924-1966)

3.1 Introduction

Bud Powell occupies a pivotal role in the development of the modern jazz piano style. Where stride dominated the period before the emergence of bebop, Powell's linear approach, which was more suited to the improvisatory style of the bebop horn players, became the foundation of the modern school of jazz piano. He remains today 'the most important single pillar in the structural underpinnings of modern improvisational piano.' (Doerschuk 1984, 26)

> Those elements that we have come to take for granted - the domination of the right hand over the left, the long spiralling single-line solos, the practice of implying harmonies through melodic improvisation rather than stating them directly - were either formulated by Powell, transferred by him from the work of horn players into the language of the piano, or borrowed from earlier piano pioneers and revoiced along the challenging lines of bebop. (Doerschuk 1984, 26)

Although Powell generally preferred his own style, he was more than adept at the styles of his predecessors and mentors, Art Tatum and Al Haig - the lush voicings, pianistic runs and stride left-hand patterns are evident in several unaccompanied solo tracks appearing on a 1950 session (Powell 1951). Acknowledgement of Tatum's influence is very apparent. Powell can be heard comfortably playing stride on 'The Last Time I saw Paris' and his rendition of 'A Nightingale sang in Berkeley Square' is particularly reminiscent of Tatum (Fig. 3-1A and B).

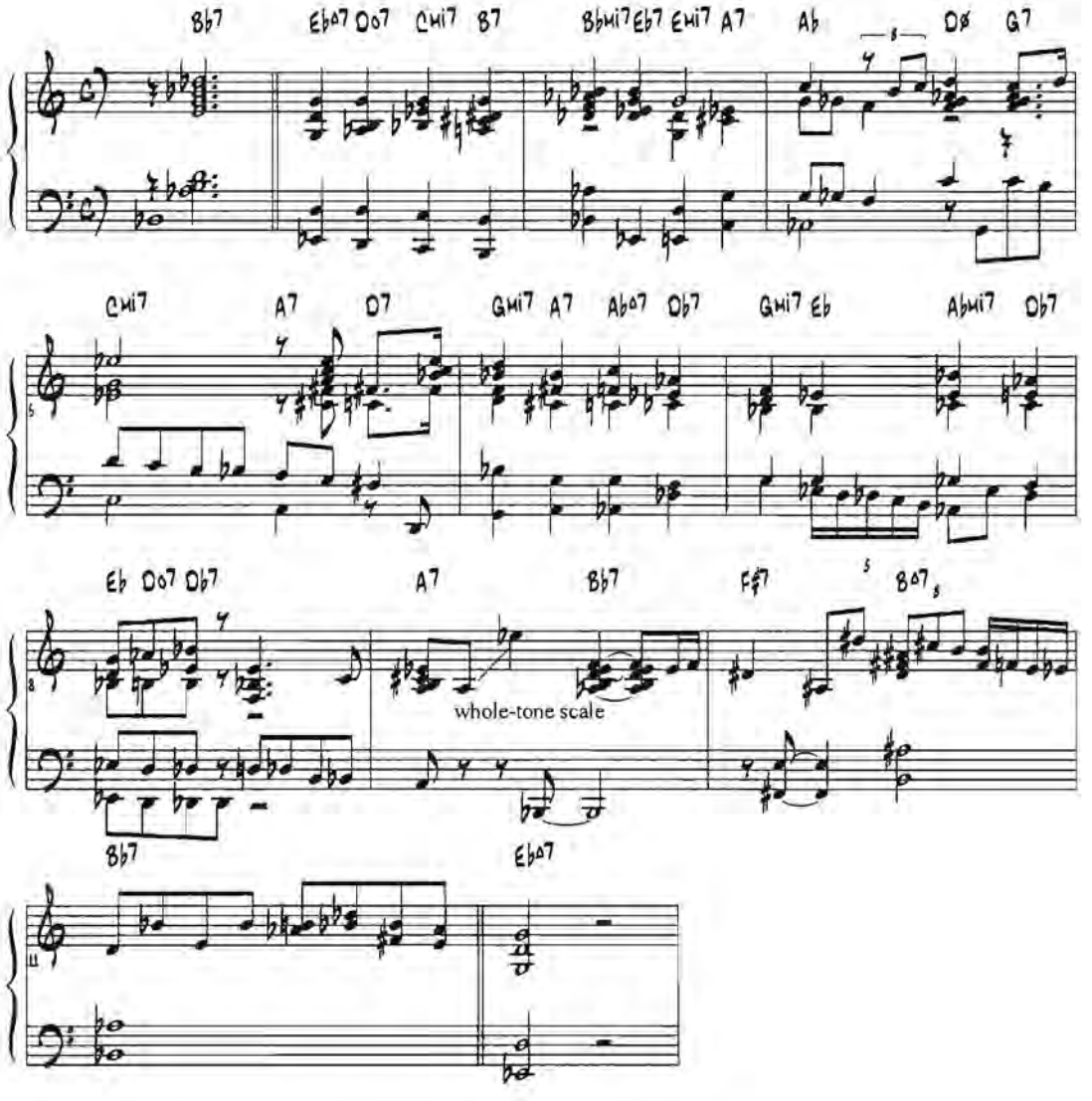


Fig. 3-1A. Powell's rendition of 'A Nightingale Sang in Berkeley Square'

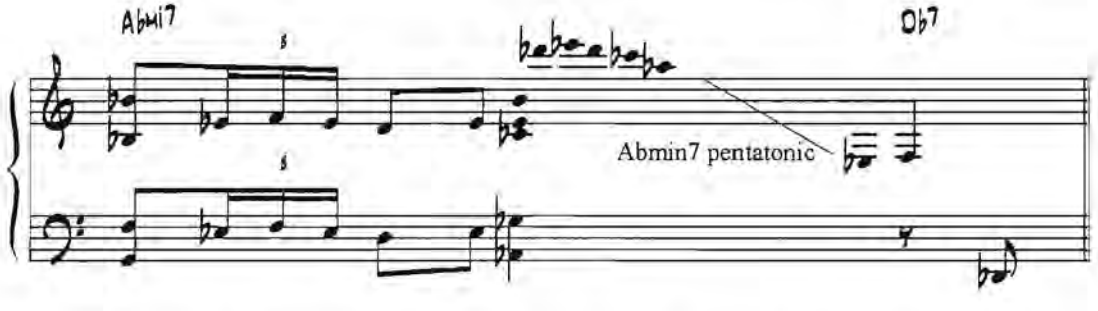


Fig. 3-1B. Tatum-type fill on 'A Nightingale Sang in Berkeley Square'

Erratic behaviour aggravated by bouts of mental ill-health, various medications and a propensity for alcohol resulted in an inconsistency in Powell's performances

throughout his career. A pattern of self-destruction saw him confined to various mental institutions. Consequently, he may not have enjoyed the success he deserved during his lifetime, however, in retrospect, the extent of his influence is apparent in the many pianists who have adopted his style.

Although it is suggested that Powell's best period was between 1947 and 1951, after which his playing deteriorated (Groves & Shipton 1993, 49), on closer examination of his post-1951 recordings, there is a still a remarkable melodic inventiveness present. While he may have lacked technical precision in his later period, he certainly did not lack harmonic inventiveness, and it is the view guided by this study that where his technique may have deteriorated, melodic and harmonic creativity evolved. The formulaic concepts of the bebop period that typify his earlier playing become absorbed in a fresh melodic inventiveness in his later period. The laziness of execution gives this style a more unique and less quantifiable identity.

3.2 Transcriptions

The tracks selected for transcription and analysis span the period 1949-1961. This affords comparison of Powell's earlier and later styles with Powell as a leader and sideman. Selected items include typical bebop repertoire tunes based on the common forms, rhythm changes and blues as well as the up-tempo bebop classic 'All God's Chillun Got Rhythm'. Powell's solo on Duke Jordan's 'Jeannine' was also selected because the tune is an original and thus not really open to the reharmonization that typifies more common forms.

3.2.1 'All God's Chillun Got Rhythm'

Album: *Sonny Stitt, Bud Powell, J.J. Johnson,* Prestige OJCCD-009-2 (P-7024). **Recorded:** December 11, 1949. **Location:** New York City. **Track Personnel:** Sonny Stitt (Tenor Sax), Bud Powell (Piano), Curly Russell (Bass), Max Roach (Drums).

This track demonstrates an obvious link to the style of Parker and although it fits into the so-called 'best period' of Powell's work, it appears that around the time of the recording he was already beginning to show signs of mental deterioration (Groves & Shipton 1993, 47).

'All God's Chillun Got Rhythm' is a thirty-two-bar AA form, comprising established-key harmony with running II-V7 sequences. There appears to be some uncertainty in Powell's eight-bar introduction. Max Roach enters on the fourth bar and Powell seems to falter for a moment before continuing with his phrase. After Stitt's solo, Powell plays two choruses. They both trade 'fours' over the form but Stitt appears to cut Powell short on the second A. Powell seems put out by this and continues to solo aggressively under Stitt to the end. Fig. 3-2 is an analysis of the first A of Stitt's solo.

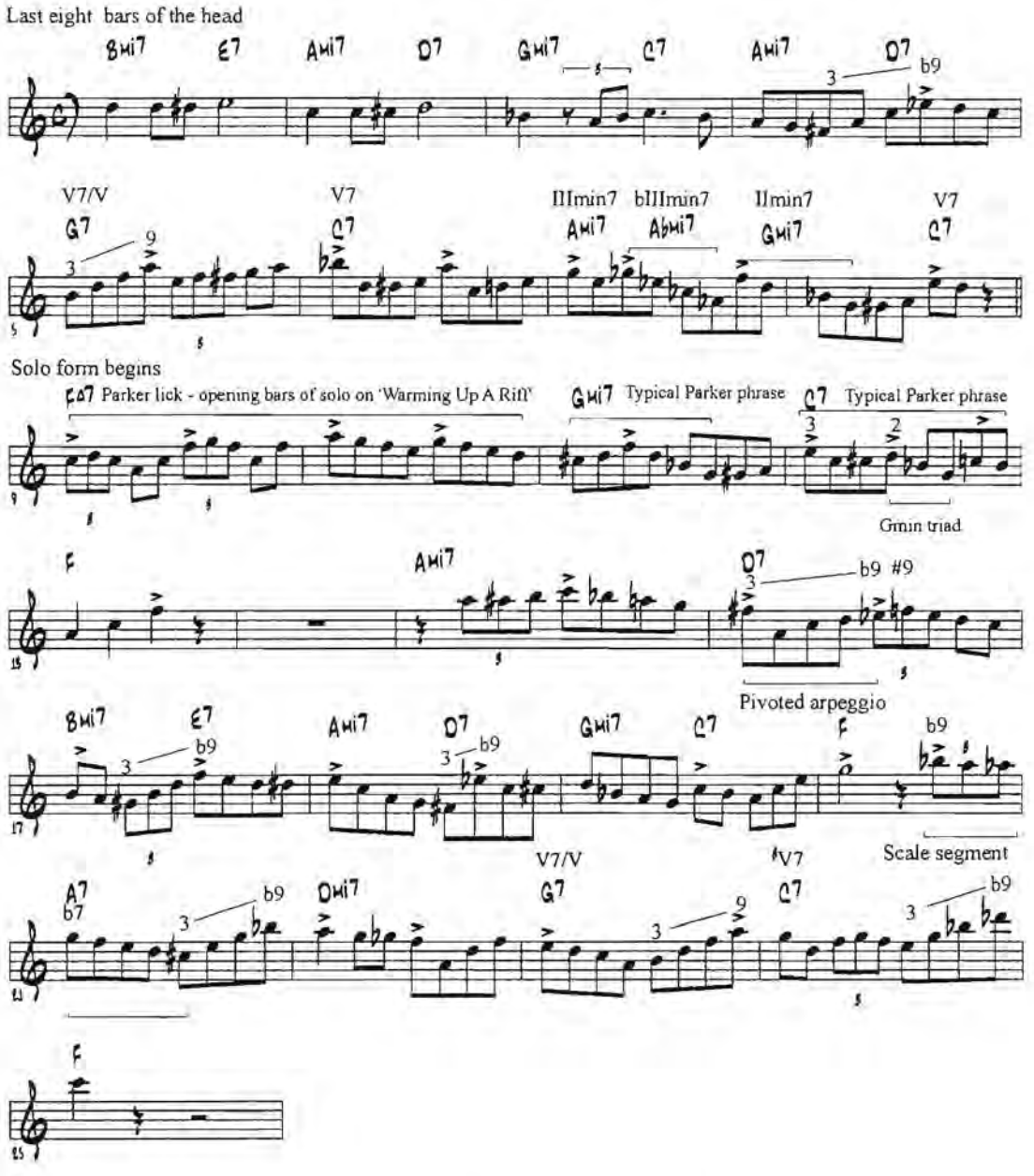
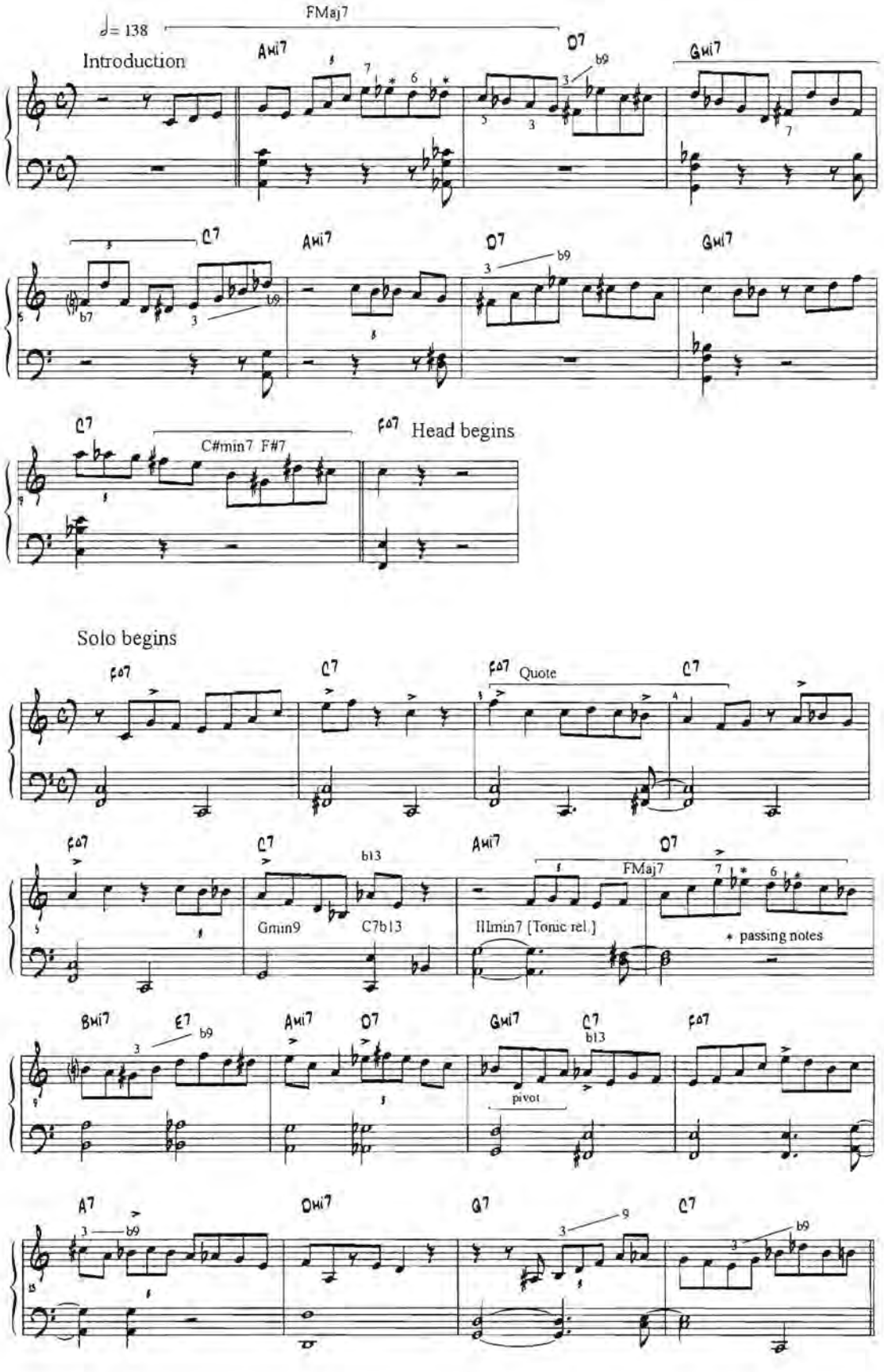


Fig. 3-2. Analysis of part of Sonny Stitt's solo on 'All God's Chillun Got Rhythm'

Fig. 3-3 is an analysis of Powell's introduction and the first part of his solo. Over the first eight bars of each cycle, Powell plays an ostinato bass figure, alternating between F5 and C7 expressed as the tritone (F# and C). Over this he outlines a completely independent improvisatory line in his right hand. Apart from this figure, Powell sticks to his trademark left-hand voicings.


♩= 138
FMaj7
Introduction
Ami7
D7
Gmi7
C7
Ami7
D7
Gmi7
C7
C#min7 F#7
F07
Head begins
Solo begins
F07
C7
F07
Quote
C7
F07
C7
b13
Ami7
D7
FMaj7
Gmin9
C7b13
IImin7 [Tonic rel.]
* passing notes
Bmi7
E7
Ami7
D7
Gmi7
C7
b13
F07
pivot
A7
Dmi7
G7
C7

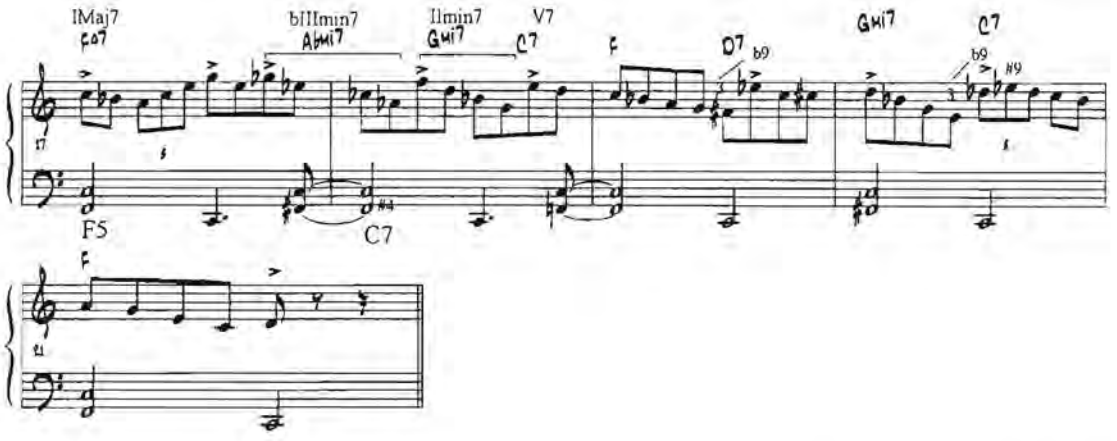


Fig. 3-3. Analysis of introduction and first A of Powell's solo on 'All God's Chillun Got Rhythm'

A comparison of Powell's and Stitt's solos demonstrate the consensus of applied harmonic vocabulary consistent with the bebop style of Parker.

1. Predominant use of eighth-note oriented phrases

The speed of this takes determines the highest predominant rhythmic subdivision as eighth-notes. Triplet-eighth note ornaments are included in the phrases (Stitt, bars 5, 9, 15-17, 19, 20 [Fig. 3-2]. Powell, bars 7, 10, 13, 15, 17, 20 of the solo [Fig. 3-3]) Lines are also punctuated with rhythmic accents resulting from the typical Parker style bebop phrasing.

2. Inclusion of classic bop figures or licks

Powell plays a typical figure in bars 3-4 of his introduction, referred to as CESH. Fig. 3-4 illustrates Parker's use of this figure in the bridge of his solo on 'Anthroplogy' (Aebersold & Slone 1978, 11).

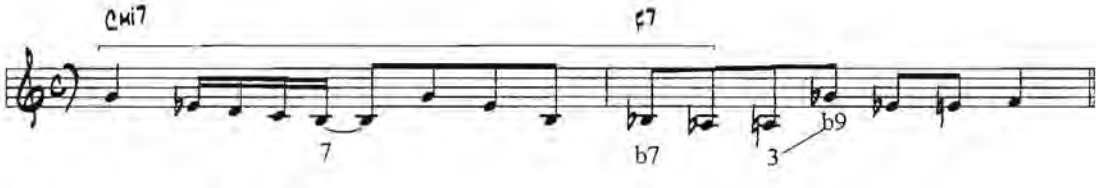


Fig. 3-4. Parker on the bridge of 'Anthroplogy' bars 23-24

Secondary dominant 7ths (except for V7/V) are mostly altered, regardless of their relationship to the key. Tensions b9 and or #9 are frequently applied at resolution points using the 3-b9/#9 bebop phrase. Various forms of this classic bebop figure appear in both solos. Stitt can be heard using this figure seven times in the space of twenty-five bars, Powell, nine times in the space of twenty-eight bars (Figs. 3-2 and 3-3). By extracting and transposing each 3-b9 phrase into the same key, one can compare the many variations employed by Powell in his solo (Fig. 3-5)

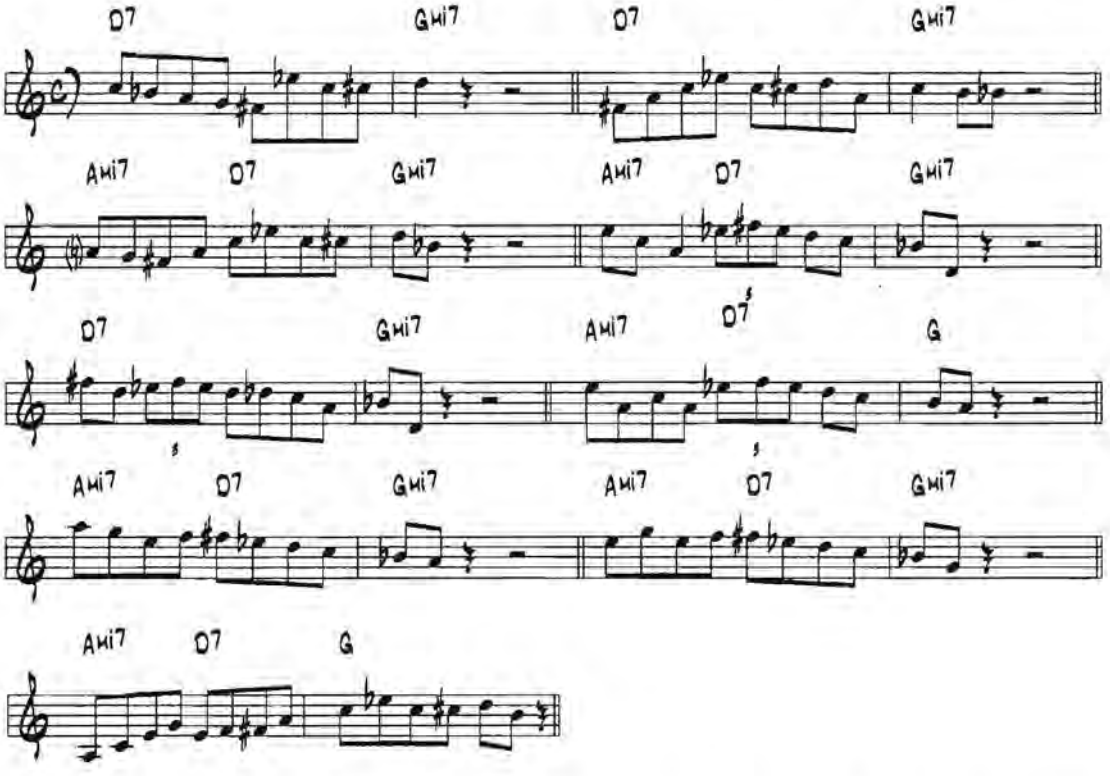


Fig. 3-5. Extracted 3-b9 phrases from Powell's solo on 'All God's Chillun Got Rhythm'

On V7/V (G7 in bar 15 of the form) neither players utilize the option of alteration (Stitt, bars 5 and 23, Fig. 3-2. Powell, bar 15, Fig. 3-3).

3. Quotes

Both solos include quotes, Stitt quoting a classic lick from Parker's solo on 'Warming Up A Riff' (bars 9-10, Fig. 3-2) and Powell, a more traditional quote in bar 3 of his solo (Fig. 3-3).

4. Bebop scales – passing note application

Although the tempo and distribution of chords result in a more lick-oriented style of improvisation, short scale segments using passing notes are evident in both solos, especially on descending II-V sequences. Stitt uses the scale beginning on b9 of A7 (Fig. 3-2, bars 20-21). Powell, in the first two bars of his introduction, plays an FMa7 arpeggio up to the 7th and descends using passing notes between 7-6 and 6-5. F is replaced with the 3rd of D7 on the descent (Fig 3-3, bars 1-2). In bar 8 of his solo, he plays exactly the same line; only this time the progression runs into Bmi7. In the second chorus of his solo he utilizes bebop scale segments on the II-V7 sequences (Fig. 3-6). The right hand plays the dominant 7th scale whilst the left hand plays a series of chromatically descending roots and 7ths (II and substitute V7 of each dominant). The dominant 7th scale segment has passing steps added to make a chromatic line of triplet eighths descending from b7 to 3.

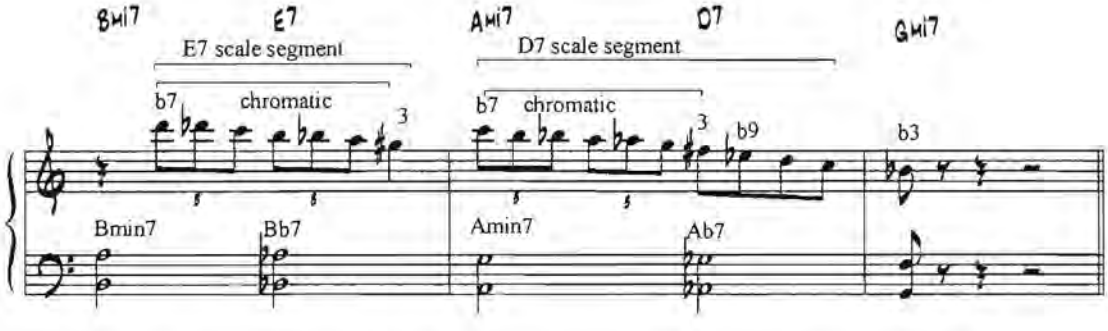


Fig. 3-6. Bars 13-14, second chorus, 'All God's Chillun Got Rhythm'

5. Use of bIIImin7

bIIImi7 is used as an alternative route from IIImin7 to IImin7. Parker uses this frequently in his solos. Fig. 3-7 show excerpts from Parker's solo on 'Klaun Stance'. Gmi7 is anticipated by an eighth note in Fig. 3-7B.

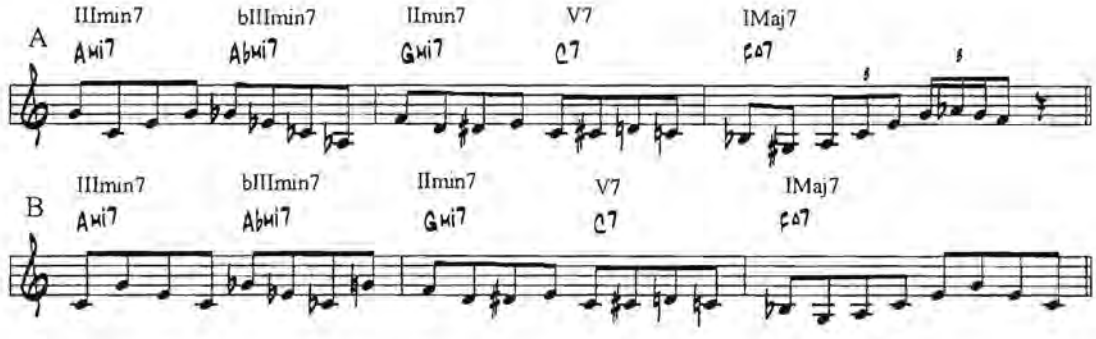


Fig. 3-7. Parker's use of bIIImin7 in his solo on 'Klaun Stance'

Stitt and Powell both use this device in their respective solos. (Stitt, bar 7, Fig 3-2; Powell, bars 17-18 of his solo, Fig. 3-3). In Fig 3-3, bars 17-18, Powell displaces the melodic line against the chord symbol. This also highlights an aspect of bebop phraseology in which arpeggios defining chords are often spelt at the expense of the barline. Powell also includes variations of the bIIImi7 figure in his second chorus, both times in bars 3-4 of the form (Fig. 3-8). These figures are played over the ostinato bass pattern in the first eight bars of the form. In Fig. 3-8A, Abmin7 is displaced by a single eighth note (beat 3 of bar 3, is still part of the FMaj7).

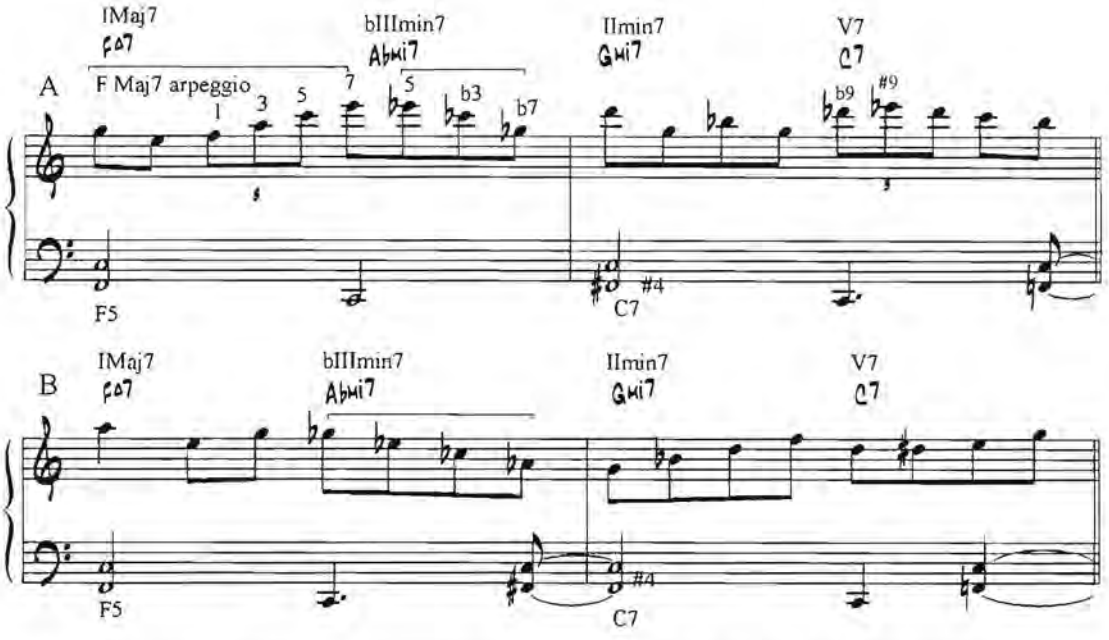


Fig. 3-8. Bars 3-4, second chorus, 'All God's Chillun Got Rhythm'

6. <u>The application of descending arpeggio figures derived from melodic minor used over the V7/V—V7.</u>

The application of descending melodic minor derived arpeggio figures over the V7/V-V7 sequence at the end of the first A of 'All God's Chillun Got Rhythm' (bars 15-16 of the form) highlights a common bebop device in which the melodic line follows a constant structure descending figure against a bass line ascending by a fourth. Played through the cycle of fourths, the melodic figure alternates between Lydian b7 and altered. Powell uses this in the last two bars of the first A in the second chorus (Fig. 3-9).

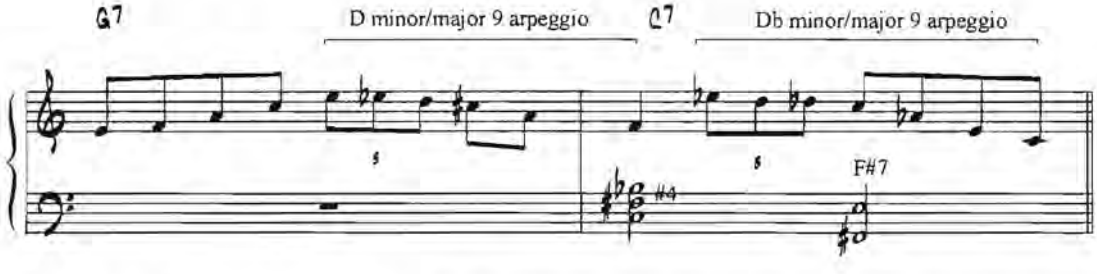


Fig. 3-9. Bars 15-16, first A, second chorus, 'All God's Chillun Got Rhythm'

Powell's rhythmic articulation is particularly precise. He propels the line forward using accents located mostly at the highest notes within the phrase (Fig. 3-3). This is characteristic of his style and results naturally from the particular licks, chromatic approaches and pivoted arpeggios that constitute the bebop melodic language. Powell further accentuates the feeling of propulsion by adding left-hand chords at the points of emphasis. In Fig. 3-10, Ab7 is carried into the Gmi7 bar and accents are placed on beats 1, 2 and 4.

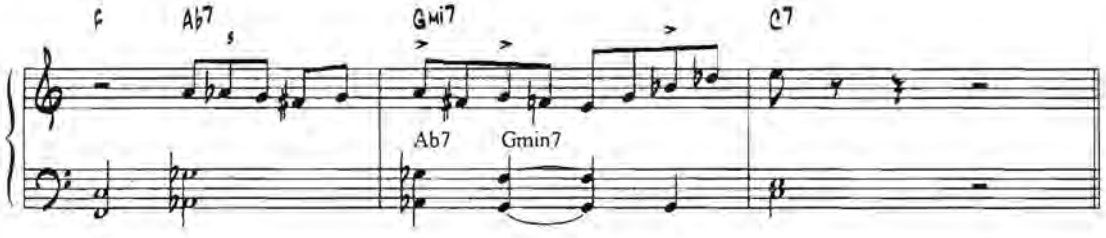


Fig. 3-10. Bars 13-14, end of first chorus, 'All God's Chillun Got Rhythm'

3.2.2 'Buzzy'

Album: *Bud Plays Bird*, Roulette CDP 7243 8 37137 2 1. **Recorded:** December 2, 1957. **Location:** New York City. **Track Personnel:** Bud Powell (Piano), George Duvivier (Bass), Art Taylor (Drums).

A comparison can be drawn between Powell's playing with Parker in 1947 (Parker 1947) and later renditions of Parker tunes recorded on the album *Bud plays Bird* of 1957 (Powell 1957).

'Buzzy' is a twelve-bar blues in Bb. On the Parker recording of 1947, Powell plays a single chorus. His articulation is accurate and the harmonic language is consistent with the improvisatory style of Parker (Fig. 3-11), some of the obvious similarities being:

- Phrasing is generally locked into targeting 3rds and 5ths
- Use of arpeggios built on 3rds and 7ths
- Use of bebop scales
- Use of chromatic enclosures
- Use of common property licks

Fig. 3-11 shows an analysis of Powell's single chorus on 'Buzzy' (1947).

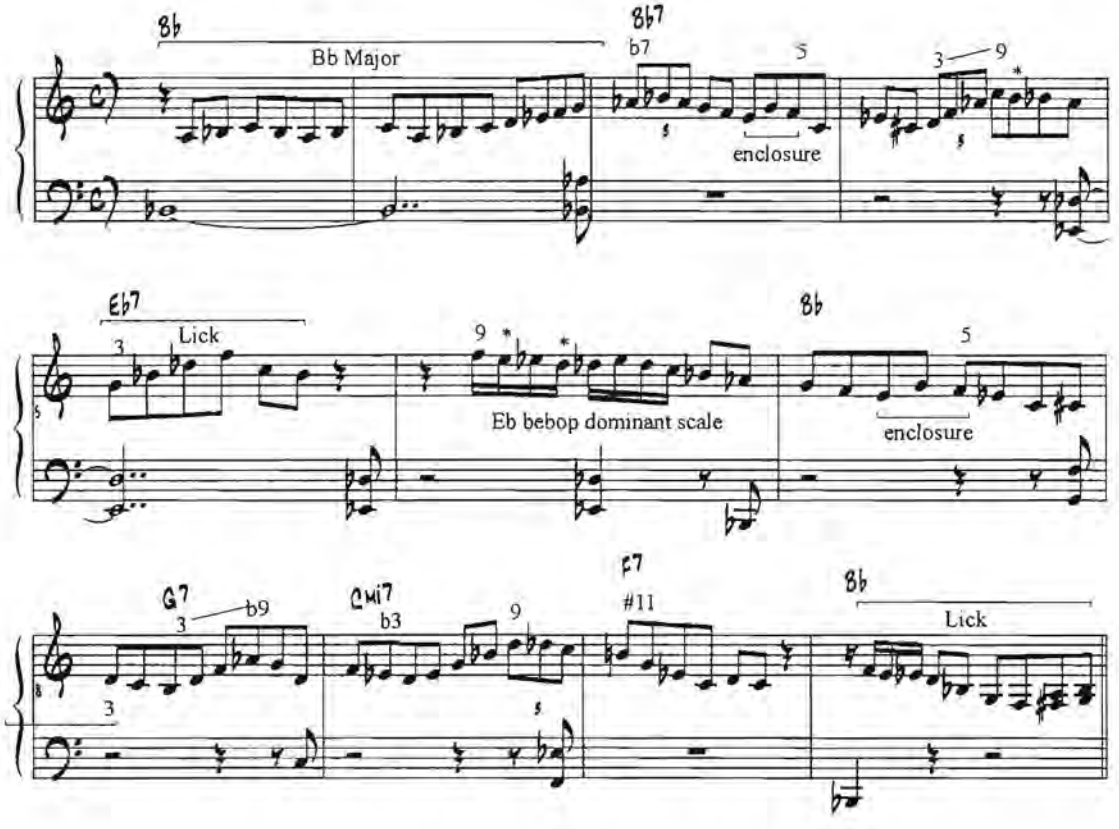


Fig. 3-11. Analysis of Powell's solo on 'Buzzy', 1947

The similarity between Parker and Powell's style is clearly evident here. The placement of phrases has an almost back-to-front quality typical of Parker's style and

a quick scan of Parker's solos and tunes (Fig. 3-12) reveals several identical phrases to those found in Powell's solo.

1. The phrase used in bars 7-9 of Parker's solo on 'Buzzy' (Fig. 3-12) is exactly the same (from the second eighth note onwards) to that used by Powell in bars 8-9 (Fig. 3-11).
2. The use of a melodic minor derived arpeggio on F7, beat 4 of bar 10, beats 1 and 2 of bar 11, in Powell's solo (Fig. 3-11) is exactly the same as is found in Parker's solo on 'Bloomido', beat 4 of bar 8 and beats 1 and 2 of bar 9 (Fig. 3-12).
3. The lick in bar 5 of Powell's solo is found in the second half of the third bar of Parker's 'Donna Lee' (Fig 3-12).

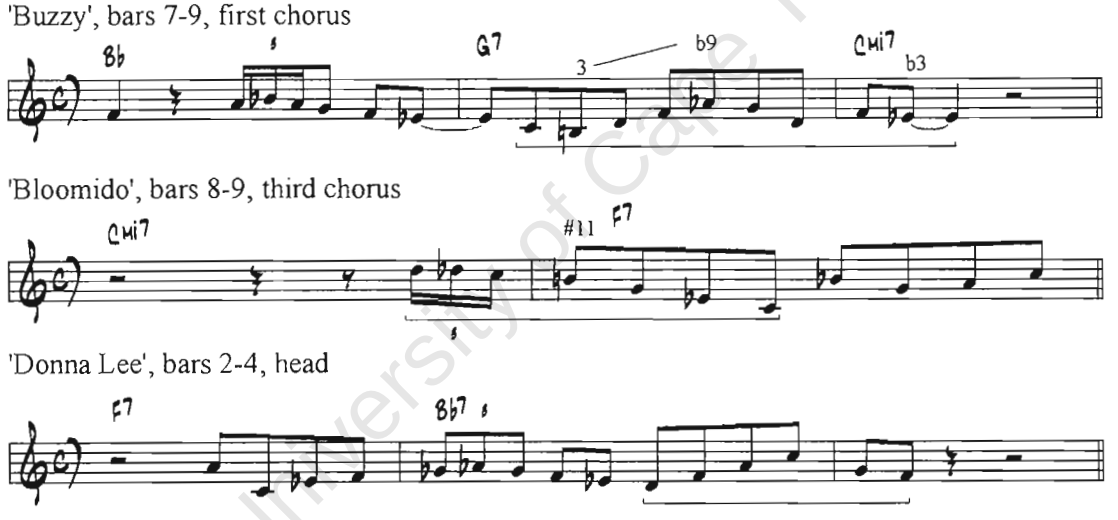


Fig. 3-12. Excerpts from Parker: Comparison to Powell's solo on 'Buzzy', 1947

On the 1957 recording of 'Buzzy', Powell plays a total of eleven choruses. The playing style seems lazier and the tempo slows down progressively by one or two notches. Finger articulation is less accurate and the notes often tend to fall off each other in chunks. At times Powell seems to miss out parts of a phrase often running out half way and regaining structure only at points of resolution. Although this generally

points to a deterioration of technical skill, there is a maturity in his melodic approach. While there are moments where a lick or phrase reminds us of Parker, the formulaic bebop lines of his earlier solos are replaced with phrases that concentrate on melodic flow often at the expense of the chord movement and mostly within simple tonal areas derived from blues. When supported by left-hand chords these basic tonal lines create dissonances resulting from the discrepancies of chord and melody. For instance, an excerpt from the 1957 recording of 'Buzzy' (Fig. 3-13) shows phrases derived entirely from blues. Typical licks and phrases of the bebop language are absent:

- Over IIImi7 (Dmi7), bar 1, Fig. 3-13 he plays a six-note Bb scale segment
- Over V7/II (G7), bar 2, Fig. 3-13 he plays a Bb7 scale in triplets (passing note between 6 – 5)
- Over the last four bars (Fig. 3-13) he juxtaposes major and minor aspects of Bb7.

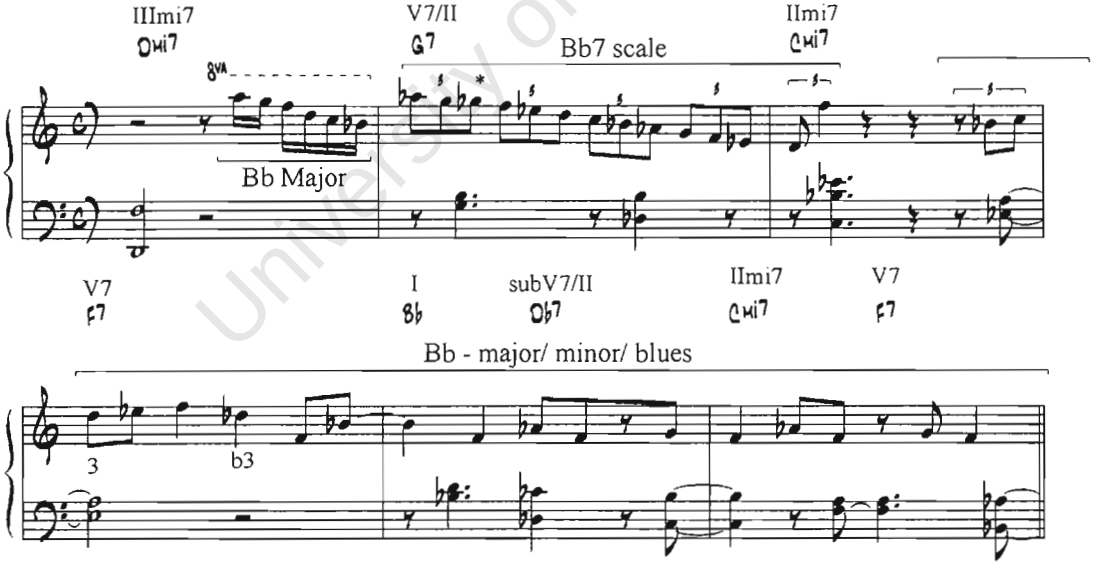


Fig. 3-13. Bars 7-12, Powell's solo on 'Buzzy', 1957

Particular scale options are used frequently, especially the blues scale built on the 6th degree of I, the pure minor scale built on I and a bebop dominant 7th with the passing

tone between 6 and 5. Powell's phrases are often derived from these scales. Fig. 3-14 illustrates further excerpts from Powell's solo.

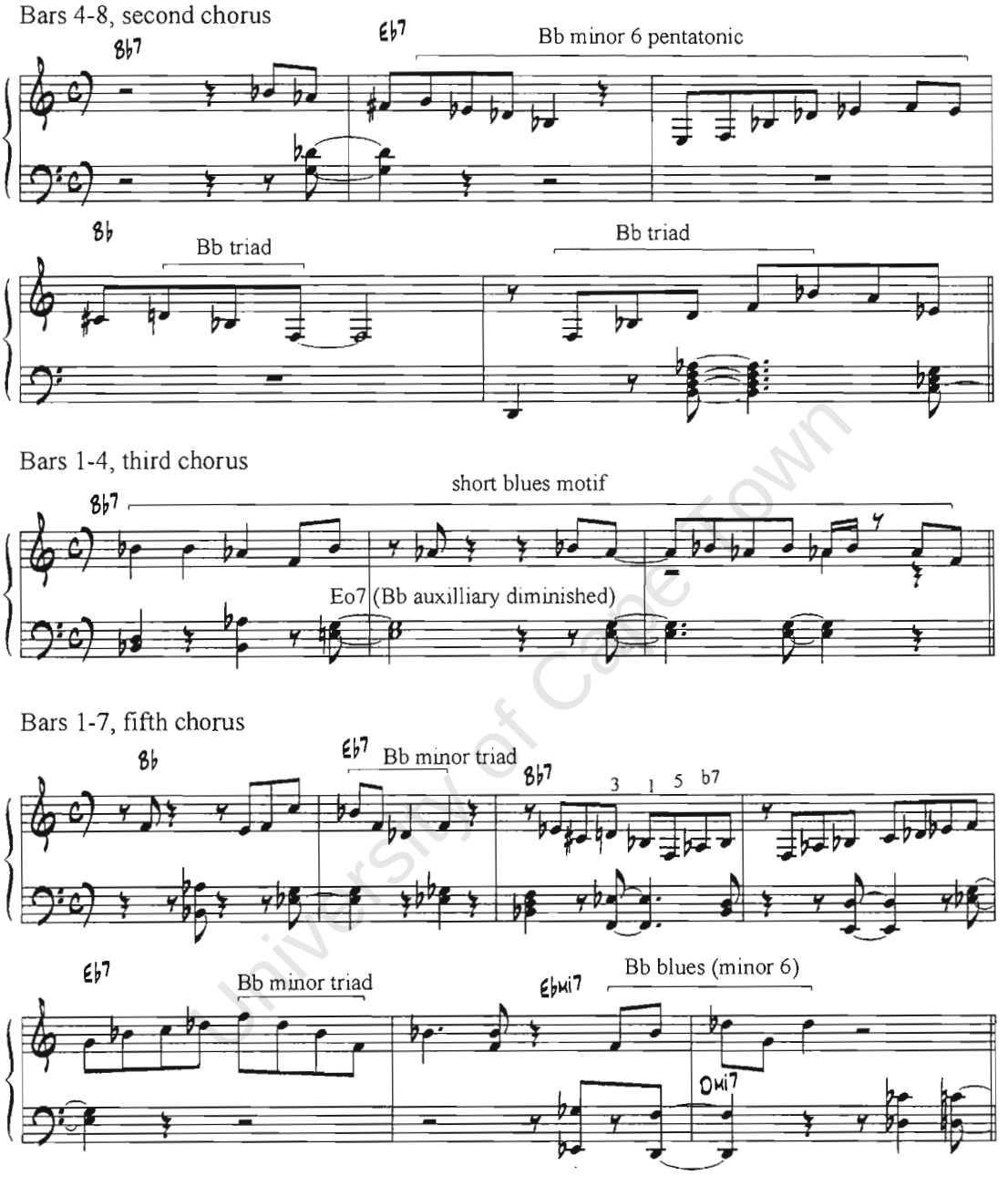


Fig. 3-14. Blues-oriented lines from Powell's solo on 'Buzzy', 1957

Powell often glides over pivotal areas in the harmony with scale lines that very often do not include the most essential notes, like the 3rd. At times he mixes swing-eighth-note lines with mixed-rhythm double-tempo lines that seem to defy all reason, resulting more from lazy hand movement. In a strange way the flavour of these lines

is almost enhanced by the laziness of articulation and execution. Barry Harris makes reference to this quality of Powell's:

> One time Bud Powell was sorta [sic] messed up in Brooklyn. At Birdland the last gig he had, he started playing and it was like he was playing on top of the keys and I could hear him soloing but you knew he was playing and it was like he was gliding over the keys. That's what you had to end up doing. (*Barry Harris: Spirit of Bebop.* 1999)

A characteristic of Powell's is the descending scale passage followed by an end or tag-note an octave or more away (bar 7, Fig. 3-15). Powell also implies substitutions in his melodic lines. In bars 9-10, Fig 3-15, he implies melodic movement from Eb to Ebmin. Against the left hand voicings Cmi7-F7, the melodic line outlines movement from Cmi7 to F7alt.

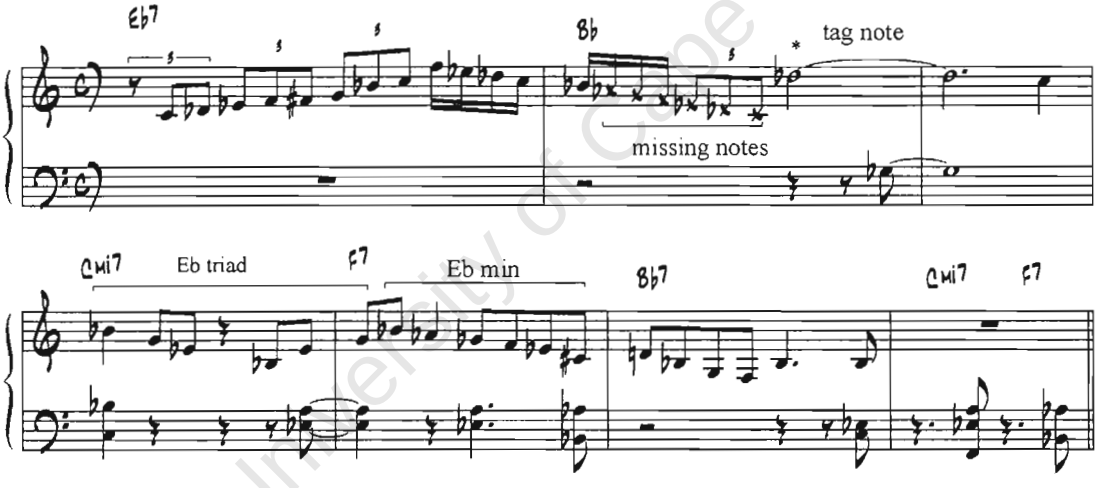


Fig. 3-15. Bars 6-12, first chorus on 'Buzzy', 1957

Powell also often changes scale as a line progresses, moving from one implied harmony to another. In Fig. 3-16, the 3rd of F7 is absent in the line and the inclusion of Cb in the second half of the line (beats 3 and 4, bar 10), implies movement from Cb major (probably visualized as B major by Powell), to Bb major (bIIMa7 to I). The left hand plays the 3rd and 7th of F7.

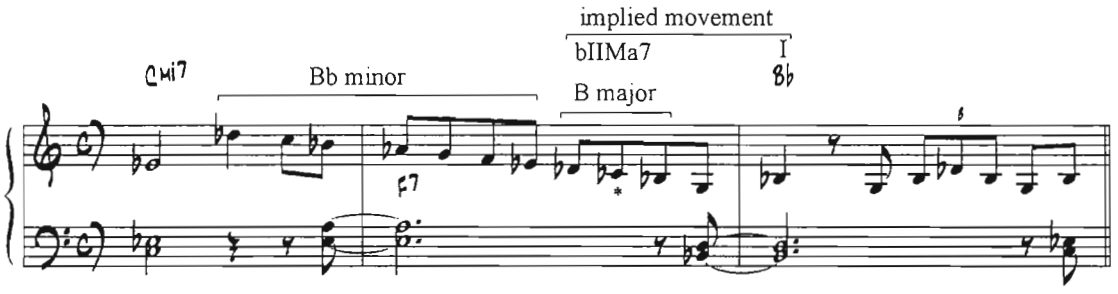


Fig. 3-16. Bars 9-12, second chorus on 'Buzzy', 1957

There are instances when a change in scale makes sense, as in Fig. 3-16, and other times when it makes no real sense at all (Fig. 3-17). At times even if one could justify the line, it would seem unnecessarily theoretical. For instance Fig. 3-17 illustrates a segment from Powell's third chorus. He plays an ascending line from Eb7 in bar 5 and appears to want to change into Eb minor or Ab7. On the ascent in bar 6 he plays a B, C# D and G, a splashed note follows before the line continues. The second phrase begins as Bb major and becomes Bb7, with a passing tone placed between 6 and 5. Although G7 followed by Db7 is clearly played in the left hand, there is no real indication of this in the melodic line. In the first phrase, it could be assumed that Powell meant to play the 'corrected line' shown in Fig. 3-18. In places like this, one can only attempt to analyze the phrase. Mostly, phrases like this are part of a unique and intangible quality in which he is not so much concerned about notes as direction and arrival. There is so much melody in the bulk of his playing that it offsets the strangeness of these phrases, giving an overall balance to the solo.

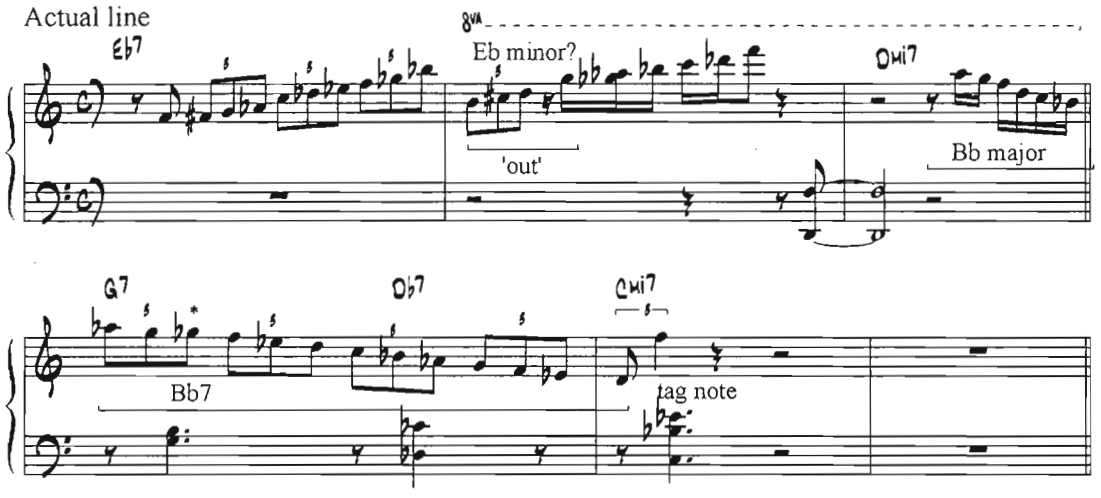


Fig. 3-17. Bars 5-10, third chorus on 'Buzzy', 1957

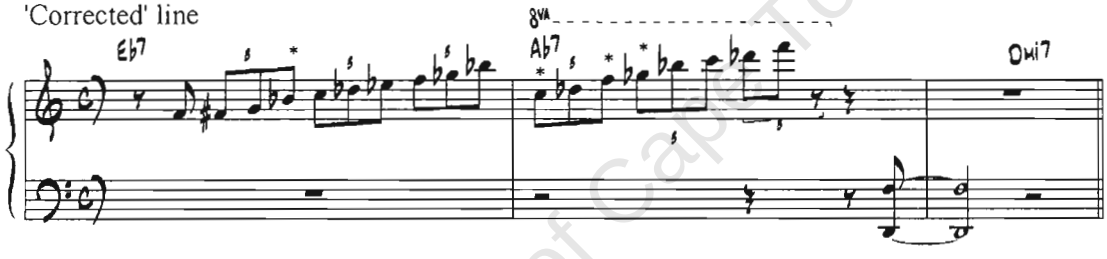
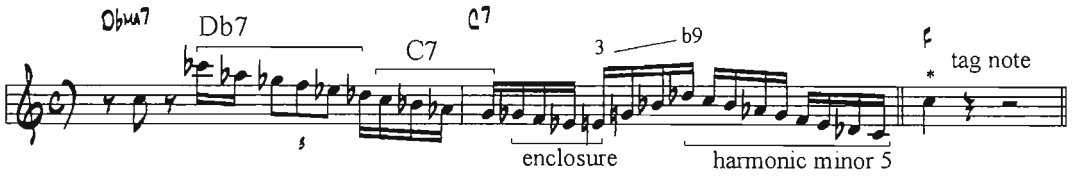


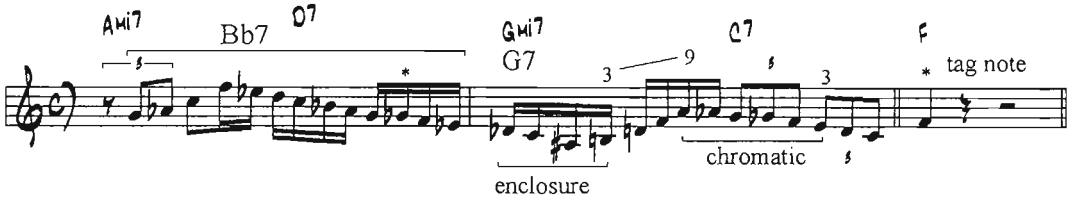
Fig. 3-18. 'Corrected' line from Fig. 3-17

Numerous instances of these mixed-rhythm lines appear in many of his solos, from earlier and later periods. Fig. 3-19 illustrates some examples taken from Powell's solo on 'Confirmation' off the same album *(Bud Plays Bird).* The bebop scales and their corresponding passing tones are mostly evident on the major and dominant 7th chords (Passing tones are generally applied between 5-6 for major and 7-8 for dominant). Scales often mutate through their passage from one scale to another implying a change of harmony that is otherwise not present in the chordal movement. Clashes between melody notes and chords give a rich quality to the line.

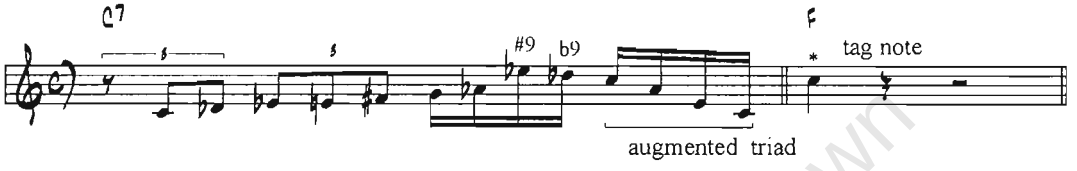
Bars 7-8, bridge



Bars 6-8, A section



Resolution to I, bars 8-9, A section



Bars 4- 8, A section

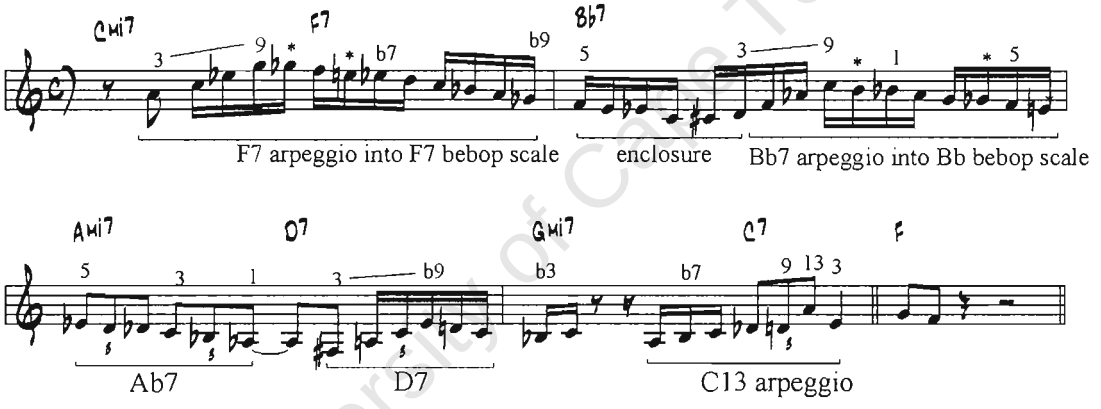


Fig. 3-19. Selected double-tempo, mixed-rhythm lines from Powell's solo on 'Confirmation' (Powell 1957)

3.2.3 'Chasin' The Bird'

Album: *Charlie Parker: Bird Of Paradise.* **Recorded:** May 8, 1947. **Location:** New York City. **Track Personnel:** Miles Davis (Trumpet), Charlie Parker (Alto Sax), Bud Powell (Piano), Tommy Potter (Bass), Max Roach (Drums).

Similar comparisons can be made between Powell's playing over the rhythm-changes form. On an earlier recording with Parker (Parker 1947), Powell plays half a chorus (bridge and last A) over Parker's 'Chasin' The Bird'. The improvisatory style evident on this recording is well structured and in keeping with the bebop style associated with Parker. Fig. 3-20 illustrates an analysis of Powell's solo. Phrases are generally locked around target chord tones such as 3 and 5 with arpeggios appearing on the 3rd and 7th.

Powell's solo begins at the bridge of the rhythm-changes form. Bars 1-2, a diatonic 7th arpeggio from the b7th degree is played on A7. This outlines the related IImi7 chord (Emi9). The line then descends by step to the 3rd of A7 from which point a 3-b9 lick resolves to the third of the next chord (D7 in bar 3). Powell plays a lick on D7 seen earlier in 'Buzzy' (bar 5, Fig. 3-11) and in Parker's 'Donna Lee' (bars 3-4, Fig. 3-12). The same lick is seen over F7 in bar 13 of Fig. 3-17. A passing tone is placed between 1 and b7 (bars 3-4) and a pivoted arpeggio follows outlining the Ami9 chord (related IImi7 of D7) followed by Ab7 (sub V7 of D7). Over the G7 (bar 4), beginning on the 9th degree, passing tones are placed between 9 and 1, and 1 and b7, to form a typical dominant 7th bebop scale segment. Powell uses b6 (b13) on the descent and ends with the dominant 7th lick seen in bar 3 (b9 replaces 9. On C7 (bars 7-8), the line is displaced as a result of the triplet configuration. This line is similar to

the mixed-rhythm double-tempo lines seen in Powell's later style and is also suggestive of the bebop device called CESH (seen earlier in Fig. 3-3, bars 3-4 of the introduction of 'All God's Chillun Got Rhythm'). On C7 (bar 7-8, Fig. 3-20) the implication is really Gmi7-C7 in which root, major 7th and minor 7th fall to the 3rd of C7. In bar 8 two arpeggios are played in sequence from the 3rd and b7 respectively. This was seen earlier on A7 (bar 1-2) where two arpeggios follow in sequence, one on b7 immediately followed by one on 3. bIIImi7 is used as a means of passing from IIImi7 to IImi7 (bars 11-12).

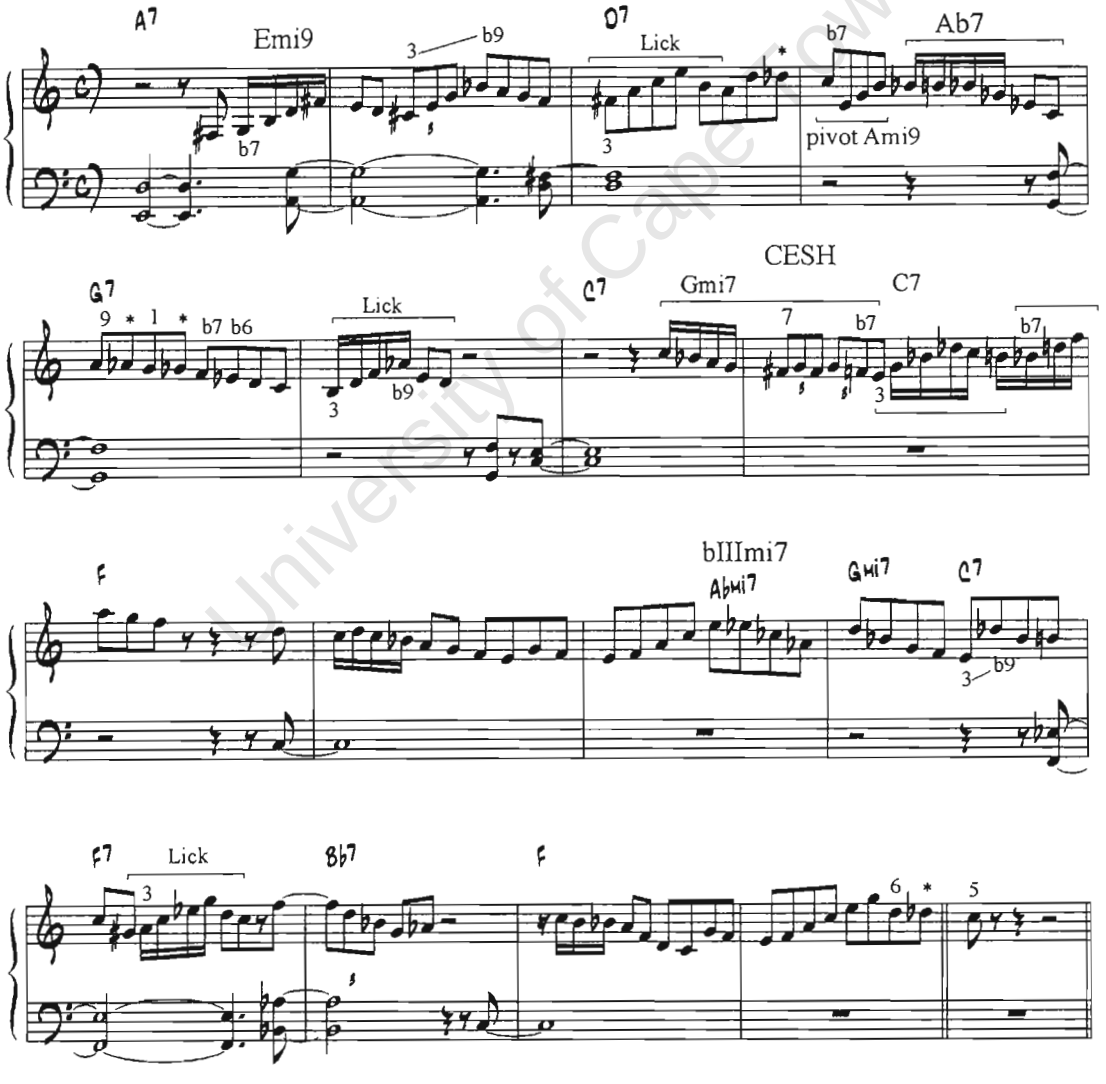


Fig. 3-20. Powell's solo on 'Chasin' The Bird' (Parker 1947)

Powell's improvisatory approach on a later recording of 'Moose The Mooch' (Powell 1957) is much less predictable and less geared toward the formula and licks of the bebop style. As was seen in his solo on 'Buzzy' (Powell 1957), his lines articulate harmonic movement with absolute minimalism.

Fig. 3-21 is an analysis of the first two A sections of Powell's opening chorus of 'Moose The Mooch'. Powell tends to favour the movement from IV-IVmi7 in bars 6-7 of each A. In bar 6 of Fig. 3-21, IV-IVmi7 is expressed as an arpeggio on Eb7 with the 3rd (G) as the starting note and the b3 (Gb) as the top note. The last four bars is essentially a blues phrase. Left-hand voicings are typical Powell root-3 or root-7 voicings.

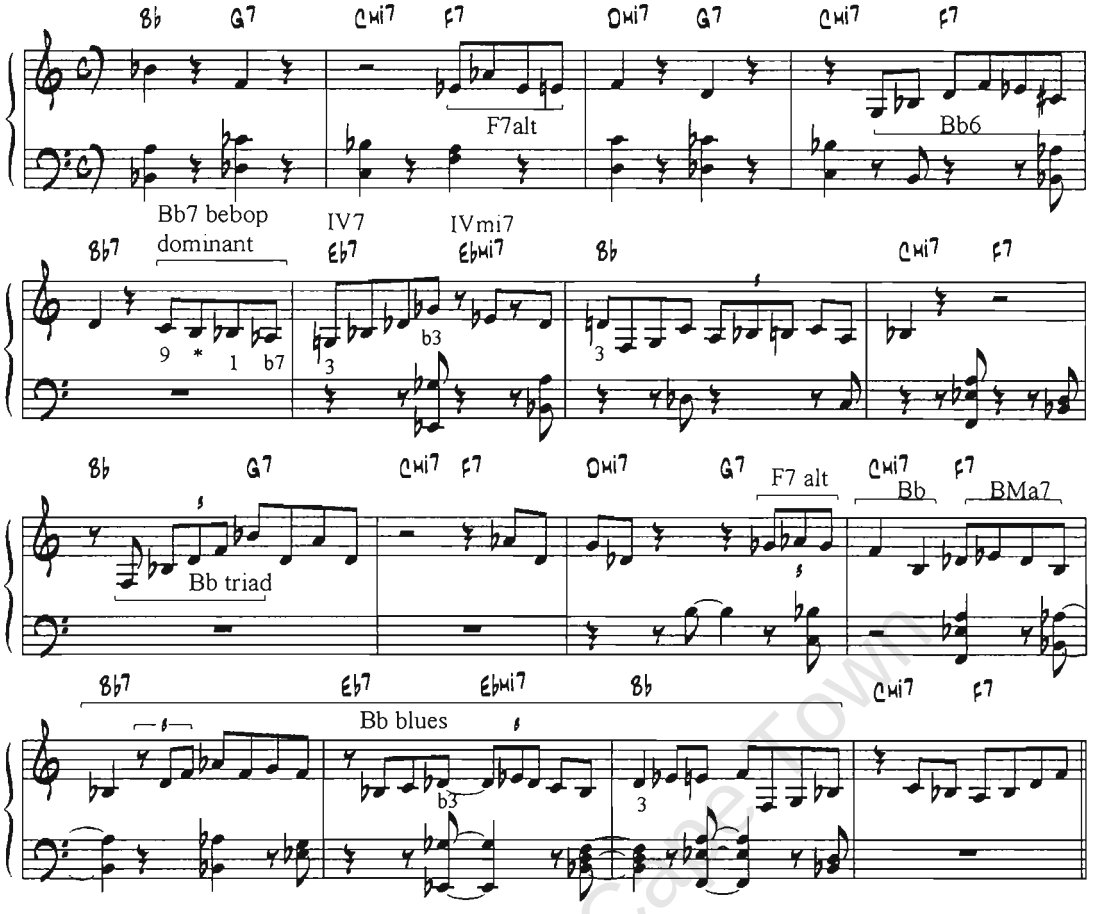


Fig. 3-21. Bars 1-16 of Powell's solo on 'Moose The Mooch' (Powell 1957)

Powell's playing on the bridge is also much less predictable than in the 1947 recording and even though harmonically the lines make perfect sense, there is much rhythmic displacement and less obviousness in the resolutions (Fig. 3-22). For instance in bars 3-6 of Fig. 3-22, the phrase begins as G7 and continues as Db7 (sub V7 of G7) into the fifth bar over the left-hand voicing of C7. In bar 5, Powell arrives on beat 4 with a chromatic note below the 3rd of C7. In this case the 3rd of C7 is on the off-beat - the chromatic note below is on the downbeat. This is seen many times in Powell's lines and often results in the subsequent development of a phrase being rhythmically displaced.

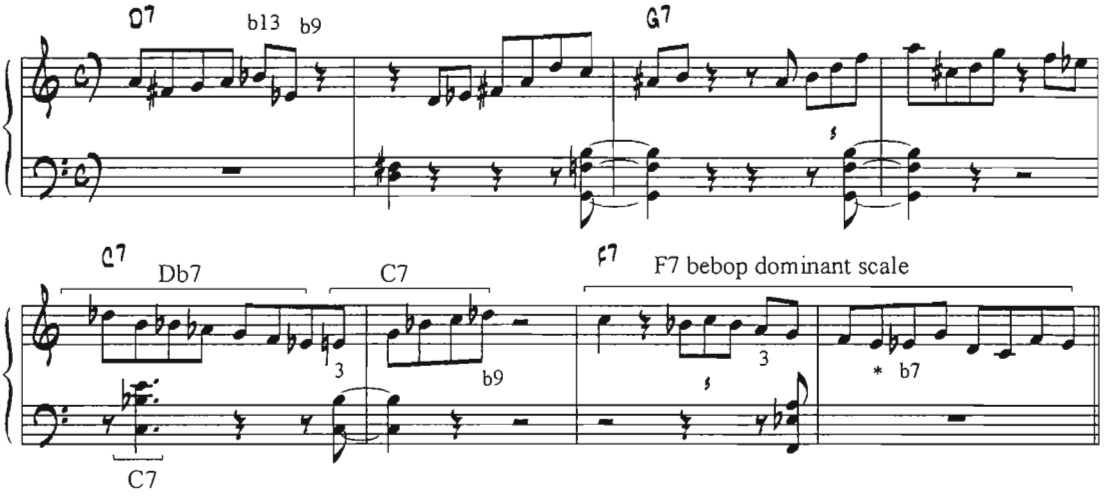


Fig. 3-22. Bridge of Powell's solo on 'Moose The Mooch' (Powell 1957)

In the last A of the third chorus (Fig. 3-23), except for the final statement, the entire eight bars are based on the blues scale built on the 6th degree of Bb. Powell plays the first four bars like a blues form, the second bar being played as IV7 rather than as II-V7.

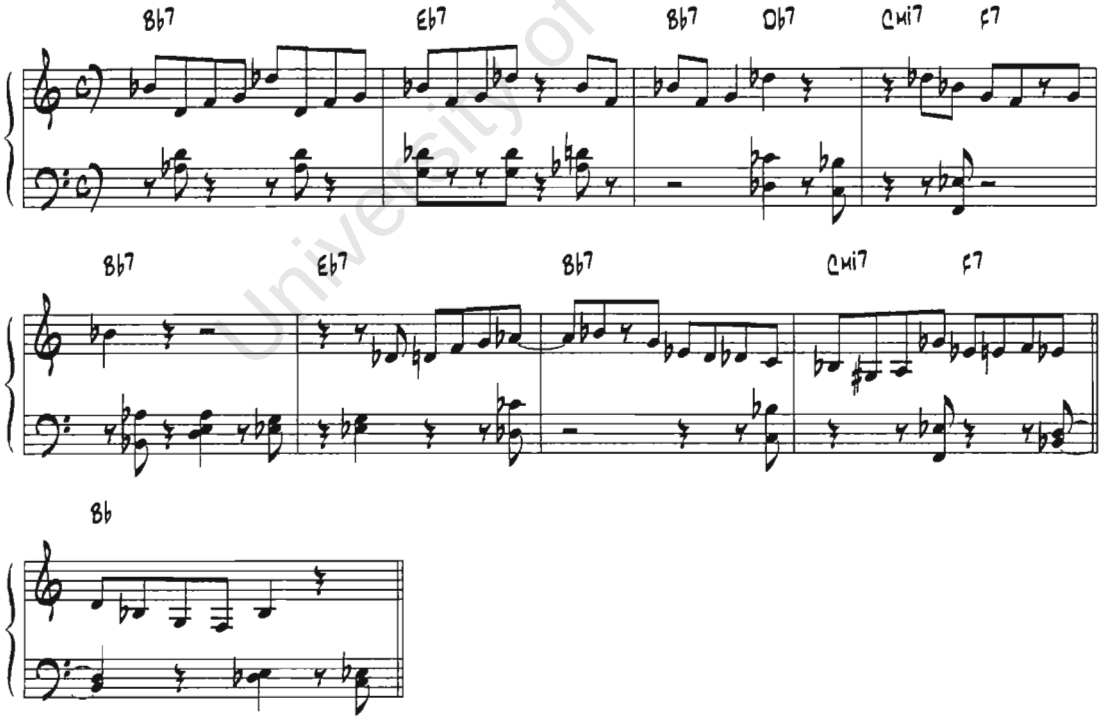


Fig. 3-23. Last A, third chorus of Powell's solo on 'Moose The Mooch' (Powell 1957)

3.2.4 'Jeannine'

Album: *Bud Powell and Don Byas, A Tribute to Cannonball*, Columbia CK 65186. **Recorded:** 1961, **Location:** Paris. **Track Personnel:** Bud Powell (Piano), Pierre Michelot (Bass), Kenny Clarke (Drums), Idrees Sulieman (Trumpet), Don Byas (Tenor Sax).

Duke Pearson's 'Jeanine' is a standard AABA form. The A sections are sixteen bars long and the bridge eight bars. The tune opens with a repeated four-bar riff on the tonic minor chord. The rest of the tune comprises typical II-V-I changes. Original compositions like this that are not based on familiar standard forms are generally less open for alteration or experimentation on the part of the improviser. Powell stays within the harmonic framework prescribed by the composer. His style seems much more like his earlier period. Articulation is accurate and clear and the vocabulary is mainstream bebop.

Powell uses the melodic minor sound as the predominant source for improvisation over the first eight bars. To maintain a sense of harmonic rhythm Powell also implies V7 (Eb7) in his improvisational line (bars 3 and 4 of each A section), but retains the Abmi7 chord in his left hand throughout. Because of the variety of modal choices available on the tonic minor, natural dissonances occur with 7 being played in the improvised line (melodic minor) whilst b7 of Abmi7 is sounded in the left-hand voicing.

Comparing the A sections of Powell's solo, one sees a similar structure of phrasing and concept (Fig. 3-24). The first and last A sections are structured very much in the

same way; two short phrases followed by a longer phrase. Both times the opening phrase is identical and the second phrase outlines V7-Imi7 (Eb+7-Abmi7). Phrases comprise simple arpeggios of I minor with enclosures of chord tones. In the second A (bars 1-2) Powell uses the classic figure CESH.

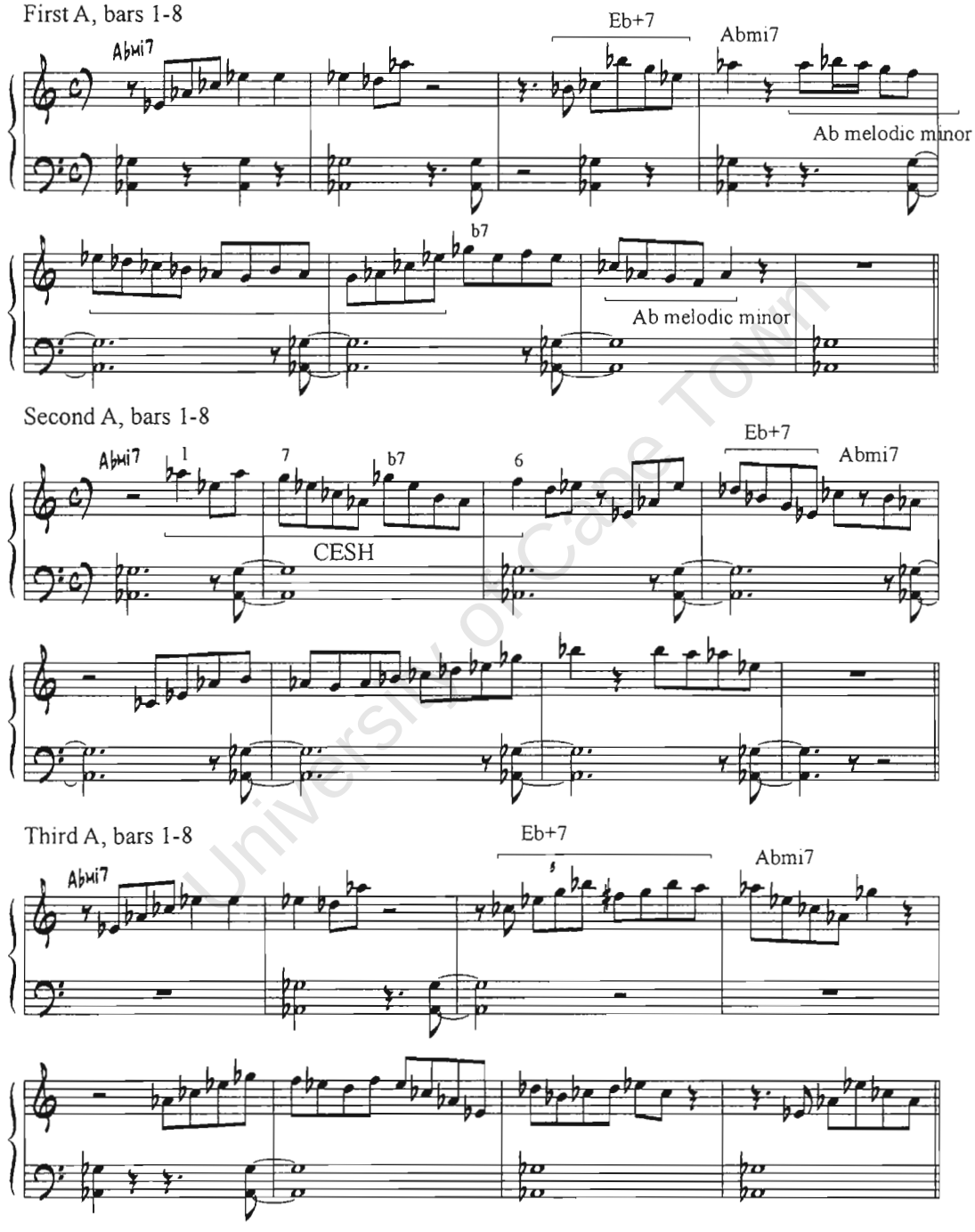


Fig. 3-24. Bars 1-8 of the A sections of Powell's solo on 'Jeannine'

The bebop dominant scale occurs twice on the II-V7 (F#-7 B7) in the first and last A (Fig. 3-25). Passing steps are placed on the descent between 1 and b7. On both occasions the concept of the phrase is the same. Rhythmic placement of the phrase is different, creating a different resolution to I. Phrases are generally locked into targeting 3rds or 5ths of chords. In the last A over Ema7-A7, sequential arpeggios on the 3rd of each chord flow perfectly into each other as a result of chordal movement in 4ths.

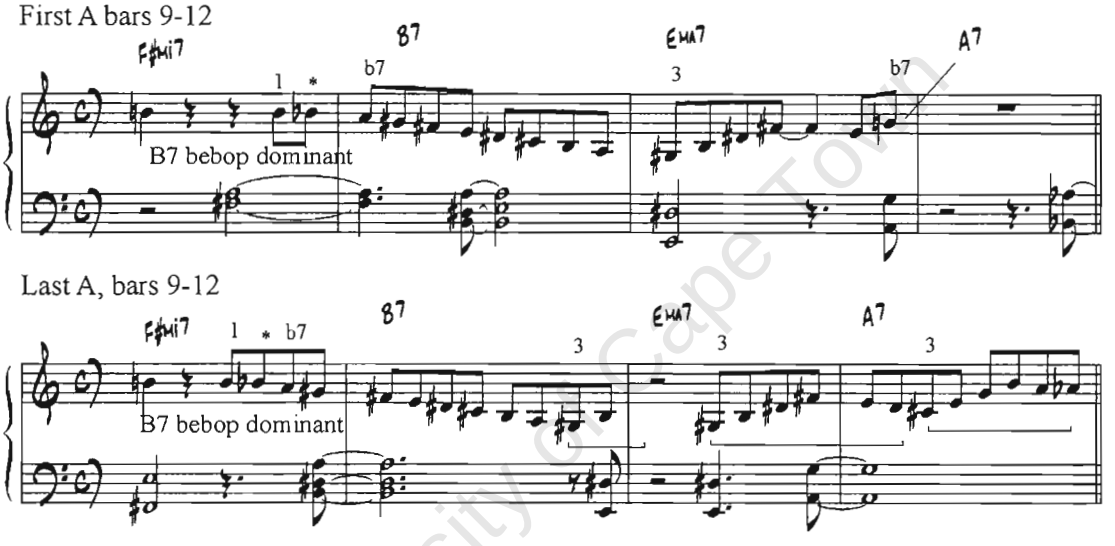


Fig. 3-25. Bebop dominant scale use over II-V-I, 'Jeannine'

Another example of bebop scale application is found in the last four bars of the bridge (Fig 3-26). Bb7 scale runs into Eb7 and ends with a typical lick seen in transcriptions of Powell's earlier period (Fig. 3-11, bar 5). The related IImi7 chords are played in the left hand. The scale is used over both IImi7 and V7. The line begins on the 9th degree and passing steps are placed on the descent between 9-1 and 1-b7, making a chromatic line from 9-b7. The point of resolution from b7 to 3 of the Eb7 occurs one beat into the next bar.

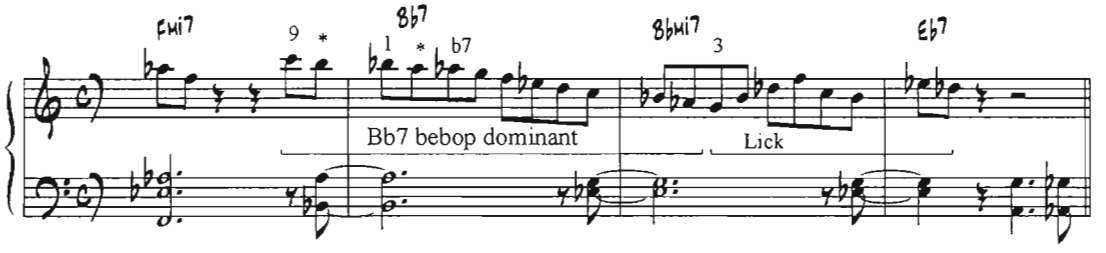


Fig. 3-26. Bebop scale over last four bars of bridge of 'Jeannine'

Where phrase resolutions are often delayed as a result of a line or scale, other resolutions are anticipated. Introducing the chord tones of the new chord ahead of the actual arrival of a chord gives a sense of displacement to the line and consequently the phrase often feels like it is on the wrong beat.

Fig. 3-27 shows Powell's phrase on the last four bars of the second A of 'Jeannine'. Powell probably meant to play a Db in the first bar over Bbmi7 but ended up playing a D instead. The same line played two beats earlier functions equally well over the changes. The practice of playing phrases off different beats to entertain this kind of displacement typifies the bebop style. Parker was especially good at this.

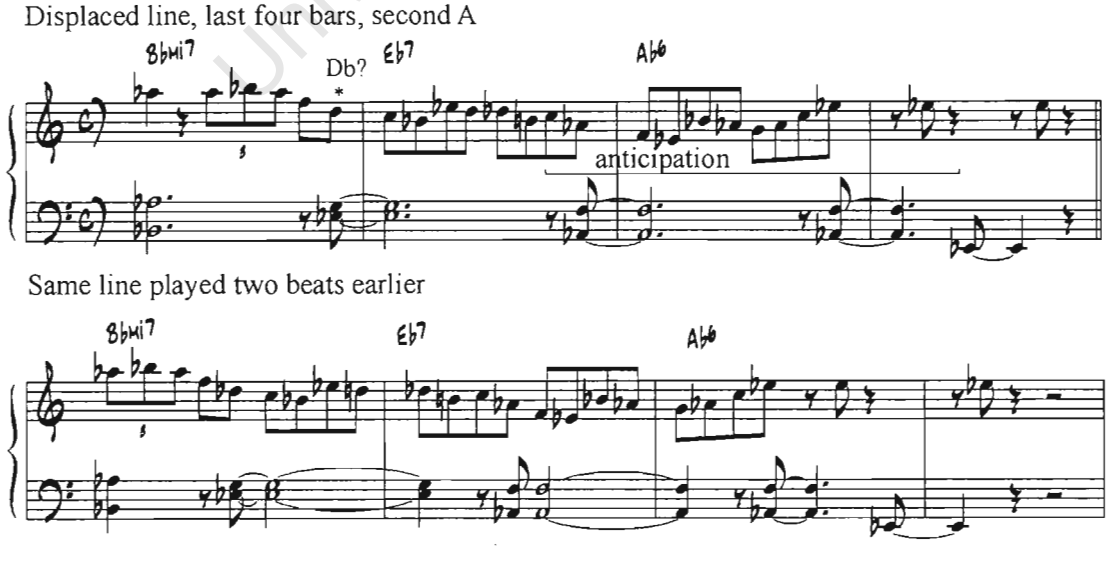


Fig. 3-27. Anticipation of phrase, last four bars, second A, 'Jeannine'

3.3 Summary

Where stride dominated the period before the emergence of bebop, the style formulated by Bud Powell - domination of right hand over left, the practice of implying harmonies through the melodic line, root-7, root-3 left-hand voicings – became the foundation of the modern school of jazz piano, a style more suited to the improvisatory spirit of bebop and a perfect translation of the linear style of Charlie Parker. Erratic behaviour aggravated by mental ill-health and a propensity for alcohol resulted in an inconsistency in Powell's performances throughout his career. Although it has been suggested that his best period was between 1947 and 1951 (Groves & Shipton 1993, 49), a comparison of earlier and later styles in this study and in the context of particular repertoire items suggests that where technique may have deteriorated, creativity was stimulated. The formulaic concepts of the bebop approach that typify Powell's earlier playing are absorbed into a fresh and melodic inventiveness in his later period, often more motif-oriented and driven by the basic relationship of minor and major implicit in the harmonies of the blues. The long spiralling lines of mixed rhythms and scales that characterized his earlier playing become increasingly harder to quantify in his later recordings. Despite the inaccurate execution of his lines however, Powell always retained melodic and harmonic integrity and comparisons in his execution of the head of complex tunes during this period suggest that he still possessed a good technique. The security of his background in his mastery of the bebop language gave him more than enough resources to counteract the physical and mental deterioration he endured. As a result his later approach redesigned itself to suit a more relaxed presentation and melodically less predictable style.

CHAPTER 4

HAMPTON HAWES (1928-1977)

4.1 Introduction

Clearly influenced by Parker, Hawes possesses a distinct quality within the overall style of bebop. Growing up on the West Coast of America, he eventually earned his place among the competitive East-Coast bebop players and although his influences would have been the same as that of other pianists growing up around that time, the fact that he was not groomed on the New York scene may have be a contributing factor in the forming of his particular style. Originally inspired by Fats Waller and Art Tatum, contact with Charlie Parker afforded him his greatest break (Giddins 1979).

> That's when I really started to advance musically. It was Bird's conception of time that influenced me most and made me realise how important meter and time is in jazz to make it swing. It was a foundation. I began experimenting, taking liberties with time, playing double time, or letting a couple of beats go by to make a beat stand out, not just play on top of it all the time. Of course I didn't try to copy his solos, or anything like that, but I think Parker has influenced me more than anybody, even piano players. (Koenig 1955)

Most jazz players have learnt their art through copying solos. Whether Hawes merely learnt by osmosis or consciously practiced Parker lines, there is definitely much of Parker's language in his style.

On his approach to playing, Hawes makes several comments in the liner notes reprinted on *Hampton Hawes Trio, Vol 1* (Hawes 1955a). The following quote gives insight into his approach to playing and soloing.

> Breaking it down, I believe this; speak your piece and be quiet. I look at it like preaching a sermon. Get a feeling going to the audience, because after all they are who you are playing for, and try to express your story. After building to a climax take the tune out. I hate to play jam sessions because they play so long you lose the good of the tune, just like squeezing an orange and all the juice comes out. It's time to get a new orange, it's time to play a new tune. (Koenig 1955)

Sadly, as with many other jazz greats, Hawes's success was somewhat stunted by his drug habit, arrest and subsequent jail sentence. Throughout Hawes's incarceration, bebop continued to develop, and reached its explosive climax while Hawes was still serving out his sentence. The presidential pardon that finally spelt his release came too late, so that by the time Hawes found himself back on the music scene, the bebop period was coming to an end, and rock and roll, more than jazz, was capturing the interest of the youth throughout America. This would obviously have had an affect on Hawes's career, and may indeed have been the reason for his failure to achieve the kind of respect and recognition he desired, and doubtless deserved. Tellingly, Hawes is either excluded or insufficiently profiled in several leading jazz textbooks. Hawes's autobiography (Hawes with Asher 1974) tells a compelling story of the tragic cycle of heroin addiction that afflicted many of the jazz greats. One particularly interesting story about Hawes in New York gives an indication of the ferocious competition that accompanied the East-Coast jazz scene and the tendency for drug abuse among the musicians.

> Wardell took me to Minton's, the Royal Roost and Small's Paradise where the players who had triggered the rebellion and put fire in the music were burning those clubs up. It was intense and beautiful music and I began to see why a lot of them had to stay stoned to play it. Made me wonder what Stravinsky went through with *The Rite of Spring.* Technically and emotionally what Bird and Bud Powell and the others were doing must have been just as difficult—maybe more so, because it was extemporaneous—and in order to play it every night they had to adjust to so many inner changes, blow their minds so far out to encompass the quick-shifting harmonies and note-patterns and at the same time block the hostility from critics and fellow musicians (Louis Armstrong, one of the original brothers, complaining, *Them cats play all the wrong notes*),

> and all the shit going on out front of the stage (*crazy niggers playin' that wild music*)—that there was a tremendous drive to turn inward, stay blind, blot it all out.
>
> One night at Minton's, a club in Harlem where there were all-night sessions, somebody recognised me and said, " There's a cat from California supposed to play good, let's get him up here." Now at the time there were a lot of East Coast musicians who thought it slick to try to shoot down anyone new on the scene who was starting to make a reputation. It was like an initiation, a ceremonial rite (*chump, jump or I'll burn you up, you don't know nothing*), calling far-out tunes in strange keys with the hip changes at tempos so fast if you didn't fly you fell—that's how you earned your diploma in the University of the Streets of New York.
>
> For a week I had watched these cats burning each other up, ambushing outsiders, fucking up their minds so bad they would fold and split the stand after one tune. Surprised by their coldness because they were so friendly off the stand. I peeked that I wasn't quite ready, maybe they could get me; you don't want to be a poopbutt but sometimes it's better to pass, wait for a better hand. I knew I wouldn't flop, but neither would I win acclaim. No point in selling tickets if you don't have a show.
>
> The challenge lifted me a few notches—I knew I had to go out and tighten my hand—and when I came back that way a couple of years later, strung out, five albums under my belt and a lot of playing with Bird, I was ready for them. (Hawes with Asher 1974, 20)

4.2 Transcriptions

The Hampton Hawes discography spans some twenty years (1947-1968) and includes recordings with Charlie Parker, Art Pepper, Jim Hall, Barney Kessel and Charles Mingus. A significant percentage of his recordings were also under his own name and several in a trio format. The transcriptions selected for analysis in this study are from two trio albums, recorded in 1955, both for the Contemporary jazz label (West Coast). The transcriptions comprise two blues tunes, a rhythm changes and the classic standard repertoire tune, 'All The Things You Are'. *Hampton Hawes Trio, Vol. 1* (Hawes 1955a) was his sixth recording date and third under his own name. Insight into his approach is evident in a quote printed on the original liner notes from an interview conducted at the Contemporary offices, July 11, 1955, a few weeks after the session was recorded.

When you play jazz, you must swing. That is the basic thing. If it does not have a good feeling, I can't buy it. It's okay to be "intellectual" playing jazz. Generally that just means advanced harmony. You can be as advanced as you want to be, but that doesn't mean you don't have to swing. I try to advance and play modern changes and study and try to go into music as far as I can, but still I say always pat your feet. (Koenig 1955)

4.2.1 'Hamp's Blues'

Album: *Hampton Hawes Trio, Vol. 1,* Contemporary, OJCCD 316-2. **Recorded:** June 28, 1955. **Location:** Los Angeles. **Track Personnel:** Hampton Hawes (Piano), Red Mitchell (Bass), Chuck Thompson (Drums).

This recording was scheduled in a semi-live setting with a small audience present. Although there is no applause or indication of an audience, the feel of the recording is quite relaxed.

'Hamp's Blues' follows a standard format; head twice, solos, head and out. He plays eleven choruses and on the twelfth, lays out for a bass solo returning with the head, after one chorus of comping. His solo comprises mostly single-note improvisation with left-hand comping, some left-and-right-hand unison playing and just over a chorus of block chord voicing. Hawes's style is precise and rhythmic - predominantly swing eighth-note lines with occasional triplet figures executed in a semi-staccato styled articulation. His left and right hands are particularly interactive and his comping is often restricted to single notes mostly played on anticipations. This supplies a strong punctuation of rhythm to the improvised line similar to the style adopted by Horace Silver.[1] Hawes makes reference to his approach to comping.

> I've heard it said that a lot of modern pianists play with the right hand and have a claw for a left hand. I want to make sure I have two hands and use all my fingers and swing. (Koenig 1955)

[1] At one point it was intimated that Hawes may have been influenced by the eastern funky players such as Silver, however according to the general consensus of those present at the time, Hawes had already developed his own identifiable style by the late forties, during which time he would have been working in Los Angeles. This would have been before he had heard of Horace Silver (Hentoff 1958).

In this quote, Hawes is probably referring to the more continuous rhythmic comping style where the left hand maintains a regular rhythmic figure on anticipations of beats 1 and 3. Hawes's style is characterized by a more dynamic interaction between right and left hand, favouring varied rhythmic punctuation over a regular comping pattern. The left hand uses a combination of single bass notes, root-7th and 3-7 voicings (Fig. 4-1). Rhythmic emphasis of his left hand is mostly placed on the off beats, at times emphasising almost all the off beats in a bar. This is especially evident in bar 11 (Fig. 4-1) where bass notes are integrated into the melodic line as ghost notes. Where Hawes plays single bass notes, they are often suggestive of common substitute chords that approach target chords by half step. These are indicated in Fig. 4-1 above the bass notes (bars 3, 4, 7, 8 and 9).

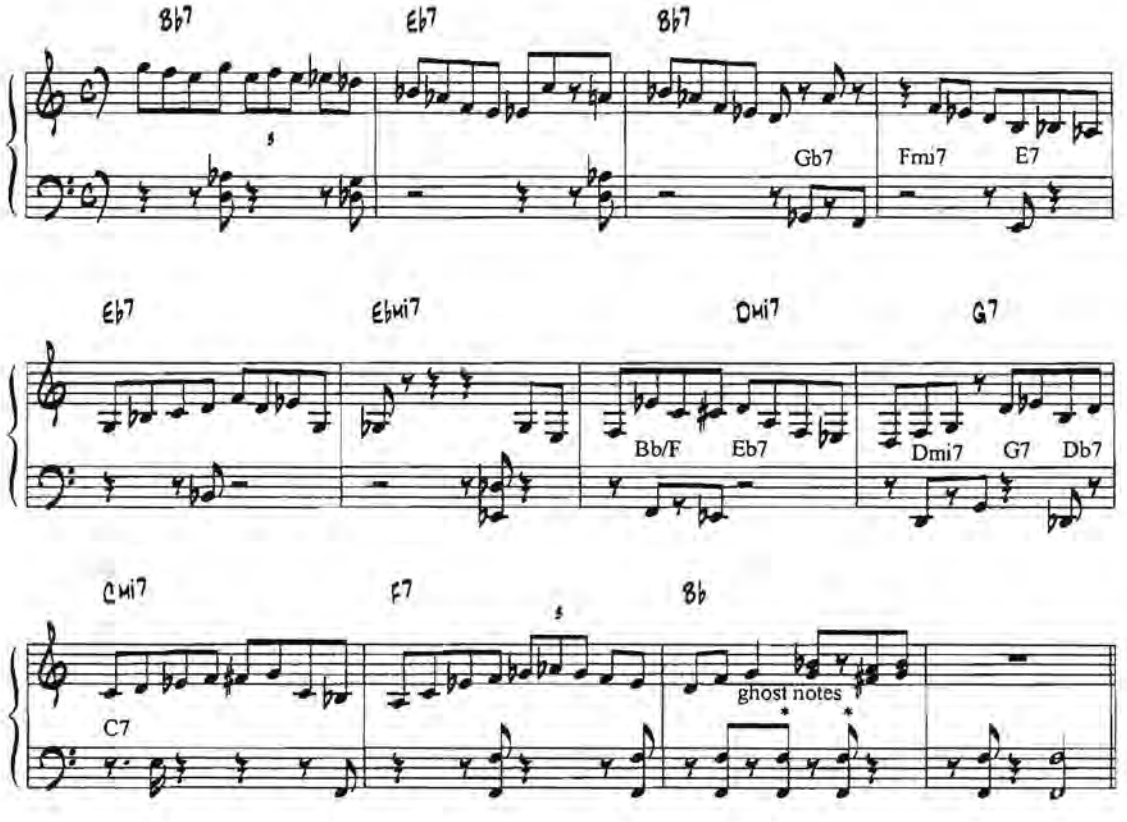


Fig. 4-1. Bars 1-12, fourteenth chorus, 'Hamp's Blues'

In his improvisation, Hawes achieves a clear outline of the harmonic progression by targeting primary chord tones. In bars 8-11 of the tenth chorus, Fig. 4-2, the improvised line targets the third of each chord. Many Parker-type enclosures and licks are also evident (bars 9 and 10, Fig. 4-2).

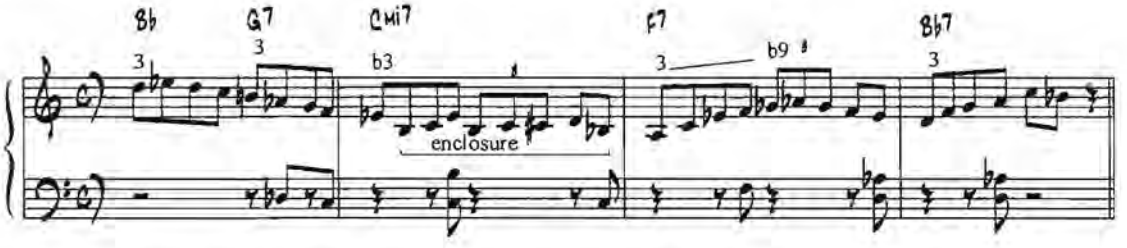


Fig. 4-2. Bars 8-11, tenth chorus, 'Hamp's Blues'

Hawes displays a sense of independence with regard to the harmonic implication of his lines and the supplied chord voicings. Fig. 4-3 traces the improvised harmonic thinking (noted directly above the melodic line) and accompanying chords for the first eight bars of his fourth chorus. In bar 1 of Fig. 4-3, Hawes clearly outlines BbMa7 in his the right hand whilst the left hand sounds b7 of Bb. The right hand plays Bb throughout the first four bars whilst the left hand outlines the progression Bb7, Eb7-Eo7, Bb7, Fmi7-E7.

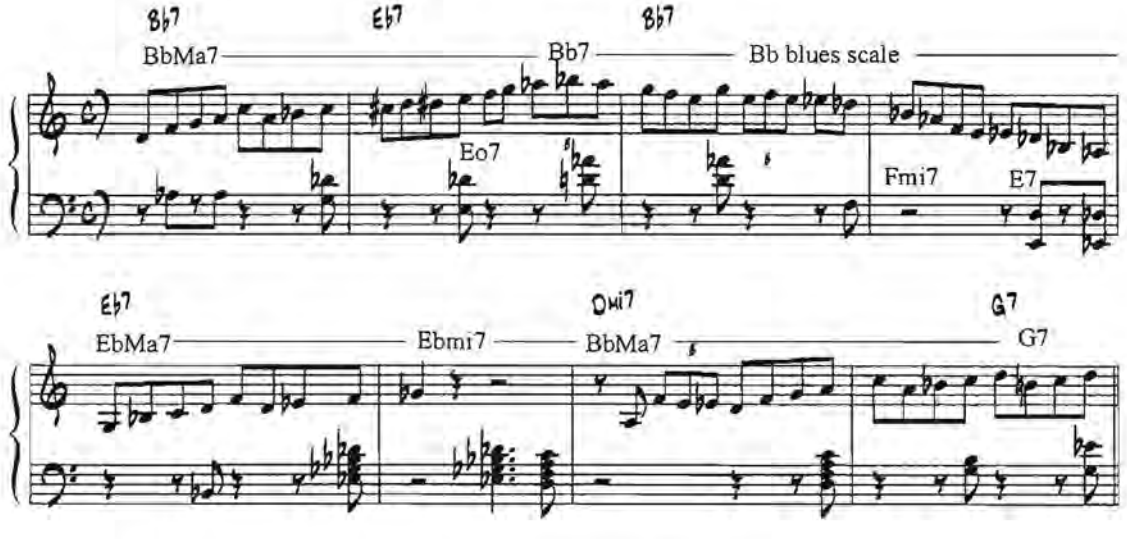


Fig. 4-3. Bars 1-8, fourth chorus, 'Hamp's Blues'

He re-uses many of his melodic ideas, at times repeating large chunks, literally note for note. Repetitions of certain lines occur more frequently than others. It seems that once a specific point of departure is found, similar phrases tend to result. Certain of his enclosures seem almost to demand a particular phrase development. With the exception of his left-hand comping, excerpts from the first and last chorus indicate almost identical phrase construction (Figs. 4-4 and 4-5). The first melodic segment of the phrase beginning on beat 3, bar 9 is identical in both figures. Although phrase construction is different in bar 3-4, the use of the 3-b9 lick is consistent in both figures.

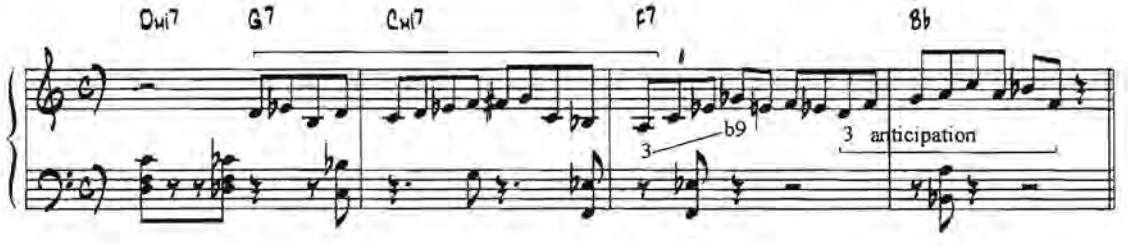


Fig. 4-4. Bars 8-11, first chorus, 'Hamp's Blues'

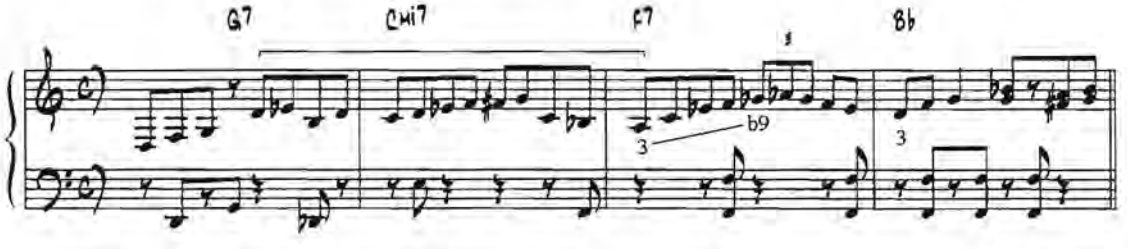


Fig. 4-5. Bars 8-11, last chorus, 'Hamp's Blues'

A further example of an almost identical four-bar phrase is played in the closing of the second and eighth choruses (Fig. 4-6). Here Hawes uses exactly the same enclosure on the II-V (Cmi7-F7) with a small variation on the subsequent 3-b9 phrase (bar 10). The ending is the same for both.

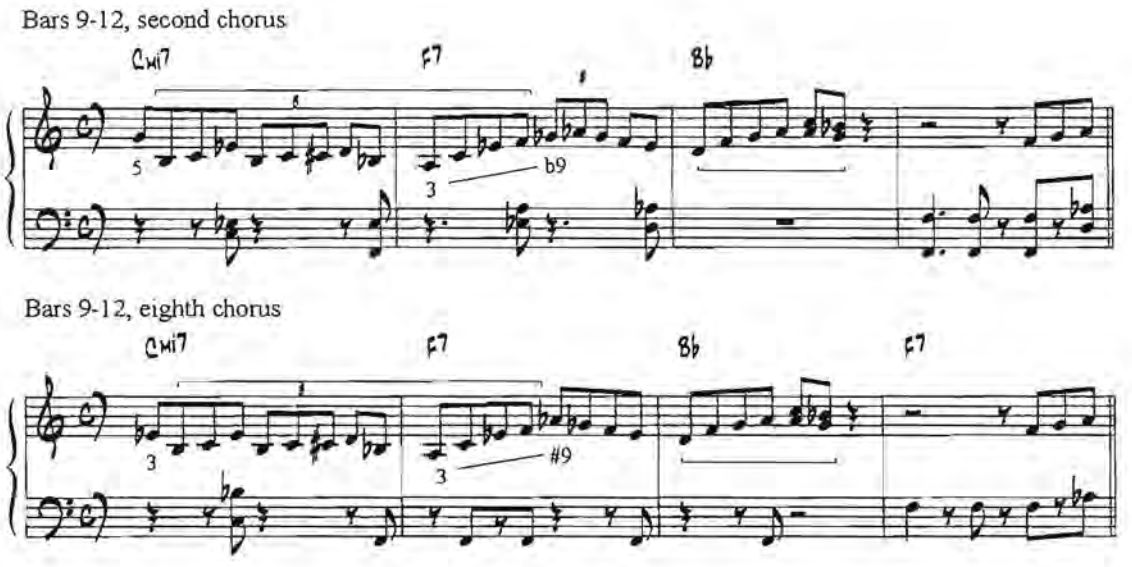


Fig. 4-6. Bars 9-12, second and eighth chorus, 'Hamp's Blues'

Hawes uses many stylistic devices associated with the bebop style, some of which are noted below.

The 3-b9 lick appears frequently at points of phrase resolution. This is sometimes delayed or anticipated and often includes a triplet on b9 and #9. Fig. 4-7 compares variations on this classic device appearing in the solo. The lick mostly appears in the closing phrase of the blues form. Hawes generally avoids the turnaround in bars 11 and 12 of the form and seems to prefer to resolve his lines in bar 11 and begin each chorus afresh. Most of the closing phrases (bars 11-12) follow the same format and out of a total of fourteen choruses he only plays over the turnaround twice. Resolution phrases are also similar.

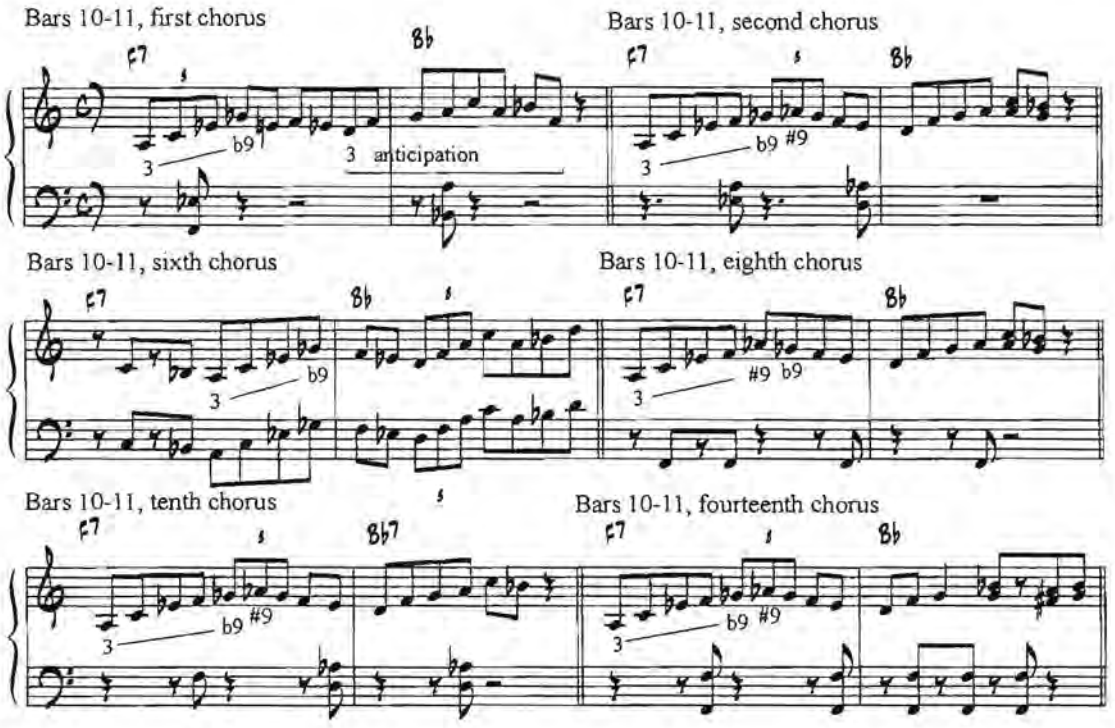


Fig. 4-7. 3-b9 licks, 'Hamp's Blues'

Fig. 4-8 shows a quote played in the third chorus. This is played in the correct key at first (bars 1-2) and then immediately up a half step (bars 3-4). I7 is retained throughout the quote creating a bi-tonal effect in bars 3 and 4.

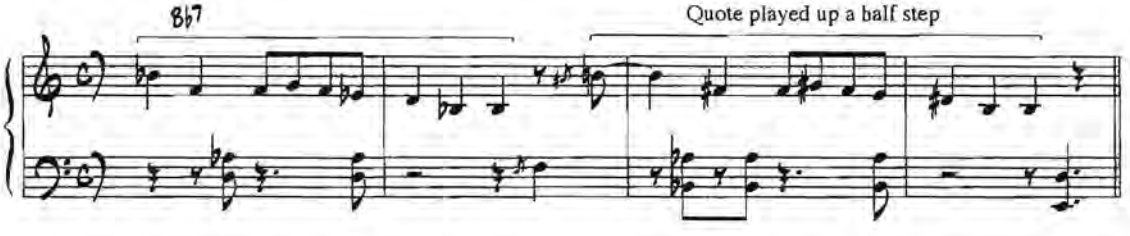


Fig. 4-8. Quote transposed up a half step, bars 1-4, third chorus, 'Hamp's Blues'

The classic line cliché (CESH) is used over the II-V7 sequence at the end of the third chorus (Fig 4-9).

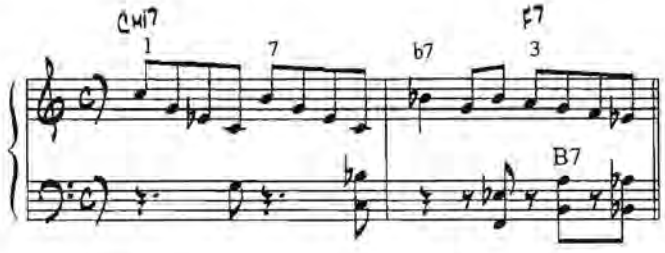


Fig. 4-9. Line cliché (CESH), bars 9-10, third chorus, 'Hamp's Blues'

A Monk-influenced upper-register chordal figure is played in the eleventh chorus (Fig. 4-10).

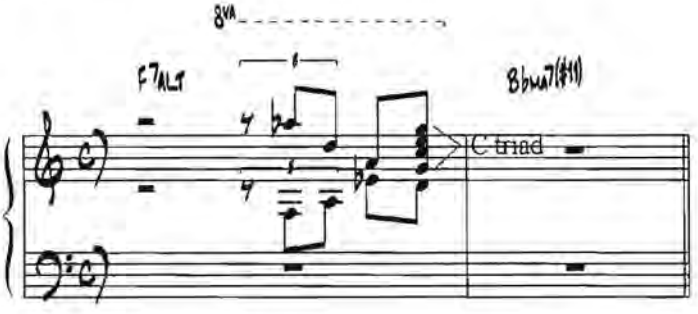


Fig. 4-10. Monk-influenced figure, bar 10, eleventh chorus, 'Hamp's Blues'

Substitute changes are evident as the solo progresses and Hawes makes a point of outlining some classic blues reharmonizations. An area of particular interest is bars 1-4 where Hawes presents five variations. All the phrases place strong emphasis on the dominant or substitute dominant at the point of resolution to IV.

1. Bb is stated throughout the first four bars. This occurs in chorus 1, 4, 6, 9 and 10. In Fig 4-11 the 7th is only stated in the latter part of the phrase. Hawes plays Powell-styled root-7 voicings of the related II-7 of V7/IV followed by subV7/IV at the point of resolution to chord IV in bar 5.

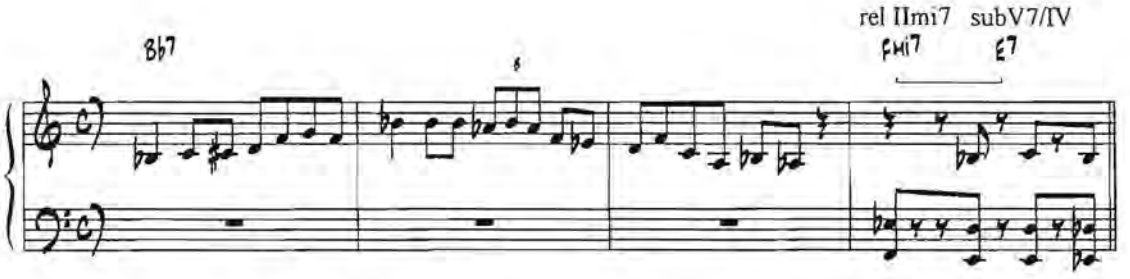


Fig 4-11. Bars 1-4, first chorus, 'Hamp's Blues'

2. The second bar is played as IV7 with resolution back to I in the third bar via #IVo7. This occurs in chorus 2, 7, 8 and 14. Interestingly, the descending arpeggio spelt on Eb7 (bar 2, Fig. 4-12) also spells F9 (V7), however A natural is actually part of the Eo7 chord, and more spells an A7 arpeggio implying 1 auxiliary diminished). Fig. 4-13 expands upon the above harmonic progression with a rising scale line that ultimately lands on the fifth of IV7. A diminished 7th chord is used to approach IV6. Although analysed as VIIo7 this could also be heard as an auxiliary diminished on IV.

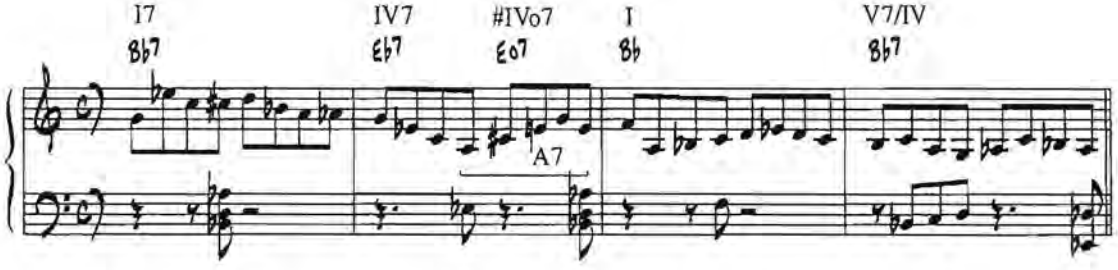


Fig. 4-12. Bars 1-4, second chorus, 'Hamp's Blues'

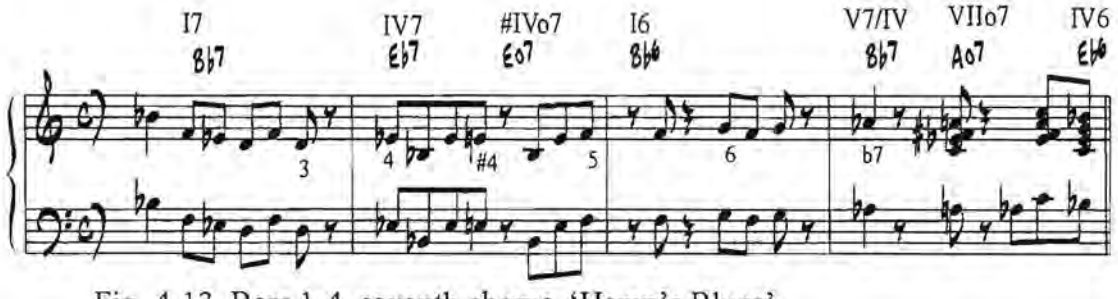


Fig. 4-13. Bars 1-4, seventh chorus, 'Hamp's Blues'

3. The melodic line suggests an ascending bass line, I-#Io7-IImi7-#IIo7-IIImi7. This occurs only once in the fifth chorus. IIImi7 (tonic related) is replaced with I7 (Fig. 4-14, bar 3).

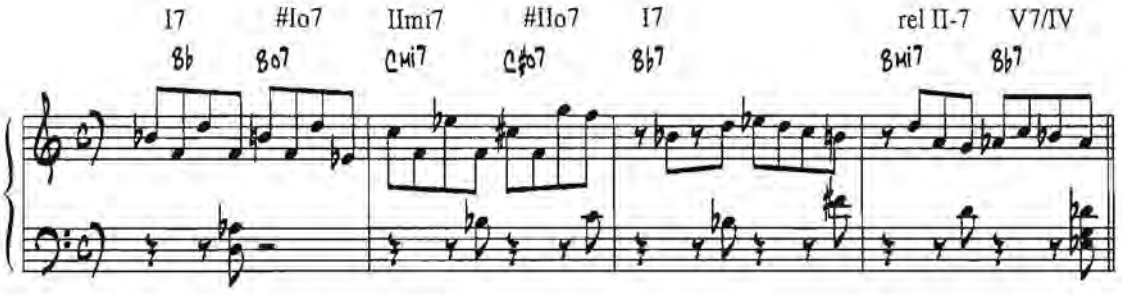


Fig. 4-14. Bars 1-4, fifth chorus, 'Hamp's Blues'

4. Hawes also suggests the progression found in Charlie Parker's 'Blues For Alice'. This occurs once following the bass solo in the thirteenth chorus.
5. A descending scale line in the melody is supported with the progression I7-V7/II-V7/V-IVmi7-IMaj7-IImi7-I-V7/IV.

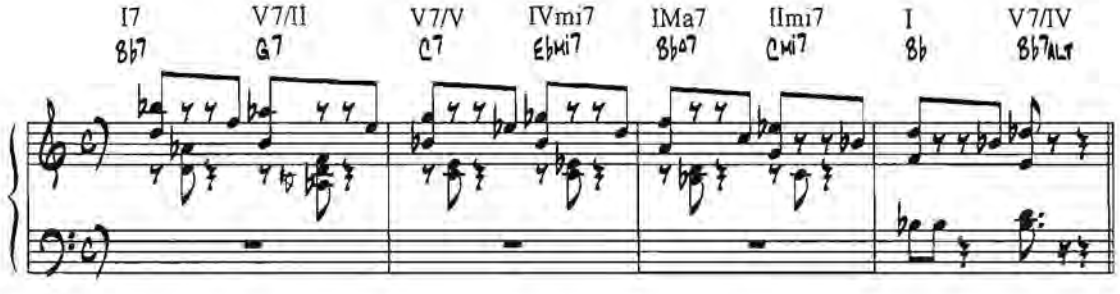


Fig. 4-15. Bars 1-4, eleventh chorus, 'Hamp's Blues'

Hawes also uses typical reharmonizations in other areas of the blues form. Two harmonic approaches to IImi7 are evident in bar 9. The first approaches IImi7 from V7/II (played in the second half of the eighth bar of the form), the second from bIIImi7. Fig. 4-16 illustrates the use of V7/II (second and eighth choruses) and bIIImi7 (fifth chorus).

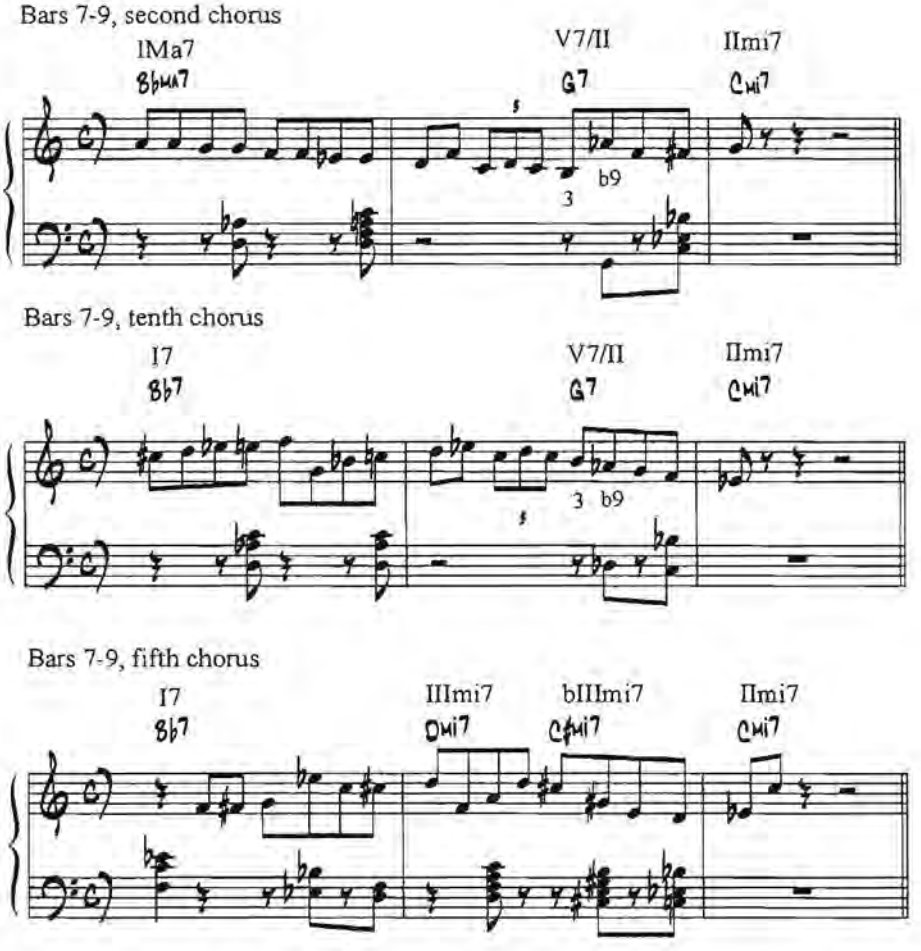


Fig. 4-16. Approaches to IImi7, bars 7-9 'Hamp's Blues'

Block chords form the basis for his improvisation in the seventh and eighth choruses. These are mostly 'closed position-double lead' diatonic and diminished chords (Fig. 4-17 shows the block chord system applied as the basis for movement from IV to I). Fig. 4-18 is an analysis of Hawes's seventh and eighth choruses. Hawes begins with a octave ascending line (from bar 2) that moves through Bb7 (tones 3-4-#4-5-6-b7) and

via a diminished 7th (Ao7 in bar 3) the line arrives on IV6 in bar 5. Application of the diminished 7th as an approach chord is used extensively in this section. Hawes also incorporates the whole-tone scale in chord form to approach chord IV (last bar, Fig. 4-18).

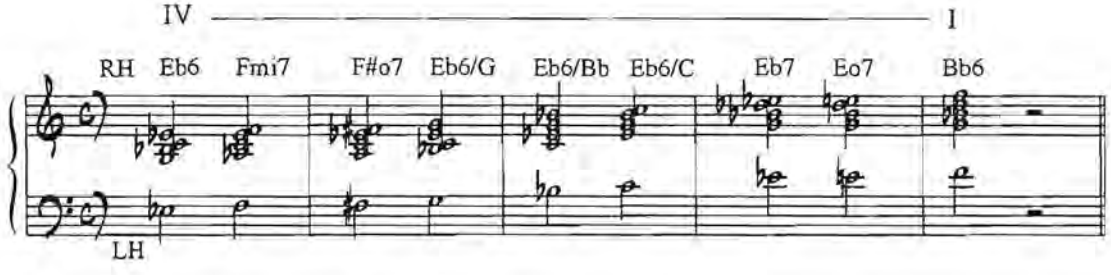


Fig. 4-17. Closed position - double lead, block chord voicings

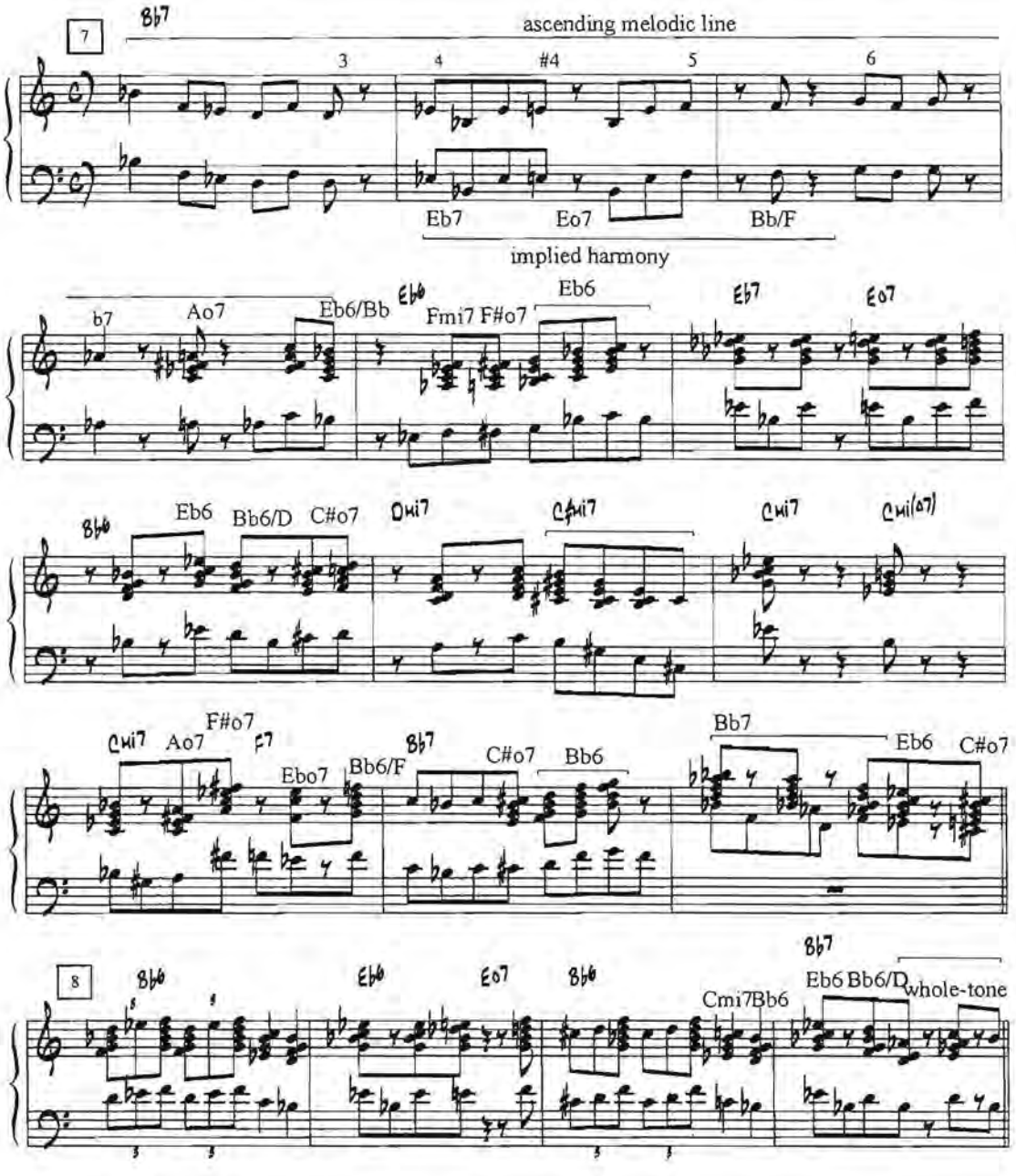


Fig. 4-18. Analysis of block chords in seventh and eighth choruses, 'Hamp's Blues'

4.2.2 'Section Blues'

Album: *This is Hampton Hawes Trio, Vol. 2, The Trio,* Contemporary, OJCCD 318-2. **Recorded:** December 3, 1955. **Location:** Contemporary Studios, Los Angeles. **Track Personnel:** Hampton Hawes (Piano), Red Mitchell (Bass), Chuck Thompson (Drums).

In 'Section Blues', Hawes utilizes similar vocabulary to that found in 'Hamp's Blues'. A strong sense of blues predominates. Left-hand chords are mostly short in duration providing both harmonic support and rhythmic punctuation to the melodic line. As a means of analysis I have first isolated the harmonic and melodic devices used by Hawes and then looked at the way in which he combines them in context of his solo.

The harmonic movement from IV to I is an integral part of blues and rhythm-changes tunes and much emphasis has been placed on lines that flow from one to the other. Parker uses several options repeatedly in his solos. One that appears frequently is the use of IVmi7 as a means of returning to I after IV. In the second bar of the first chorus of 'Section Blues', Hawes uses a variation of this classic Parker device only replacing IVmi7 with subV7. Fig. 4-19 compares the phrase as it appears in Parker's solo on 'Scrapple From the Apple' (Aebersold & Slone 1978, 17) with Hawes's phrase in 'Section Blues'. Although the rhythmic structure of the two phrases is different the contour is much the same. Parker begins with a triplet eighth group on the first beat. From 3 of Bb he ascends up to the 9th using a diatonic 7th arpeggio and encloses Bb an octave higher. The 5th of F is then enclosed in the second bar followed by a further enclosure of the 3rd of F, descending via an F6 arpeggio with

the passing tone between 6 and 5. Hawes clearly places E on the second eighth of beat 3 (bar 6), implying subV7 rather than IVmi7.

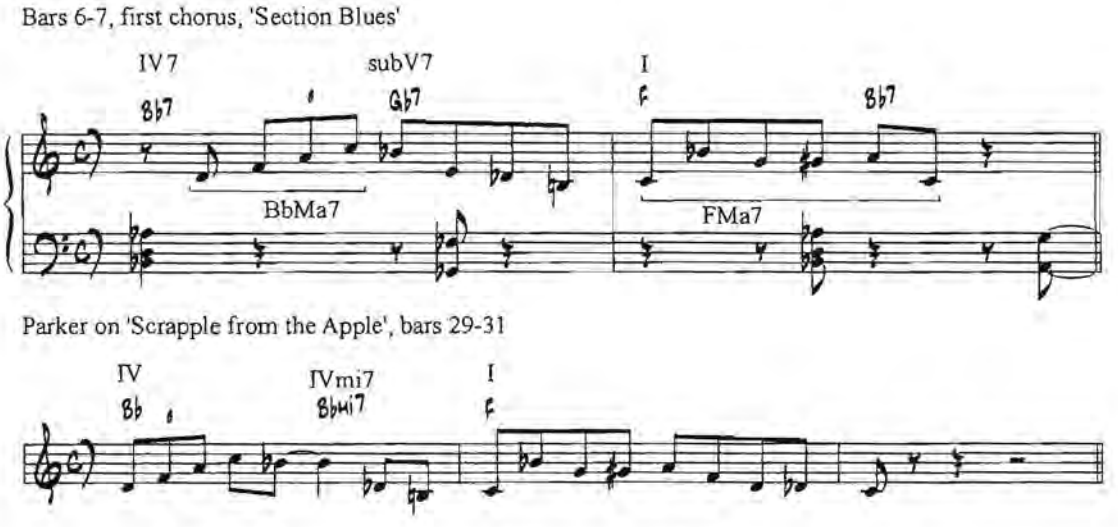


Fig. 4-19. IV-I, a comparison of Hawes and Parker

In the third chorus Hawes uses a diminished 7th chord a half step above IV (#IVo7) as a means of returning to I from IV.

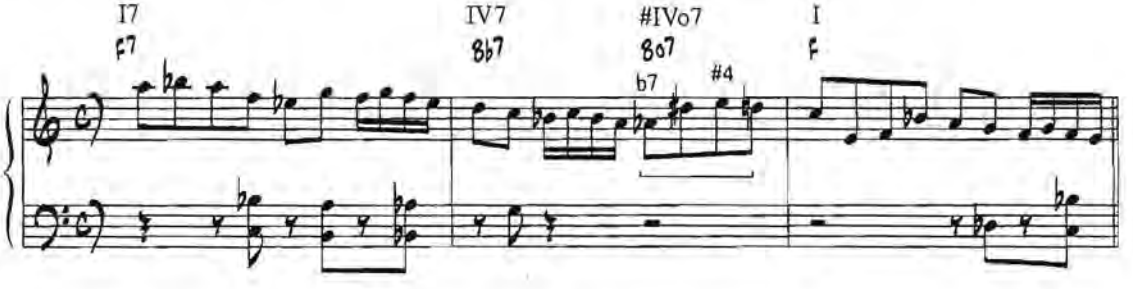


Fig. 4-20. Bars 1-3, third chorus, 'Section Blues'

Movement from IIImi7 to IImi7 has also yielded many classic phrases in the bebop vocabulary. Hawes often uses bIIImi7 as a means of passing from IIImi7 to IImi7 in bars 7-9 of the blues form. This was seen earlier in 'Hamp's Blues' (Fig. 4-16). Fig. 4-21 compares phrases appearing in bar 8 of each respective chorus on 'Section Blues'. In the first chorus the line starts as if it were to pass from F into D7 as would be expected, however the F# of D7 becomes the Gb of Abmi7 and continues down an

Abmi7 arpeggio. In the second chorus Hawes plays a short chromatic line from b3 to I on Ami7 and encloses b7 of descending bIIImi7 arpeggio. The third chorus shows smooth transition from Ami7 into Abmi7 using two consecutive diatonic 7ths from the root of each minor 7th.

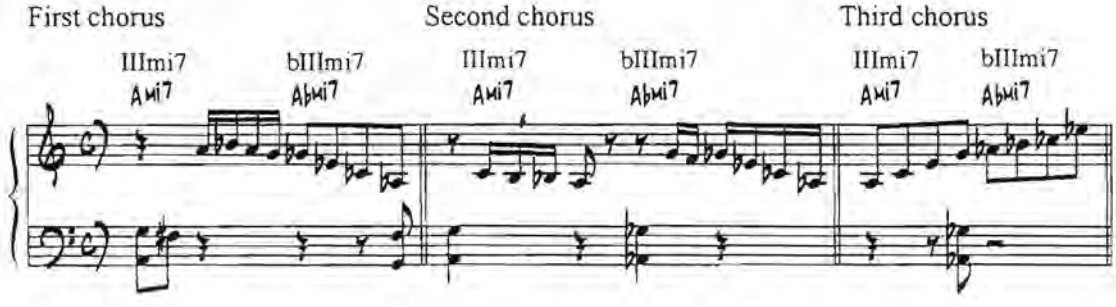


Fig. 4-21. IIImi7-bIIImi7, bar 8 of the blues form

The above phrases are often followed by the typical line cliché (CESH) on the II-V7 (Gmi7-C7) in bars 9-10 of the form. This is also seen in 'Hamp's Blues' (Fig. 4-9) and definitely forms part of Hawes's melodic vocabulary. Fig. 4-22 illustrates three variations of this common lick. In bars 9 of the first chorus, an ascending G minor arpeggio begins the phrase. In bar 9 of the third chorus a descending G minor arpeggio begins the phrase. In bar 9 of the fourth chorus, the line follows the contour of bars 9-10 of the blues head, 'Tenor Madness' (Fig. 1-13). Each time the line is followed by a variation of the 3-b9, 3-#9 lick. In the first and fourth choruses, Hawes alternates between b9 and 9 at the highest point of the lick, in the third chorus, he targets #9 followed by b9. Hawes resolves each phrase with a blues line. The combination of devices used is the same – CESH followed by 3-b9 followed by a resolution blues phrase. Concept is consistent through variation of these common melodic devices.

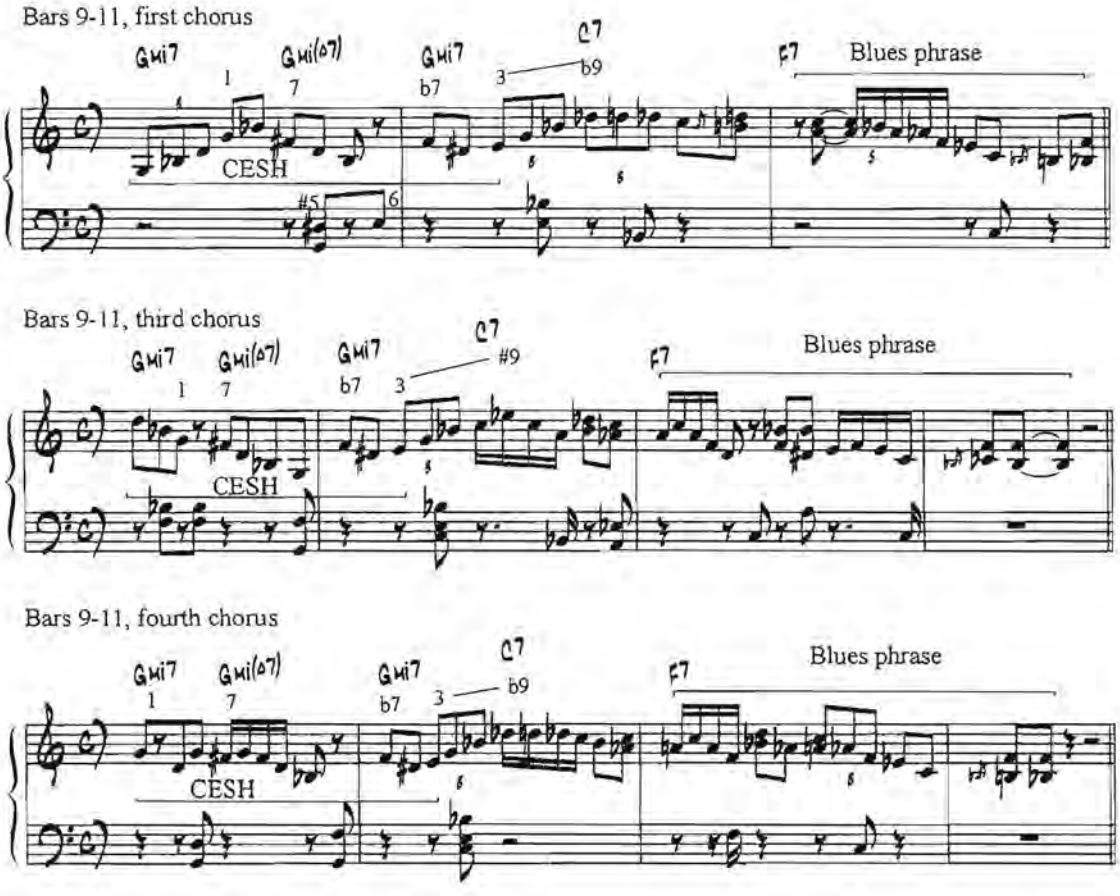


Fig. 4-22. CESH, 3-b9 lick and closing blues phrase, bars 9-11, 'Section Blues'

Fig. 4-23 presents an analysis of the third chorus on 'Section Blues' illustrating the connection between the devices discussed. As the phrases generally begin or end on the node points 1, 3, 5, there is a natural and sensible relationship between improvised line and harmonic movement.

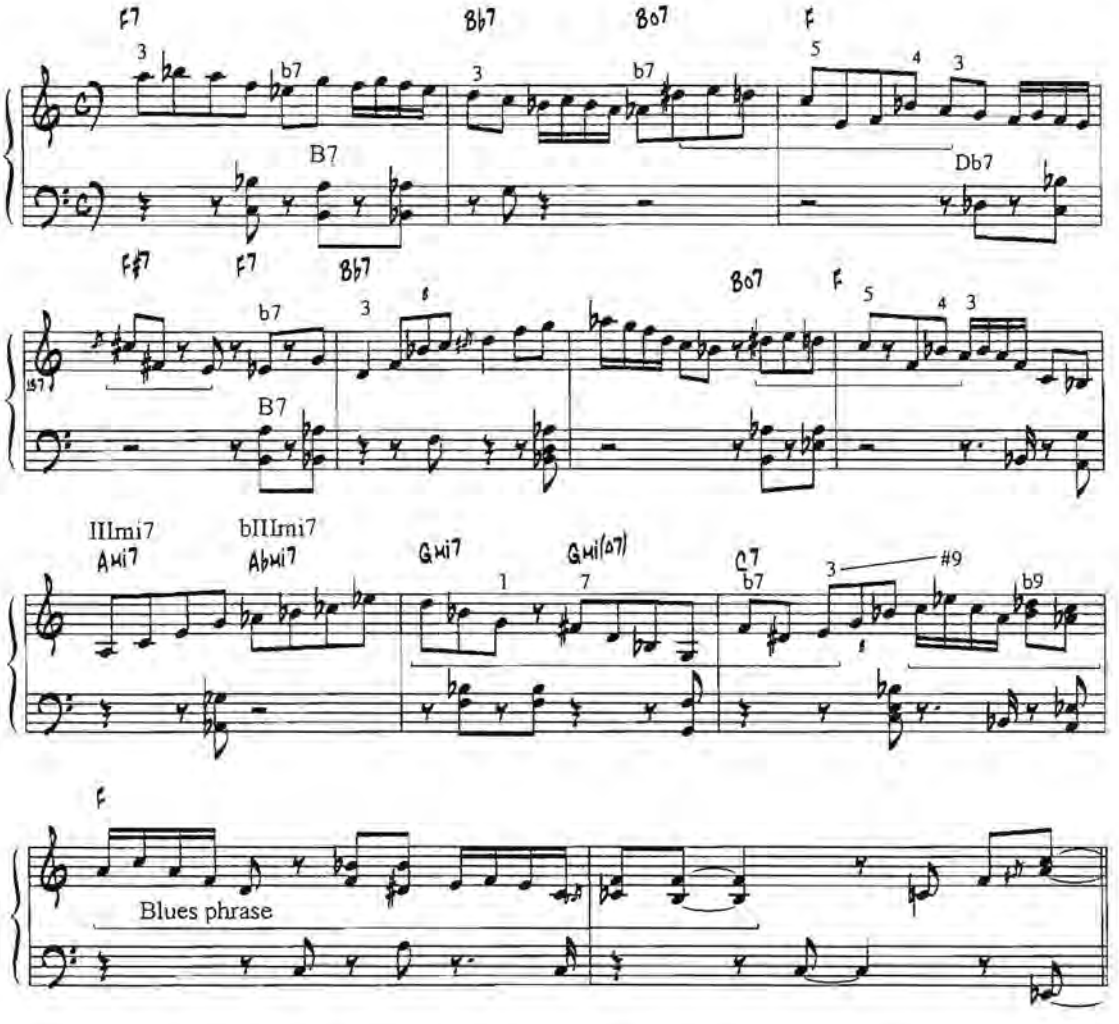


Fig. 4-23. Analysis of the third chorus 'Section Blues'

The tempo on 'Section Blues' also provides for inclusion of double-time passages and the line appearing in the second chorus (bars 8-12) is a definite variation of a lick repeatedly used by Parker in many of his solos (Fig. 4-24). Hawes alters the lick and delays resolution to the third by introducing an enclosure half way through the phrase. Fig. 4-24 compares Hawes's phrase to Parker's phrases found in 'Au Privave', bars 8-10 (Aebersold & Slone 1978, 24-25) and 'Merry Go Round', bars 21-25 (Aebersold & Slone 1978, 117). The lick is used to outline movement on a dominant 7th chord and generally begins with an arpeggio built on the 5th degree followed by an enclosure of the 3rd, a further enclosure of 2 and a scale descent to the 3rd. Many variations of this line occur. In 'Au Privave' it is used as a double-tempo line

beginning on beat 4 of the eighth bar of the blues form. Bar 10 alternates between G minor and C7, played as Gmi9 followed by an augmented triad on C followed by G min, resolving finally to F in bar 11. In Parker's phrase on 'Merry Go Round' the line combines an ascending arpeggio built on the 5th, an enclosure of the 3rd, an enclosure of 2 and descending scale line to the b7 of the subsequent dominant. A pivoted arpeggio follows with a 3-b9 phrase resolving to 5 of the BbMa7. Hawes places an additional chromatic enclosure in his line on 'Section Blues' (bars 9-11) with a 3-#9 lick at the end of the phrase. The phrase is different from Parker's but follows a similar contour.

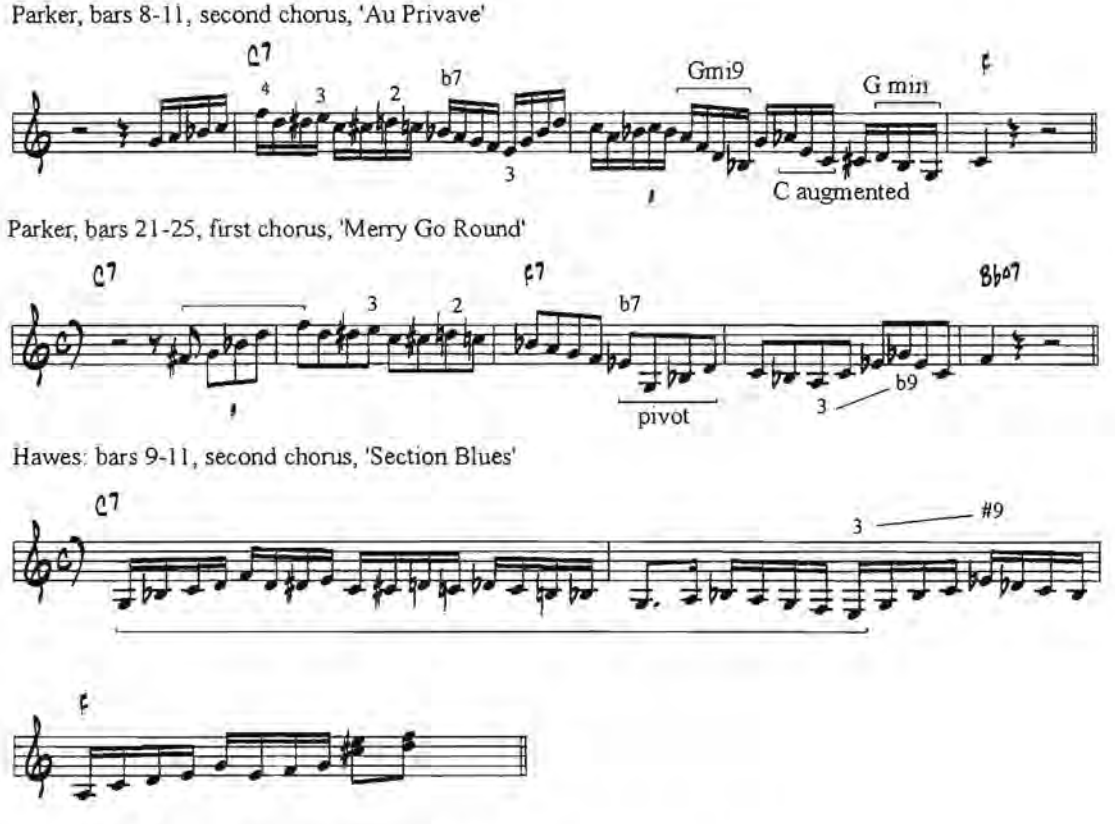


Fig. 4-24. Comparison of V7 lines, Parker and Hawes

4.2.3 'Steeplechase'

Album: *Hampton Hawes Trio, Vol. 2, The Trio,* Contemporary, OJCCD 318-2. **Recorded:** December 3, 1955. **Location:** Contemporary Studios, Los Angeles. **Track Personnel:** Hampton Hawes (Piano), Red Mitchell (Bass), Chuck Thompson (Drums).

'Steeplechase' one of Hawes staple tunes (Gleason 1956) is based on the chord progression of rhythm changes with a different set of changes in the bridge. From a melodic and harmonic perspective, Hawes uses much the same language found in previous solos and includes a fair amount of repetition in his lines. This is possibly due to the fast tempo but also because of the standard harmonic treatment of the tune. The take consists of two complete choruses and two further choruses in which Hawes trades fours with drummer, Chuck Thompson.

Many alternate changes for the rhythm-changes progression have found their way into the improvisations of various bebop players. Hawes adheres to a fairly standard set of changes throughout his solo. His conceptualization of the A section is indicated in Fig. 4-25. An alternative set of chords is given in bars 2 and 3 (Eb-Eo7, Bb), however this does not alter the approach as the relationship to the primary harmony is the same in that IImi7 (Cmi7) is a subdominant-related chord, #IIo7 is the same as #IVo7 (Eo7) and IIImi7 is tonic related.

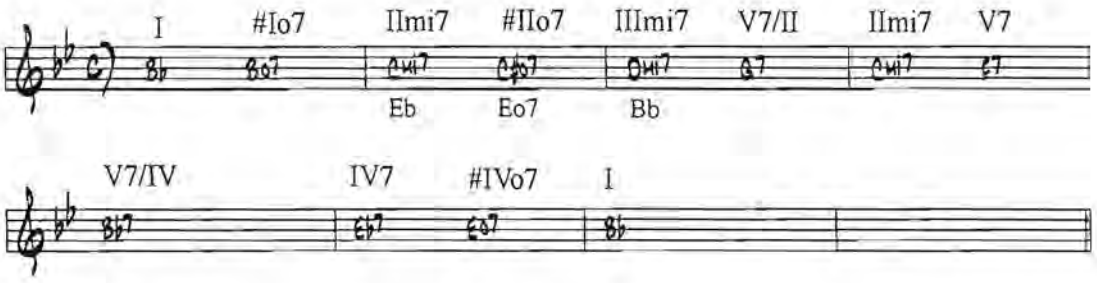


Fig. 4-25. Hawes's conceptualization of the A section of the rhythm-changes progression

Hawes utilizes almost identical phrasing within the A sections of his solo with certain licks appearing frequently in the context of certain segments of the progression. The fast tempo of this track makes it difficult for a listener to pick up this repetition and the resultant effect is a strong improvised line accurately outlining the changes.

Based on Hawes's conceptualization of the solo form, for analysis, I have divided the rhythm-changes A section into three segments (Fig. 4-26), bars 1-2, bars 3-6 and bars 7-8 (closing phrase). The bridge is analysed separately.

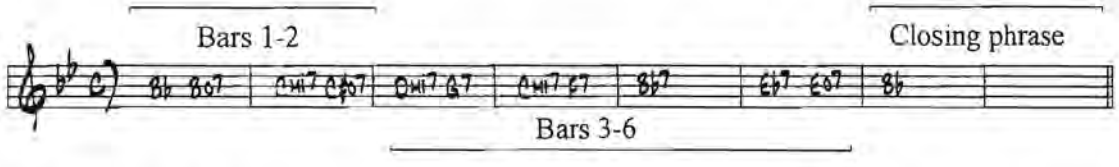


Fig. 4-26. Segments for analysis of the A section of the rhythm-changes progression

Bars 1-2

Two scenarios seem to predominate. Either Hawes outlines I-IV-#IVo7-I (Fig. 4-27) or bypasses the changes and uses Bb major scale or Bb blues as a source for constructing lines over the opening bars (Fig. 4-28).

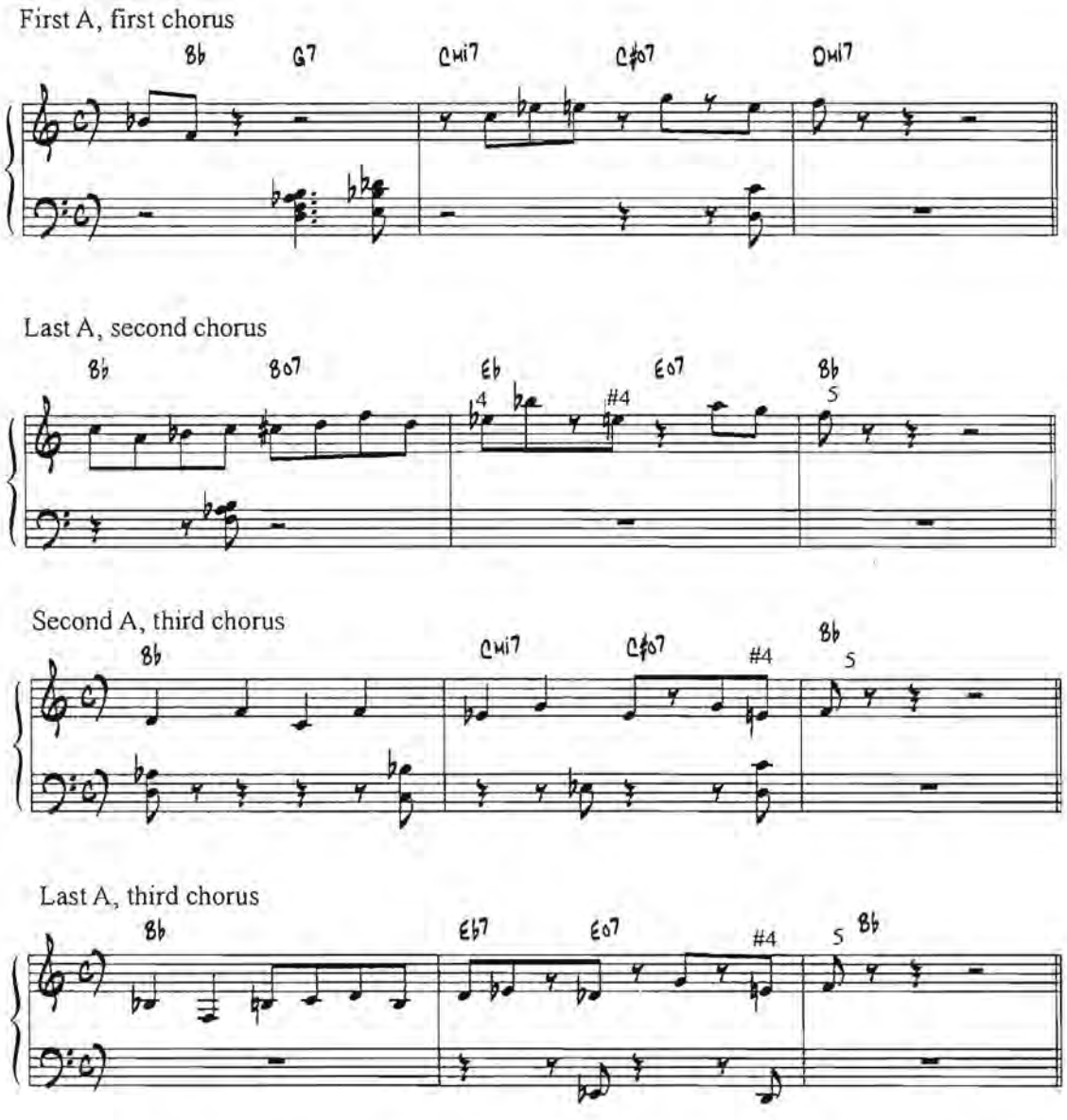


Fig. 4-27. Comparison of bars 1-3 of A sections on 'Steeplechase' using the I-IV-#IVo7-I concept

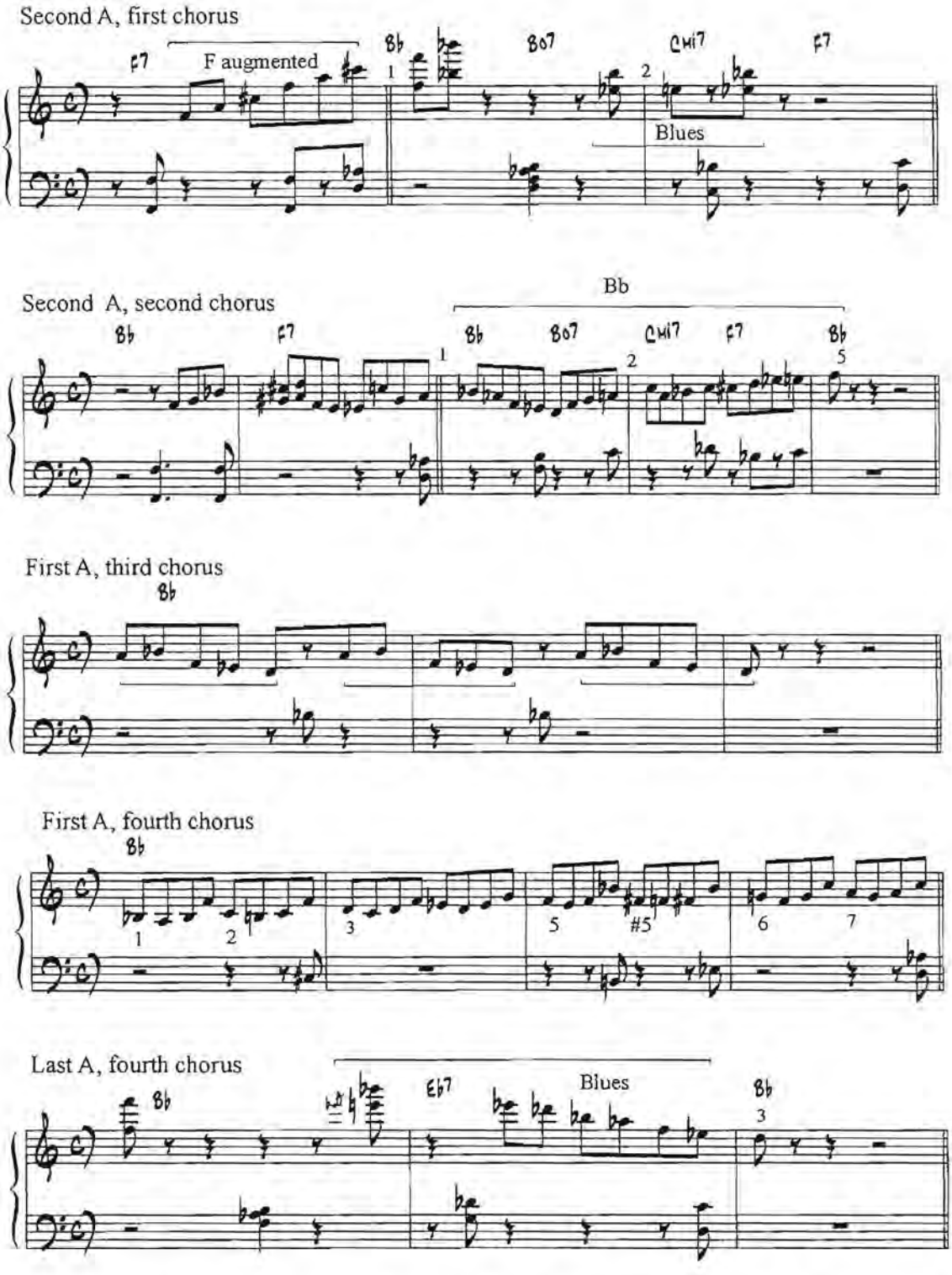


Fig. 4-28. Comparison of phrases using Bb or Bb blues as a source for improvisation over opening bars of 'Steeplechase'

Hawes further explores blues phrasing or phrasing based on the Bb tonality over longer sections. Fig. 4-29 illustrates a phrase based on a combination of Bb and Bb blues. Hawes appears to slip up on the second phrase. Based on the first phrase one could presume he meant to play a Bb blues scale. The left hand pedals on V.

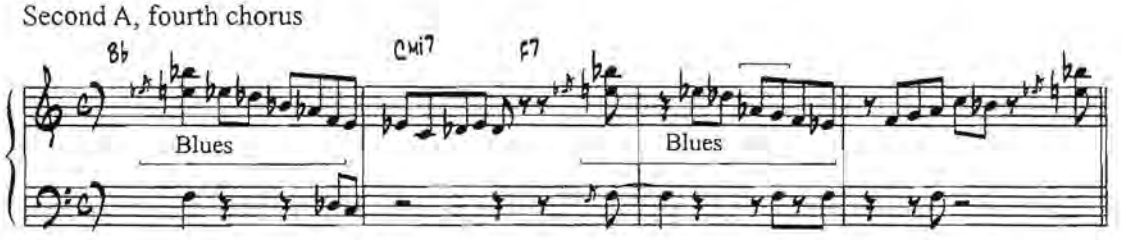


Fig. 4-29. Bb blues-oriented phrasing over bars 1-4, fourth chorus, second A, 'Steeplechase'

Over the last A of the first chorus, Hawes combines Bb-oriented scale lines with blues phrases. A clash of a major 7 against the 7th of the V7 exists in bar 5 of this excerpt. As was seen earlier there are often discrepancies between right-hand lines and left-hand voicings.

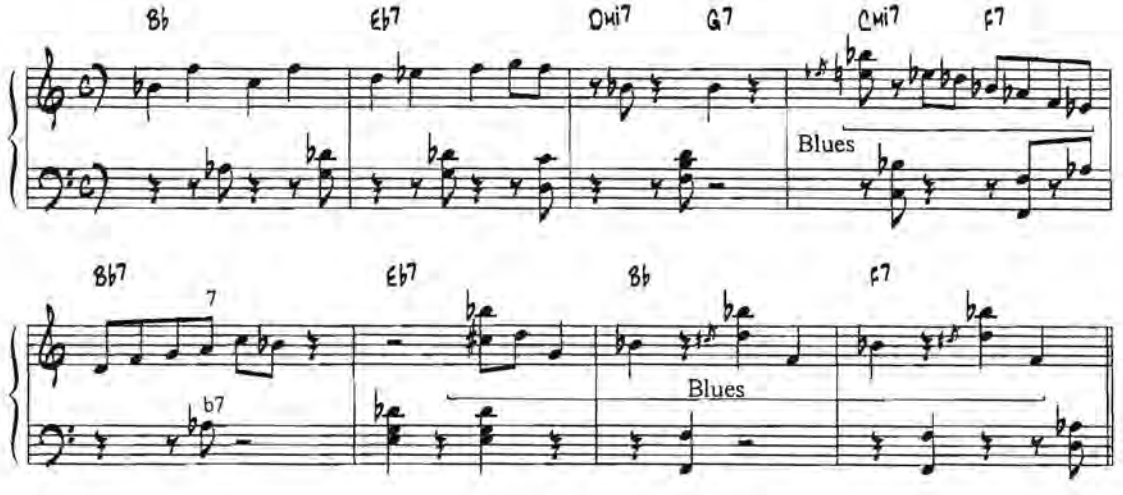


Fig. 4-30. Last A, first chorus, 'Steeplechase'. Bb-oriented lines

Bars 3-6

Hawes consistently combines two conceptual approaches to these four bars with some variation. In bars 3-4, he uses a scale line that targets the third degree of each chord. (Fig. 4-31 illustrates the basic contour of these two bars. Dmi7 is a tonic-related chord, hence the F in bar 3 of Fig. 4-31 could also be heard as 5 over Bb).

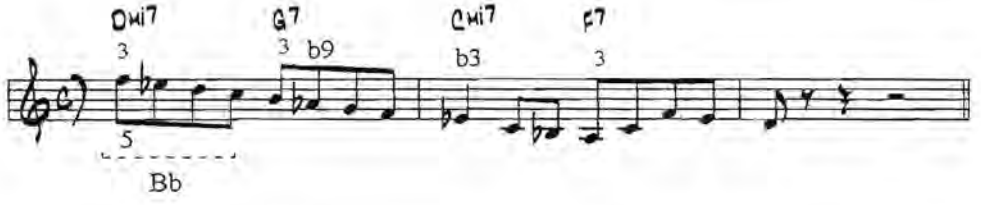


Fig. 4-31. Hawes's conceptualization of bars 3-5 of rhythm changes

In bars 5-6, Hawes utilizes V7/IV-IV7-#IVo7, returning to 1 in the seventh bar of the form. This particular segment of the tune has been extensively explored in the improvisations of bebop players with several classic licks appearing frequently. Fig 4-32 illustrates a line used to negotiate the movement from IV-#IVo7-I (Eb7-Eo7-Bb). Hawes uses the same phrase in 'Hamp's Blues' (bar 2, Fig. 4-12).

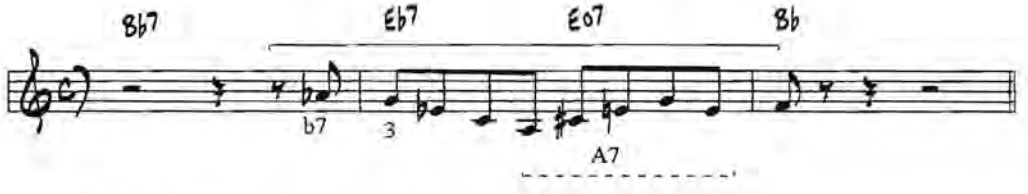


Fig. 4-32. Phrase used in bars 5-7 of rhythm changes

As these phrases are constructed mostly around the primary chord tones 3 and 5, a logical flow results in the lines. Variation is acquired through embellishments and a technique referred to as 'pivoting' wherein parts of the phrase, at node points (usually the 3rd), are pivoted up or down an octave. Fig. 4-33 compares phrases over bars 3-7 of Hawes's solo on 'Steeplechase'. The first three bars of the first and second A are almost identical. The first two bars of the second A, second chorus is a variant in

which b9 on G7 is pivoted up an octave. The right hand in bars 4-5 of the first A, first chorus, and second A, second chorus are identical. The last A uses a triplet to vary the first bar but apart from a few missing notes in bar 3-5 the phrase in the right hand is basically the same as the first A, first chorus.

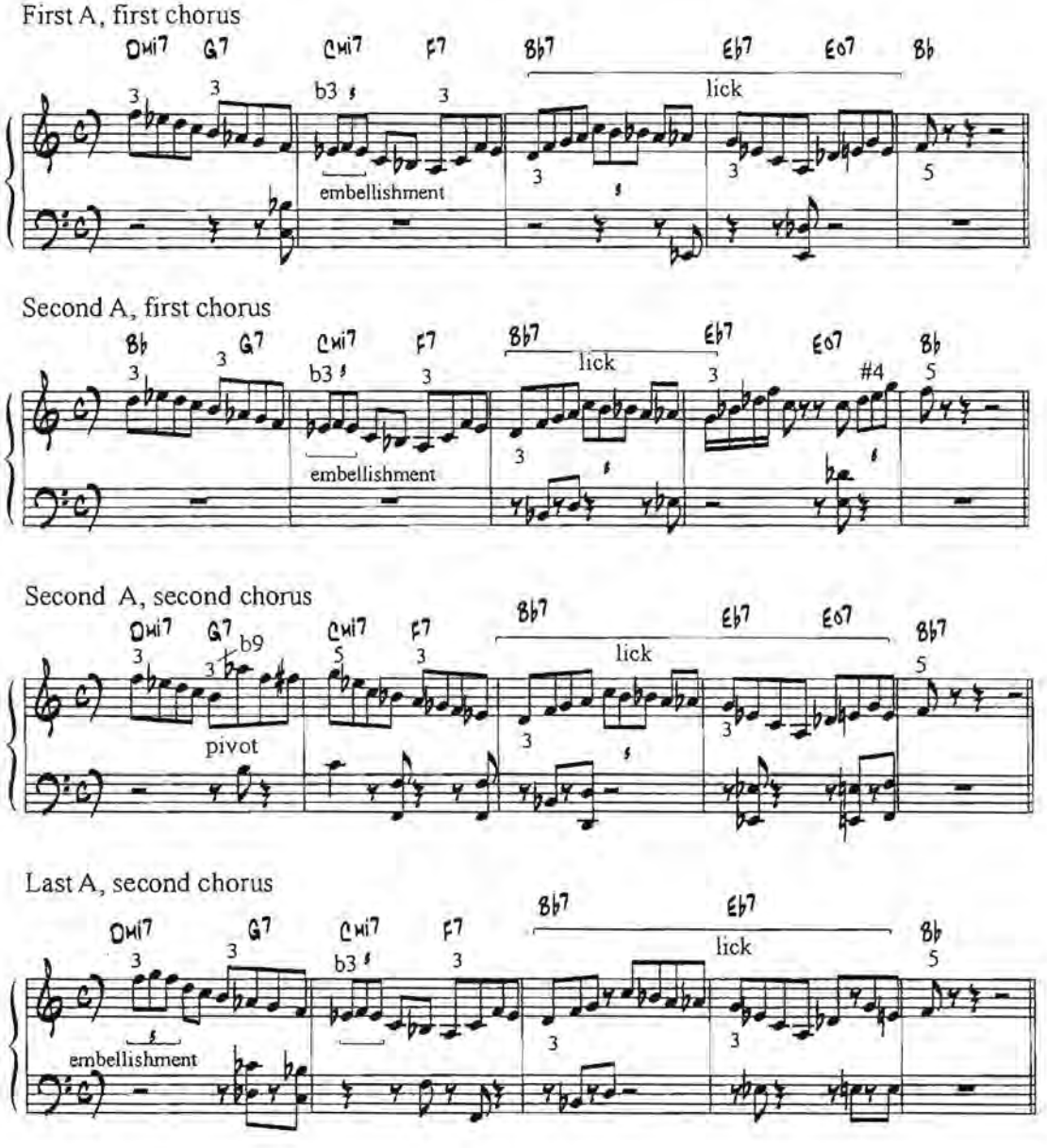
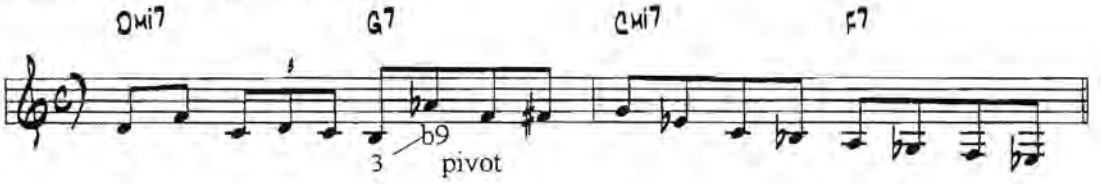


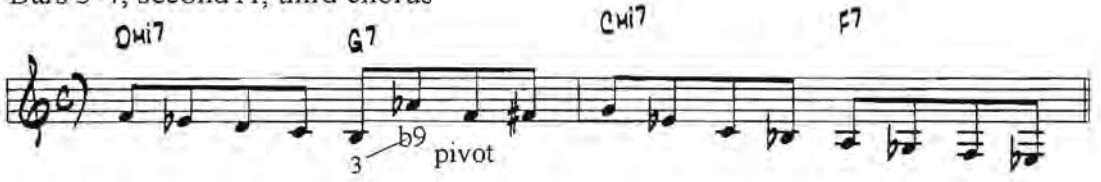
Fig. 4-33. Bars 3-7 of rhythm changes, 'Steeplechase'

Further variations of the III-VI-II-V progression in bars 3-4 of rhythm changes are seen in the last two choruses (Fig. 4-34). Here the lines function similarly with the addition of embellishments and pivoting to create some variation.

Bars 3-4, first A, third chorus



Bars 3-4, second A, third chorus



Bars 3-4, last A, fourth chorus

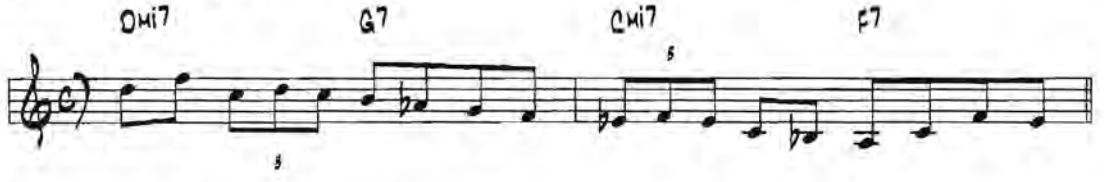
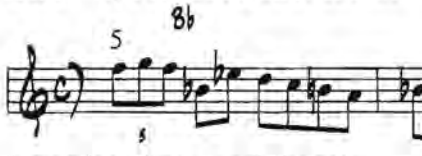


Fig. 4-34. Further variations of the III-VI-II-V progression in bars 3-4

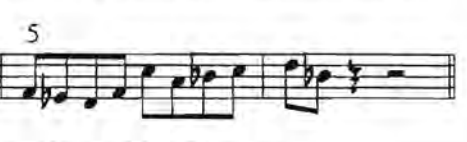
Bars 7-8

Hawes very rarely plays the turnaround of the last two bars, preferring to finish with a closing lick (Fig 4-35). Licks are dependent on what note the line resolves on and at what point it resolves rhythmically. Most times the resolution is to scale degree 5 of Bb and always on the downbeat of the bar.

Bars 7-8, second A, first chorus



Bars 7-8, second A, second chorus



bar 7, last A, second chorus

Bar 7, first A, first chorus

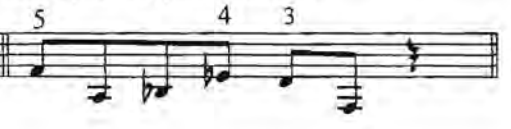


Fig. 4-35. Closing licks, 'Steeplechase'

Bridge

Repetition is also evident in the bridge. The same phrase enclosure seen in 'Hamp's Blues' (Fig. 4-6) is used at the onset of the bridge in each successive chorus. Common Parker-type licks are also evident - in the first chorus, a typical V7 lick and in the third chorus, a typical major lick based on enclosing each note in the chord with a chromatic note below and diatonic note above.

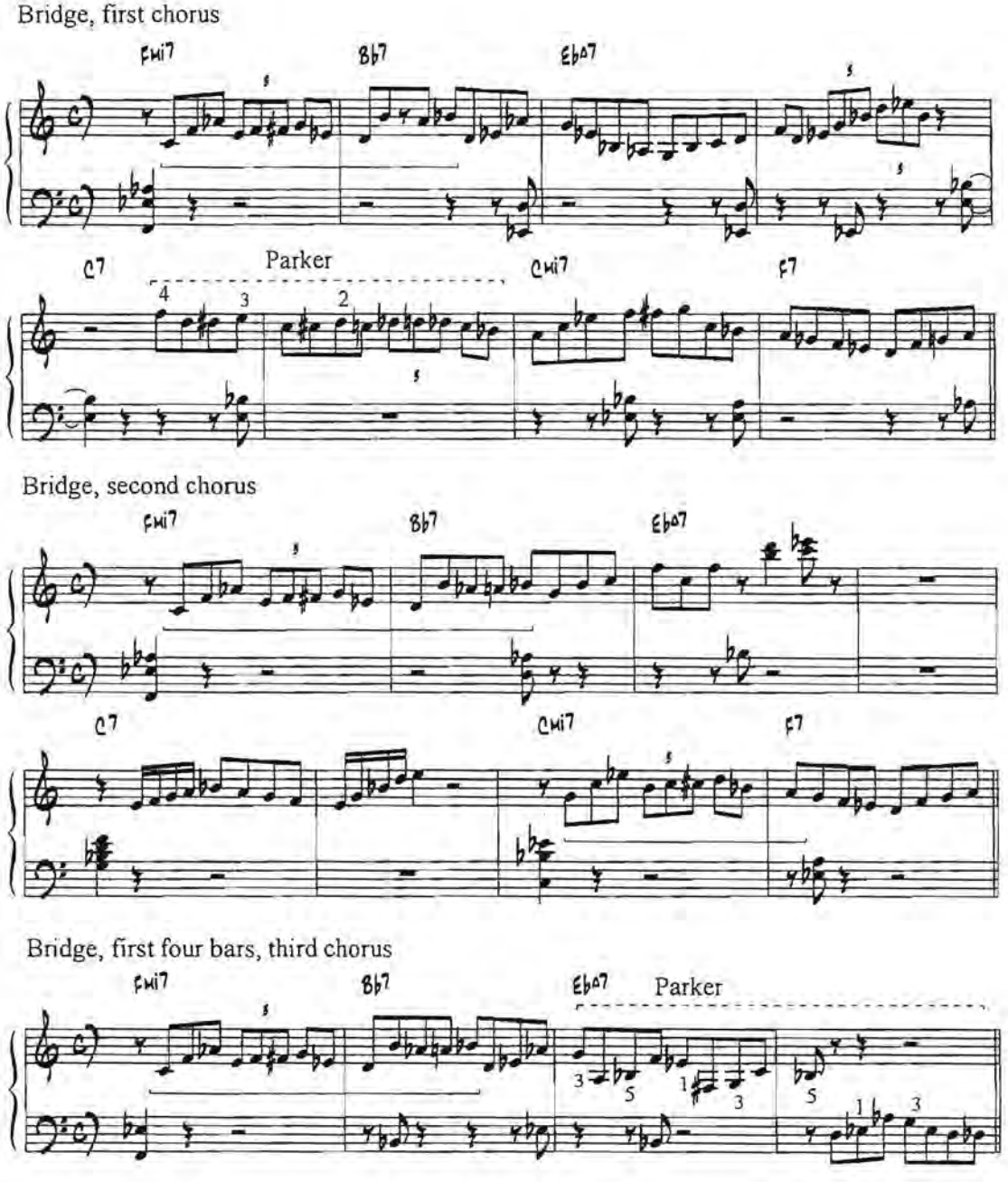


Fig. 4-36. Comparison of phrasing over the bridge of 'Steeplechase'

4.2.4 'All The Things You Are'

Album: *Hampton Hawes Trio, Vol. 1,* Contemporary, OJCCD 316-2. **Recorded:** June 28, 1955. **Location:** Los Angeles. **Track Personnel:** Hampton Hawes (Piano), Red Mitchell (Bass), Chuck Thompson (Drums).

'All The Things You Are', a classic jazz standard repertoire tune, is a thirty-two bar ABCD form. Fig. 4-37 illustrates a functional analysis of the chord progression. Between the A and B sections, in the space of six bars, the tune changes key three times. The B section is an exact repetition of the A, transposed up a fifth and the D section is a variation of A. The bridge consists of two II-V-I progressions in different keys. The melody orientates itself around the third of each chord.

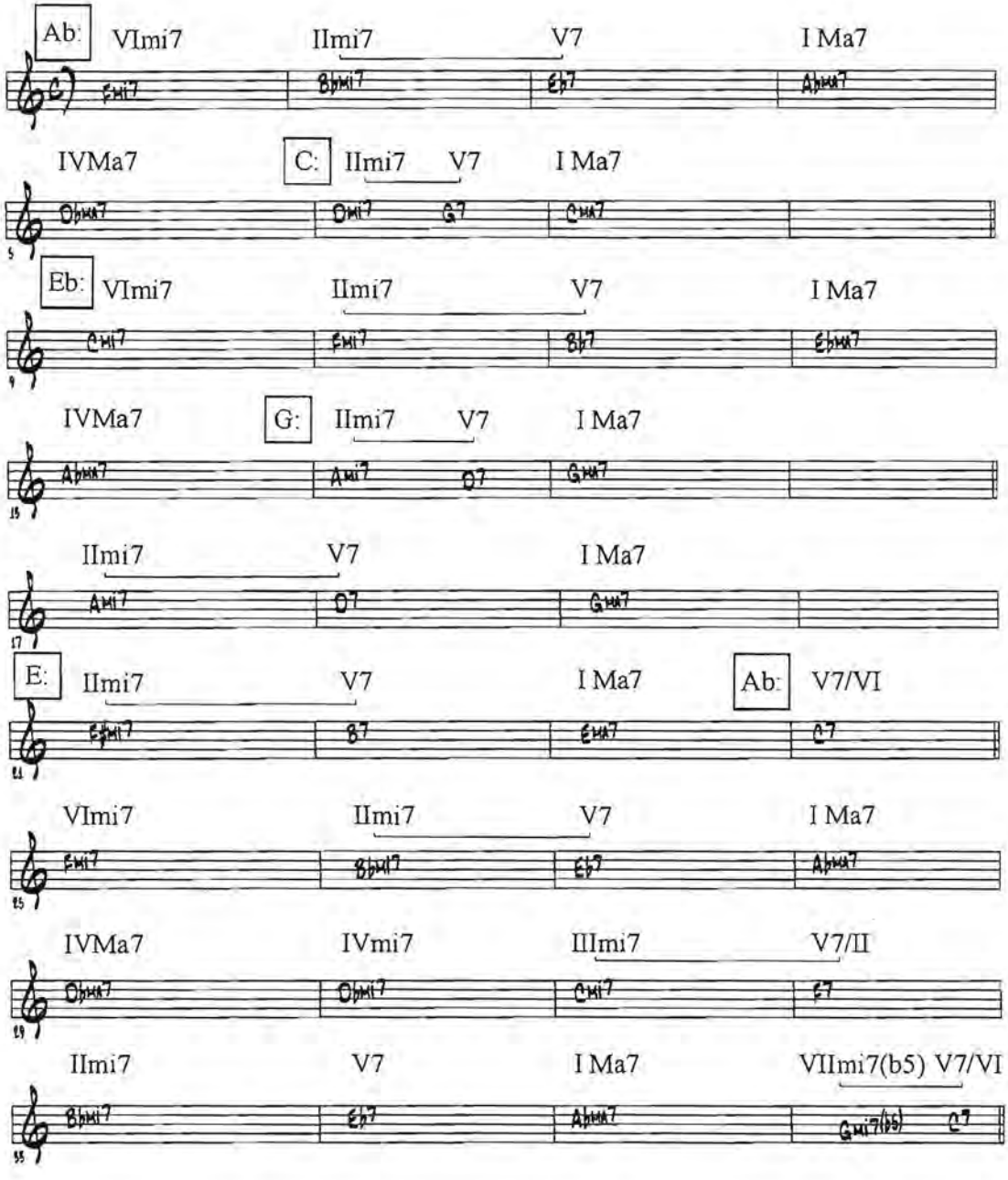


Fig. 4-37. Functional analysis of the progression of 'All The Things You Are'

Hawes's conceptualization of the changes for the A, B and D sections is consistent throughout and most of his lines are structured around primary chord tones. This works particularly well as the chords mostly progress through the cycle of 4ths. Typical enclosures and chromatic approaches bind targeted chord tones into a consistent phrasing style that is particularly characteristic of Hawes. Apart from the DbMa7 in bar 5, which Hawes plays as Bbmi7, the chord progression is consistent

with the accepted changes of the tune. Fig. 4-38 is an analysis of the A and B sections of Hawes's first chorus. Again, Hawes uses a fair amount of repetition in his lines with some phrases appearing the same in different key areas. For instance the phrase in bars 5-6 appears almost the same in bars 13-14, transposed into the new key area. This suggests a more structured or prepared improvisatory approach.

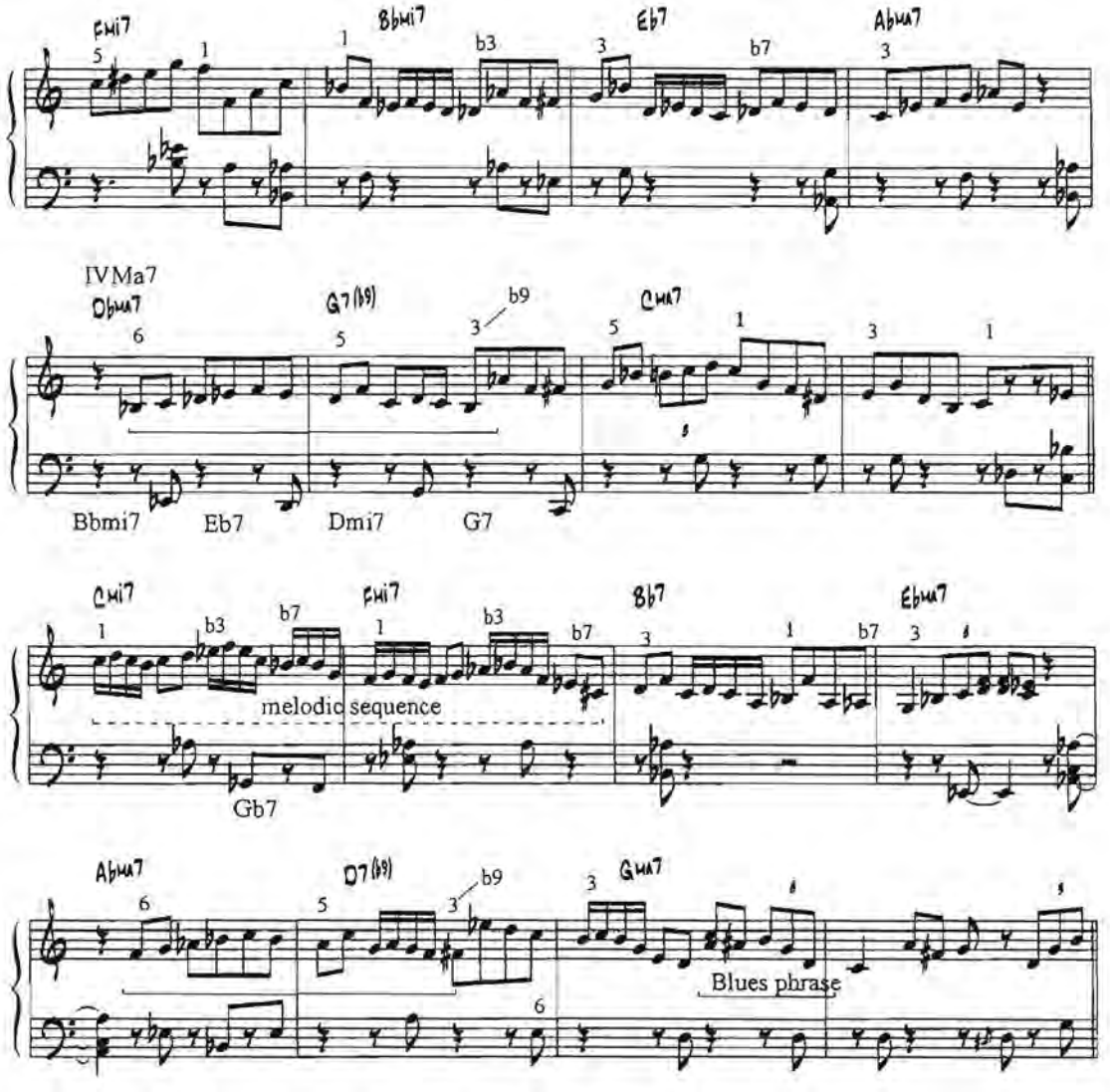


Fig. 4-38. Analysis of A and B sections, first chorus, 'All The Things You Are'

A comparison of the first four bars of the first and second choruses indicates almost identical phrase construction. In the second chorus the line pivots up an octave in the first bar. The same figure seen in bars 5-6 of the first chorus (Fig. 4-38) is seen again, slightly varied in bars 5-6 of the second chorus (Fig. 4-39).

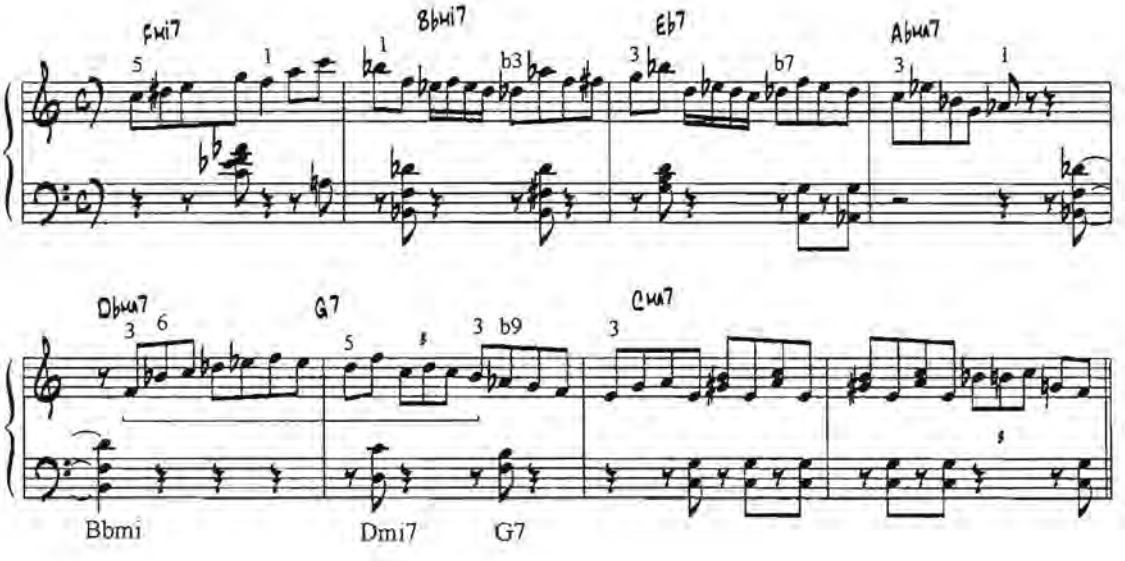


Fig. 4-39. Analysis of A section of Hawes second chorus on 'All The Things You Are'

In the B section of his second chorus (Fig. 4-40) Hawes clearly targets the third of each chord, ending with a 3-b9 lick in bar 6 followed by a blues resolution phrase in bar 7.

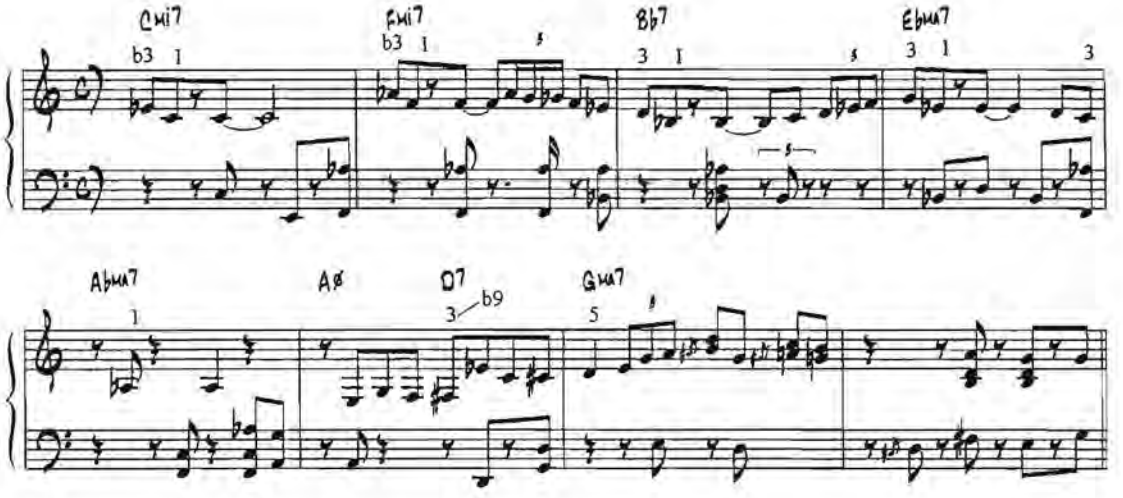


Fig. 4-40. Analysis of B section of Hawes second chorus on 'All The Things You Are'

The consistency, with which Hawes targets primary tones in his lines over the A and B sections, is summarized in Table 4-1. Tones appearing on beats 1 and 3 are indicated for each bar of the first chorus - for instance in bar 1, the tones 5 and 1 are targeted on Fmi7, in bar 2, 1 and b3 on Bbmi7.

Table 4-1: Targeted tones

Section	Bar 1	Bar 2	Bar 3	Bar 4	Bar 5	Bar 6	Bar 7	Bar 8
A1	5-1	1-b3	3-b7	3	6	5-3	5	
B1	1-b3	1-b3	3-b7	3	6	5-3	3	
A2	5-1	1-b3	3-b7	3	6	5-3	3	
B2	b3-1	b3-1	3-1	3-1	1	3	5	

Hawes uses an implied substitution in bar 3 of the D sections (Fig. 4-41). Here Emi7-A7 replaces Eb7. Chord tones 1 and 3 of Emi7 replace 3 and 5 of Eb7 making this phrase very similar to the phrase occurring in bar 3 of the A section of his solo.

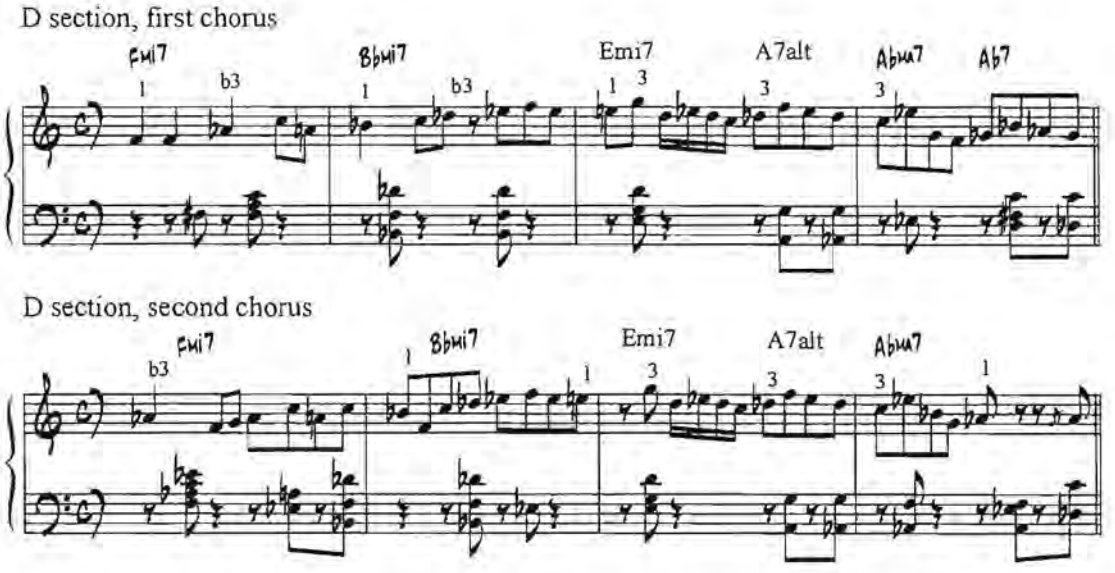


Fig. 4-41. Substitute II-V, D section, 'All The Things You Are'

Harmonically, the most awkward area in the tune occurs at the end of the bridge going into the D section (bars 23-24 of the form). Here C7 functions as V7/VI. In the context of Ab, this chord would normally draw its tensions from the key signature; however, a strong sense of key change is demanded. The resolution is to a secondary chord in the new key. Correct theoretical tension assignment for this chord in Ab, would be b9, b13 with the option of #9. Hawes plays a whole-tone scale in his first chorus and sneaks past the chord in his second chorus using a quote to drive the continuity of the line (Fig. 4-42).

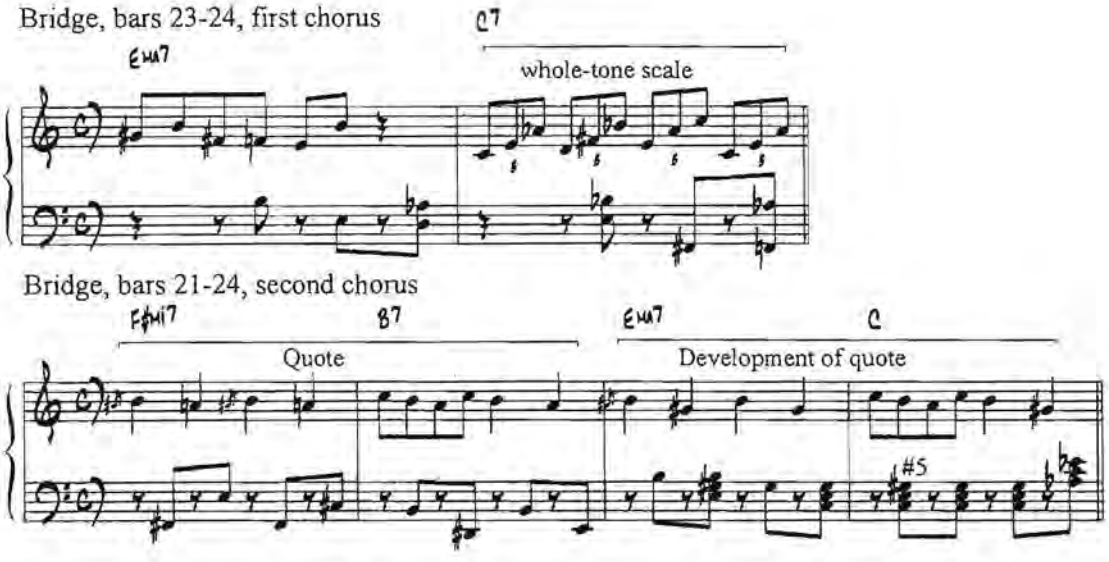


Fig. 4-42. Excerpts from Hawes solo on the bridge of 'All The Things You Are'

4.3 Summary

Hawes displays a distinct interpretation of Parker's harmonic vocabulary. The selected transcriptions indicate a particularly rhythmic style with strong blues roots delivered with precise articulation and supported by a dynamic left-hand comping style similar to that of Horace Silver. A fair amount of repetition is evident throughout the transcriptions analyzed suggesting a more structured approach to soloing using a particular vocabulary of practiced licks and phrases. Hawes's improvisational style is generally locked into lower-structure harmony. Parker-influenced lines and licks are clearly evident throughout, however a particular vocabulary of enclosures and chromatic approaches binds the phrases together giving a distinct and identifiable flavour.

Sadly, drug addiction and a consequent jail sentence somewhat stunted Hawes's success as a bebop player. Subsequently representation in jazz history textbooks has been minimal. Luckily, with the help of his long-time friend and actor Don Asher, Hampton Hawes wrote a valuable autobiography (Hawes 1974) which details his

musical life, the challenges facing musicians in the forties and fifties, and the tragic cycle of his own heroin addiction.

CHAPTER 5

BARRY HARRIS (1929-)

5.1 Introduction

> I've always thought that if Charlie Parker had played piano, he would sound exactly like Barry Harris. Or is it the other way around? (Benny Golson quoted on Rees n.d.)

Barry Harris is seen today as a key conservator of the bebop style, 'one of the very last of the bebop purists, a living and brilliant extension of Bud Powell' (Walter Bishop Jr. quoted on Rees n.d.). Initially modelling himself on Powell, Harris followed the tried-and-tested method of learning the jazz language by transcribing solos using a special variable speed record player (*Barry Harris: Spirit of Bebop* 1999). Where Powell really invented the language of modern jazz piano, Harris mastered it and used it to create his own style. Following a natural progression from Powell, he also developed a special regard for Monk and today 'remains one of the great living interpreters of Monk's music, a direct line to Monk's hallowed legacy' (Milkowski 1998, 45). He remains true to both Powell and Monk and despite the periods when nobody wanted to hear bebop, he played their tunes and kept their general style alive. (Gary Giddins quoted in *Barry Harris: Spirit of Bebop* 1999). Influence of Art Tatum is also evident in Harris's playing, particularly in his solo piano ballad style. Harris explains that he became a teenager in the forties and while those a generation before him learned more about stride and were

influenced by Art Tatum and Earl Hines, he was more drawn to the modern style (*Barry Harris: Spirit of Bebop* 1999); hence, although the influence of Tatum is definitely present, it could be traced indirectly through Powell, or may have been a later influence.

An important aspect of Harris's legacy is his educational contribution. His teaching model is especially valuable in that it allows us to see how concepts were understood and applied by the bebop icons. It captures and distils the spirit of bebop into an articulated language preserving a way of thinking that may otherwise have been lost or buried with the great bebop innovators. Thankfully his teachings are detailed in several articles, books and videos. [1]

Harris's teachings have extended far into the jazz world and many great musicians have been guided by his approach.

> While sharing basic theoretical elements with other methods, Harris's is unique in both its emphasis and detail, for it teaches students precisely how to transform the elements into credible phrases and focuses as much upon the creative processes of improvisation as upon its products, effectively clarifying the relationship between theory and performance practice in the jazz tradition. (Berliner 1994, 166).

> In the foreword to his workshop video (Harris 1994), Harris notes:

> Bebop represents the furthest extension of music. It takes place in the moment, there is no turning back, and no re-grouping. There is also no room for faking. Although relatively young, this music has already risen to a very high level due to the genius of such people as Charlie Parker, Thelonius Monk, Dizzy Gillespie and Bud Powell. There are no shortcuts to the learning process. It isn't possible for someone to go out, buy a horn and get a gig the next day. Technical mastery of one's instrument is the starting point, and from there, with a lot of hard work, one might reach the height of moving the *music* forward. In addition, all instrumentalists and vocalists should know something about the keyboard, about chord-scale relationships, and about how to use the scales as a basis for

[1] 'Barry Harris, Evolutionary Voicings' (Rees 1998) and *The Barry Harris Workshop, video and book* (Rees 1994).

> improvisation. To this end, a total commitment is required of every player - commitment to study, discipline, patience and also to yourself. These are the keys to freedom, expression and self-knowledge.
> This is a vital music. Its history is both very rich and beautiful. It is important for new people coming along to learn about and carry on those traditions. As a teacher, it's important to start teaching from where we *came from* - not from where we're at. (Harris 1994)

Harris makes a strong connection with the tradition and roots of jazz and the discipline required to achieve a high level of musicianship. In his teachings he provides a model for technical mastery of the language of bebop and its phraseology - a system, which, based on the practice of the period, conceptualizes the language of bebop into a logical model that has assisted many musicians in expanding their knowledge base. Analysis of Harris's solos reveals a consistency with this model, within which he explores the infinite possibilities it affords. From a technical and theoretical standpoint, ingesting Harris's concept is essential to understanding the thinking behind his playing style and seems a most sensible point of departure for this segment of the study. The concept of bebop scales usually comes to mind when discussing the Harris model.

> Harris was already known among musicians for his brilliant ability to codify the language of Charlie Parker and Bud Powell. He constructed "[dominant] seventh scales" or "bebop scales" and "sixth diminished scales" that helped musicians to understand where to put passing tones - which whole steps to fill in - in order to play idiomatically correctly. Coltrane's descending scale patterns may reflect what he gleaned from Harris. (Porter 1999, 123)

Bebop scale application adds density to the bebop language and provides a means of binding phrases and licks together in a less predictable or repetitive way. Mastering these scales provides the tools needed to create fluent lines that move through chord changes. The concept of the bebop scale requires that passing steps be placed appropriately in the line to allow the chord tones corresponding to the harmony to fall on the downbeats.

Harris demonstrates that a single scale line can carry the movement of harmony if passing notes are placed correctly. The following excerpt from Harris's solo on 'Indiana' (*The Barry Harris Workshop, video and book* 1994) clearly demonstrates this (Fig. 5-1).

As it is played, the phrase makes a single descending scale line that clearly outlines the changing harmony in bars 17-23 of the form of 'Indiana'. Appropriate passing steps allow the listener to hear the movement of harmony in the unaccompanied line. For analysis, the line is divided into different scales. These are bonded together to make a seamless descending scale line. In Fig. 5-1 important tones and passing steps (asterisk) are marked in reference to the scale used.

The line may be seen as F major scale into D7 bebop dominant scale into G7 scale bebop dominant (expressed as G7sus4) into C7 bebop dominant and finally into A7 with resolution to Dmi6. Harris begins with a descending segment of F major starting from the major 7th. On beat 3 of bar 2, F# replaces F to become D7. b9 on D7 follows and a passing tone is placed between 1 and b7 with b7 of D7 arriving on the downbeat of bar 3. This becomes the 4th degree of G7. In order to correct the line, passing steps are then placed between 9 and 1 and 1 and b7. The line should then continue down the G7 bebop scale however Harris targets the 4th degree (beat 2, bar 4), suggesting a G7sus4, the downbeats being 4, 9, 1, b7 and 5 into bar 4. In bar 5, Harris uses the C7 bebop dominant scale over Emi7b5. The line begins on scale degree 4 with passing tones placed between 9-1 and 1-b7. C7 scale descends until A7 (beat 3, bar 6) where Harris replaces the C of

C7 with C# of A7 and follows with a typical Parker 3-b9 lick which resolves to Dmi6. The line spans over four octaves.

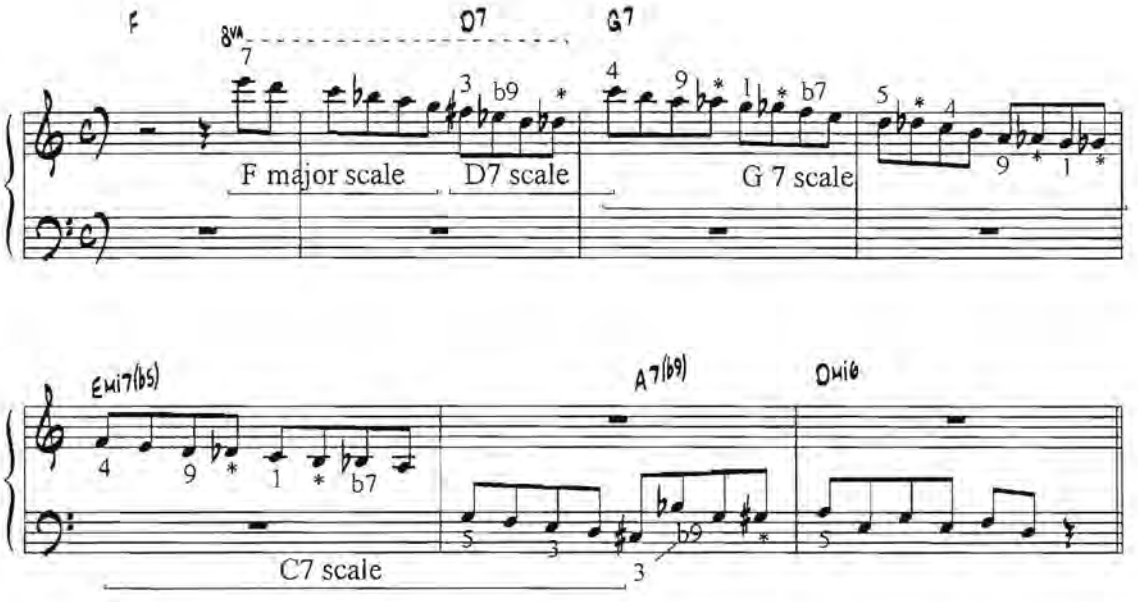


Fig. 5-1. Placing half steps, 'Indiana'

The possibilities existing within Harris's conceptualization of bebop scales are endless and allow for a much less repetitive style of playing, less confined to short licks and learnt phrases. An elaboration of this concept is clearly described in Howard Rees's transcription of *The Barry Harris Workshop, video and book* (Rees, 1994, 9-17). Harris demonstrates the application of scales in the context of tunes with a formulated approach of ascending and descending scales played from root to 7th. This allows the practice to remain fluid and rhythmic whilst contextualizing the simplest application of chord to scale. Harris expands this on this basic application by incorporating other characteristic bebop devices. In his workshops, he adopts a method of description in order to explain to students how to think about creating lines.

> One of his techniques for teaching improvisation is to compose exemplary phrases and solos for participants. Standing away from the piano, Harris initially dictates examples in a theoretical language that he has suited to jazz. Typically he creates a phrase through the elision of a few discrete gestures. "The chord is C7," he would alert the class. "Triplet chord up from the second with a half step below and run [a scale] down to the third with a half step between the 1 and the 7. Diminish up from the third, skip a note, and a chromatic back to the tonic. " In response, students scramble to transpose the numbers into letters in their respective instrument's key, then translate the letters into sounds. Musicians who have learned Barry Harris's theoretical system become so adept at interpreting the streams of numbers Harris dictates to them for model phrases that they can perform the phrases in unison almost immediately. (Berliner 1994, 110)

From a harmonic perspective, Harris provides a voicing system based on a few simple concepts. Figuring out how Harris came about a particular voicing is much easier once his concept is understood. Most jazz harmony books do not apply Harris's system and rather conceptualize chords as stacked up from the root, each note with a specific relationship to the root. In Harris's model, harmony is elastic and constantly moving. This is achieved by superimposing simple moveable major or minor 6 voicings against a core root and 7th or root and 10th structure. The upper structures move through a scale application which Harris calls the minor or major 6 diminished scale. In different contexts a single moveable structure can have many different meanings, thus affording endless possibilities (Rees 1998).

Harris's compositional work forms part of a huge and untapped resource of quality compositional material that in time will most probably be rediscovered and celebrated. A strong sense of tradition, melody and form permeates his compositional style.

> A lot of horn players, unfortunately, sit at the piano, hit one chord and then another, think it's hip, and decide to write a melody on it. They're missing the boat, because what they've done is learn to melodize harmonies as opposed to harmonize melodies, and most people don't remember a thing you played. Music is more than that. Music is movement. Once you know more about movement, then you can venture away from it. (Panken 2000)

5.2 Blues model

Harris sets up a basic scale routine for practice over the blues form. Dominant 7th scales are played up to the 7th for each chord and particular emphasis is placed on the treatment of bars 7 and 8. Fig. 5-2 demonstrates this model with accompanying chords and highlights several other important features.

1. Accompanying chords often imply more harmonic movement than is evident in the scale line. For example, the Bb7 scale used in bars 3 and 4 caters for the accompanying chordal movement Bb7-B7-Bb7-E7.
2. Harris returns to BbMa7 in bar 7 replacing the Bb on the descent with the 3rd (B) of G7 in bar 8.
3. The dominant 7th scale is applied to both the IImi7 and V7 chord in bars 9 and 10.
4. In his left hand, Harris often approaches IImi7 by half step whilst retaining the related V7 scale as the source for improvisation. For instance in bars 9-10, F7 scale is played over the left hand chord movement of Cmi7-C#mi7, Cmi7-F7. In bars 11-12, Bb major scale followed by F7 scale is played over the chordal movement BbMa7-C#mi7, Cmi7-F7.

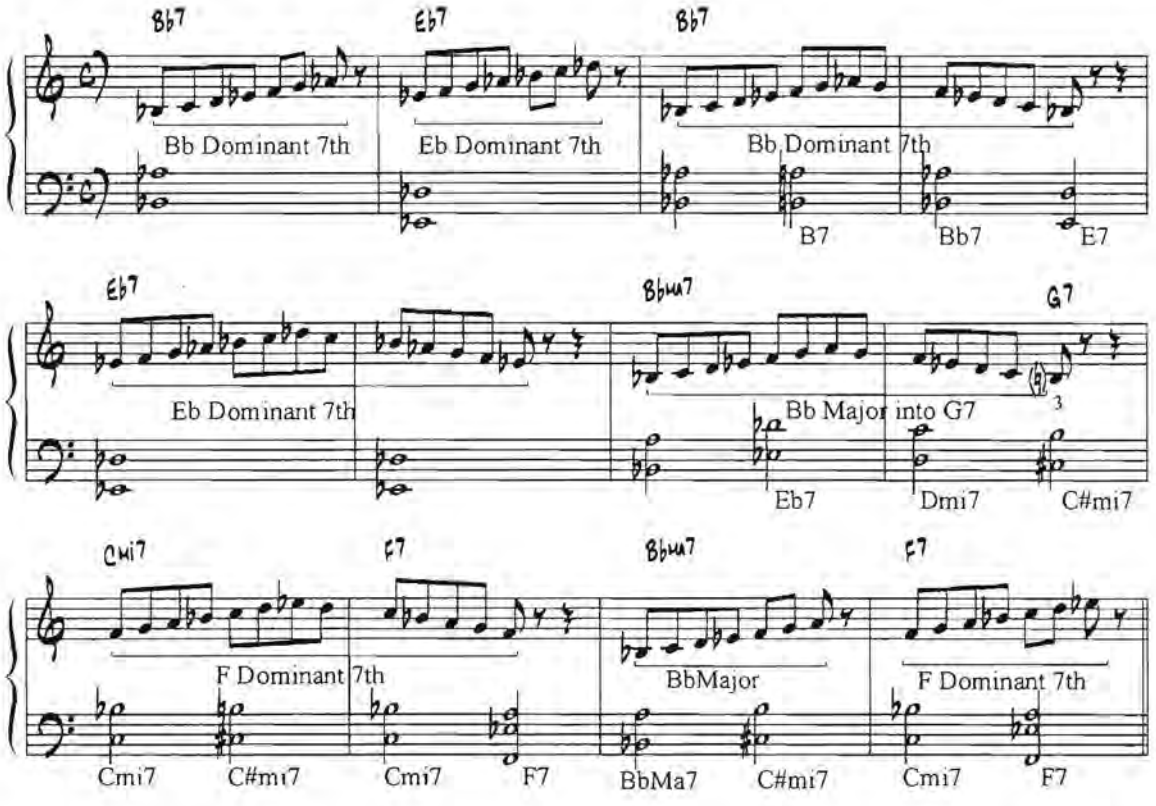


Fig. 5-2. Barry Harris's scale routine over a blues in Bb

In his own playing, Harris exhibits unlimited creativity within this framework, incorporating many additional stylistic concepts that expand upon his basic model, some of which include:

1. The additional use of substitute harmony. This is often applied at the point of resolution to IV7 in bar 5 wherein the substitute dominant 7th is outlined in the last half of bar 4.
2. The Harris '5-4-3-2' concept is applied to bars 7 and 8. As stated by Harris, these phrases are used to help 'get out of trouble' and to begin and end lines (Reez 1994, 25).

3. bIIImi7 or bIIIo7 are used to replace V7/II in bar 8. Harris refers to bIIImi7 as the 'important minor'. It is seen as the chord found on the 5th degree of the substitute dominant seventh (V7/V) and is often used as an alternative to V7/II (Rees 1994, 39).
4. The related diminished chord or 3-b9 lick is often applied to the V7/II chord as it resolves to IImi7 (Rees 1994, 35).

The special emphasis placed on the development of phrases in bars 7 and 8, outlines the running of the I major scale into V7/II; Harris states this outlines the two bar progression: BbMaj7-G7; Dmi7-G7. Utilizing the '5-4-3-2' concept in the melodic line, Harris plays these chordal movements in the left hand. Expanding on his model, Harris often replaces the G7 with a substitute dominant, C#7. Because of the Powell root-7 voicings used (the 3rd being absent), this substitute could also be interpreted as bIIImi7. The two-bar progression (bars 7-8) is further expanded in Harris's playing to included anyone of the following chordal movements:

1. IIImi7—V7/II or IMa7—V7/II
2. IIImi7—subV7/II or IMa7—subV7/II
3. IIImi7—bIIImi7 or IMa7—bIIImi7
4. IIImi7—bIIIo7 or IMa7—bIIIo7.

Where bIIImi7 or bIIIo7 are used, the improvised line sometimes reflects this. These chord movements can further be expanded into four chords per bar. Some different options are listed below.

1. IIImi7—subV7/III—IIImi7—V7/II
2. I—IVmi7—IIImi7—bIIImi7
3. I—IVmi6—IIImi7—bIIIo7.

Fig. 5-3 illustrates the '5-4-3-2' model applied to bars 7 and 8 of the blues. I have added the underlying chordal movements typically used by Harris. The improvised line supports all the different chord movements (Rees 1994, 34-35).

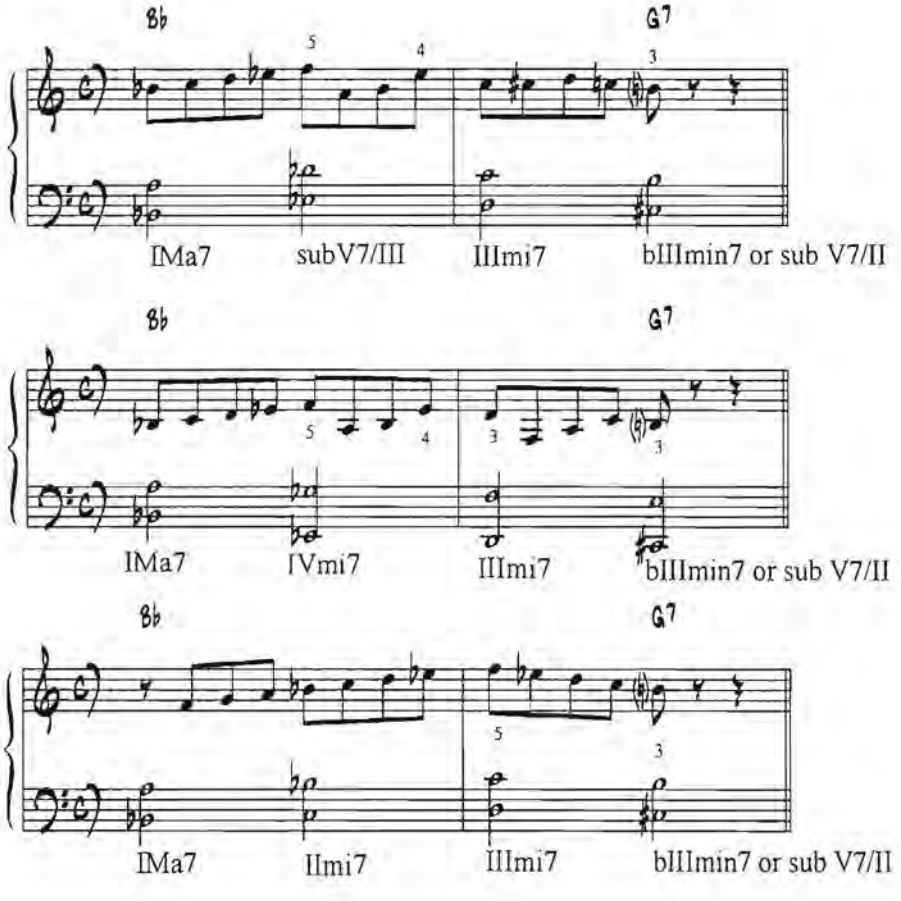


Fig. 5-3. '5-4-3-2' concept applied to the seventh and eighth bars of the blues

5.3 Transcriptions

Harris's discography reads as the who's who of the bebop and post-bop world. He has played with practically every name in the book, including Cannonball Adderley, Donald Byrd, Kenny Dorham, Art Farmer, Dexter Gordon, Johnny Griffin, Lee Morgan, Hank Mobley and Sonny Stitt, to name some. The Harris solos transcribed for this study span more than three decades and include work under his own name and as a sideman. His style is consistent throughout this period. I have selected two blues tunes for analysis and have elected to compare the treatment of these against the blues model Harris provides in his teachings. In both examples I found Harris's playing to be consistent with his model.

5.3.1 'Blue Monk'

Album: *Barry Harris Solo*, September 5111. **Recorded:** July 29, 1990. **Location:** Holland.

An interesting comparison can be drawn between Harris's playing on this recording, and an earlier solo recording of Harris's original composition, 'Anachronism' (Harris 1960). Both are twelve-bar blues tunes. Apart from the audio quality differences of the respective recordings one could easily exchange these tracks and not know that some thirty years had passed between them. Harris has retained a consistency and freshness throughout this period without ever altering his style.

Essentially in 12/8, both tracks combine a complexity of rhythms that defy traditional forms of notation. The expectation in the jazz style is that the swing feel predominates in eighth-note groupings. Because of the tempo of this tune, representation of rhythmic subdivision in notation is not necessarily true to what is actually heard. A single bar is often felt as two bars in which sixteenths are heard as swing eighths. The choice to notate the transcription in 4/4 with eighths read as swing eighths, triplets notated where applicable and sixteenths notated with the expectation that they are also swung, negates the unpleasant look of a score entirely in 12/8 with sixteenths grouped in triplets. It also retains the twelve-bar blues form. Notating in double time, where a single bar becomes two bars and the divisions are halved (sixteenths become eighths) is also inappropriate in that it is not true to the actual concept of pulse. Licence is applied with the notation of swing phrasing such that it is common to see straight phrases and play them as swing. The time feel, while complex in notation, is really quite simple when heard and notation does not do these particular transcriptions justice.

On 'Blue Monk', Harris maintains a two-beat feel most of the time, combining the typical stride left-hand style with Powell type voicings. Occasionally as in the fourth chorus he plays four-to-the-bar, alternating bass-note and upper voicings on beats 1, 2, 3 and 4 respectively.

The placement of phrases in Harris's solo seems to follow a consistent course in each chorus such that the form could be divided for analysis into four areas.

1. Bars 1-4, resolving to chord IV in bar 5
2. Bars 5-6, chord IV returning to I
3. Bars 7-8, I-V7/II
4. Bars 9-12, the closing phrase.

Bars 1-4

In general Harris plays an opening statement in bar 1 based on the I7 dominant 7th scale. An answering statement follows on IV7 in bar 2, based on the IV7 dominant 7th scale. A development of the initial statement follows often with a substitute applied to the end of the phrase at the point of resolution to chord IV7. Fig. 5-4 and Fig. 5-5 illustrate segments from the third and fifth choruses of Harris's solo on 'Blue Monk'.

In Fig. 5-4, Harris begins each statement with a chord on the downbeat of the bar (bars 1, 2 and 3). A short one-bar statement on I7 (Bb7) is followed by a short one-bar answering statement on IV7 (Eb7). A development follows that addresses the function of Bb7 as V7/IV7 rather than I7. In bar 4, using a quote from 'Honeysuckle Rose', Harris outlines Fmi7 and immediately plays a similar phrase a b5 away (substitute II-V), providing strong movement to IV7 (bar 5 of the blues form). The chord falling on the middle triplet in beat 2, bar 3 emphasizes the swing-sixteenth-note phrasing.

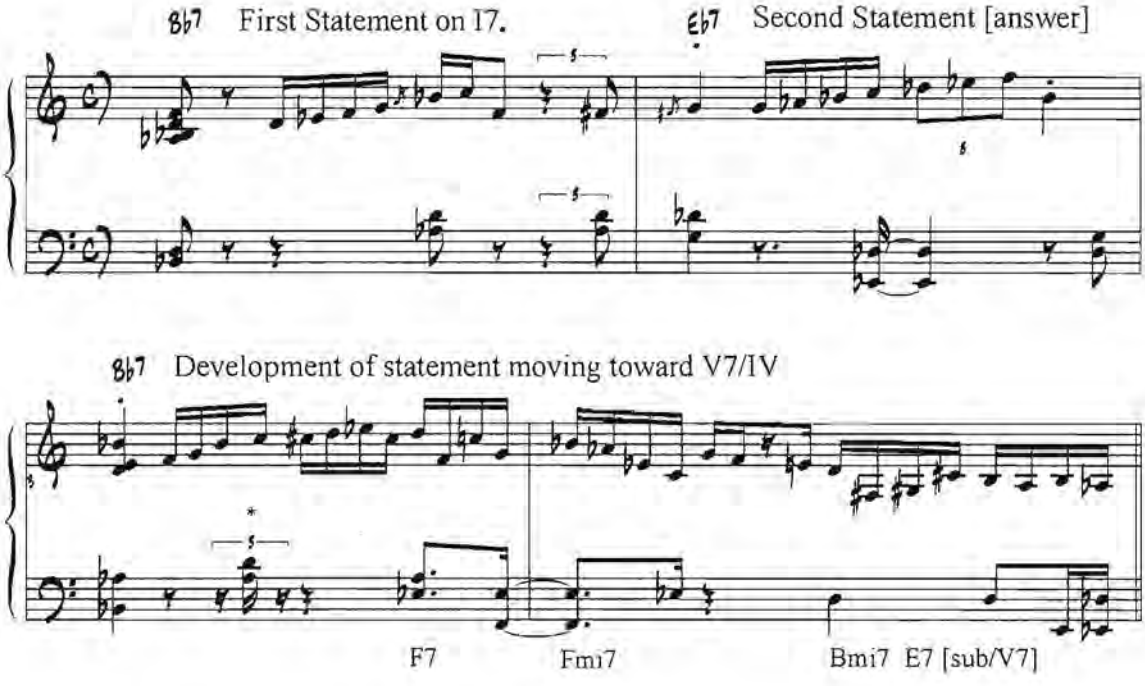


Fig. 5-4. Bars 1-4, third chorus, 'Blue Monk'

Application of passing notes applied to the dominant scale is evident in Fig. 5-5. In bar 3, Harris 'runs' up an arpeggio from the 3rd of the dominant to the 9th, with a half-step approach. On the descent, he places half steps between 9-1 and 1-b7. In both examples, the left hand provides regular rhythmic support with independent voice movement whilst the right hand improvises along a simplified set of chord changes.

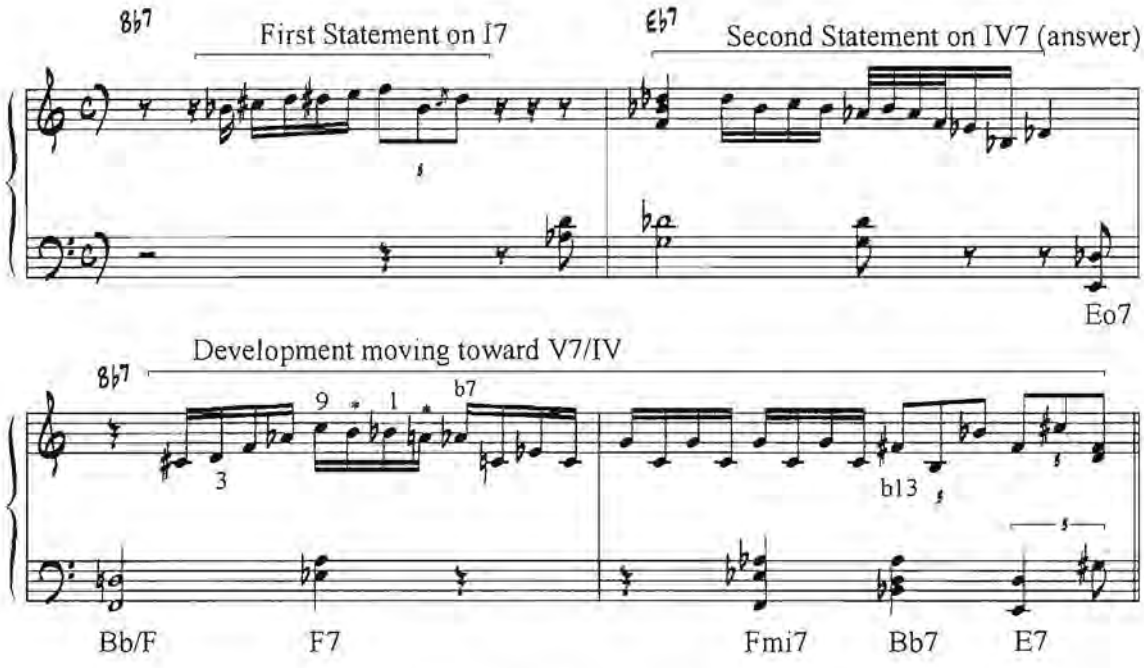


Fig. 5-5. Bars 1-4, fifth chorus, 'Blue Monk'

Bars 5-6

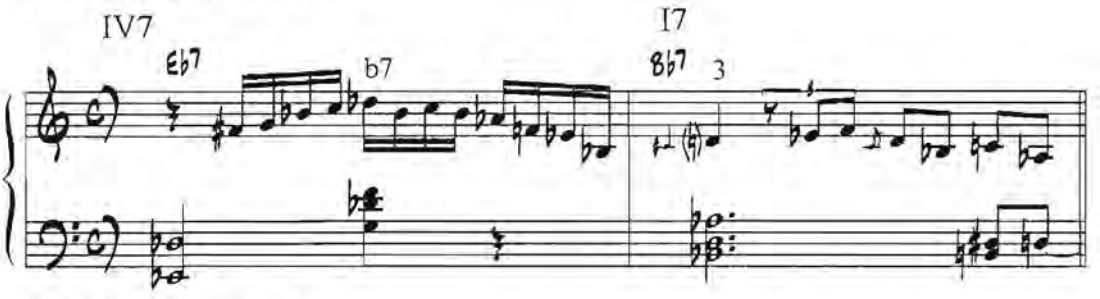
This area encompasses the essential movement from IV back to I. Harris places much emphasis on this primary movement.

> I'm a firm believer that the key thing is how you go from one place to another. One should know how to go to the relative minor, how to come back from the IV to the I, all these different little things that young cats don't really know nowadays. (Panken 2000)

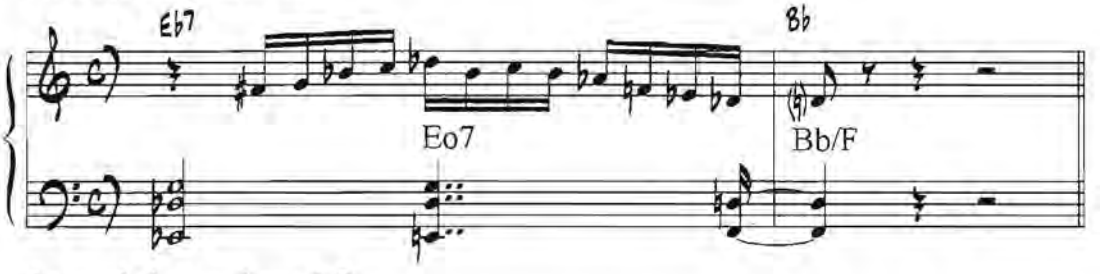
Harris favours returning to I via #IVo7 or IVmi7. The phrases are often constructed using two particular blues scales. On chord IV7 he ascends with a blues scale built on the 6th degree of I and descends with the blues scale built on the root. The blue note of the ascending scale translates as b7 of IV7. The phrases Harris plays on chord IV and the way he returns to chord I is consistent throughout the solo with bar 2 and bar 5 of the first chorus being almost identical. The movement from b7 of Eb7 to the 3rd of Bb7

emphasizes the juxtaposition of minor and major implicit in the blues. Fig. 5-6 compares excerpts from Harris's solo on 'Blue Monk'.

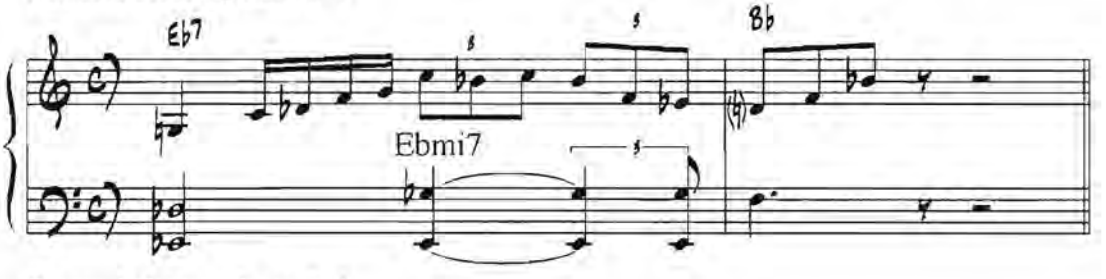
First chorus, bars 2-3



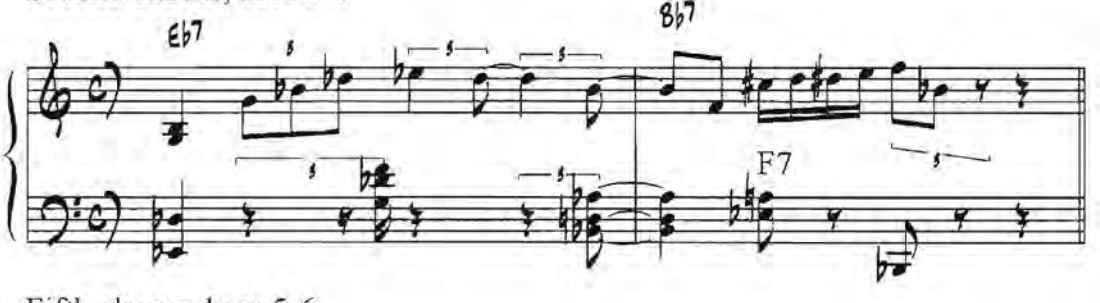
First chorus, bars 5-6



Second chorus, bars 6-7



Second chorus, bars 3-4



Fifth chorus, bars 5-6

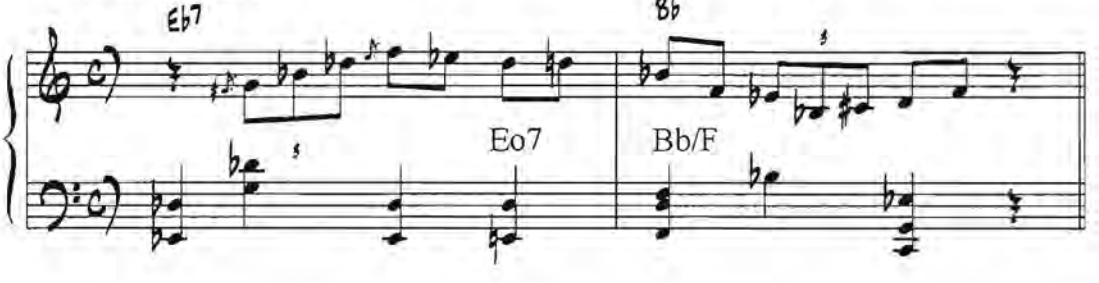


Fig. 5-6. Returning from IV7 back to I

Bars 7-8

In bars 7-8, Harris's blues model illustrates the process of moving from I through V7/II to IImi7 using the I major scale. In the second half of bar 8, on the descent of the scale, the 3rd of V7/II replaces the root of I, allowing for the phrase to resolve. This is often via a 3-b9 lick. Harris refers to this as the related diminished chord (Rees 1994, 35). The left hand often supports this with independent voice movement. In Fig. 5-7 the right hand plays Bb into G7, the left plays Bb/F-Ebmi7, Dmi7-C#mi7, Cmi7. The right-hand line consists of an arpeggio played from the 3rd of Bb up to the 7th. On the descent, passing tones are placed between 7-6, and 6-5.

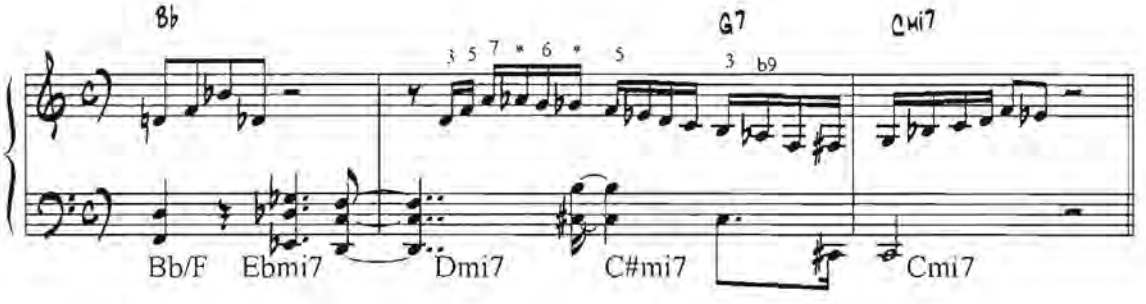


Fig. 5-7. Bb into G7, first chorus, bars 7-8, 'Blue Monk'

Sometimes Harris actually outlines the left-hand chord movement in the improvised line. Several options present themselves in this respect.

1. The progression follows an ascent from I to IImi7 to IIImi7. This is a diatonic movement and IIImi7 is played as tonic related chord. The progression then descends via bIIImi7 to IImin7 (Fig. 5-8).

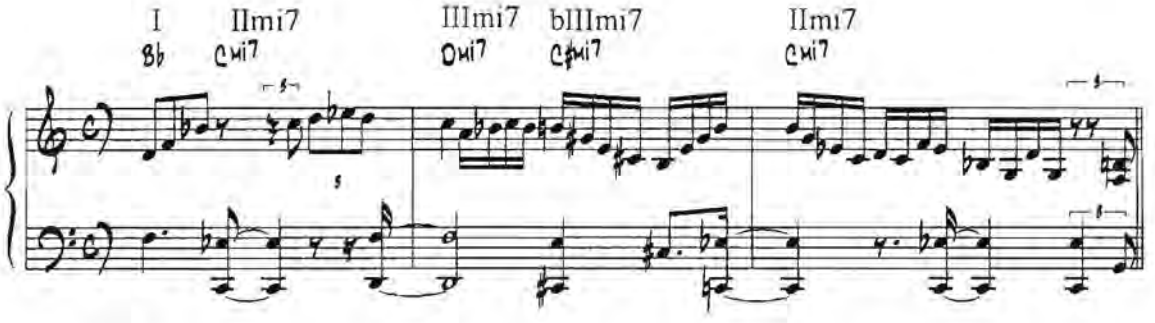


Fig. 5-8. Bars 7-9, second chorus, 'Blue Monk'

2. IIImi7 is approached from above with IVmi7 or V7/III. The progression would then read, I-IVmi7-IIImi7-bIIImi7-IImi7.
3. The progression utilizes bIIIo7 as a chord to approach IImi7 (Fig. 5-9).

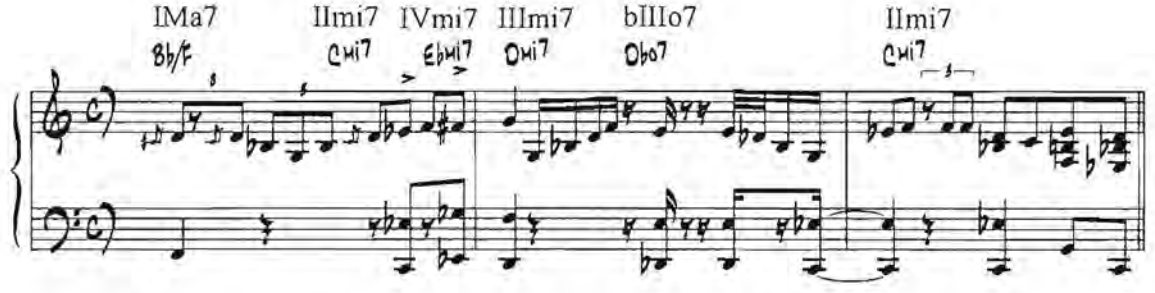


Fig. 5-9. Bars 7-9, third chorus, 'Blue Monk', application of bIIIo7 as a passing chord

Bars 9-12 (closing phrase)

This area is most likely to include licks or cliché endings and Harris uses several classics. Fig. 5-10 presents a closing phrase that appears a few times in the solo. Harris borrows the root from the related dominant (B7) and includes it in the lower structure of the F7 giving the voicing a particularly dense quality. This fits in with Harris's voicing system in which dominant 7th chords a minor 3rd apart are seen to relate by virtue of a common diminished 7th chord. The relationship is such that they are interchangeable and can be

combined together to create denser voicings. Root notes borrowed from related dominants can be added into chord structures to create density without altering function (Rees 1998).

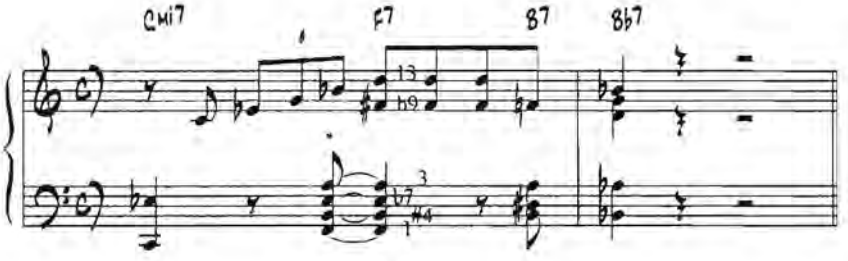


Fig. 5-10. Bars 10-11, first chorus, 'Blue Monk'

Similar closing phrases are seen in the second and third choruses (Fig. 5-11).

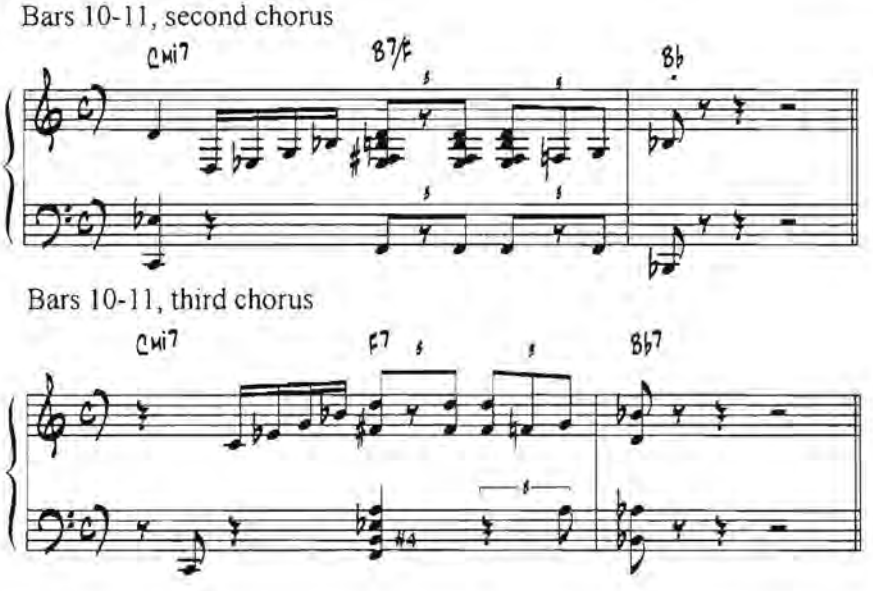
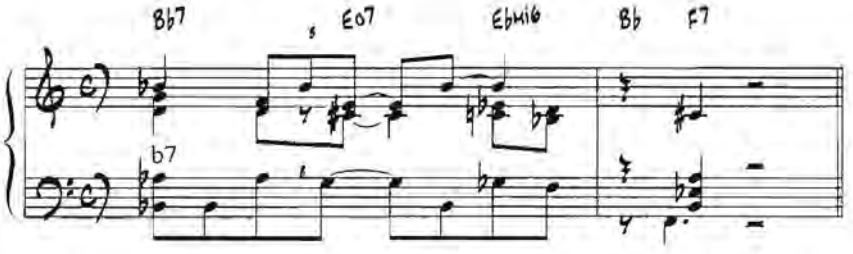


Fig. 5-11. Closing phrase, bars 10-11, 'Blue Monk'

In the last two bars of the form Harris also plays a classic blues cliché ending that follows the progression I7-#IVo7-IVmi7-I. This is voiced with b7 at the bottom of the first chord in the sequence (Bb7) such that the lower three voices move chromatically toward the

second inversion of chord I. In the fourth chorus, Harris varies the rhythmic placement of voices within the chords to emphasize the triplet feel (Fig. 5-12).

Bars 11-12, first chorus



Bars 11-12, fourth chorus

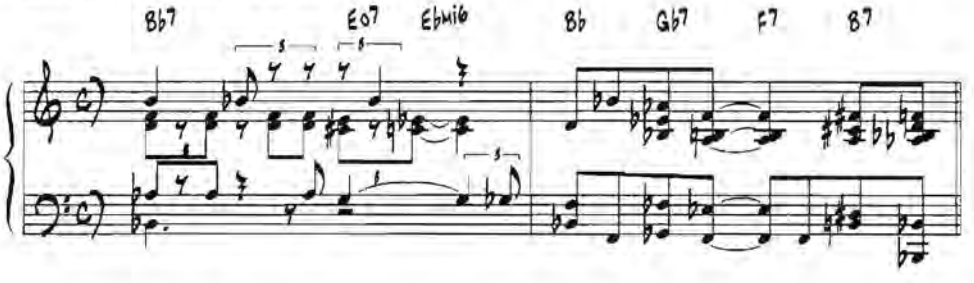


Fig. 5-12. Blues cliché ending, 'Blue Monk'

A variation on this, is the movement I-IV7-#IVo7-I, with an ascending bass-line. In the third chorus the left hand outlines this progression whilst the right hand plays the movement IV-I (Fig. 5-13).

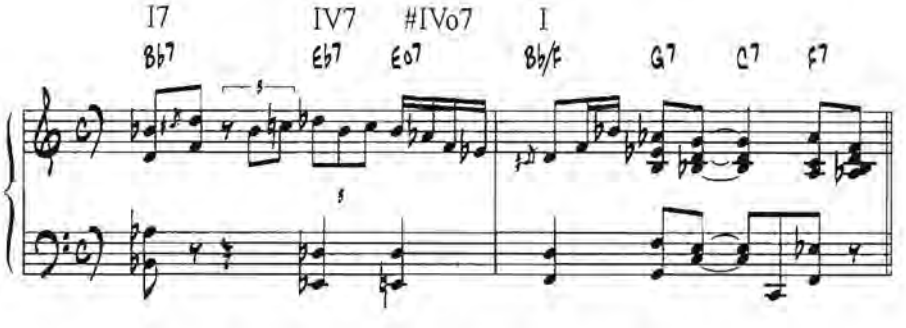


Fig. 5-13. Bars 11-12, third chorus, 'Blue Monk'

This ascending bass figure occurs again in the fifth chorus with the accompanying chords played in the right hand (Fig. 5-14).

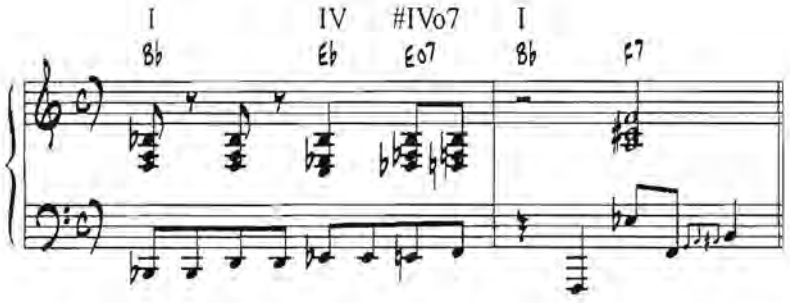


Fig. 5-14. Bars 11-12, fifth chorus, 'Blue Monk'

Most of the devices discussed in Harris's solo on 'Blue Monk' are also evident in his solo on 'Anachronism' recorded some thirty years earlier (Fig. 5-15). These include:

1. The use of blues scales, predominantly the blues scale built on the 6th degree of I7. Typical blues phrasing using this scale is clearly seen in Fig. 5-15.
2. Harris uses subV7/IV at the end of bar 4 providing strong resolution to IV7 in bar 5.
3. Return to I in bar 7 is via # IVo7. In bars 7-8, Harris ascends from I to III via #IIo7. III is actually an inversion of I. Return to IImi7 in bar 9 is via bIIIo7 and this is clearly outlined in the melody.
4. Harris includes additional chordal movement in his left hand that is not outlined in the melody. In bars 9-10 the left hand plays Dmi7-Ebmi7, Dmi7-Ab7-G7-Db7 whilst the right hand outlines the movement from Dmi7 to G with a blues phrase based on the blues scale built on the sixth degree used over G7.
5. The classic blues cliché, I7-#IVo7-IVmi7-I is used to close the twelve-bar sequence.

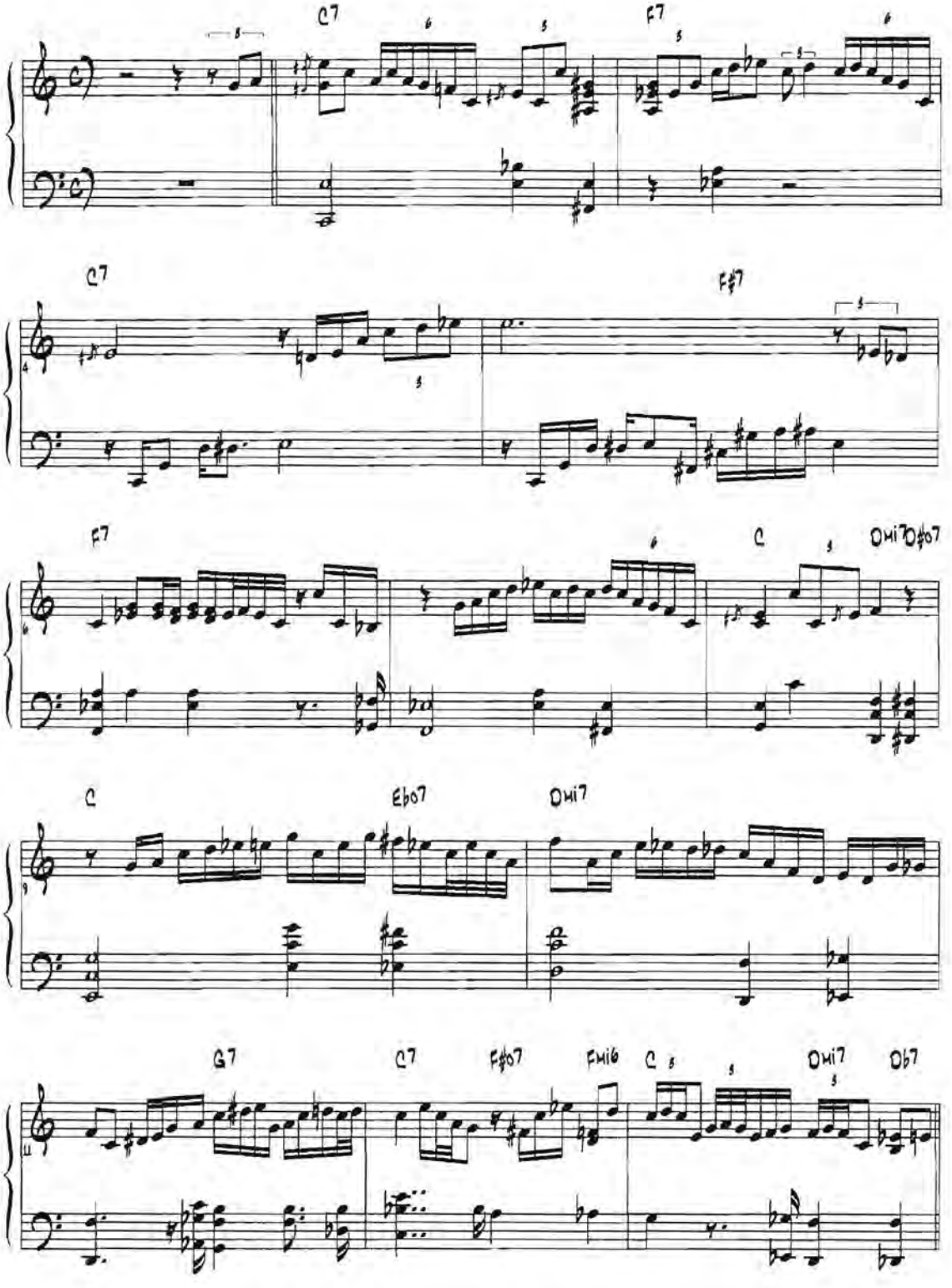


Fig. 5-15. Excerpt from Harris's solo on 'Anachronism'

5.3.2 'Stay Right With It'

Album: *Barry Harris Trio: Chasin' The Bird,* OJCCD-872-2. **Recorded:** May 1962. **Location:** New York City. **Track Personnel:** Barry Harris (Piano), Bob Cranshaw (Bass), Clifford Jarvis (Drums).

'Stay Right With It' is a medium-tempo blues in Bb. The head is played in a swinging Latin two-feel. Solos are played as swing. Swing-eighth-note phrasing predominates with sixteenths and triplet-eighth embellishments.

Harris generally follows the outline of his blues model with some exceptions. Occasionally he returns to Bb7 and not BbMa7 in bar 7 (choruses 3, 6, 9). In the sixth chorus the chord is played with b7 but the improvisatory line outlines a major 7. He also uses a variation on the dominant 7th scale (bar 7, third chorus) in which a passing note is placed between 6 and 5 (Fig. 5-16). This emphasizes Bb7 functioning as I7 rather than V7/IV.

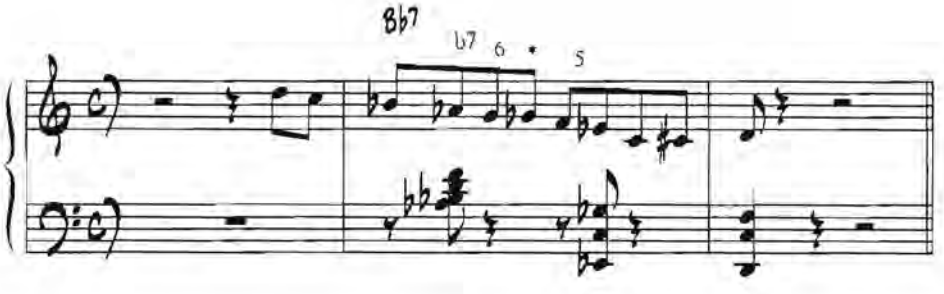


Fig. 5-16. Alternate Bb7 scale, bar 7, third chorus, 'Stay Right With It'

Although Harris's style is less repetitive than was seen with Hampton Hawes, his phrases often have a similar orientation. For instance, on the return to Bb7 in bar 3 of each chorus, the phrases often end on scale degree 3 (bar 4) at which point he tends to follow one of three basic options.

1. He descends to b7 and outlines Bb13 as in chorus 2 (Fig 5-21) and 7 (Fig 5-20)
2. He outlines the arpeggio built on b7 of Bb7 as in chorus 3 (Fig-17) and 5 (Fig 5-19), 9 (Fig 5-18) and 10
3. He ascends with the arpeggio built on 3 of Bb7 as in chorus 4 (Fig 5-22) and 8.

Below, Figs. 5-17 to 5-22, segments taken from bars 3-4 of the blues form illustrate Harris's handling of Bb7 at the point where it resolves to IV7 in bar 5 of the form. A similar conceptualization results from the use of similar devices. On Bb7 (Fig. 5-17), a sixteenth note embellishment is played on b7, the scale descends with a chromatic approach to 3 followed by a diatonic 7th arpeggio on b7 approached chromatically from below. The same configuration (from beat 2) is applied in the ninth chorus (Fig. 5-18) and similarly in the fifth chorus (Fig. 5-19). Each time, in the chordal accompaniment, Harris approaches Bb7 from B7.

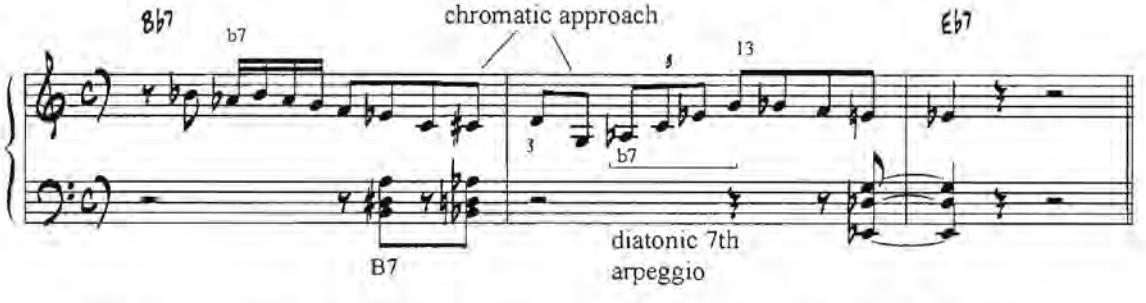


Fig. 5-17. Dominant 7th scale, bars 3-4, third chorus, 'Stay Right With It'

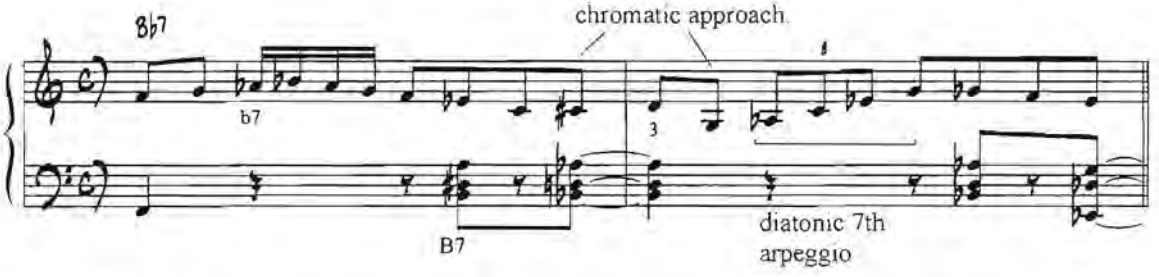


Fig. 5-18. Dominant 7th scale, bars 3-4, ninth chorus, 'Stay Right With It'

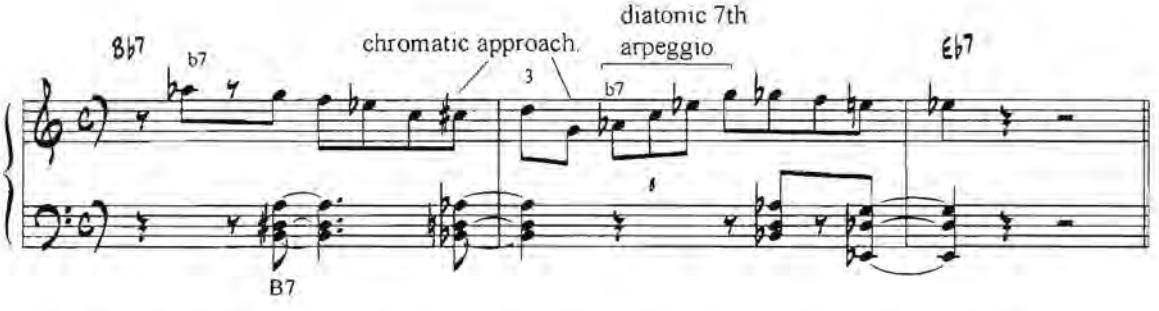


Fig. 5-19. Dominant 7th scale, bars 3-4, fifth chorus, 'Stay Right With It'

In Fig. 5-20, bar 1, Harris uses the same principle of leaping from scale degree 3 to a diatonic 7th arpeggio on b7, approached chromatically from below. On the descent he adds a sixteenth note embellishment between 1 and b7. The phrase ends with an outline of Bb13.

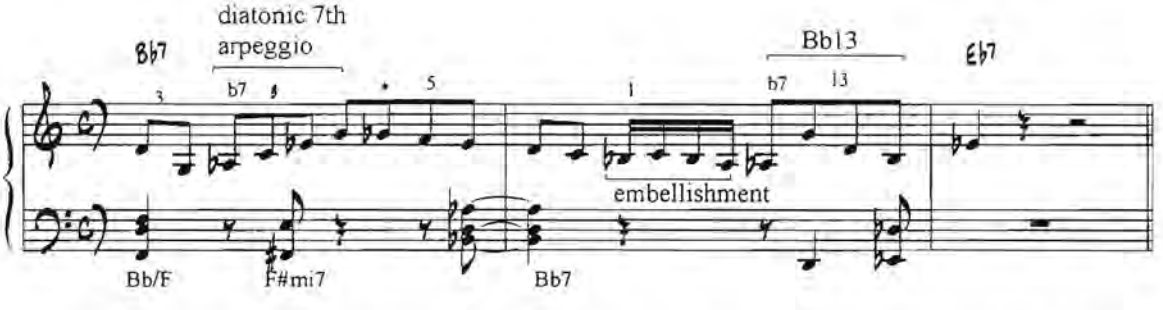


Fig. 5-20. Dominant 7th scale, bars 3-4, seventh chorus, 'Stay Right With It'

Fig. 5-21 shows a similar phrase in bars 3-4 of the second chorus. Fig. 5-21 is an edited version of Fig. 5-20. Both right-hand phrases are the same except for the absence of the second eighth of beat 1, the whole of beat 2 (bar 1) and the last note in bar 2.

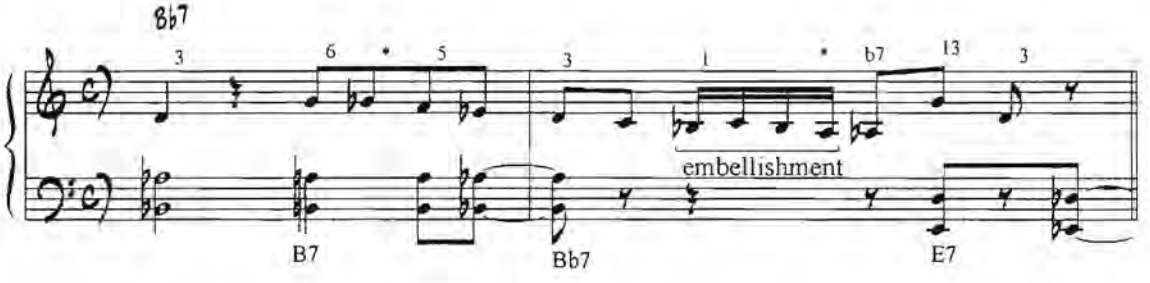


Fig. 5-21. Dominant 7th scale, bars 3-4, second chorus, 'Stay Right With It'

Triplet eighths are often incorporated into Harris's lines. For instance, in bars 3-4 of the fourth chorus (Fig. 5-22) a triplet connects 5 and 3 on the descent. A triplet arpeggio follows on 3. Passing steps are placed between 6-5 (bar 3, Fig. 5-22) and 9-1 (bar 4, Fig. 5-2).

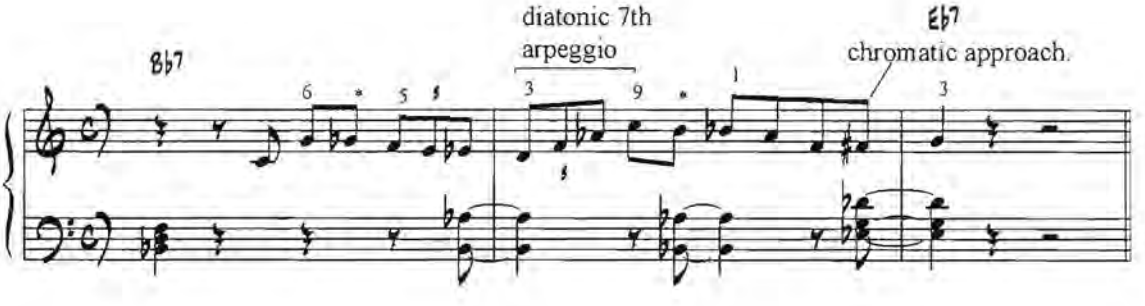


Fig. 5-22. Dominant 7th scale, bars 3-5, fourth chorus, 'Stay Right With It'

Another example is found in bars 10-12 of the eleventh chorus (Fig. 5-23). Here, Harris plays a diminished 7th arpeggio on the 3rd of the F7 (bar 10, Fig 5-23). Another triplet

arpeggio is played on the 3rd of Bb (bar 11, Fig 5-23) and a further triplet arpeggio is played on the 5th of Cmi7 (bar 12, Fig 5-23).

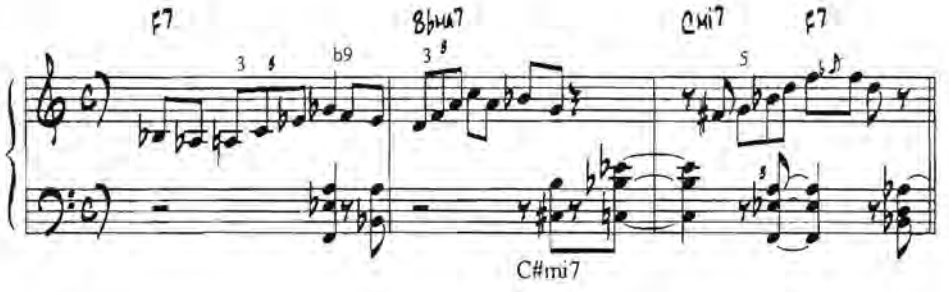
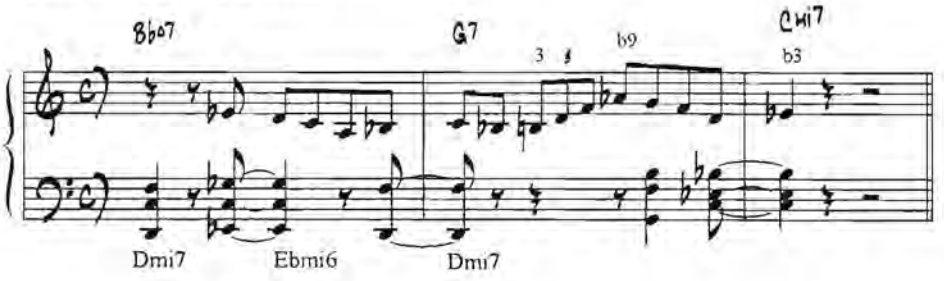


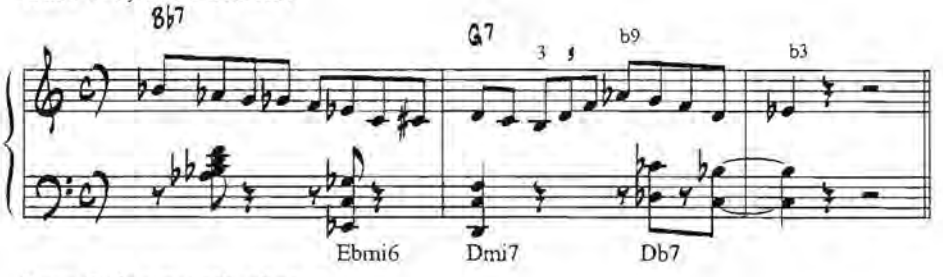
Fig. 5-23. Triplet figures, bars 10-12, eleventh chorus, 'Stay Right With It'

Comparing lines in bars 7-9 of the form (Fig. 5-24), most times Harris runs Bb into G7, targeting the 3rd of G7 and following with the related diminished chord (3-b9 lick). Each time the line resolves on b3 of the subsequent Cmi7 chord.

Bars 7-9, second chorus



Bars 7-9, third chorus



Bars 7-9, seventh chorus

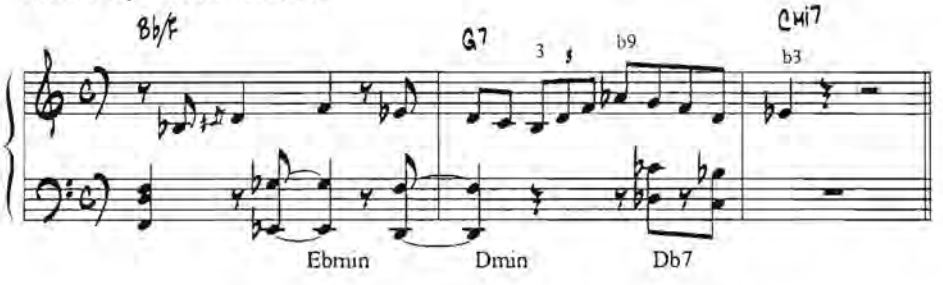


Fig. 5-24. Bb into G7, bars 7-9, 'Stay Right With It'

Variations of this occur in which the 3-b9 lick sometimes resolves to the 5th degree of Cmi7 (bar 9, Fig. 5-25). Here Harris plays Bb into G7 in the right hand against Dmi7-Ebmi7-Dmi7-C#mi7 in the left hand. The Bb major arpeggio is played against the Ebmi7 chord in bar 7. The line only arrives on G7 in the second half of the second bar.

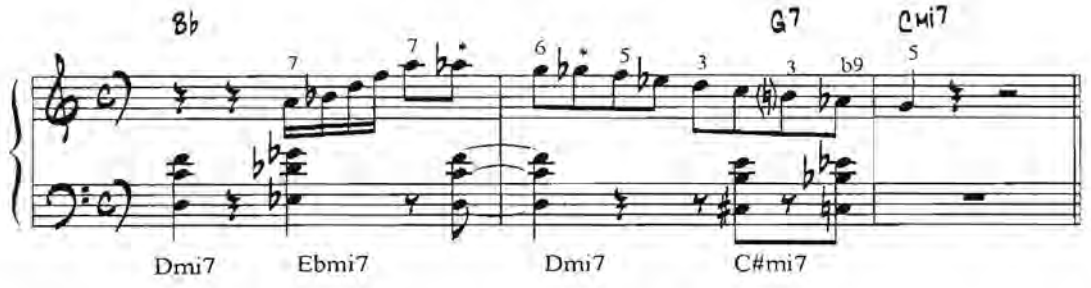


Fig. 5-25. Bb into G7, bars 7-9, tenth chorus, 'Stay Right With It'

Fig. 5-26 shows a further variation in which he plays Bb into G7, pivoting the b9 and resolving via a chromatic approach to 5 of Cmi7. The left hand plays the same movement as was indicated in Fig. 5-25 only this time in tenths an octave lower in bars 7 to 8 and using Powell voicings (root –7) in bar 8 on C#mi7- Cmi7.

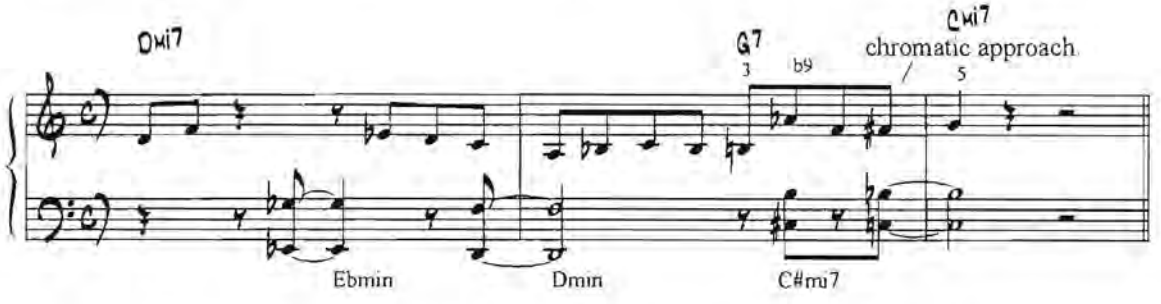


Fig. 5-26. Bb into G7, bars 7-9, twelfth chorus, 'Stay Right With It'

In the sixth chorus, Harris replaces the G7 with bIIImi7(C#mi7) - the 'Important Minor'. Bb major scale is played from 7 to 3, an arpeggio (Dmi7) is played on 3 followed by a descending arpeggio a half-step below on (C#mi7).

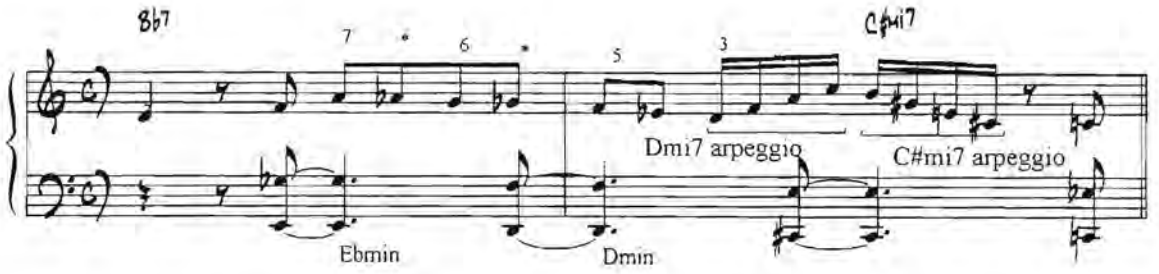


Fig. 5-27. bIIImi7 (C#mi7), bars 7-8, sixth chorus, 'Stay Right With It'

In chorus 4, an arpeggio is played from the 7th of Bb major and Cmi7 is approached via Db7 (Fig. 5-28)

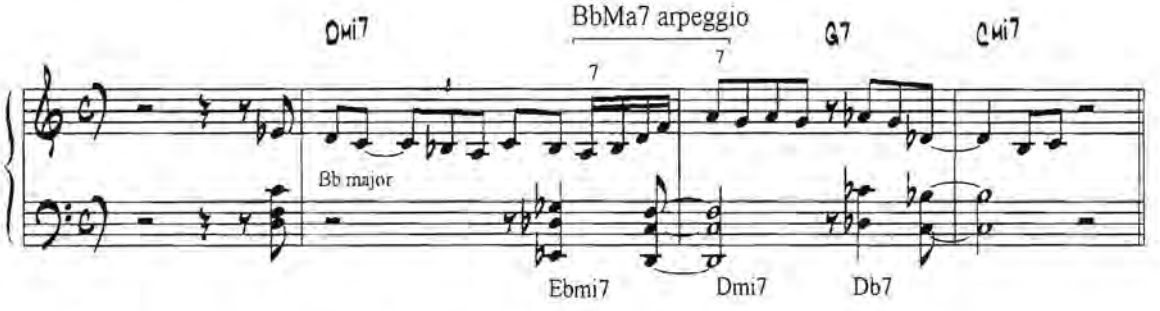


Fig. 5-28. Bars 7-8, fourth chorus, 'Stay Right With It'

In the Fig. 5-29 Harris bypasses G7 and runs straight from Bb major into C minor. An ascending BbMa7 arpeggio is followed by a descending Cmi7 arpeggio that ascends again to the 9th making a series of diatonic 7ths in Bb. The left-hand accompanying chords are independent of the melodic line.

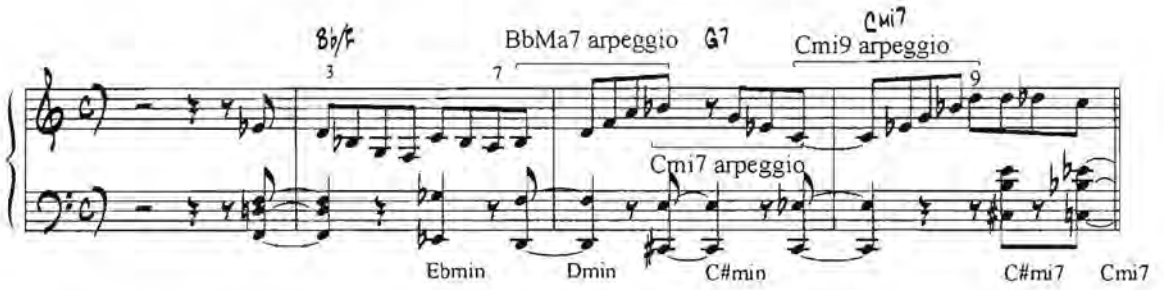


Fig. 5-29. Bars 7-9, eighth chorus, 'Stay Right With It'

5.3.3 Barry Harris' solo on 'Straight Ahead'

Album: *The Turnaround, Hank Mobley*, Blue Note 7243-5-24540-20. **Recorded:** February 5, 1965. **Location:** Van Gelder Studio, Englewood Cliffs, New Jersey. **Track Personnel:** Freddie Hubbard (Trumpet), Hank Mobley (Tenor Sax), Barry Harris (Piano), Paul Chambers (Bass), Billy Higgins (Drums).

The six tracks on *The Turnaround* are compiled from two different recording sessions; March 7, 1963 with Hank Mobley (Tenor Sax), Herbie Hancock (Piano), Donald Byrd (Trumpet), Butch Warren (Bass) and Philly Joe Jones (Drums) and February 5, 1965 with the personnel listed above. It is interesting to see how Harris's style fits into this context, especially as the earlier tracks from the 1963 session used Herbie Hancock on piano and presumably there was expectation of continuity on the album.

'Straight Ahead' is a 56-bar AABA tune in F minor. The changes are less predictable than the typical harmony of the more popular tune format. Being a Mobley original the tune is also not really open to the implied harmonies used in improvisations over more common repertoire tunes. Each A section comprises sixteen bars and the bridge is eight

bars. Because of the duration and similarity of chords, the application of bebop scales is particularly prevalent. All three soloists employ the use of bebop dominant scales, especially Hubbard and Harris.

Fig. 5-30 is an analysis of the chord progression of 'Straight Ahead'. Several subdominant minor related chords are used - IVmi7 (Bbmi7) in bars 9 and 11, IVmi6 (Bbmi6) in bar 17, IImi7b5 (Gmi7b5) in bar 13, and bVII7 (Eb7) in bar 15. In bars 9 to 16, the tune alternates between subdominant minor chords and finally resolves to Imi7 via bVII7 in the very last bar. Interestingly the progression does not resolve from C7 to Fmi7, but rather from C7 through Eb7 to Fmi7.

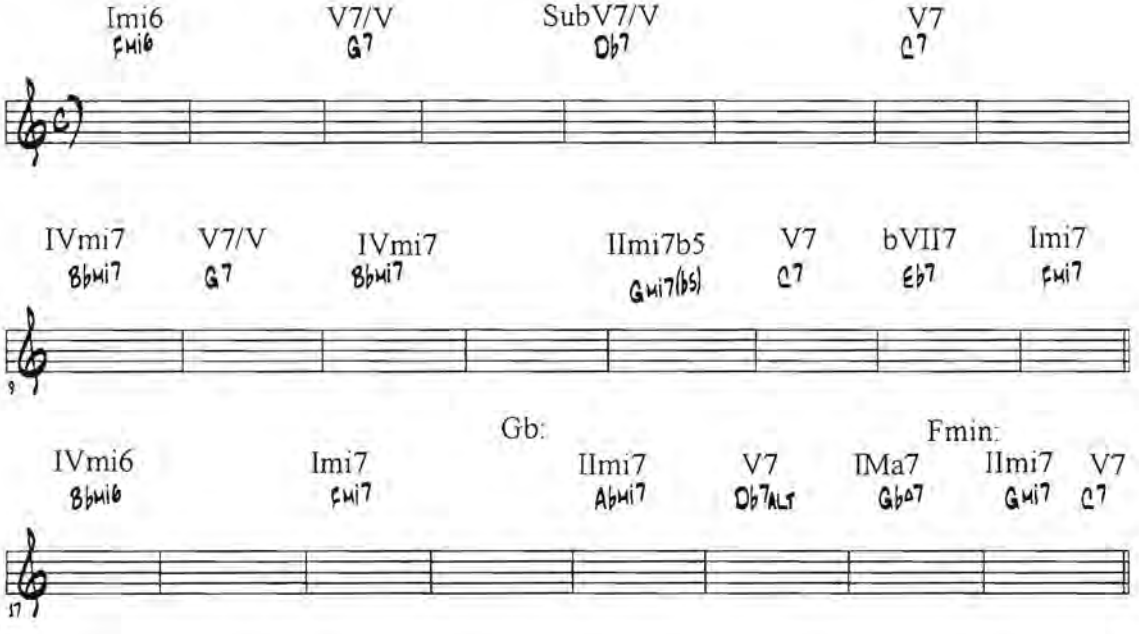


Fig. 5-30. Functional analysis of 'Straight Ahead'

The chord progression highlights several particularly interesting aspects of Harris's style, especially his conceptualization of chord and scale relationships. Consistent with

concepts outlined in his teaching, Harris simplifies the application of scales such that all subdominant minor chords use the same scale. This allows for particularly smooth movement through the chord sequences. As Harris explains, the Eb7th scale caters for all the chords, Eb7, Bbmi7 and Gmi7b5. The running of Eb7th scale into C7 caters for any of the progressions, Gmi7b5-C7, Bbmi7-C7 or Eb7-C7 (Rees 1994, 20). This way of conceptualizing the improvisation is also apparent in Freddie Hubbard's solo. Because of the common tones between C7 and Eb7, this is particularly prevalent over chords using these two scales. Fig. 5-31 shows an excerpt from Freddie Hubbard's solo on 'Straight Ahead' (bars 7- 17).

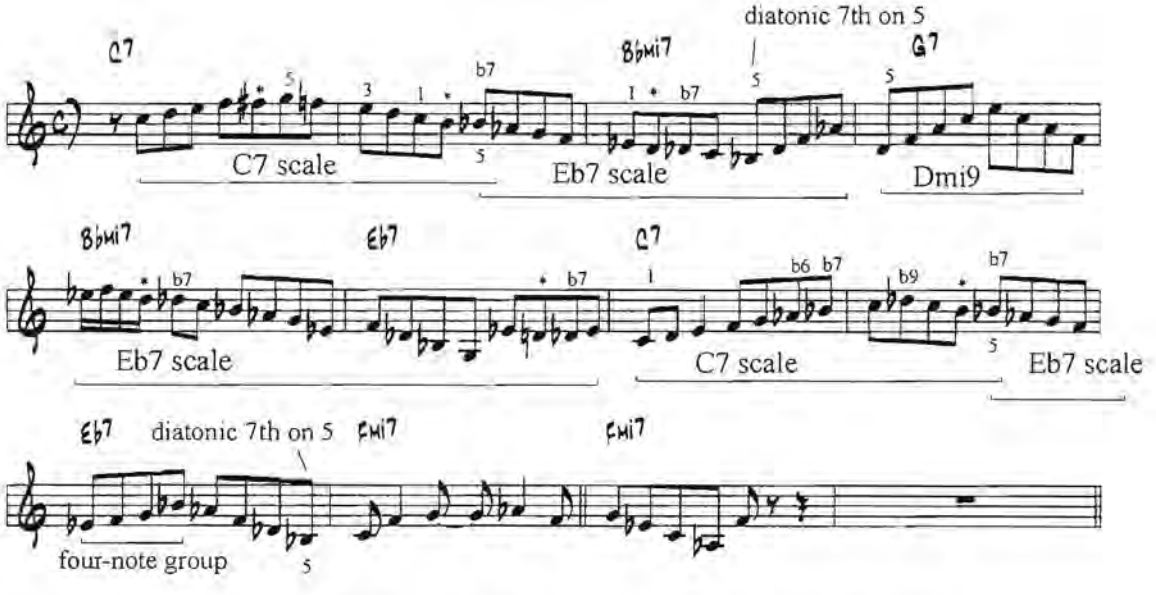


Fig. 5-31. Bars 7-17 of Freddie Hubbard's solo on 'Straight Ahead'

Harris also clearly uses bebop scales as a source for improvisation. To expand on the basic scales, he uses diatonic 7th arpeggios, pivoting and enclosures. Over Bbmi7, Eb7 and Gmi7b5, Harris appears to use either Eb7 bebop dominant or a Bbmi6 bebop scale. Essentially these are the same scale in that the diatonic notes for Eb7 (Mixolydian) are

the same as for Bbmi6 (Dorian). The passing tone on Eb7 should be placed between 1 and b7, however Harris often places it between 3 and 2. From an analytical perspective the scale could be viewed in two ways: (1) as a dominant 7th (Mixolydian) in which the passing step is placed between 3 and 2 stressing less dominant function and more of minor 6 (Bbmi6) or (2) as Bbmi6 with the passing step between 6 and 5 as is found on a major bebop scale (Fig. 5-32). In his teachings Harris makes no mention of a minor 6 bebop scale. He does, however outline the melodic minor scale with half-steps added (Rees 1994, 17). In the analysis of transcriptions selected for this study he sometimes shifts passing steps in a scale to emphasize different chord tones. This was seen earlier in his solo on 'Stay Right With It' (Fig. 5-15) where a Bb7 scale was played with the passing step between 6 and 5, emphasizing 17 rather than V7/IV. In Fig. 5-1, Harris was also seen to suggest a G7sus4 chord by placing a passing step between 5 and 4 on the dominant 7th. Bergonzi refers to these scales as 'Bop Scale Modes' - G7sus4 is really D-7 which is played as Dorian with the passing step between 1 and b7. The Bbmi6 scale appearing in 'Straight Ahead' is identified by Bergonzi as the modal scale for G Locrian and is used over Gmi7b5 (Bergonzi 1996, 32-33).

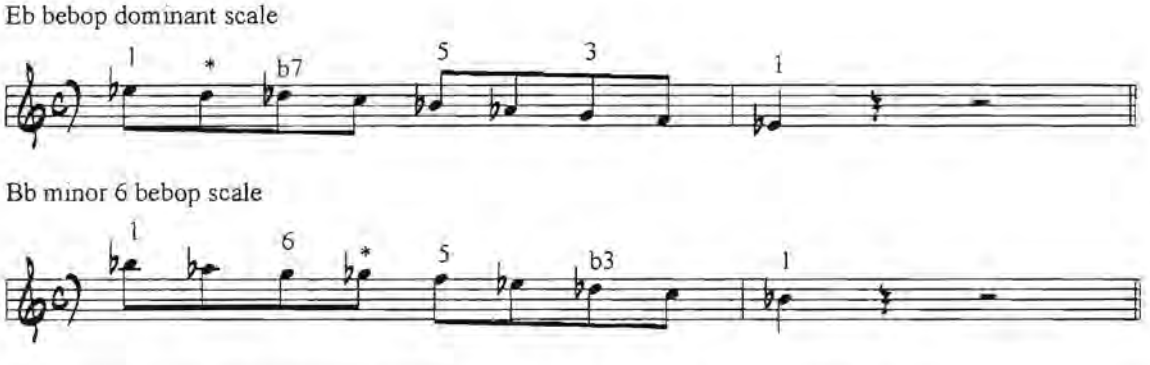


Fig. 5-32. Eb7 bebop dominant scale and Bb minor 6 bebop scale

Fig. 5-33 shows an excerpt of Harris's solo on 'Straight Ahead' (bars 7-9). The line is analyzed as Eb7 bebop dominant with the passing step between 3 and 2. Tones are indicated above, passing steps are marked with an asterisk and chord symbols are shown between the stave. Harris ascends Eb7 scale from the 3rd to the b7th and down to the 3rd. A passing tone is placed between 3 and 2 followed by a diatonic 7th arpeggio on 3.

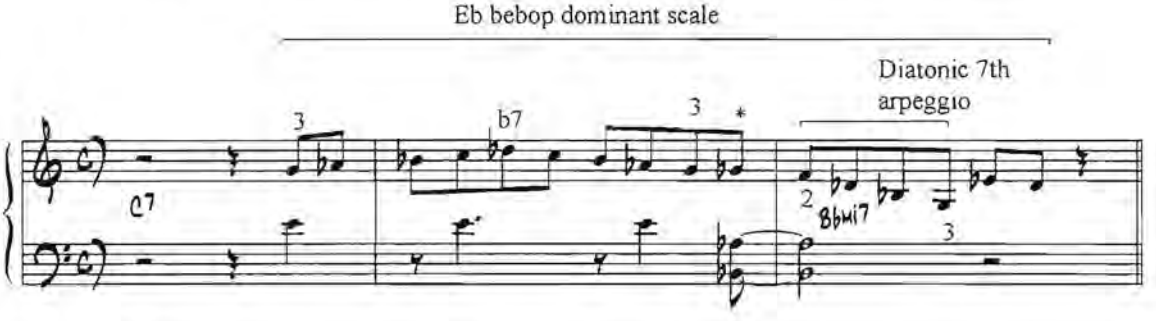


Fig. 5-33. Bars 7-9, Harris's solo on 'Straight Ahead'

Fig. 5-34 is analyzed as Bbmi7 into C7 with a chromatic approach to 1, passing step between 9 and 1 and a scale descent with an enclosure of 3 on C7 in bar 13. C7 is anticipated here as the left hand is still playing Gmi7b5.

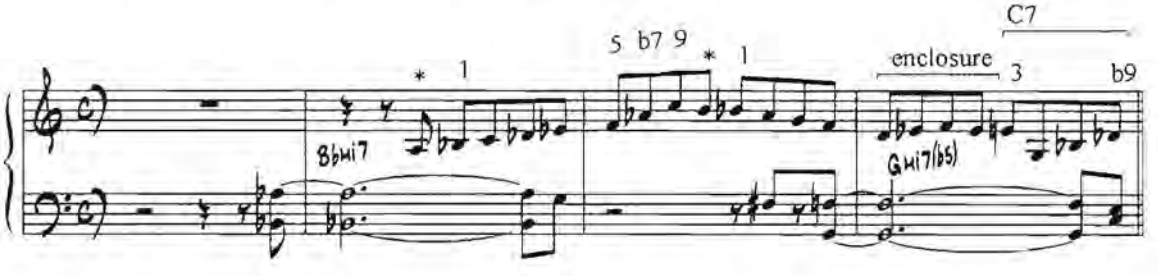


Fig. 5-34. Bars 10-13, Harris's solo on 'Straight Ahead'

Fig. 5-35 shows a combination of scales with different passing steps. Harris appears to use a Bbmi6 type scale at first with passing steps between 9-1 and 6-5, a diatonic 7th

arpeggio falling from 5 of Bb minor running into Eb7 (bar 28) with a passing step between 1 and b7. The line runs into C7 (bar 30) and finally resolves on Fmi7 in bar 31.

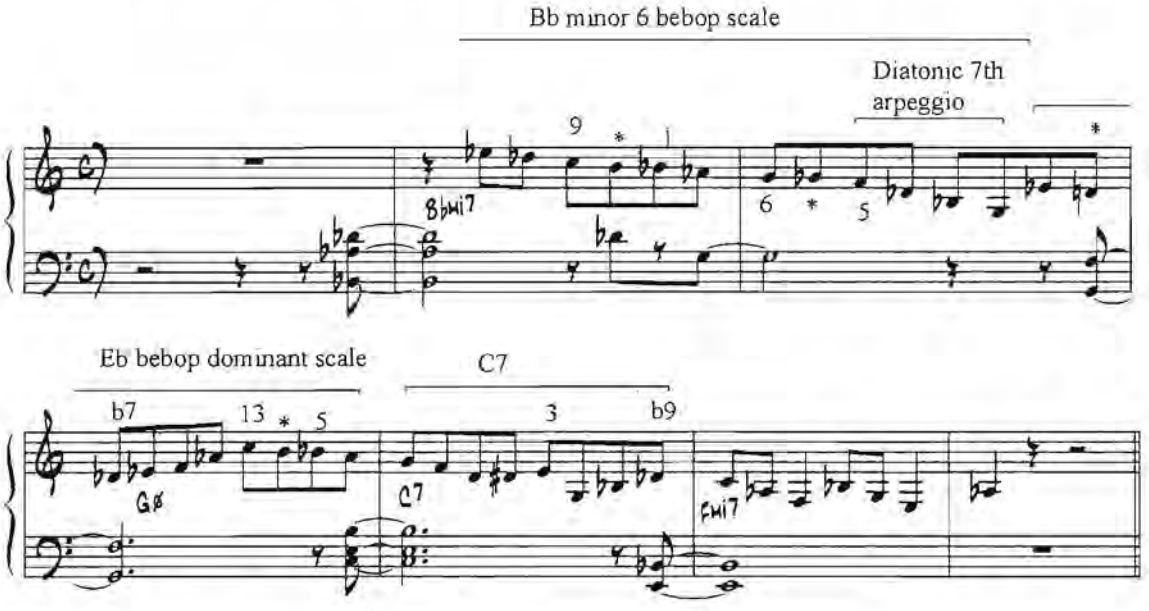


Fig. 5-35. Bars 26-32, Harris's solo on 'Straight Ahead'

In Fig. 5-36, bars 33-35, Harris plays up the Bbmi6 arpeggio (b3, 6, 5, 9) with a short scale segment resolving to Fmi7.

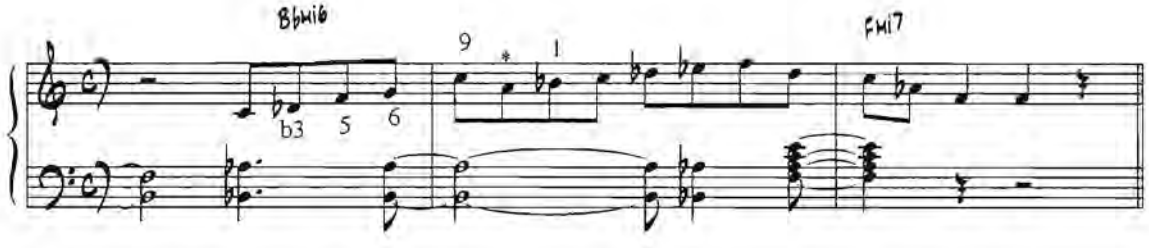


Fig. 5-36. Bars 33-35, Harris's solo on 'Straight Ahead'

In Fig. 5-37 (bars 51-56), Harris runs Eb7 scale into C7 scale. The scales run smoothly into each other as a result of common tones. This line combines enclosures, diatonic 7ths

and short scale segments. When b9 and b13 are added to the C7 bebop scale as in bar 54, Fig 5-37, Bergonzi refers to it as dominant 7 b9b13 (Bergonzi 1996, 16-17).

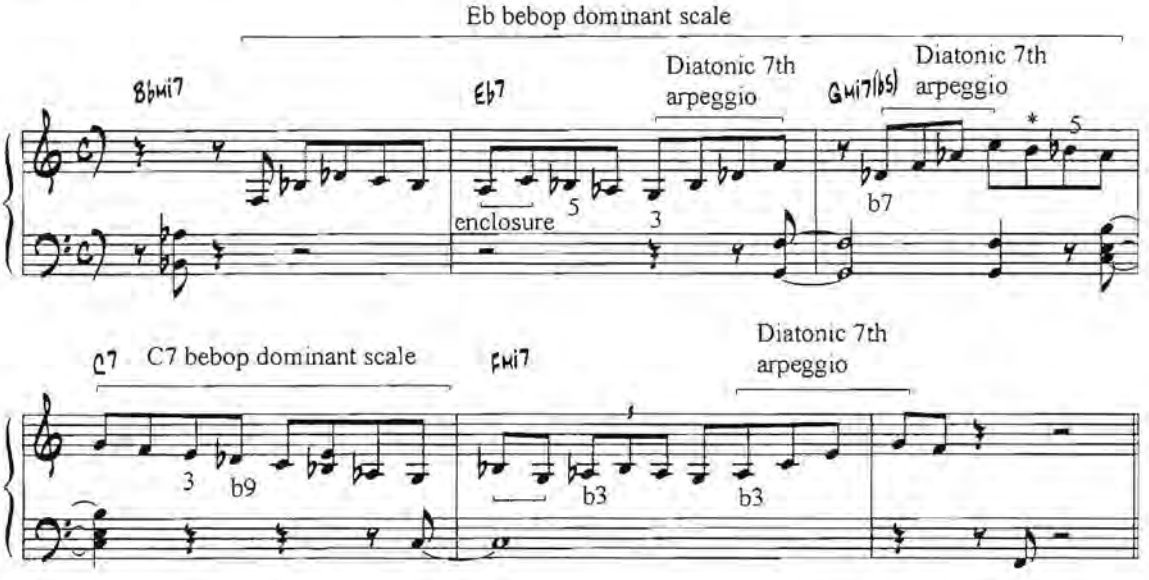


Fig. 5-37. Bars 51-56, Harris's solo on 'Straight Ahead'

Over G7-Db7 in bars 4-6 of Fig. 5-38, Harris appears to use Ab minor bebop scale.

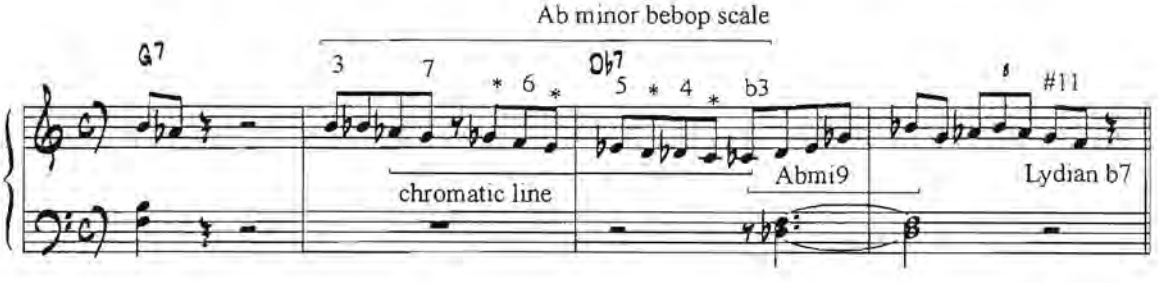


Fig. 5-38. Bars 3-6, Harris's solo on 'Straight Ahead'

In bars 45-50 Harris combines scales to make a continuous line. A fair amount of chromaticism leaves one uncertain as to whether the lines can be defined as scales, however, in bar 45-46 of Fig. 5-39 Harris appears to use an Ab minor 6 pentatonic

scale which runs into C7 in bar 47 by targeting b7. From 13 in bar 47, a chromatic line descends to the 4th and encloses the 3rd. A diminished arpeggio follows on 3. This line would normally herald resolution to Fmi7, however as it goes to Bbmi7. Harris descends a diatonic 7th arpeggio, outlining 9-b7-5 and b3 of Bbmi7. From 9 in bar 49 (Fig. 5-39), passing steps are placed to form a Bbmi6 scale. The line stops on F. Functionally this note is 5 on Bbmi7 and b7 on G7 (bar 50). Where Hubbard plays the G7 in his improvisation (Fig 5-31, bar 10), Harris almost avoids it by playing an augmented triad that fits into either G7 or Bb minor - an ambiguous solution to the unusual chord movement.

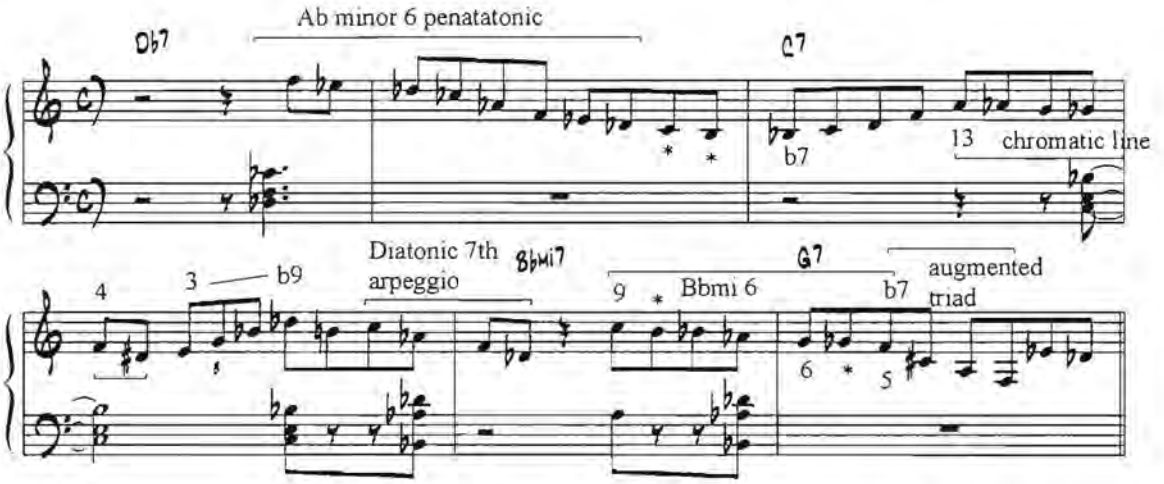


Fig. 5-39. Bars 45-50, Harris's solo on 'Straight Ahead'

5.4 Summary

Barry Harris is a key conservator of the bebop style - a living extension of Bud Powell (Walter Bishop Jr. quoted on Rees n.d.). Where Powell invented the language of modern jazz piano, Harris mastered it to create his own style - a style to which he has remained true throughout his career.

An important aspect of Harris's legacy is his educational contribution. His teachings are especially valuable in that they reveal how concepts were understood and applied by the bebop icons, thus preserving a way of thinking that may otherwise have been lost or buried with the great bebop innovators. A summary of his teaching concept appears in a transcription of one of his workshops (Rees 1994). The attached booklet is a gold mine of information that really diminishes the relevance of the infinite method books stacking up the shelves of jazz libraries.

His model provides necessary exercises for technical mastery of one's instrument and outlines how chords and scales are conceptualized, focusing particular attention on the application of bebop scales in the context of popular tune formats. Harris demonstrates that a single scale line can carry the movement of harmony if passing notes are placed correctly. This allows for a much less repetitive style of playing, less confined to licks and learnt phrases.

In this study, analysis of Harris's solos reveals a consistency with his teaching model. Understanding his approach was essential for analysis of his style and the selected

transcriptions are perfect examples of the infinite musical possibilities his concept provides.

CHAPTER 6

SONNY CLARK (1931-1963)

6.1 Introduction

Sonny Clark falls into a category of many exceptional post-bebop pianists who for one or other reason are not well profiled in mainstream jazz textbooks and where they are mentioned, these are mostly references to groups in which they appear as sidemen. Some biographical material about Clark can be gleaned from liner notes or internet sites which support generalized jazz related data.

Born in the Pittsburgh area, Clark followed a rich tradition of local performers such as Art Blakey, Earl Hines, Erroll Garner and Ahmad Jamal. Although earlier influences of players such as Art Tatum and Teddy Wilson are evident in his playing, Clark fits more into the stream of hard-bop piano players following in the Powell school, a style to which he remained true throughout his career (Hofman 1998). Clark also cites Monk as one of his influences and notes an appreciation for many of his contemporaries, especially pianists Horace Silver, Tommy Flanagan, Barry Harris and Red Garland. (Levin 1957 With strong roots in blues playing, Clark displays a profound reverence for the traditional roots of jazz music (Levin 1957).

Whilst still in his twenties, he toured with clarinettist Buddy DeFranco and later singer Dinah Washington. At twenty-five he was active in the New York scene, and being an often requested sideman, recorded frequently with the who's who of jazz greats including Sonny Rollins, Curtis Fuller, Lee Morgan, Grant Green, Johnny Griffin, Dexter Gordon, Art Farmer, Kenny Burrell, Donald Byrd, Paul Chambers, John Coltrane, Grant Green, Philly Joe Jones, Clifford Jordan, Jackie McLean, Hank Mobley, Art Taylor and Wilbur Ware.

Sadly a dependency on drugs and alcohol plagued Clark throughout his career and he died of a heart attack whilst playing a gig at Junior's Club in New York only a few months after recording with Dexter Gordon (Pettinger 1998, 71-73). This tragedy, coupled with the fact that he was part of an already saturated hard-bop market, possibly denied him the due he deserved as a musician. Like fellow musicians Hank Mobley and Tina Brooks, who shared similar lifestyles; Clark is more recognized now than he was during his lifetime (Hofman 1998).

6.2 Transcriptions

Like most sought-after accompanists from this period, Clark's discography is extensive. I have selected three solos off two Dexter Gordon albums recorded shortly before Clark's death: (1) 'Second Balcony Jump', a rhythm-changes tune from the album *Go*, recorded August 27 1962, (2) 'Mc Splivens', a blues in Bb and (3) 'Soy Califa', both Gordon originals from the album *A Swinging Affair*, recorded August 29, 1962. In addition I have

selected a solo piano track of 'Jeepers Creepers' from the informal home recording collection.

6.2.1 'Second Balcony Jump'

Album: *Dexter Gordon: Go*, Blue Note CDP 7 46094 2. **Recorded:** August 27, 1962. **Location:** Hackensack. **Track Personnel:** Dexter Gordon (Tenor Sax), Sonny Clarke (Piano), Butch Warren (Bass), Billy Higgins (Drums).

'Second Balcony Jump', written by Jerry Valentine, is a standard thirty-two bar AABA form based on the chord progression of rhythm changes. Clark plays three choruses of solo. He adheres to the basic Rhythm changes progression with some substitute harmony introduced in the bridge. The bulk of the improvisation of the A sections is melodically centred around the blues sound using simple outline of chords and blues scales built on the 6th and root of the home key. Clark's left-hand comping is sparse throughout the solo. Picking up on Gordon's closing phrase, the first eight bars of Clark's solo is entirely based on the blues scale built on the 6th degree of Bb. The left hand implies V7 throughout the eight bars.

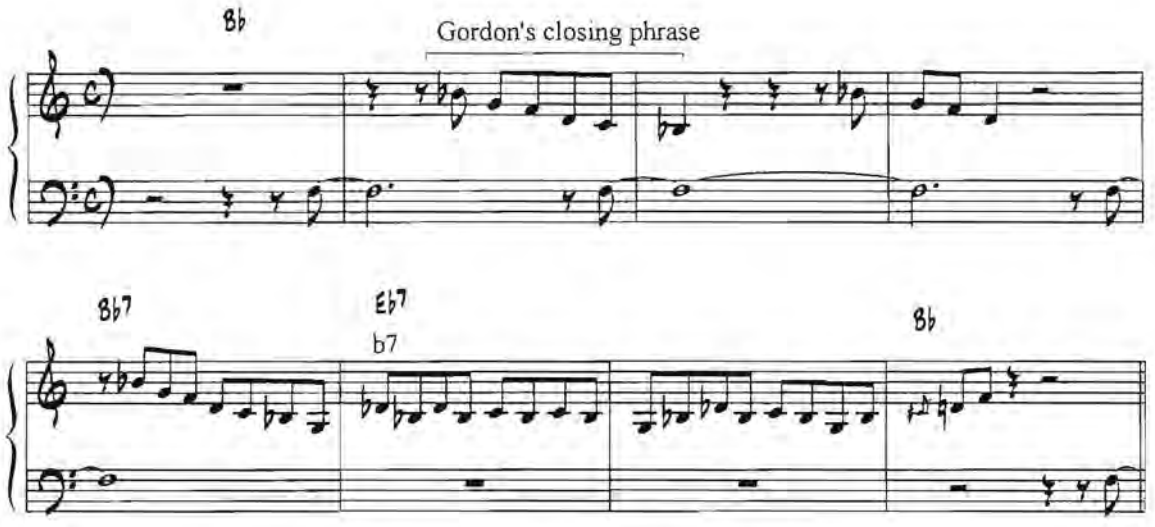


Fig. 6-1. Bars 1-8 of Clark's solo, 'Second Balcony Jump'

In the last A of first chorus (Fig. 6-3), Clark uses both the blues scale built on the 6th and the blues scale built on the root. In bars 2-3 of Fig. 6-3, Clark runs the Bb minor blues scale into a Bb minor 6 pentatonic scale creating a kind of hybrid blues scale (Fig 6-2). He resolves to major on beat 3 of bar 3. In bars 4-5 Clark uses the Bb blues scale and in bars 7-8 targets Bb6 with chromatic lower tones and enclosures.

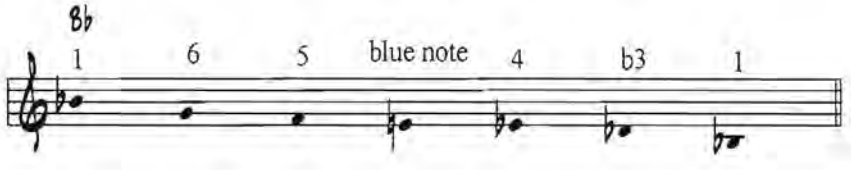


Fig. 6-2. Bb blues scale hybrid

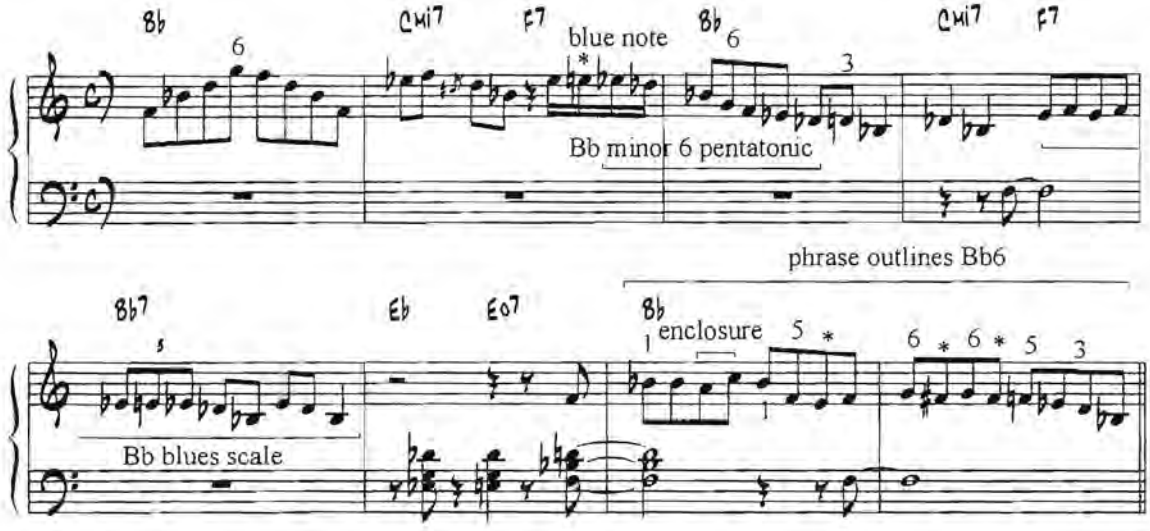


Fig. 6-3. Last A of Clark's first chorus, 'Second Balcony Jump'

Clark often uses the Bb blues scale to close his phrases. Lines based on this scale circumvent the changes and are primarily geared toward outlining minor and major orientations with respect to the basic blues sound. Fig. 6-4 illustrates the use of this scale as a closing phrase in the last A of the second chorus.

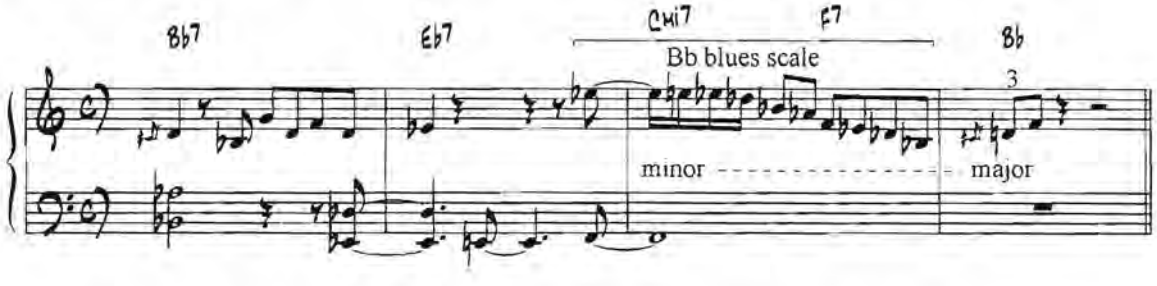


Fig. 6-4. Bars 5-8, last A, second chorus, 'Second Balcony Jump'

Clark closes his last chorus with a combination of the two blues scales (Fig. 6-5). Additional notes drawn from the blues scale are characteristically placed above the melodic line (bars 5 and 6 of Fig. 6-5).

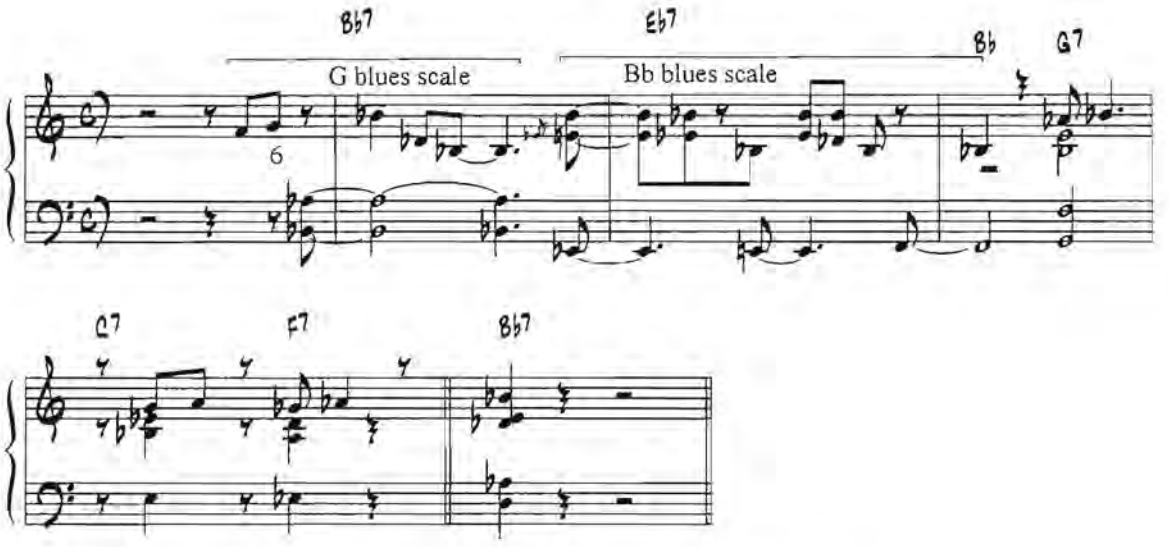


Fig. 6-5. Bars 4-9, last A, last chorus, 'Second Balcony Jump'

Another example of blues scale application occurs in the first A of the third chorus (Fig. 6-6). Clark bases his phrases entirely on Bb6, effectively bypassing the chordal movement altogether, even though this is played in his left hand. He begins with a lick reminiscent of Barry Harris's '5-4-3-2' concept (Fig. 5-3 above). In bars 5-7, a repetitive phrase based on the three notes is played from the 6th degree of Bb. This phrase is reminiscent of Thelonius Monk's poly-rhythmic phrase from 'Rhythm-a-ning' (Fig. 2-18 above). In bars 8-10, over the II-V7, I Clark outlines Bb6. with a passing step between 6 and 5. In his left hand he outlines the harmonic movement using single notes - b7 of C (bar 9, beat 1) falling to 3 of F7 (bar 9, anticipation of beat 3).

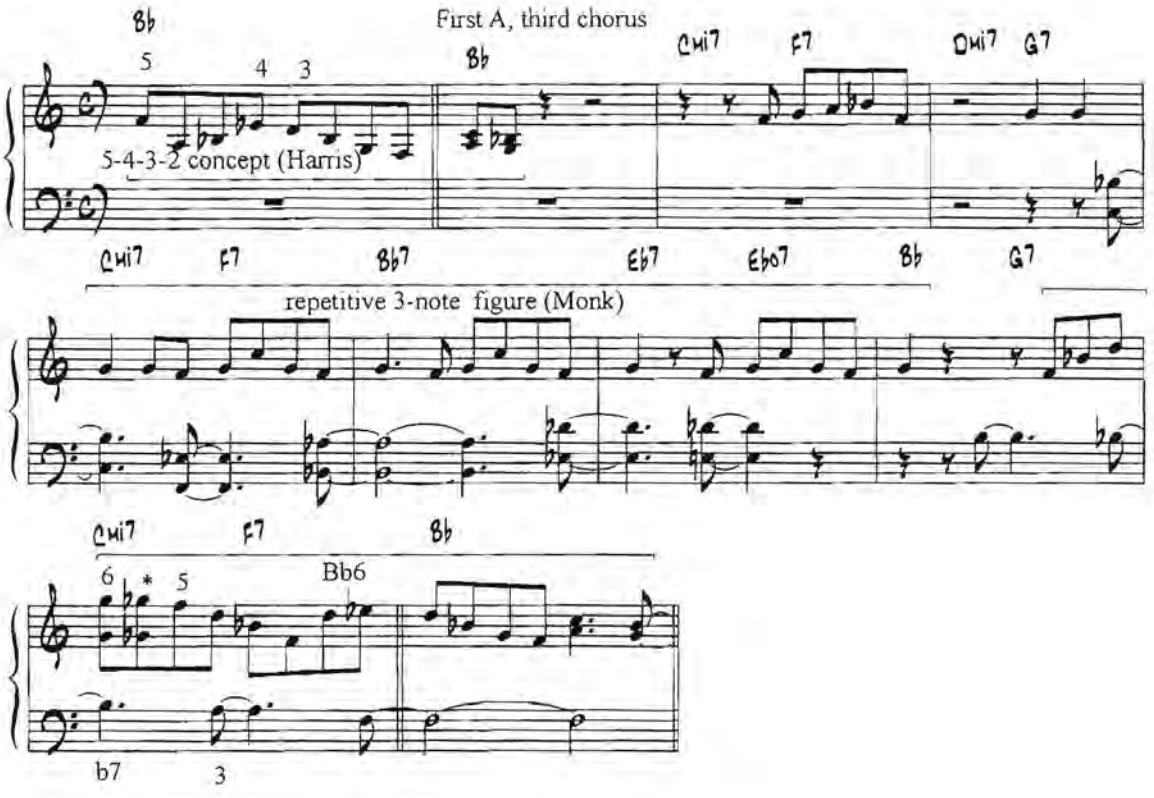


Fig. 6-6. First A, third chorus, 'Second Balcony Jump'

Using common bop figures and devices, Clark also outlines the actual harmonic movement of the rhythm changes progression in his lines. Fig. 6-7 illustrates the second A of his first chorus. Bars 1-3 outline a BbMa7 with the passing tone placed between 6-5 on the descent. Although Gb played again on beat 1 of bar 3 implies a D7alt, it is really a segment of the Bb scale in which the passing tone forms an upper chromatic note above scale degree 5. Clark articulates the Bb scale for the first two bars and then runs into G7 in the second part of bar 3. He generally uses minimal movement in his left hand comping. An F is used to centre the progression up until the point where it progresses to IV7, whereupon the movement IV-#IVo7-I is implied in the left hand using single notes. At this point Clark uses an ascending diminished scale in his melodic line to resolve to I. As is common in the second A of rhythm changes, resolution to I occurs in the last bar

and not bar 7 as is the case in the first and last A. A classic lick of Clark's is heard bar 4. The phrase incorporates two tied triplet groups resolving to 5 and 3 of Bb.

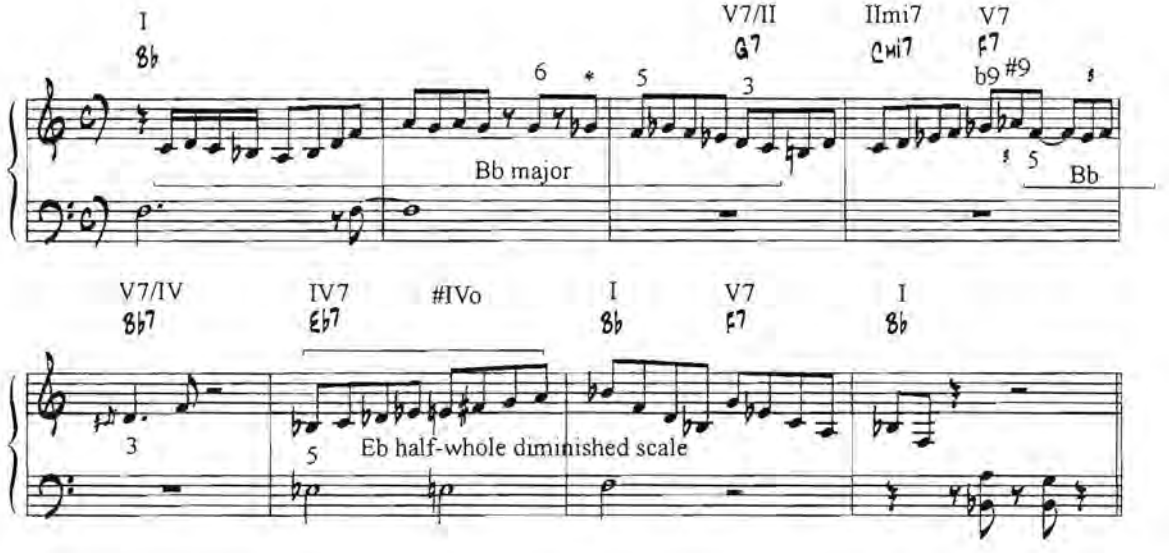


Fig. 6-7. Second A, first chorus, 'Second Balcony Jump'

The same conceptual zation of harmonic movement over the A section is found in the first A of the second chorus (Fig. 6-8). Bb is outlined for the first two bars running into G7 in bar 3 and Cmi7-F7 in bar 4. Bars 5-8 are different in that Bb7 resolves to EbMa7 in bar 6 and to BbMa7 in bar 7. Minimal comping is played in the left hand. Root-7, Root-7-3 Bud Powell voicings outline the movement Dmi7-G7, Cmi7-F7 in bars 3-4.

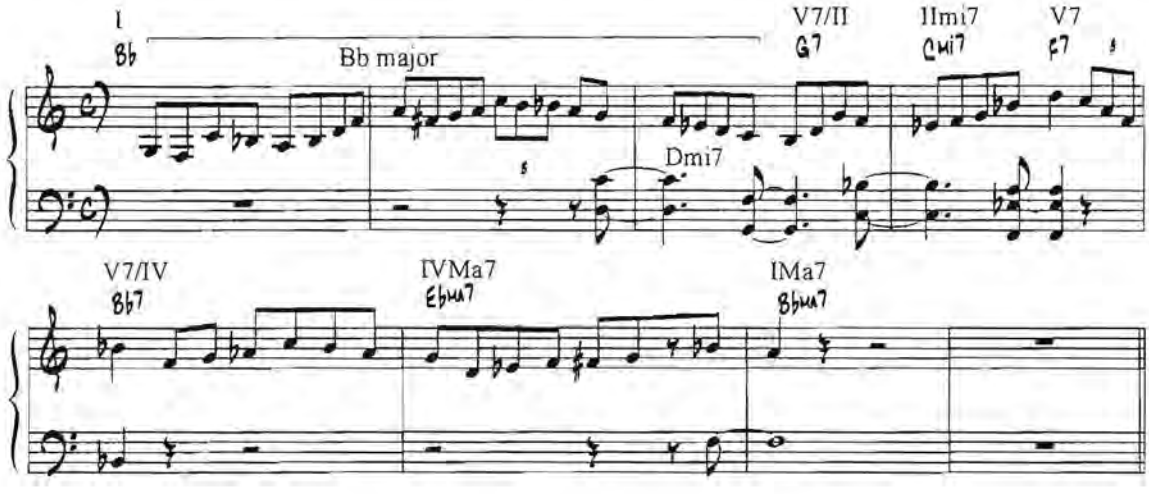


Fig. 6-8. First A, second chorus, 'Second Balcony Jump'

Clark also uses the harmonic movement of III-bIII-II-V in bars 3-4 of the rhythm-changes progression. This is found in almost all of Parker's solos on rhythm changes.

In Fig. 6-9, bars 3-4, second A, second chorus, IImi7 is replaced with V7/V. In bars 3-4, last A, second chorus, each chord is played as a minor arpeggio built on the root. The left hand plays typical root-7 Bud Powell voicings on the anticipations of beats 1 and 3.

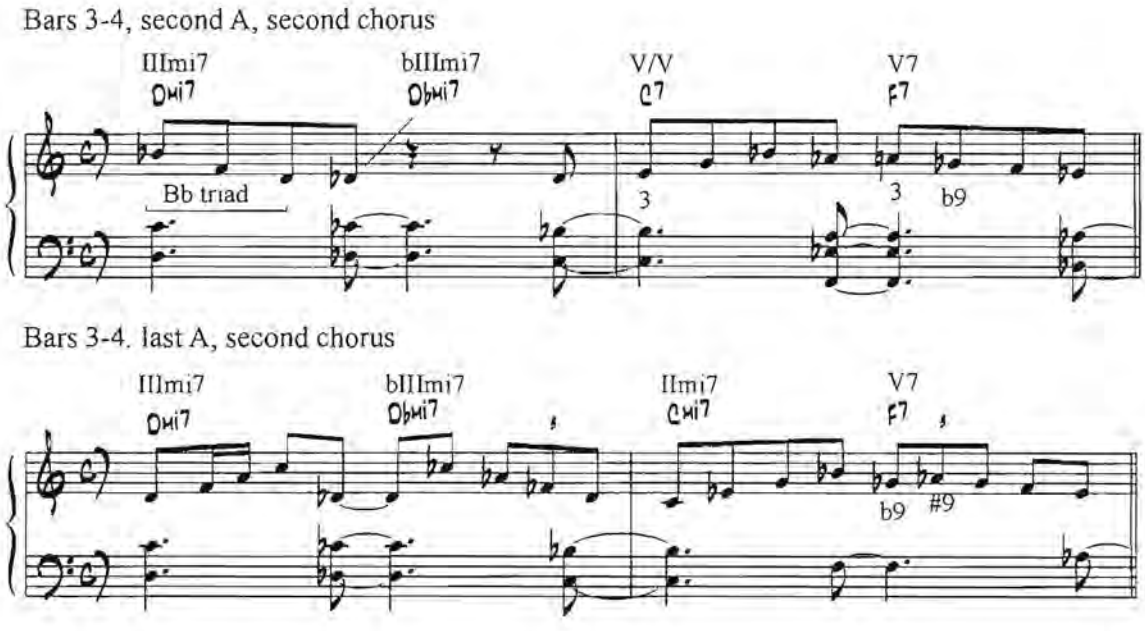


Fig. 6-9. Bars 3-4, use of bIIImi7, 'Second Balcony Jump'

In the bridge (Fig. 6-10), Clark uses the related IImi7 chords of the respective dominants to expand the extended dominant progression. This is evident in the left-hand voicings and in the melodic line, although in his left hand he often restricts the outline of chords to single notes, usually b7 or 3 of the chord. In his first chorus he outlines D7 (bar 1-2) using diatonic 7th arpeggios built on the 5th and 3rd respectively. This effectively implies IImi7-V7. This is echoed in the left hand (Ami7-D7). The phrase built on the 3rd (bar 2) is a typical bebop lick seen several times in Powell's and Parker's playing (Fig. 3-11 and 3-12 above). In bars 3-4, the related IImi7 (Dmi7) of G7 is played with a chromatic approach from below. Over C7 in bar 5 an ascending line is played on the related IImi7 chord (Gmi7) and an arpeggio derived from the melodic minor scale built on the 5th of the dominant is played on the descent (G melodic minor). This line is found several times in Clark's solo and was seen earlier in Bud Powell's solo on 'All God's Chillun Got

Rhythm' (Fig. 3-9). Here it appears as: (1) Lydian b7 on the dominant, bars 5-6 and (2) altered on the dominant (bar 8).

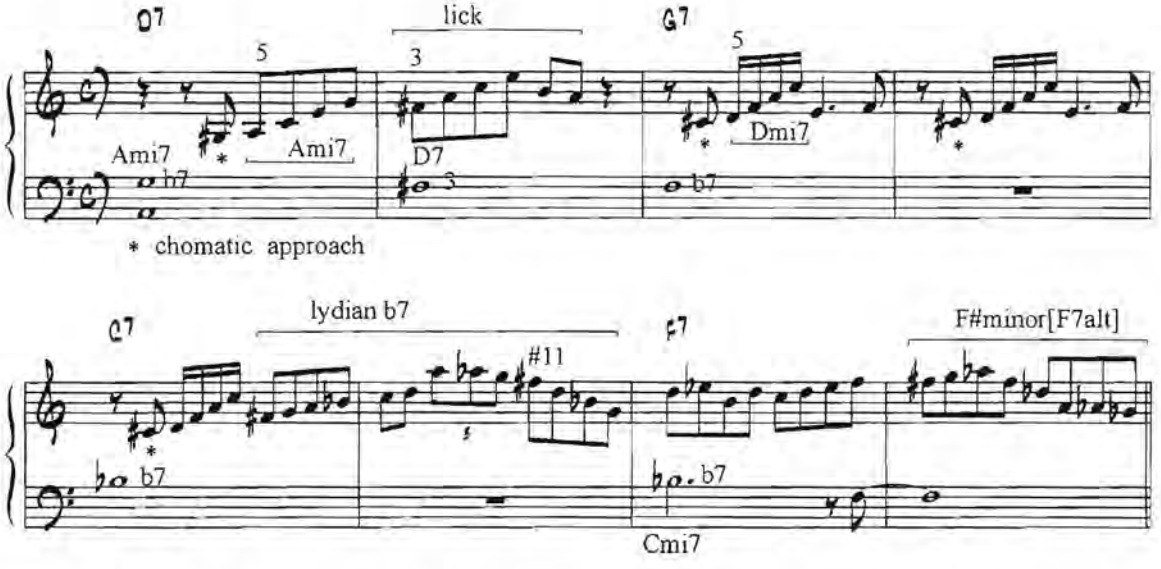


Fig. 6-10. Bridge, first chorus, 'Second Balcony Jump'

In the bridge of the second chorus (Fig. 6-11) in bars 1-3, Clark plays a D7 bebop dominant scale with tensions b9 and b13. In bar 3 he pivots on 3 with a typical Parker 3-#9 lick which resolves to #11 of the following dominant (G7). Melodic minor 5 is used on the G7, played as Dmin(maj)9. This is dropped a half-step over the C7 chord to become a C#min(maj)9 chord, thus outlining an altered sound on C7. Interestingly he plays natural 13 at the top of this line (bar 7). The melodic line moves downward by half-step and the chord movement moves upward by a 4th. A characteristic enclosure is used on F7 and the 9th is flattened as it resolves back to chord I in the first bar of the last A.

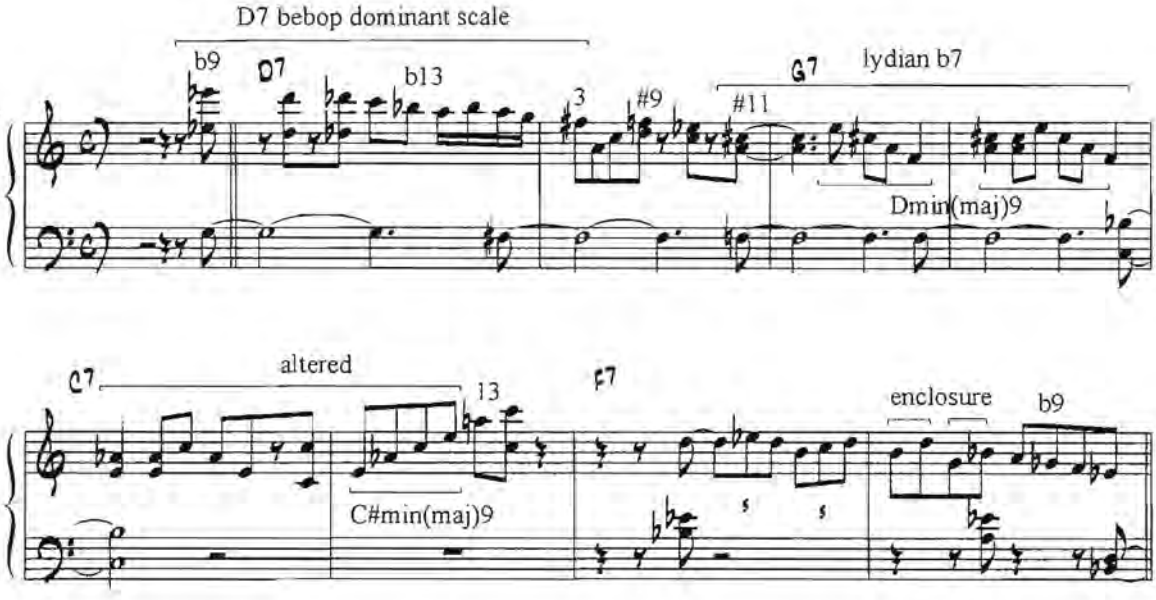


Fig 6-11. Bridge, second chorus, 'Second Balcony Jump'

Over D7, in the bridge of his last chorus (Fig. 6-12) an F7 bebop dominant scale is played over bars 1-2 implying the movement Ami7b5-D7b9. The scale resolves with a 3-b9 lick on D7 (bar 2). A whole-tone scale is used on G7, an altered scale on C7 and Lydian b7 on F7.

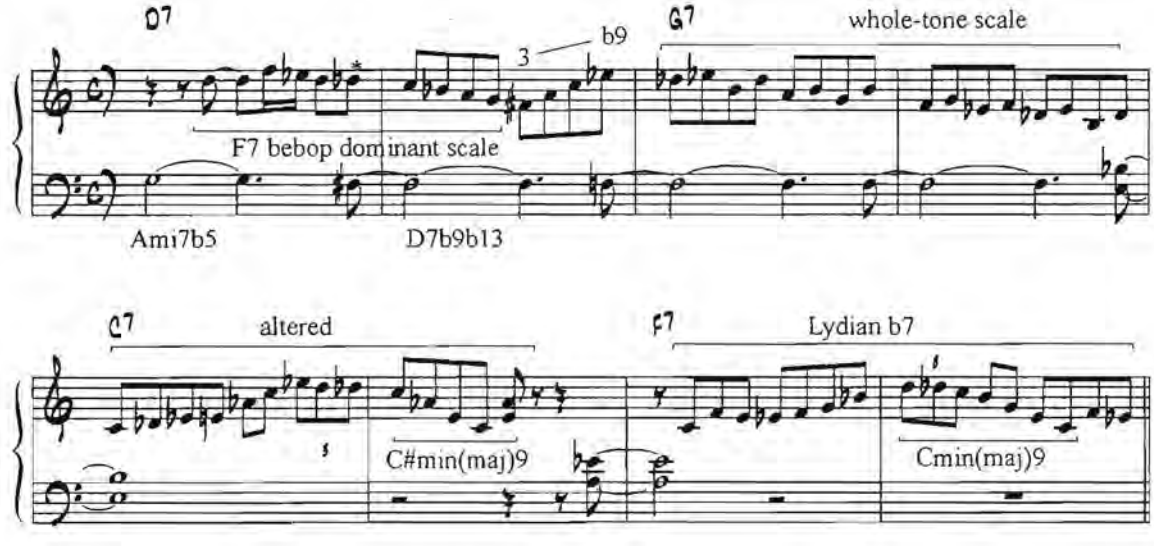


Fig. 6-12. Bridge, last chorus, 'Second Balcony Jump'

6.2.2 'Jeepers Creepers'

Album: *Born Under the Sign of Jazz,* Gramofonove Zavody; Czech Republic,

Recorded: 1954, **Track Personnel:** Sonny Clark (solo piano)

Although commercially available recordings form the largest source for transcription in this study, there are recordings of a more informal nature that are available. One particular set of home recordings is attached to Huttin's book 'Born Under The Sign of Jazz' (Huttin 1998). Huttin recorded several impromptu sessions on her home system during numerous visits from jazz greats in the 50s and 60s. These give insight into aspects of artists that are not evident on commercial recordings - for instance saxophonist, Phil Woods, or trumpet player, Kenny Dorham, singing and playing their own compositions on piano. Huttin includes some thirty-eight tracks of various artists from Hampton Hawes to Bill Evans. One particular recording of Sonny Clark playing 'Jeepers Creepers', recorded in 1954, gives us an opportunity to hear Clark playing solo piano.

Clark's solo is virtually a synopsis of his style. It incorporates a graded development of solo ideas over a basic II-V-III-VI progression demonstrating almost every aspect of the bebop piano style consistent with Powell's approach. Each bar is a classic bebop phrase that could be played as an exercise through all keys. Clark uses predominantly swing-eighth-note phrasing lines with added triplet and sixteenth-note embellishments. His left hand plays typical Powell root-7 or root-3 voicings on anticipations of 1 and 3. Phrases target primary chord tones and include arpeggios and 3-b9 resolution phrases. He

includes some chord substitution as the solo develops as well as blues phrasing over the changes.

Clark's left-hand comping style is a little busier in this recording than is evident on selected ensemble recordings. The absence of a walking bass allows him to play a more regular rhythmic comping style. Fig. 6-13 illustrates the left hand comping played in the first two bars of the first and second A sections. In the second A Clark introduces an additional substitute chord in bar 2.

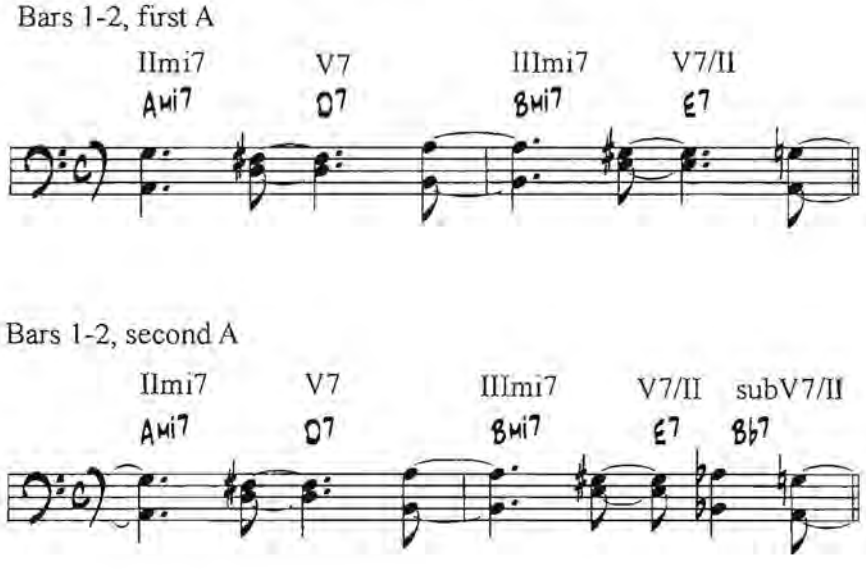


Fig. 6-13. Bars 1-2, left-hand comping, 'Jeepers Creepers'

The first eight bars demonstrate a basic outline of the progression using arpeggios and short scale lines that target primary chord tones at resolution points (Fig. 6-14). Each dominant 7th utilizes b9 at the point of resolution.

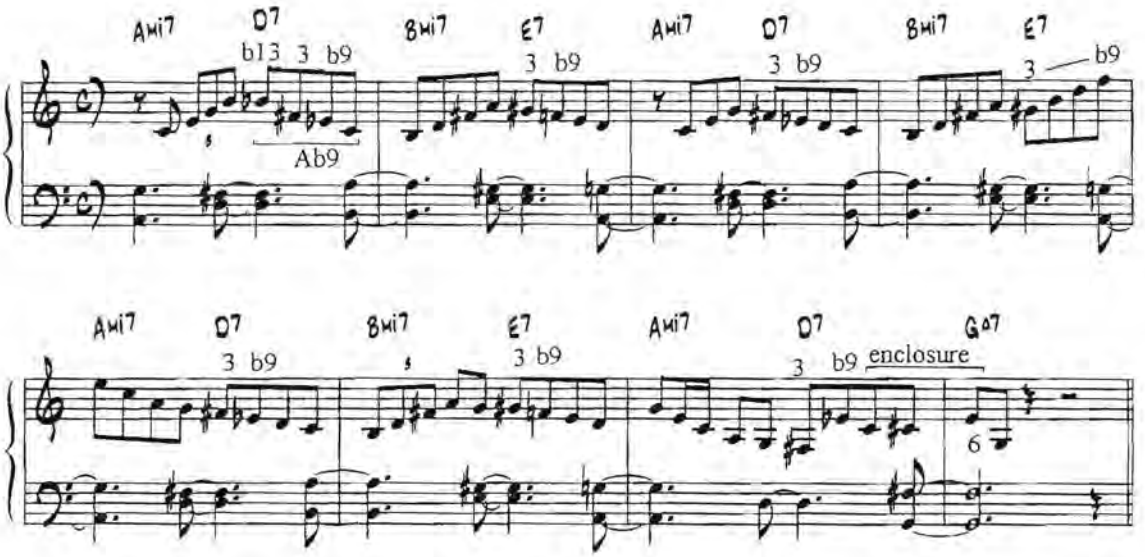


Fig. 6-14. Bars 1-8 of Clark's solo on 'Jeepers Creepers'

In the second A, Clark uses the blues scale over the chord changes. The blues sound is an integral part of his style and can be heard on most of his solos at some point. In this solo, Clark uses the root-based blues scale as a source for improvisation. B7 replaces Bmi7 in bar 4 of the second A. Clark plays an outline of the rootless B7#9 in the melody.

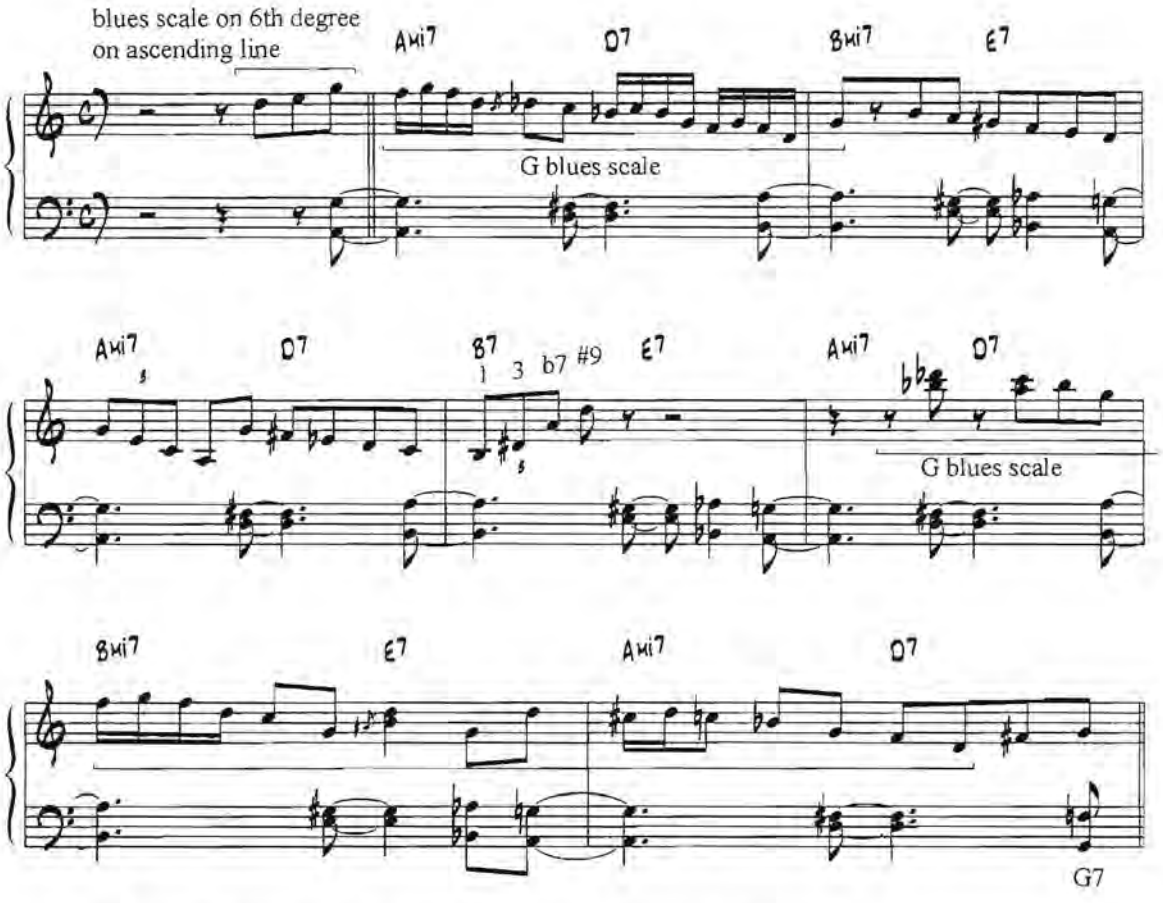


Fig. 6-15. Second A of Clark's solo on 'Jeepers Creepers'

6.2.3 'Mc Splivens'

Album: *Dexter Gordon: A Swingin' Affair*, Blue Note CDP 7 84133 2. **Recorded:** August 29, 1962. **Location:** Van Gelder Studio, New Jersey. **Track Personnel:** Dexter Gordon (Tenor Sax), Sonny Clarke (Piano), Butch Warren (Bass), Billy Higgins (Drums).

Recorded two days after the album *Go, A Swingin' Affair* has the same rhythm section and is generally in the same overall style. The track 'Mc Splivens' is a classic medium tempo blues in Bb.

Played with a particularly light touch, Clark's connection to the school of Powell is clearly evident in the classic licks, phrases and comping style he uses. His left hand is extremely light and at times seemingly inactive. Phrasing comprises mostly swing-eighth lines with triplet and sixteenth-note embellishments. One particular rhythmic group used frequently is the eighth note followed by two sixteenths (bars 4, 5 and 8, Fig. 6-17). Clark's grace notes are quite lazy and generally appear on the chromatic approach below the 3rd of Bb7.

In his first chorus (Fig. 6-16), Clark opens with the blues scale built on 6th of Bb7. Delayed resolutions appear in bars 5 and 7 (bar 5 the 3-b9 lick on Bb7 resolves on the 3rd beat of Eb7 and the return to Bb7 in bar 7 resolves on beat 3). The phrase in bars 6-7 typically articulates the resolution from minor to major by structuring a phrase with the b7 of Eb7 at the top of the phrase falling to 3 of Bb7. bIIImi7 is used as a passing chord to IImi7 in bar 8. Bebop scale use is evident with F7 bebop scale appearing in bar 10. Clark closes with a 5-4-3-2 phrase and b9-#9 lick in the turnaround (bars 11 and 12).

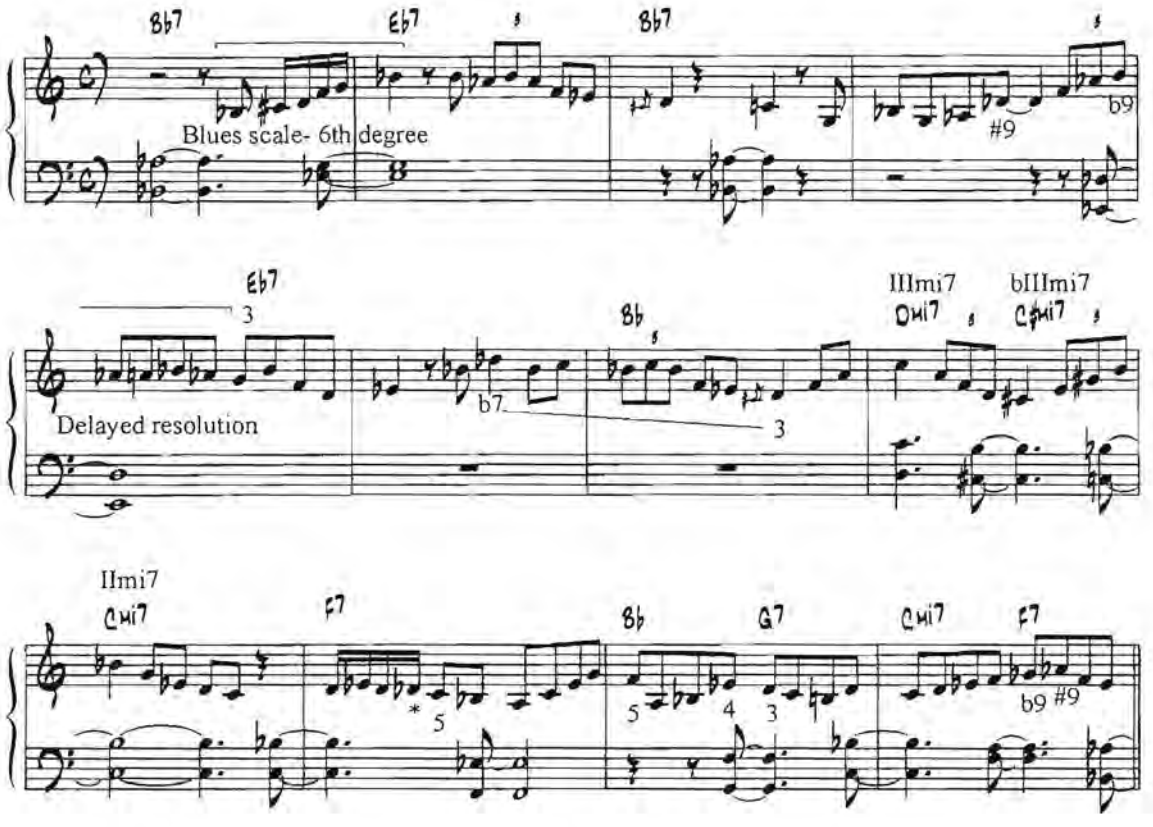


Fig. 6-16. Analysis of first chorus of Clark's solo on 'Mc Splivens'

In the second chorus (Fig. 6-17) the resolution to Eb7 in bar 5 is delayed by two beats. In bars 7-8, Bb runs into G7 via Bb major bebop scale with passing tones placed between 6 and 5. On the descent Bb is replaced with B (the 3rd of G7) followed by b9 as it resolves to C7. An unexpected resolution to #11 in bar 9 becomes a sequence that follows through to the end with each #11 on the anticipation of 1 for each subsequent chord through the cycle of 4ths. A common II-V bebop lick is played in the turnaround (bar 11 and 12).

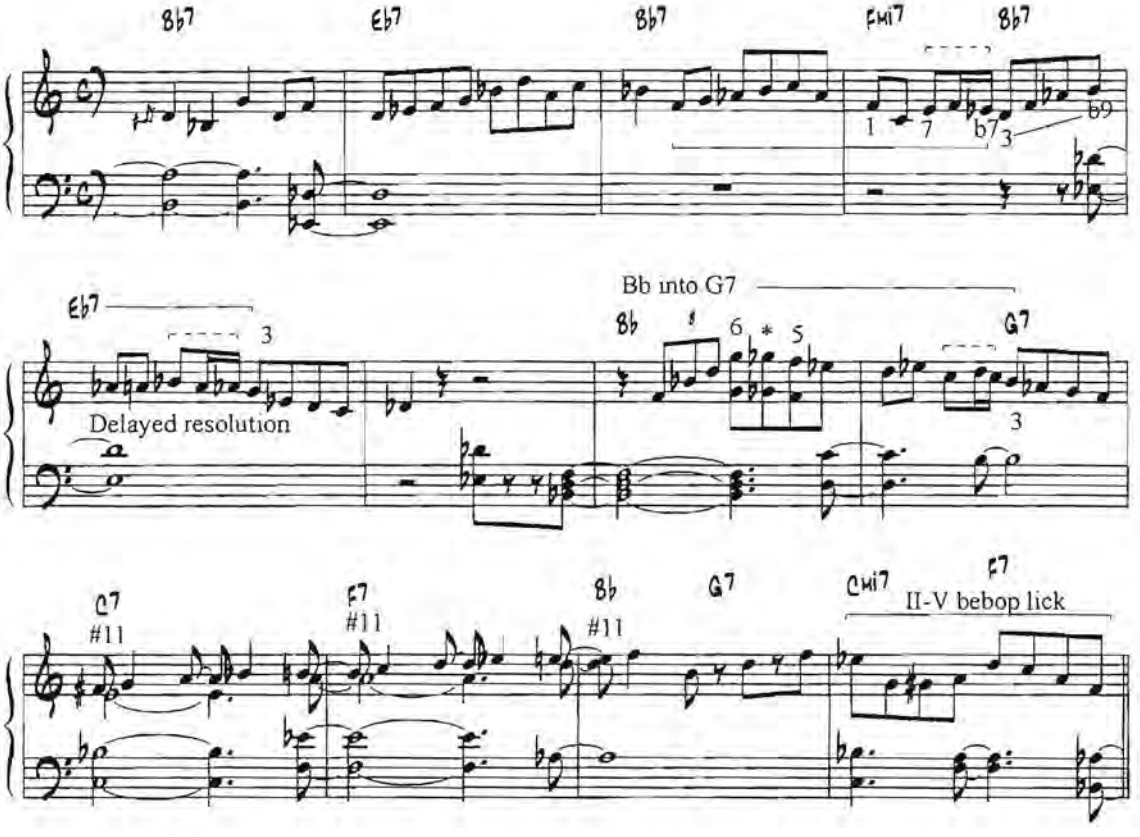


Fig. 6-17. Analysis of second chorus of Clark's solo on 'Mc Splivens'

In his third chorus (Fig. 6-18) Clark uses the Bb blues scale over the first seven bars. The line eventually resolves to the 3rd of Bb in the second half of bar 7. Stepping outside the expected harmony, Clark's line in bar 9 and 10 implies C#mi7. The line in the turnaround bar (bars 11-12) implies the progression I-bIIIo7-IImi7-V7.

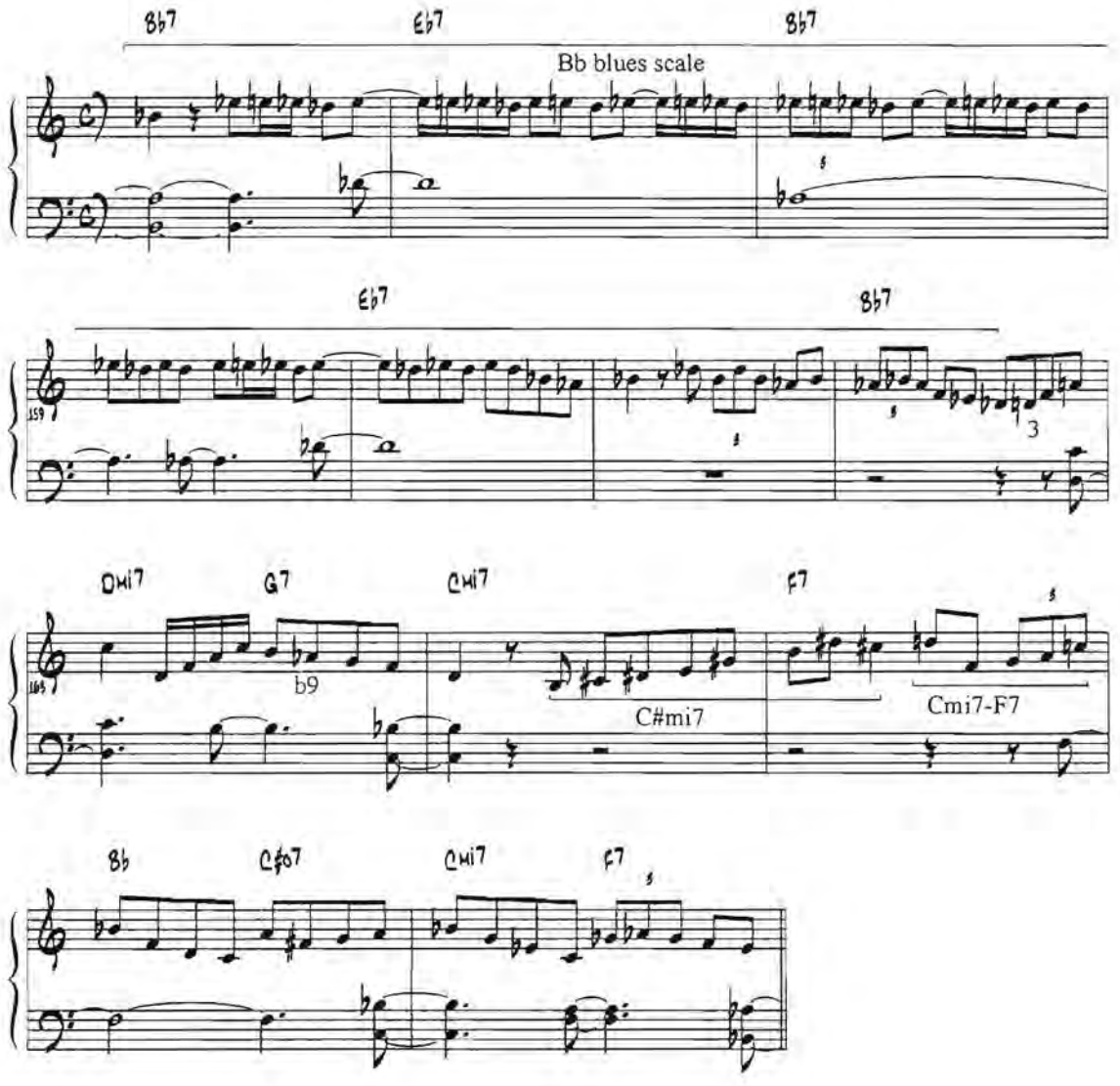


Fig. 6-18. Analysis of third chorus of Clark's solo on 'Mc Splivens'

The opening line of the fourth chorus (Fig. 6-19) is based on the blues scale built on the 6th degree. In bars 3-4 an arpeggio on b7 is played up to the 13th followed by a descending segment of Bb half-whole diminished scale. In bar 6, Clark uses Lydian b7 on the ascending segment of Eb7 as it returns to Bb in bar 7. Bb is anticipated by an eighth note and using typical bop enclosures the line runs into G7. The dotted bracket indicates a characteristic embellishment consisting of an eighth note followed by two sixteenths.

Descending 3-b9 phrases appear frequently over the dominant 7th chords as they are about to resolve as in bars 8 and 10.

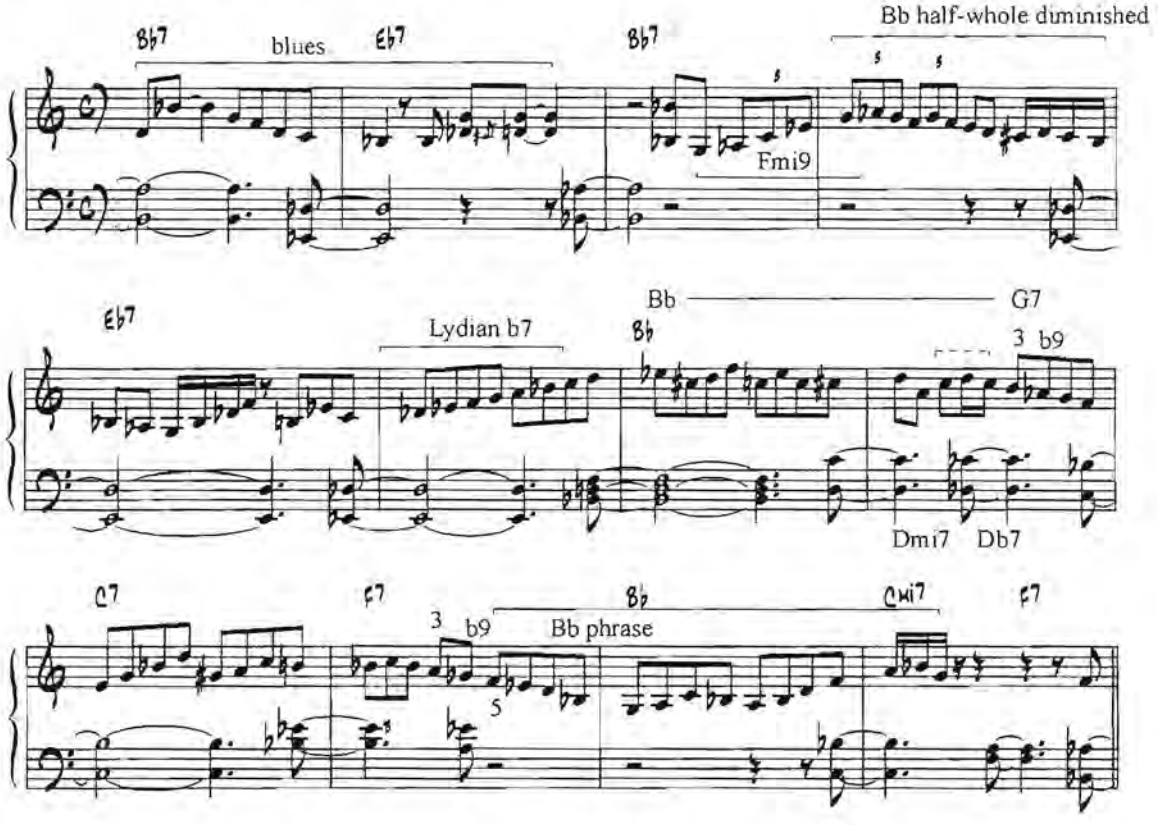


Fig. 6-19. Analysis of fourth chorus of Clark's solo on 'Mc Splivens'

Clark's last chorus begins with a quote from Art Farmer's 'Farmer's Market' followed by a typical 5-4-3 phrase which runs into Bb7 bebop dominant scale. A passing note is placed between 1 and b7 on the descent. IVmi7 is used to return to I in bar 6. In bars 7-8, Bb runs into G7 with a passing note between 1 and b7 followed by a G7 arpeggio. F7 bebop dominant scale with typical enclosures is used over both Cmi7 and F7 in bars 9-10. b9 is played on the descent as the line resolves to Bb.

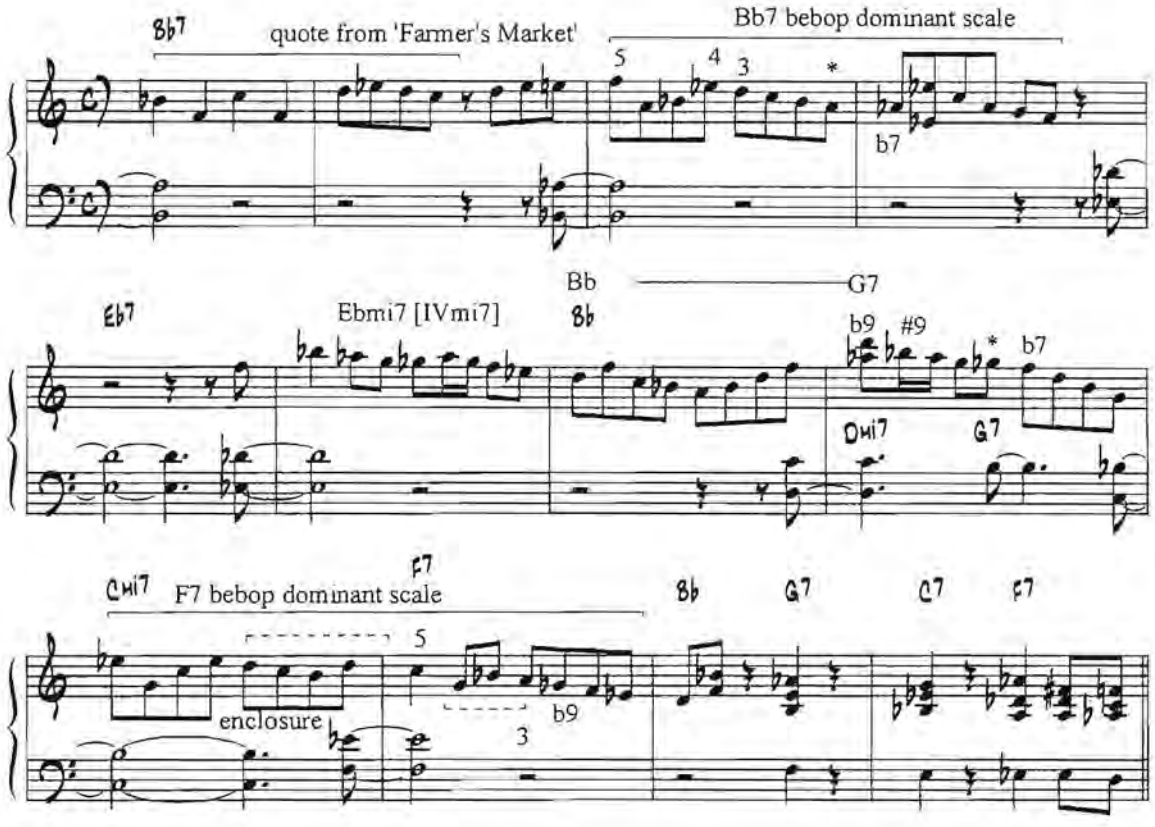


Fig. 6-20. Analysis of the fifth chorus of Clark's solo on 'Mc Splivens'

6.2.4 'Soy Califa'

Album: *Dexter Gordon: A Swingin' Affair*, Blue Note CDP 7 84133 2. **Recorded:** August 29, 1962. **Location:** Van Gelder Studio, New Jersey. **Track Personnel:** Dexter Gordon (Tenor Sax), Sonny Clarke (Piano), Butch Warren (Bass), Billy Higgins (Drums).

'Soy Califa' is a medium tempo thirty-two-bar AABA form. The tune rests on Fmi7 for the A sections and the bridge consists of two II-V-I progressions. The tune combines a Latin rhythmic feel over the A section with a swing bridge. As is often common with

Latin rhythms in the context of jazz, the two-beat Latin rhythm of the A section is played with a kind of swing feel.

In his solo, Clark uses the Bb7 bebop dominant scale as a source for improvisation over the A sections. Lines are embellished with typical bebop enclosures and figures resulting in a similar style phrasing throughout. Clark's left hand supplies a constant harmonic bed to the right hand improvisation by sustaining the Fmi7 chord for several bars at a time. Fig. 6-21 illustrates lines taken from the first chorus. Notes are referenced with respect to the Bb7 bebop dominant scale. Enclosures are indicated in brackets. In bars 3-5, Clark targets b7 and 3 using diatonic enclosures. In bars 13-16, beginning on 3 he descends the Bb7 bebop dominant scale to b7 with a passing step between 1 and b7. A lick is played on b7 followed by an enclosure of 5 in bar 2. The line ascends with an enclosure of 3 and a typical Parker lick seen on 'Donna Lee' (Fig. 3-12 above), and in bar 5 of Bud Powell's solo on the 1947 recording of 'Buzzy' (Fig 3-11 above).

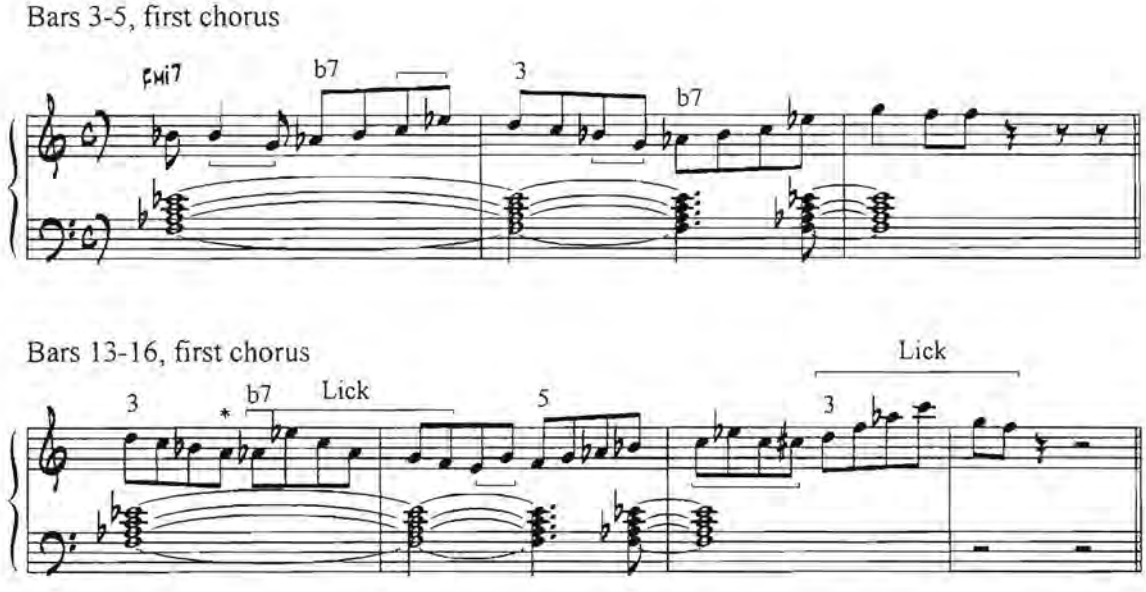


Fig. 6-21. Clark's use of the Bb7 bebop dominant scale as a source for improvisation over Fmi7, 'Soy Califa'

Clark gives variation by rhythmically breaking the bebop scale whilst still retaining its orientation. Fig. 6-22 compares an unbroken version of Clark's phrase with his original phrase. Eighth-note gaps left between 1, the passing step, b7 and 1 stretches the four beat phrase to six beats.

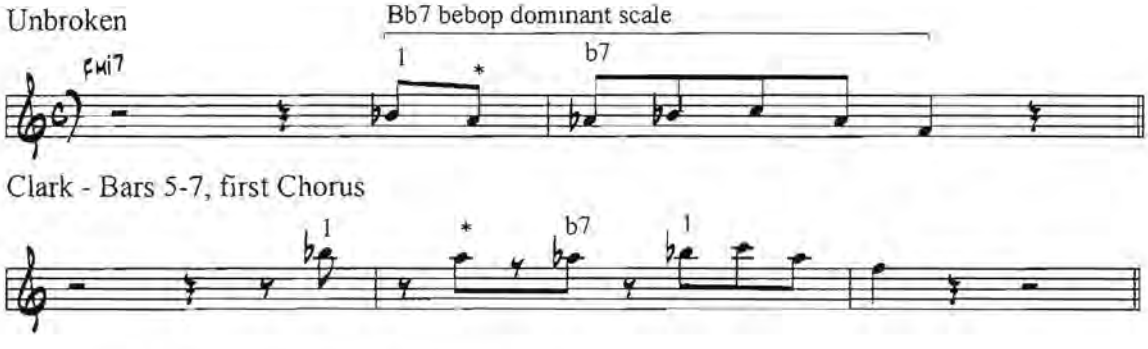


Fig. 6-22. Bb7 bebop dominant scale

Using the Bb7 bebop dominant scale, Clark creates lines based on simple enclosures and short scale passages. Fig. 6-23 illustrates how a simple phrase can be expanded using eighth-note gaps. Bracketed areas indicate where the phrase has been stretched.

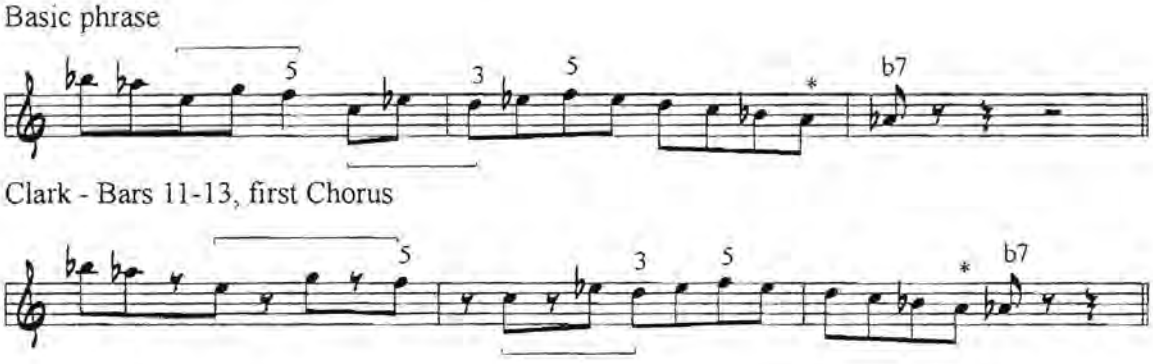


Fig. 6-23. Bb7 bebop dominant scale, 'Soy Califa'

Fig. 6-24 shows bars 1-8 of Clark's second chorus. Here he combines the Bb7 bebop dominant scale with a Bb half-whole diminished scale (bars 4-6, Fig. 6-24). The symmetry of the half-whole diminished scale integrates easily into the bebop dominant making it a useful tonal option for long passages where the dominant scale is used as the primary source for improvisation. The triplet configuration also suits the symmetrical nature of the half-whole diminished scale such that it outlines tensions 13, #11, #9 on the downbeats as it descends.

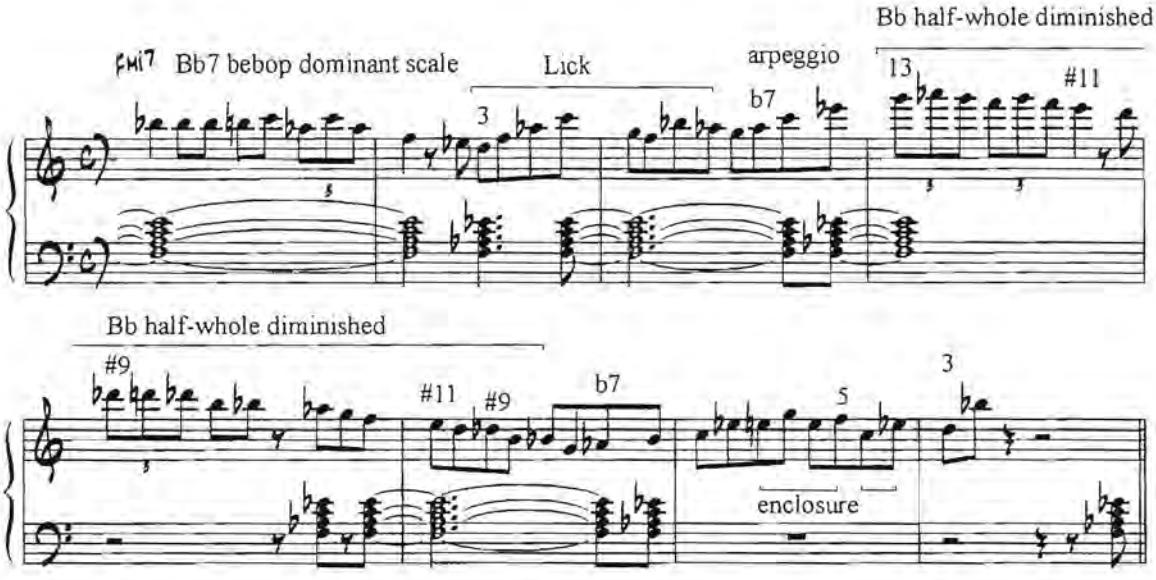


Fig. 6-24. Bars 1-8, second chorus of 'Soy Califa'

Comparing phrases in Clark's solo one sees a consistency in the licks and enclosures used. Fig. 6-25 from his second chorus illustrates several often-used devices. In bar 11 of Fig. 6-25 a diatonic 7th arpeggio is played on 3 of Bb. This was also seen in bar 15 of the first chorus (Fig. 6-21). The 9th in this case is harmonized with a note a fourth below making a combination of 9 and 13. A Diatonic 7th with an enclosure on b7 appears in bar 12. This was also seen in bar 3 of his first chorus (Fig. 6-21). A chromatic enclosure of 5 followed by an enclosure of 3 in bars 12-13 was also seen in bar 7 of his second chorus (Fig. 6-24). The phrase occurring on b7 in bars 14 and 16 was also seen in bar 13 of the first chorus (Fig. 6-21). In this case the lick in bar 14 of Fig. 6-25 has the Eb doubled at the octave to give more emphasis to the line.

Although a passing step is usually placed between 1 and b7 on the descent in the bebop dominant scale (bar 13), Clark sometimes uses a diatonic approach from below as in bar 16. This was also seen in bar 4 of the first chorus (Fig. 6-21).

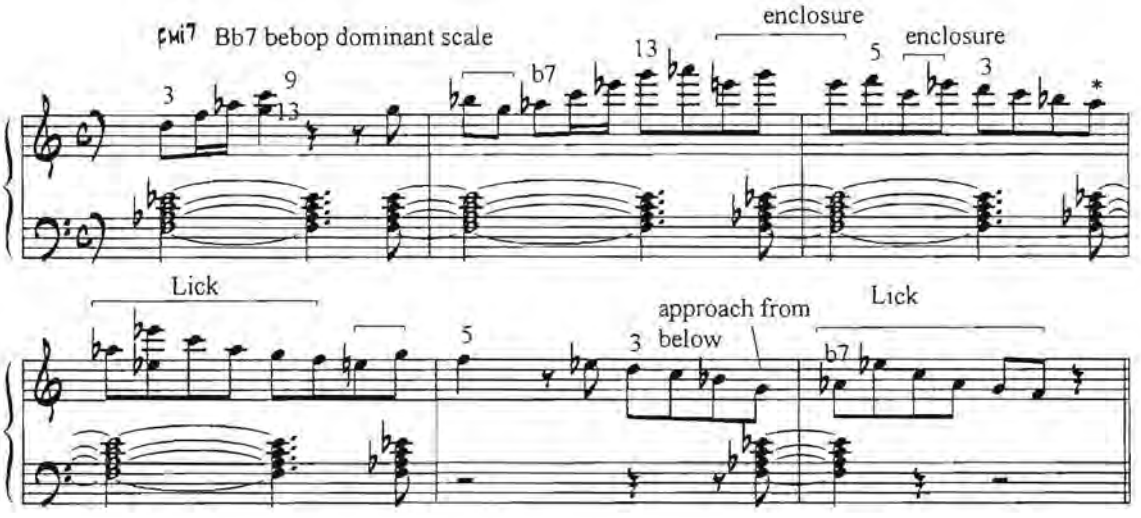


Fig. 6-25. Bars 11-16, second chorus 'Soy Califa'

Typical bebop figures are found over the II-V-I sections of the bridge. Fig. 6-26 shows phrases derived from simple diatonic arpeggios, 3-b9 licks and enclosures. Clark uses a series of diatonic 6ths with a chromatic passing note over the Cma7 chord in bars 3 and 4. Resolution to BbMa7 is delayed by a single beat in bar 7.

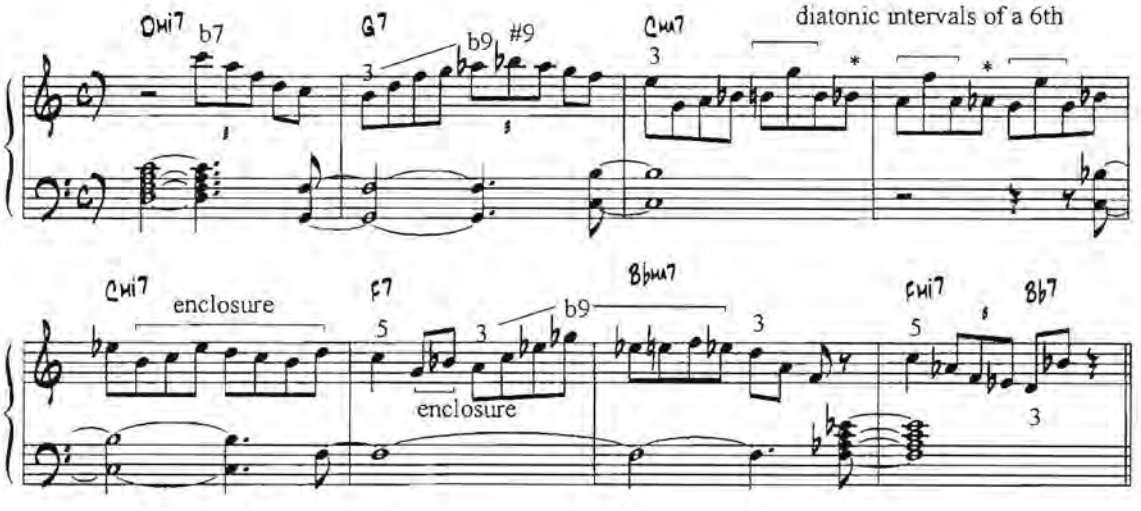


Fig. 6-26. II-V-I sections in the bridge of the first chorus of 'Soy Califa'

In the second chorus (Fig. 6-27) Clark uses a typical Parker lick over Dmi7-G7. Resolution to CMa7 is delayed by two beats. F7altered is used in bar 6. A typical 5-4-3 lick is used on Bb in bar 7. With the addition of a chromatic approach note, Clark closes with the same phrase in bar 8 as is seen in bar 8 of Fig. 6-26.

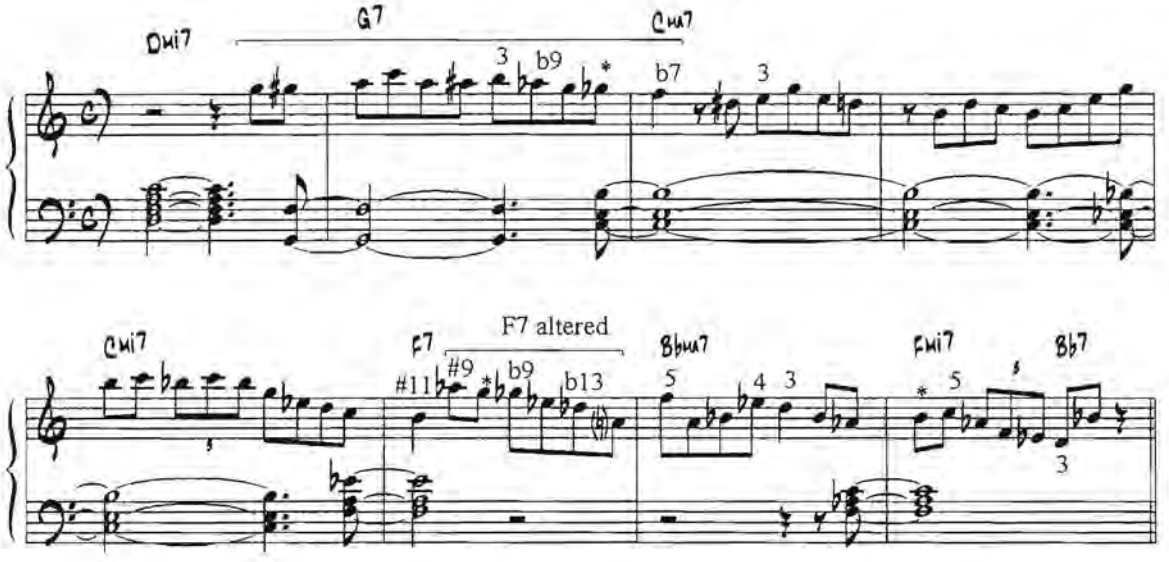


Fig. 6-27. II-V-I sections in the bridge of the second chorus of 'Soy Califa'

6.3 Summary

Like many of the post bebop pianists, Clark is for one or other reason not well profiled in mainstream jazz textbooks. One of the more sought after accompanists, Clark recorded with many of the leaders of the post-bebop world. He also recorded under his own name and wrote many classic hard-bop-styled compositions. From a stylistic perspective, Clark follows in the footsteps of Bud Powell with right hand predominating over left and more emphasis placed on developing the linear improvisation style of the bebop horn players. Even though he adopted Bud Powell's reduced left-hand comping style (root-7, root-3 voicings), the transcriptions selected for this study indicate an even more minimalist

approach with left-hand comping often reduced to single notes and sometimes nothing at all. In the transcriptions selected Clark shows a deep reverence for the blues and a familiarity with the style of bebop associated with Parker, its licks and phrases. He also displays familiarity with some of the more modern ideas of the post-bebop players; especially improvisation over static areas of harmony with lines derived from bebop dominant and half-whole diminished scales.

CHAPTER 7

KENNY DREW (1928-1993)

7.1 Introduction

Kenny Drew falls into a category of pianists who, like Sonny Clark, may have compromised their own status as a result of being in high demand as sidemen for more prominent high-profile horn players.

Drew's main inspiration was Bud Powell. Like Hampton Hawes, Drew made his recording debut with Howard McGhee. He also appears as a sideman on numerous sessions, with Charlie Parker, Coleman Hawkins, Lester Young, Milt Jackson, Buddy DeFranco's, Dinah Washington, Dexter Gordon, John Coltrane and Kenny Dorham. Like many of the jazz musicians struggling in their home country, Drew found more acceptance in Europe and consequently relocated to Copenhagen in 1964, a move that may have additionally compromised his status. Like Clark and Kelly there seems to be very little research available on Kenny Drew; again mostly references as a sideman or short generalized biographical details found in liner notes on various albums.

Drew's versatility as a sideman is particularly evident in the transcriptions chosen. His ability to adjust to the context of the music and to the musicians he is playing with can, at

times, make it difficult to identify his playing. Drew seems equally at home in the context of classic blues and more standard oriented tunes, as he is in the conceptually more advanced compositions of the hard-bop composers.

7.2 Transcriptions

The recordings selected for transcription span the period from 1958 to 1961. Two short tasteful and contextually styled solos over the standard repertoire tunes, 'Do It The Hard Way' and 'Dancing On The Ceiling' from *Chet Baker Sings: It Could Happen to You* (Baker 1958) show Drew in a very different light to two tracks selected from the more hard-bop oriented Kenny Dorham album *Whistle Stop* (Dorham 1961). Both the Dorham tunes are based on common forms; the first, 'Windmill' over 'Sweet Georgia Brown' and the second, 'Philly Twist' over a blues in Bb. The last selection, 'Soul Sister' is taken from the Dexter Gordon album *Dexter Calling* (Gordon 1961).

7.2.1 'Do It The Hard Way' and 'Dancing On The Ceiling'

Album: *Chet Baker Sings: It Could Happen to You,* Riverside OJCCD-303-2. **Recorded:** August 1958. **Location:** Fantasy Studios, Berkeley. **Track Personnel:** Chet Baker (Trumpet), Kenny Drew (Piano), Sam Jones (Bass), Danny Richmond (Drums).

Baker, a product of the West Coast, used a New York rhythm section as his choice for this album. This choice is reflected in the liner notes that accompanied the original analog release - 'reflecting the critical attitudes and technical realities of that time' (Keepnews 1958).

> . . . since this is what is labelled a "West Coast" style – and since that term carries with it a connotation of "cool" and "emotionless" music – it is necessary to point out that the impact of Chet's singing is anything but cold. There is in his sound, a considerable feeling of warmth and intimacy. Actually, Chet has for some time been strongly interested in emphasizing a more swinging musical approach, and the occasion of his first album for *Riverside* provided an excellent opportunity to put this into effect. Thus he surrounded himself with a rhythm section quite representative of the New York school at its best, so that the resulting album is one that does stress the warmth and lilt and beat of the Baker voice and indicates how well he reacts to this type of swinging musical stimulus. . . Kenny Drew is a young New York-born pianist who is recognised as one of the most tasteful and most swinging of current East Coast jazzmen. As this LP demonstrates, his talents also include extremely sensitive accompaniment. He has recorded frequently for *Riverside,* as has Philly Joe Jones . . . (Keepnews 1958)

'Do It the Hard Way' and 'Dancing On The Ceiling' are both Rodgers and Hart Broadway classics ('Do It the Hard Way' from *Pal Joey* and 'Dancing On The Ceiling' from *Evergreen*). They are both thirty-two-bar forms ('Do It the Hard Way', AABC and 'Dancing On The Ceiling', AABA) and comprise harmony typical of the standard repertoire. As the harmonic progression used for 'Dancing On The Ceiling' differs quite a bit from accepted versions, it was necessary to transcribe Baker's version. Fig. 7-1 compares the accepted version to the one used by Baker. Where Baker uses alternate chords, they are indicated below the stave.

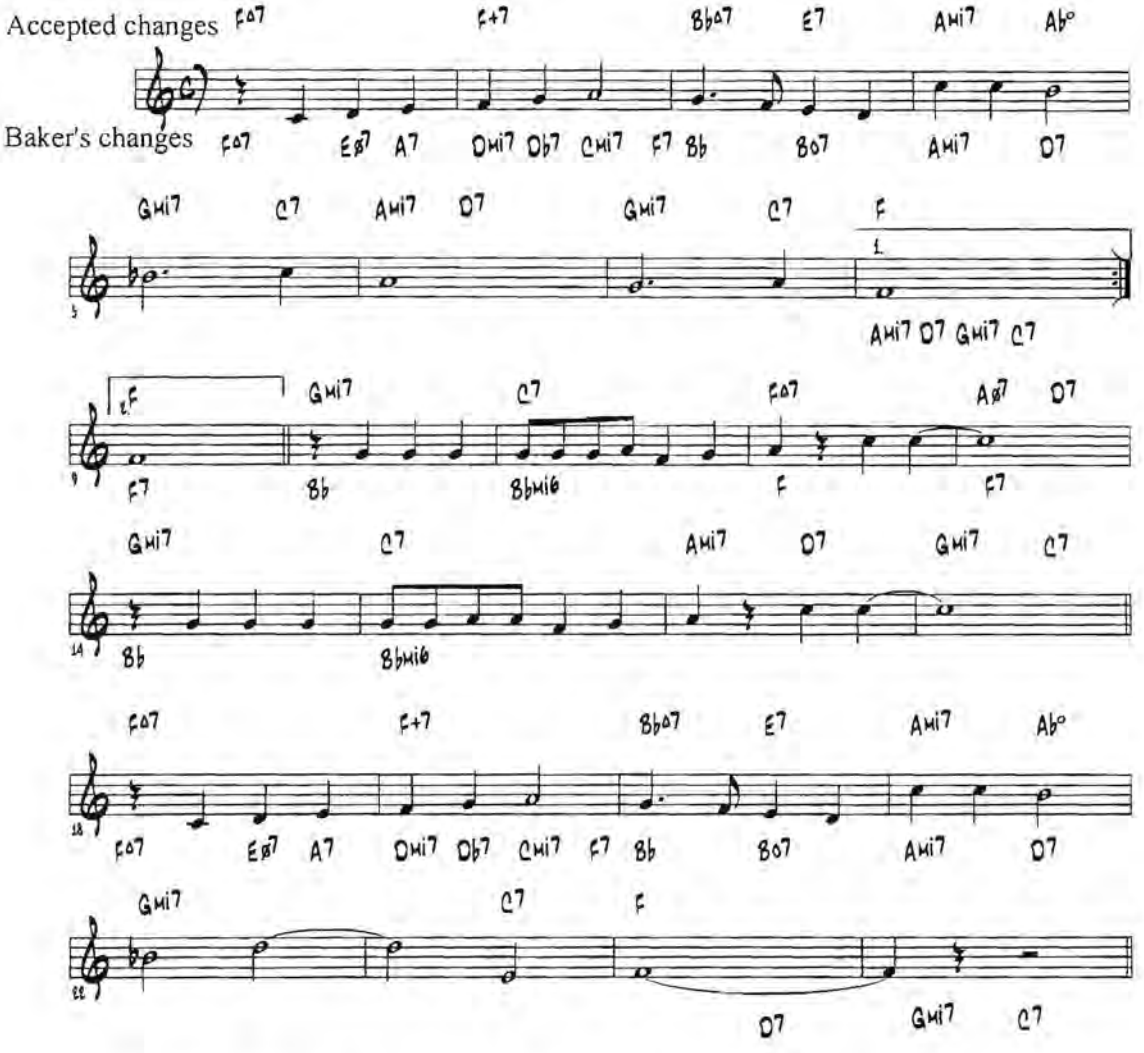


Fig. 7-1. Chord changes to 'Dancing On The Ceiling'

Drew plays appropriately short, well-constructed and tasteful solos on both tunes. His approach is consistent throughout the album and his solos are good examples of contextual styled playing, sensitive to the vocal context and mood set by Chet Baker. Drew compliments Baker's melodic style by mostly adhering to lower structure harmony in his solos. With an added element of blues-based lines this gives a particularly melodic and tuneful quality to his improvisation. His comping style consists of mostly 3-7 oriented chords played on the upbeats. This supports the right hand in a very particular

way such that the melodic line becomes locked into and dependent on the regular rhythmic pulse defined by the left hand (Fig. 7-2). This is particularly evident in the first four bars of Drew's solo on 'Dancing On The Ceiling' (Fig. 7-3). Here, Drew replaces the reharmonization used in the head with a simple I -V7 sequence (bars 1-2). In bars 5-6 of Fig. 7-3, A7 is played in the left hand although the melodic line implies F into D7. 3-b9 phrases occur frequently in both solos (bars 2 and 5 of Fig. 7-2, bar 6 of Fig. 7-3).

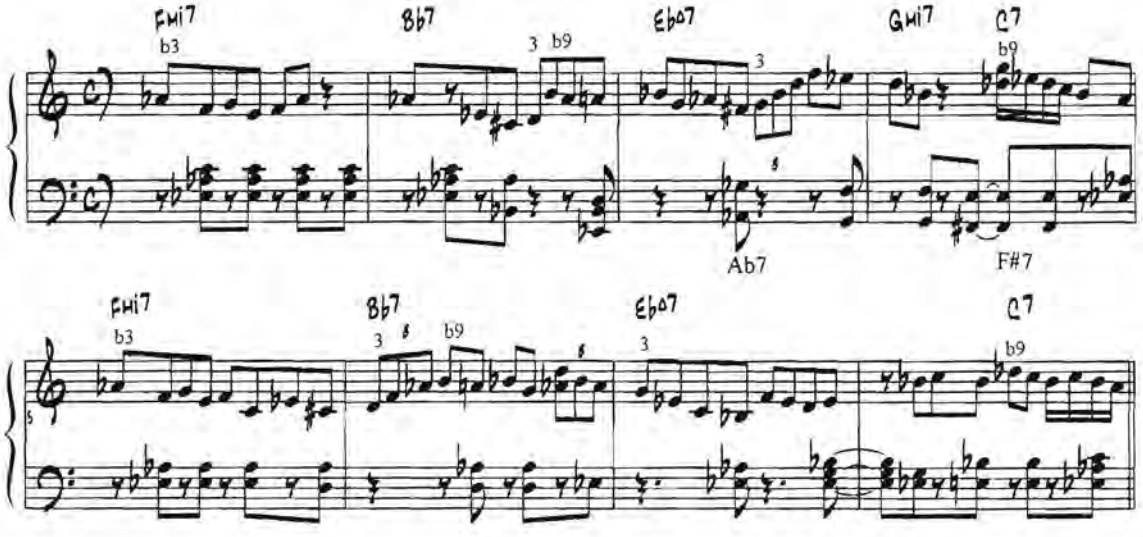


Fig. 7-2. Bars 1-8, first chorus, 'Do It The Hard Way'

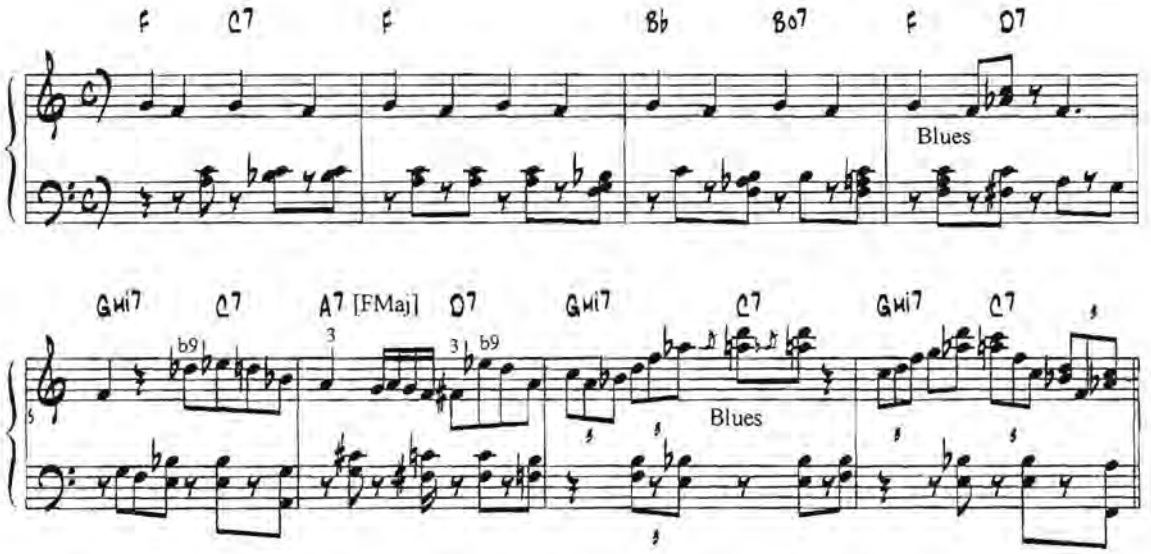


Fig. 7-3. Bars 1-8, first chorus, 'Dancing On The Ceiling'

The first two A sections of 'Do It The Hard Way' are very similar in contour: the B section follows the melody of the tune, incorporating lines based on the blues scale built on the 6th degree of the tonic. Drew often uses an additional note, usually a 4th or b5th above the actual melody note, giving a particular quality to the line (bar 4 of Fig 7-2, bars 4, and 7-8 of Fig. 7-3). Similarities in blues phrasing are evident in both solos, particularly the closing phrase of 'Do It The Hard Way' where Drew plays a similar triplet-oriented blues line to the one used at the end of each A Section in his solo on 'Dancing On The Ceiling' (Figs. 7-4, 7-5). The tempos of the respective tunes are ideal for the use of triplet-oriented phrases and Drew incorporates this way of playing several times into his solo, especially on blues phrases. Similar phrasing is also found on the close of both A sections of 'Dancing On The Ceiling' (Figs. 7-3, 7-5).

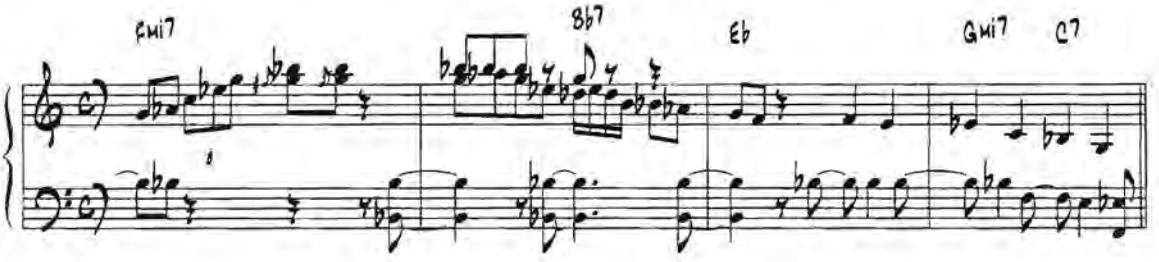


Fig. 7-4. Closing blues phrase on 'Do It The Hard Way'

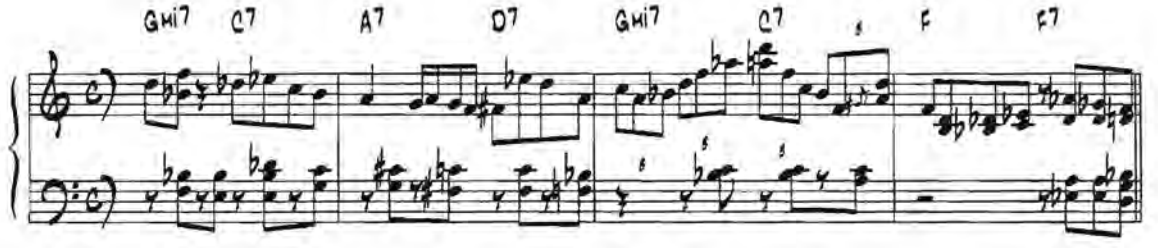


Fig. 7-5. Closing blues phrase on 'Dancing On The Ceiling'

7.2.2 'Windmill'

Album: *Kenny Dorham: Whistle Stop*, Blue Note 7243 5 25646 2 0. **Recorded:** January 15, 1961. **Location:** Van Gelder Studio, New Jersey. **Track Personnel:** Kenny Dorham (Trumpet), Hank Mobley (Tenor Sax), Kenny Drew (Piano), Paul Chambers (Bass), Philly Joe Jones (drums).

On this album, Drew's approach is more contemporary and more in line with the concept of Kenny Dorham's playing style.

Dorham's 'Windmill' is based on the changes of 'Sweet Georgia Brown'. With an awkward ten-bar introduction and difficult rhythmic figures, the head bears little resemblance to 'Sweet Georgia Brown', except for the last phrase where an obvious quote reinforces the relationship. The solo form sticks to the basic changes of 'Sweet

Georgia Brown' and because this is such a common form, the respective improvisers exercise quite a bit of freedom with regard to the handling of the harmonic progression.

The solo sequence begins with Kenny Dorham, then Hank Mobley, and finally Kenny Drew, who takes two choruses. Drew definitely explores more advanced harmonic ideas than he does in his playing with Baker. He displays versatility in this respect and is able to alter his style to coincide with the concept of the session and the players he is accompanying. Upper structure harmony predominates and Drew often uses triads and constant structure intervals over the dominant 7th chords. This gives an angular and more modern sound to the improvised line. Triads identified in his solo are:

1. C triad over Bb7 chord (Fig. 7-6, bars 5-6). This is the triad built on the second degree of the dominant scale and outlines tensions 9, #11 and 13. Drew incorporates it into a Bb7 arpeggio, such that the line outlines the chord from the 3rd degree right up to the 13th. The same relationship of an upper structure triad built on the second degree of the dominant is found on F7 at the beginning of the second chorus (Fig 7-7). Here it is played on its own, thus only upper tensions 9, #11 and 13 are sounded.

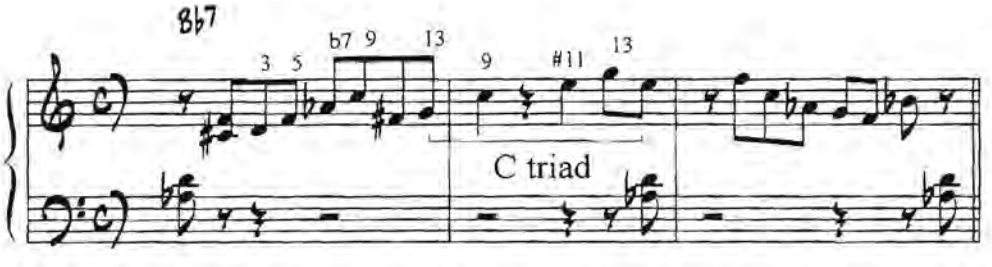


Fig. 7-6. Bars 5-7, first chorus, 'Windmill'

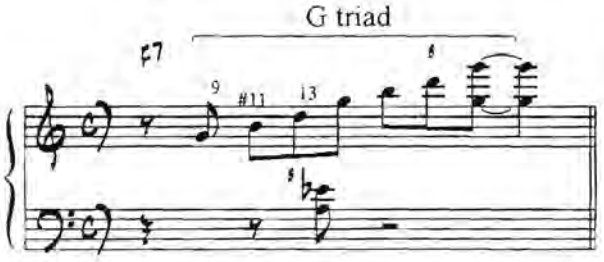


Fig. 7-7. Bar 1, second chorus, 'Windmill'

2. D triad used over F7 at the beginning of the second A in the first chorus (bar 17-19). The triad is built on the 13th degree of the dominant 7th and outlines tensions 13 and b9 (Fig. 7-8). This same relationship of upper structure appears on Eb7 in the first A of the second chorus (C triad over Eb7, bar 3, Fig. 7-9).

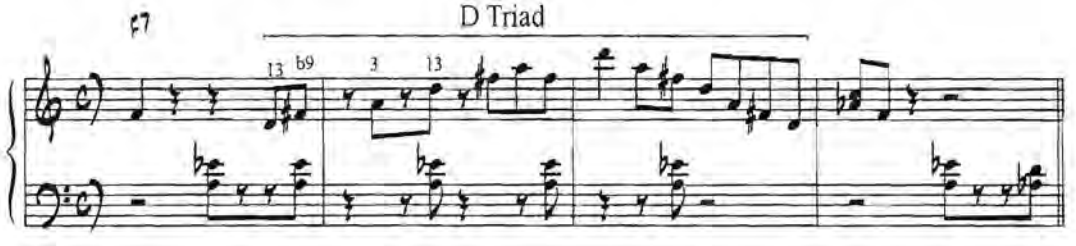


Fig. 7-8. Bars 17-20, first chorus, 'Windmill'

3. Triad on A is used over Eb7 in the first A section of the second chorus (bars 9-11). This triad is built on the tritone and outlines b7, #11 and b9. Here it is used in conjunction with the triad built on the 13th degree, implying use of the diminished scale - triads built on the diminished 7th chord of the same root (Eb).

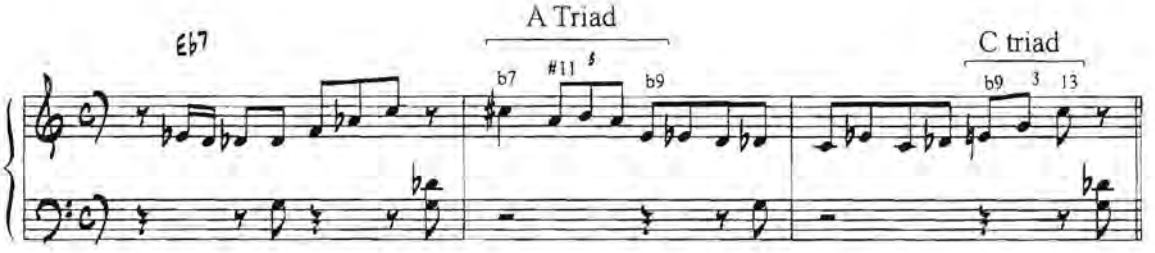


Fig. 7-9. Bars 9-11, first A, second chorus, 'Windmill'

At the onset of the second chorus, mirrored constant structure arpeggios are used over both F7 and Bb7 (Fig. 7-10 to 7-12). The interval relationship is a half-step, tritone and perfect 4th. Over F7 this combination or cell begins on the 13th followed by a half-step to b13, a tritone to 9 and a perfect 4th back to 13 (Fig. 7-10). Drew repeats the first segment of the cell (13, b13, 9) in bar 3 of Fig. 7-10. The tritone existing between b13 and 9 gives the line a particular character that is most probably more for effect than function.

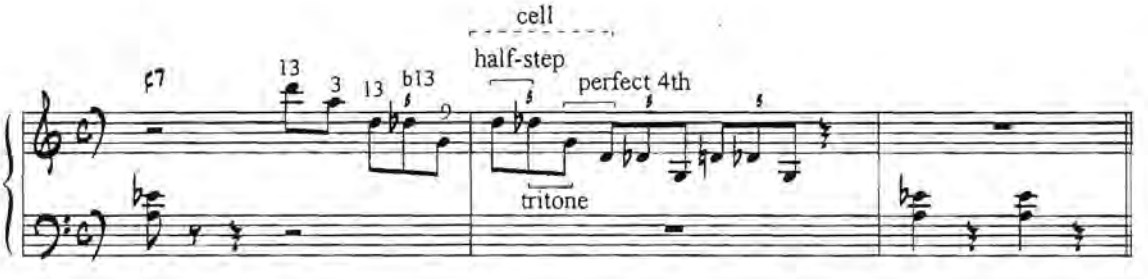


Fig. 7-10. Bars 2-4, second chorus, 'Windmill'

Over the Bb7 in bars 5-7 of the second chorus Drew plays the same intervallic structure in an ascending line. Beginning on 5, a half-step to b13 (#5), a tritone to 9 and perfect 4th back to 5 (Fig. 7-11). The same notes are repeated in a descending passage (bars 6 and 7)

making the interval structure a half-step, perfect 4th and tritone. As in Fig. 7-10, bar 3, Drew also repeats a three-note segment of the cell in bar 7 (F#, F and C).

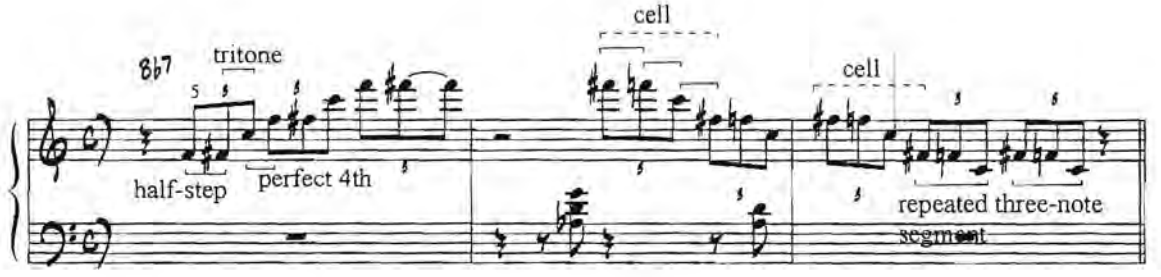


Fig. 7-11. Bars 5-7, second chorus, 'Windmill'

As shown in Fig. 7-12, Figs. 7-10 and 7-11 are essentially mirrors of each other, the F7 line descending and the Bb7 ascending.

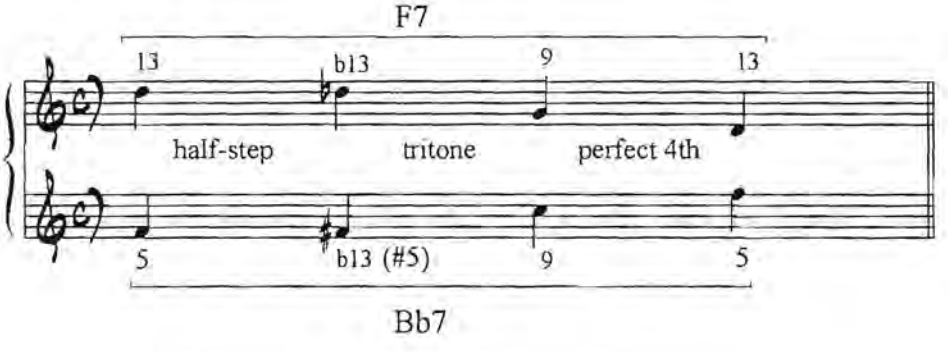


Fig. 7-12. Mirrored constant structure, 'Windmill'

Drew often uses lines based on the related IImi7 of the dominant with the inclusion of a four-note cell built on the 5th of the dominant. The four-note segment comprises 1-2-b3 and 5 over a minor chord. In different contexts the same interval structured cell is used to outline a dominant 7th (cell built on the 5th of the dominant), an altered dominant (built a

half-step above the root of the dominant) or minor7b5 (built on b3 of the minor7b5). In Fig. 7-13 (bars 21-24 of the first chorus), Drew ascends from the 5th with a chromatic approach. He outlines an F minor major 9th arpeggio, descending with a four-note cell.

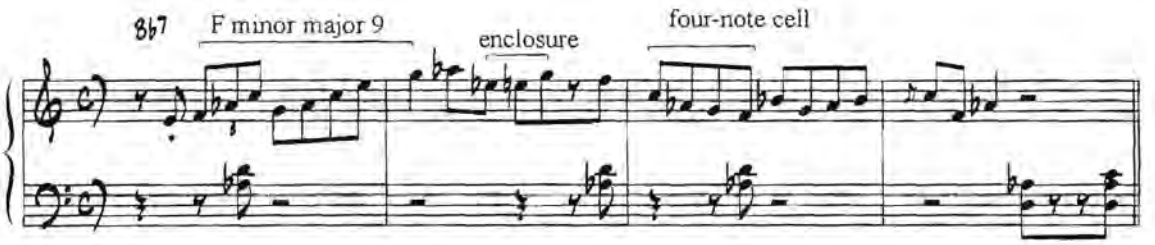


Fig. 7-13. Bars 21-24, first chorus, 'Windmill'

Drew also uses passing steps in his lines suggestive of bebop scales. In Fig. 7-14 he appears to anticipate Eb7 (bar 9) by one bar. Passing steps are placed between 3-2, 2-1 and 1-b7 creating a chromatic line from 3 to b7. This is found in Barry Harris's dominant 7th half-step rules (Rees 1994, 9). In bar 9 of Fig. 7-14 the line progresses up the related IImi7 arpeggio (Bb minor major 7) and finally an octave higher outlines the 13th of Eb7, followed by b13 and b9. The implication of harmonic movement as the line ascends is from Bbmi7 to Eb7 to Eb7 altered. An altered scale segment appears over Eb7 chord in bars 11-13 of Fig. 7-14. The first portion is derived from Eb half-whole diminished scale. As the line descends passing steps are placed such that the line eventually resolves to the 5th of AbMa7 on beat 3 in bar 13. G7 in bar 15 is anticipated by two beats. An Ab minor 6 pentatonic scale is used to outline tensions b9, b13 and #11.

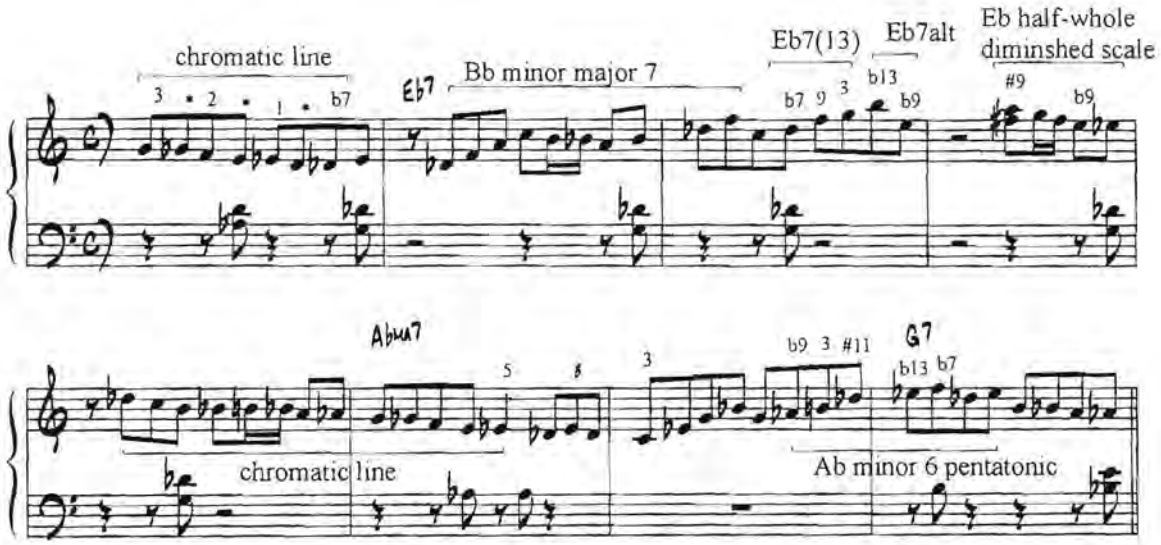


Fig. 7-14. Bars 8-15, first chorus, 'Windmill'

Drew plays the last eight bars of his solo using dense chord structures comprising left-hand 13th or #9 voicings with added right-hand octave-and-5th. These are compared in the analysis of the solo on 'Philly Twist', where a similar technique is applied (see Figs. 7-22 and 7-23).

7.2.3 'Philly Twist'

Album: *Kenny Dorham: Whistle Stop*, Blue Note 7243 5 25646 2 0. **Recorded:** January 15, 1961. **Location:** Van Gelder Studio, New Jersey. **Track Personnel:** Kenny Dorham (Trumpet), Hank Mobley (Tenor Sax), Kenny Drew (Piano), Paul Chambers (Bass), Philly Joe Jones (drums).

'Philly Twist' is a 12 bar blues in Bb. Influence of the bebop language associated with Parker is clearly evident in Drew's solo as well as the more modern improvisational concepts seen in 'Windmill'

In the second bar of the second chorus Drew plays a typical Parker phrase (Fig. 7-15, bars 2-3). The line outlines the movement IV-IVmin-I and often appears in Parker's solos especially in the context of blues in bars 2 and 6, or rhythm changes in bar 6. Although Drew's phrase is slightly different it is a derivative of the same concept. Fig. 7-16 shows an excerpt from Parker's solo on 'Scrapple From The Apple' (bars 29-30) and from 'An Oscar For Treadwell' (Aebersold and Slone 1978, 17 and 43). The chromatic approach to 3 of IVMa7 (Bbma7) on 'Scrapple From The Apple' appears on the upbeat of 1. The line descends and encloses 5 of IMa7 (FMa7). On IVMa7 (FMa7) of 'An Oscar for Treadwell' the chromatic approach to 3 appears on the upbeat of beat 4 (bar 5). The displacement of phrases characterises Parker's playing style. Parker uses a triplet in his line that allows the second half of the phrase to begin on the downbeat. In Fig. 7-15, Drew plays an arpeggio from 3 of Eb7 with a chromatic approach on the downbeat of the second bar. He plays b7 instead of 7 and descends via IVmi7 to 5 of I7. The segment of the phrase in bar 3 from beat 1 to the first note of beat 3 is identical (in a different key) to Parker's phrase in bar 13 of the excerpt from 'Scrapple From The Apple' (Fig. 7-16).

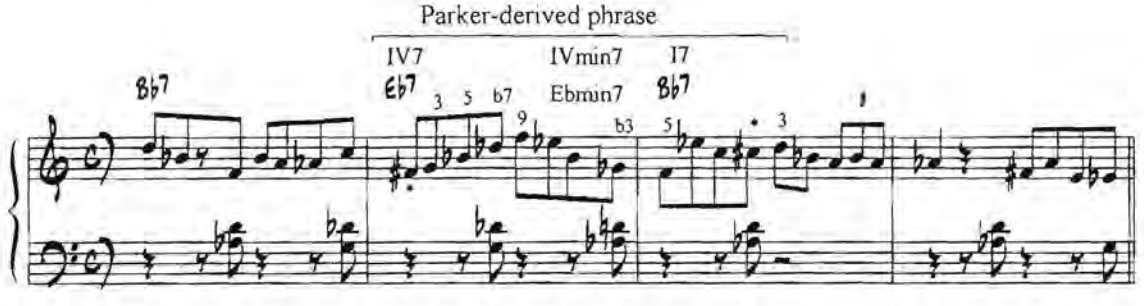


Fig. 7-15. Bars 1-4, second chorus, 'Philly Twist'

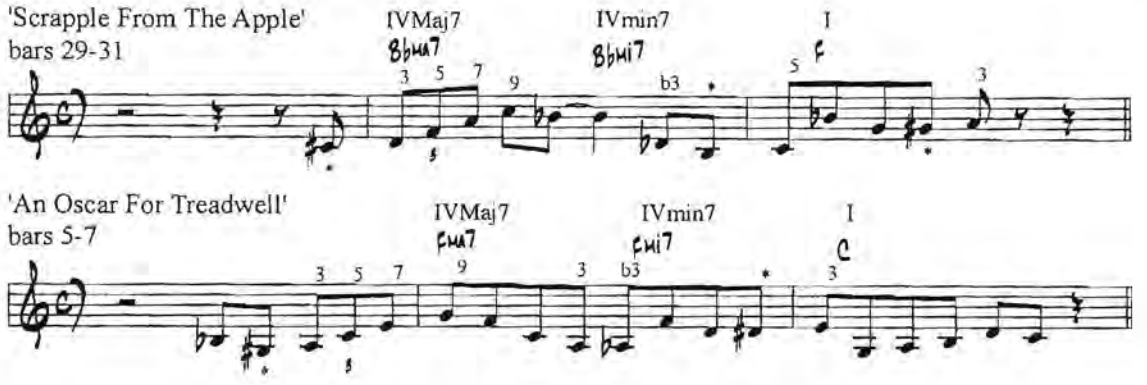


Fig. 7-16. Parker phrases from solos on 'Scrapple From The Apple' and 'An Oscar For Treadwell'

Drew uses upper structure triads on 2 and b13 of the dominant 7th, outlining tensions 9-#11-13 and b13-#9 respectively. When applied to dominant chords moving through the cycle of 4ths, an interesting relationship occurs wherein the upper structure triads are seen to descend chromatically (Fig. 7-17)

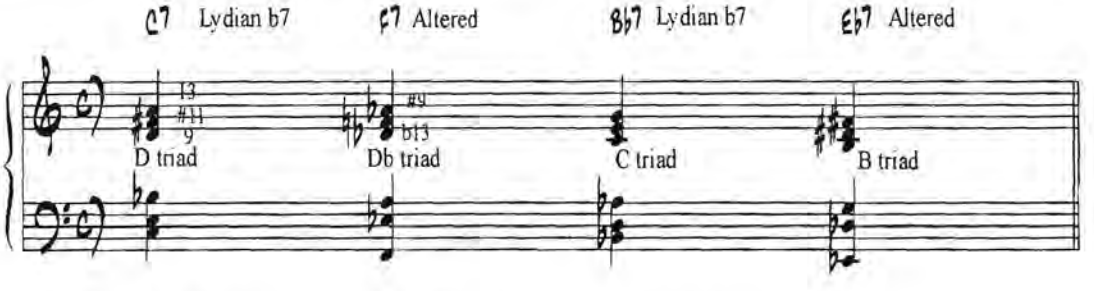


Fig. 7-17. Upper structure triads on an extended dominant cycle

Drew uses this technique over V7/V-V7-I in the last four bars of his third chorus (Lydian b7 on V7/V altered on V7). The respective upper structure triads descend chromatically giving a symmetrical quality to the line. In bar 9 of Fig. 7-18, D triad is part of an arpeggio, which also includes b7 of C7. The combination of b7 and the triad built on the 2nd degree of the dominant scale can also be seen as a major b6 pentatonic scale (Bergonzi 1994, 79). This is used to describe many chord types. In Fig. 7-18, Drew

combines four-note cells, arpeggios and upper structure triads to create lines. In bars 11-12, to describe the movement of Bb7-F7, Drew uses a combination of a C major four-note group (1-2-3-5), an F minor arpeggio with a chromatic approach and a G7 arpeggio with a chromatic approach.

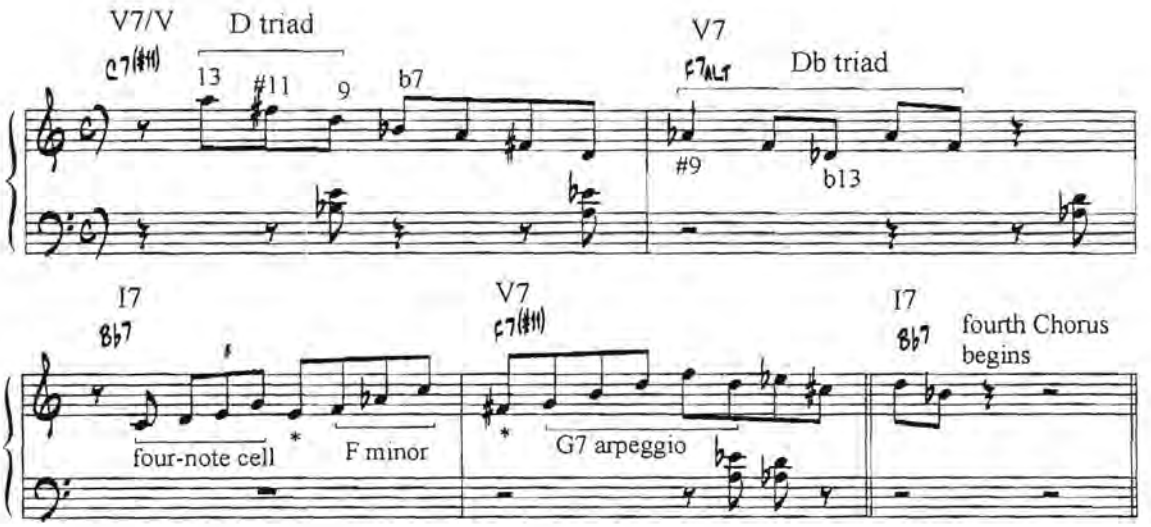


Fig. 7-18. Bars 9-13, third chorus, 'Philly Twist'

A similar phrase to that seen in bars 11-12 of Fig. 7-18 appears in bars 7-8 of the second chorus (Fig. 7-19). The context and position in respect of the form is different, however the concept of phrase construction is similar and this is indicative of a consistency of approach (the cells and arpeggios used may function differently in different contexts). Fig. 7-19 shows a combination of F minor triad with a chromatic approach over Bb7 followed by a G triad with a chromatic approach. Here the G arpeggio is the triad built on the root of the dominant (V7/II) and in Fig. 7-18, G7 outlines the 9-#11-13 on F7 (V7). The dotted bracket in Fig. 7-19 indicates that part of the phrase which is exactly the same.

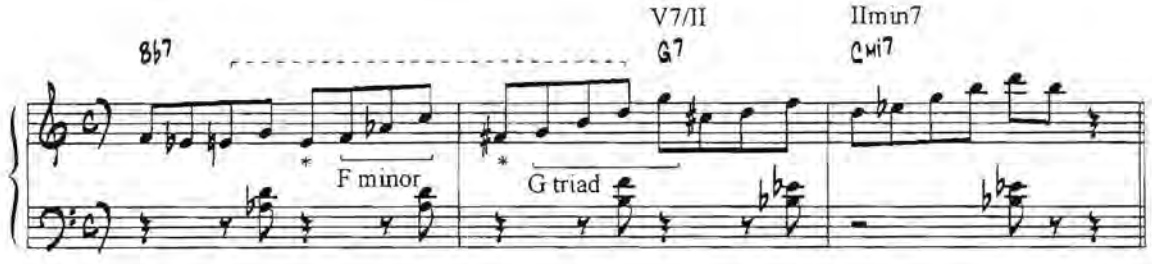


Fig. 7-19. Bars 7-9, second chorus, 'Philly Twist'

Drew often uses an arpeggio of the related II minor of the dominant 7th and this is usually played as a minor major 9 arpeggio. Fig. 7-20 (bars 5-8 of Drew's third chorus on 'Philly Twist') shows a Bb minor major 9 arpeggio being used on IV7 (Eb7) and F minor major 9 on I7 (Bb7). The phrase over Bb7 is similar to that seen in the first chorus of Drew's solo on 'Windmill' (bars 21-22 Fig. 7-13).

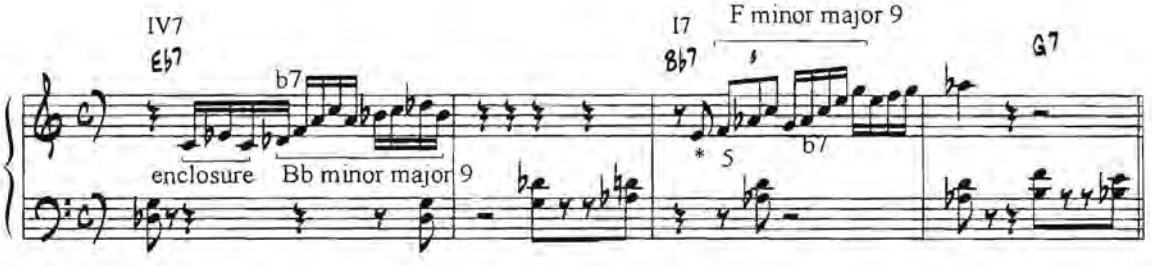


Fig. 7-20. Bars 5-8, third chorus, 'Philly Twist'

Drew's familiarity with blues is evident in all the transcriptions selected and he generally makes use of devices associated with the blues at some point in his solo. In 'Philly Twist' he uses the blues scale built on the 5th of the dominant to open his third chorus. Additional harmony notes are placed above the line suggestive of the F minor 6 pentatonic scale.

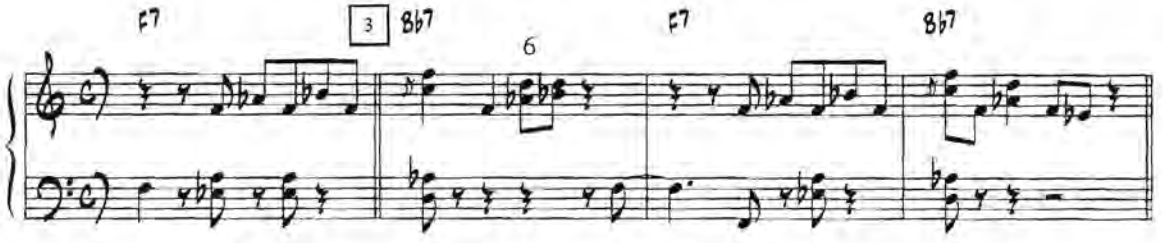


Fig. 7-21. Blues scale on the 5th of the dominant, third chorus, 'Philly Twist'

Drew closes both his solo on 'Windmill' and 'Philly twist' with dense chord structures expressed predominantly as three-part, left-hand b7-3-13 or 3-b7-#9 voicings and octave-5th or octave-3rd right-hand ones. Figs. 7-22 and 7-23 compare voicings used in 'Windmill' with those used in 'Philly Twist'. In bars 25-28 of Fig. 7-22, apart from the C7b13 (bar 26) the left-hand intervallic structure is always a tritone and a fourth. Depending on the bass note, these rootless voicings can be interpreted as either the dominant or its tritone substitute. For instance F7#9 could also be read as a B13. For analysis, the rootless dominant 7ths are noted below the left-hand voicings in Fig. 7-23. The same rootless voicings are often used to describe different chord types. For instance, Drew uses the same left-hand structure to define Fmi6/9 in 'Windmill' (bar 25, Fig. 7-22) as he uses for Bb13 in the last bar of his fourth chorus on 'Philly Twist' (Fig. 7-23). In combination with the left-hand (Fig. 7-22) the right hand generally plays either an octave-5th (bars 25-26) or octave-4th voicing (bars 27-28). As the right-hand moves closer to the centre of the keyboard, the left-hand structures are reduced to 7-3 or 3-7 voicings with the bottom note of the right hand usually making up the 13th or #9th (bars 29-30, Fig 7-22). He also uses some interesting rhythmic figures for his comping with bars 29-30 of Fig. 7-22 played in a 3-2 clave rhythm.

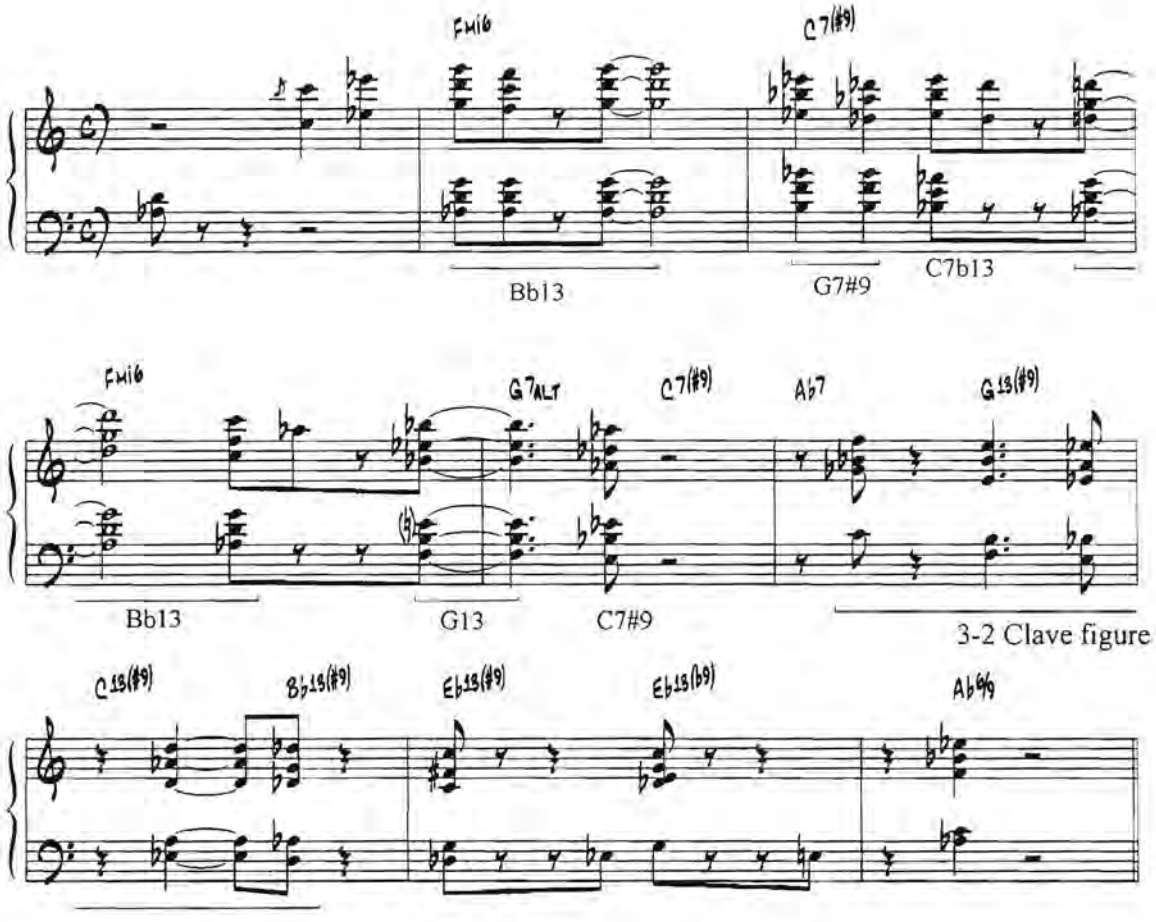


Fig. 7-22. Bars 24-32, last chorus, 'Windmill'

In bar 1 (Fig. 7-23) Drew plays F7#9 in his left hand and b13-b9-b13 followed by b7-#9-b7 in his right hand. Except for Bb7 where the right hand plays an octave and minor 3rd, the voicings are all constant structure. The melodic line is entirely derived from the Bb blues scale.

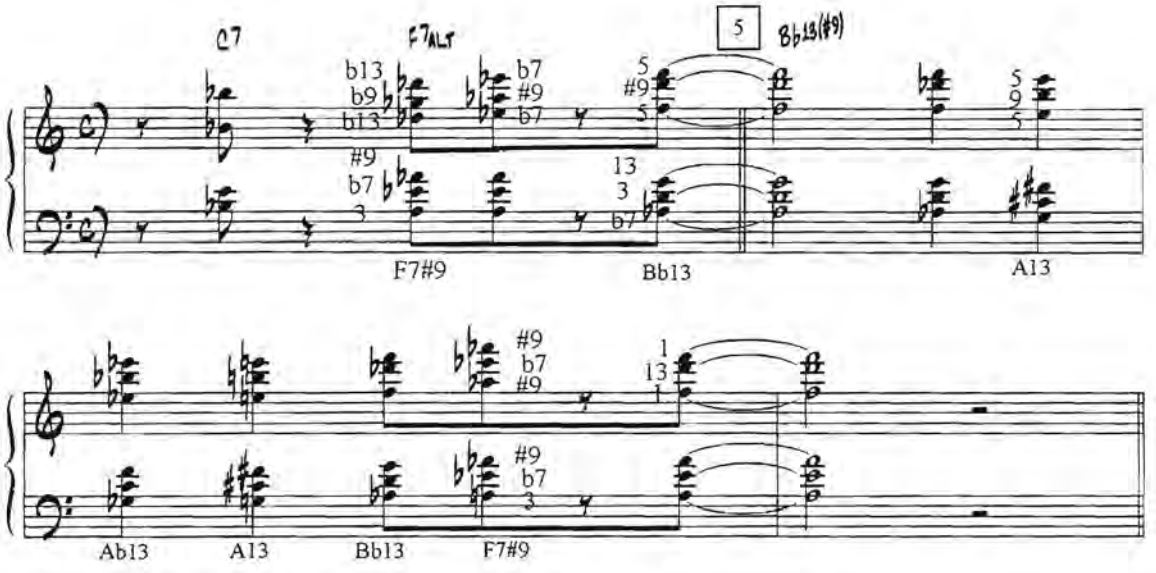


Fig. 7-23. Last bar of the fourth chorus and first three bars of the fifth and last chorus, 'Philly Twist'

7.2.4 'Soul Sister'

Album: *Dexter Gordon: Dexter Calling*, Blue Note CDP 7 46544 2. **Recorded:** May 9, 1961. **Location:** Rudy van Gelder Studio. **Track Personnel:** Dexter Gordon (Tenor Sax), Kenny Drew (Piano), Paul Chambers (Bass), Philly Joe Jones (Drums).

'Soul Sister', a Dexter Gordon original and the opening track on this album, is a slow eight-bar blues. The tempo is more suited to playing triplet-eighth than swing-eighth-note lines. Gordon plays both triplet and swing-sixteenth lines in his solo whilst Drew sticks predominantly to triplet-eighth phrasing. Chambers plays mostly swing sixteenths.

In the notation of this transcription, eighth notes are played as swing eighths. This presented problems for notation as the left hand often accompanies the triplet-right-hand

phrases with swing-eighth pairs. Three systems of notation seemed possible: (1) To notate everything as triplet groups (2) To notate in 12/8 and (3) To mix triplets and duplets, but read duplets as swing groups. As the expectation in the jazz style is for eighth notes to be played as swing, I have used option 3. This mixture of notation may not be absolutely correct but is more suited to the concept of the music. Notation in 12/8 contradicts the concept of time feel and notation in 4/4 (with every eighth-note pair notated as a quarter note and eighth note in a triplet group) becomes visually clumsy. The notation adopted therefore shows the left hand playing swing-eighths, the second eighth of which visually lines up with the last eighth in a right hand triplet group.

Phrases based on the blues scales built on the root and 6th degrees predominate in Drew's solo and his familiarity with this style of playing is particularly evident on this track, leaving no doubt as to his roots. The scale built on the 6th is most often used in the opening bars of the form and the root-based blues scale, in the closing phrases. Although the application of blues scales often circumvents the changes, different orientations of the scale will loosely correlate to the chords in a tune with several options available over certain chords and fewer options on others. The C#o7 chord, for instance, has to orient around the b5th of both blues scales as these notes are an integral part of the chord. On E7 however, scale tones 5 or b5 of the scale based on the 6th would both be appropriate.

Fig. 7-24 illustrates the two blues scales used as the predominant source for improvisation in this tune. The brackets indicate areas that define differences of orientation relating to the supporting chord. As is typical of the style, Drew incorporates

additional notes above or below the melody line. Drew's solo lines can be reduced to a single-line melody based on these two scales. For purposes of analysis I have separated the melodic line from the additional notes so as to better view the contour of line in relationship to the scale. Fig. 7-25 compares the melody of first eight bars of Drew's solo as a reduced single melodic line, with Drew's actual solo. Sometimes notes are placed below, sometimes above. At points the addition of extra notes creates varying intervals of 3rds, 5ths and 6ths with the actual melody. By reducing the melodic phrase to a single line one is able to see how much effect additional notes has on the overall application of blues scales. The respective blues scales are identified as: (A) the blues scale built on the 6th degree, and (B) the blues scale built on the root. Octave-styled phrasing is seen in bars 5 and 6. This is seen again in the latter part of the solo where it comprises a large part of the phrasing. The addition of grace notes further enhances the blues sound. Drew also often incorporates a chromatic ascending line from b3 to 5 or sometimes to 6 into his phrases (bars 2-3, Fig. 7-25 and bar 5, Fig 7-28). The blues phrases are accompanied by mostly 3-7 voicings in the left hand. Occasionally a three-part voicing is played with a 13th or 9th at the top of the chord. Chords are mostly staccato and the rhythm of the left hand strongly supports the triplet feel.

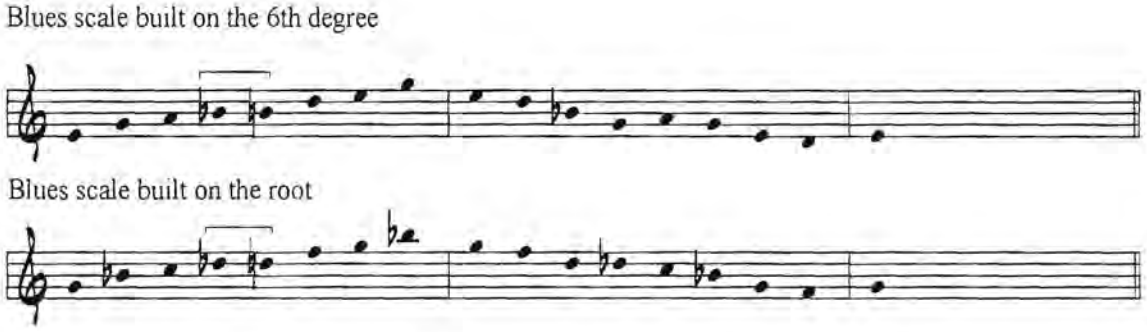


Fig. 7-24. Blues scales used on 'Soul Sister'

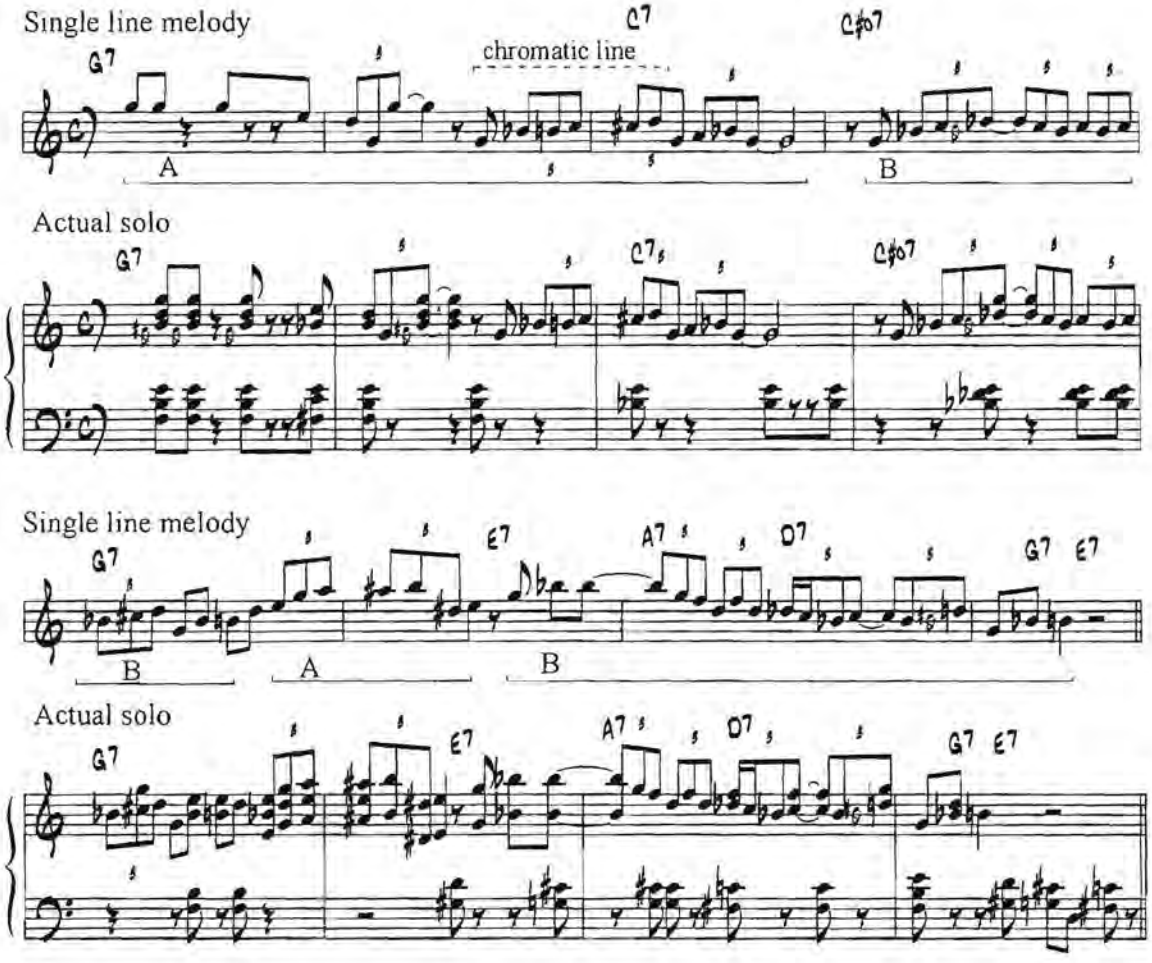


Fig. 7-25. Comparison of single line melody and actual solo on Drew's first chorus of 'Soul Sister'

Drew closes most of his eight-bar sequences in a similar way, using the root-based blues scale. Fig. 7-26 compares Drew's closing phrases.

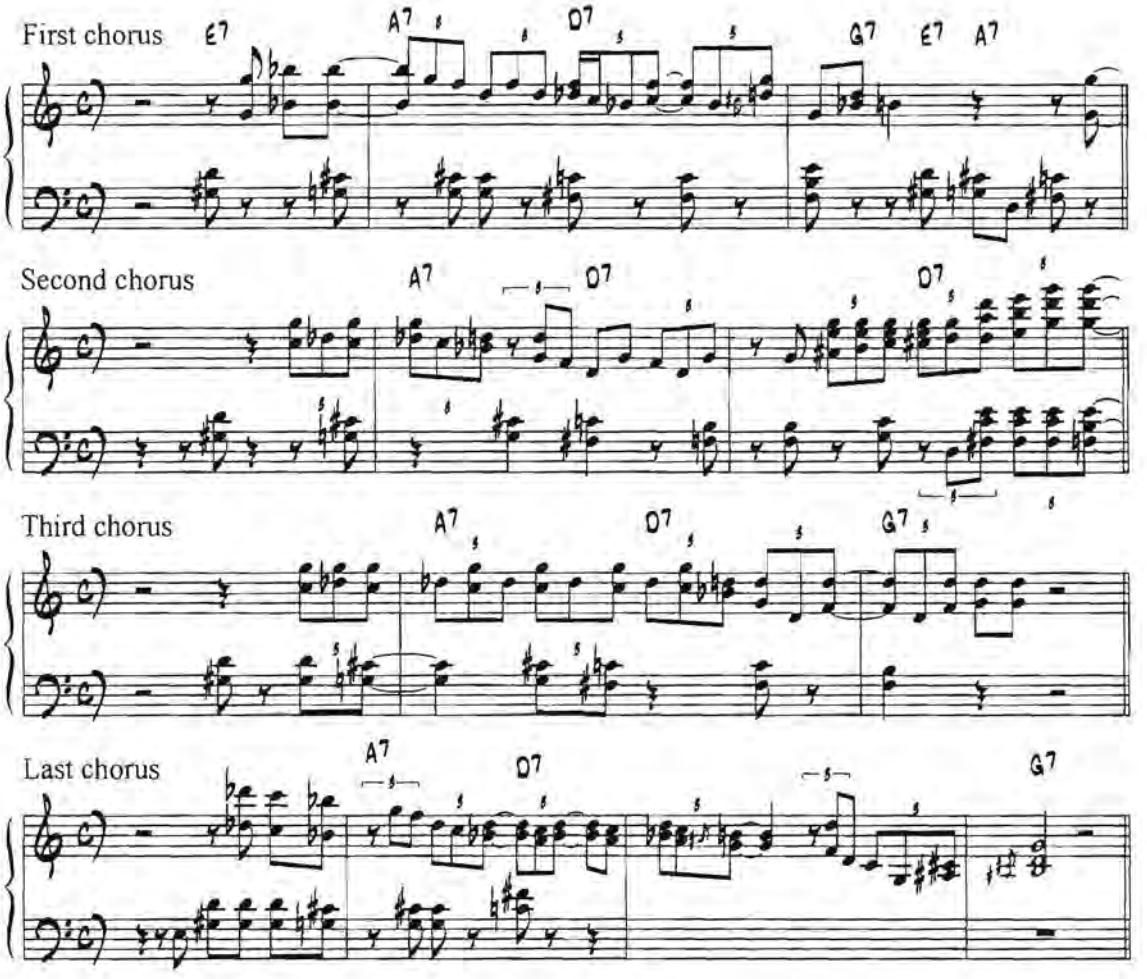


Fig. 7-26. Comparison of closing phrases utilizing the G Blues scale, 'Soul Sister'

In the second chorus, Drew bases his right-hand improvisation entirely on the blues scale built on the 6th degree of G. Additional notes used to embellish the phrases are also drawn from the same scale. In Fig. 27, additional notes are notated with smaller note heads.

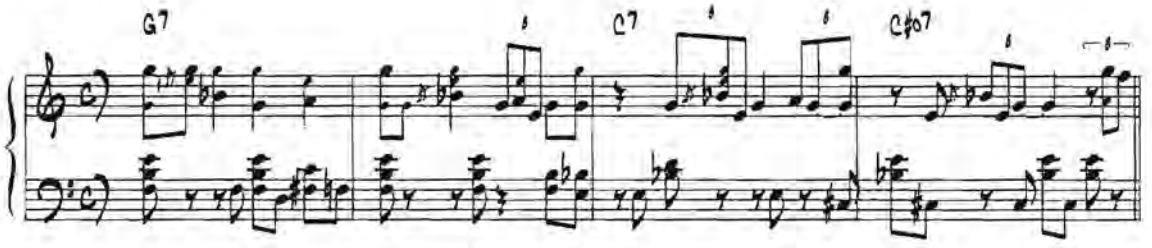


Fig. 7-27. Bars 1-4, second chorus, 'Soul Sister'

Drew's phrasing in the opening of the last chorus is also based on the blues scale built on the 6th. The opening phrase is played in octaves, usually with the addition of a 5th or b5 inside the octave. Scale tones 6, root and b3 predominate. Additional harmony notes are often placed above the melody line as in bar 5 of Fig. 7-28 where Drew plays a chromatic line from b3 to 5 on G7. Part of the line is harmonized with the root placed above the line on beat 3, bar 5. In bars 7-8, the melodic line is harmonized in thirds with the harmony note below the line. Fig. 7-28 illustrates a reduced melodic line (for analysis) against Drew's actual performance.

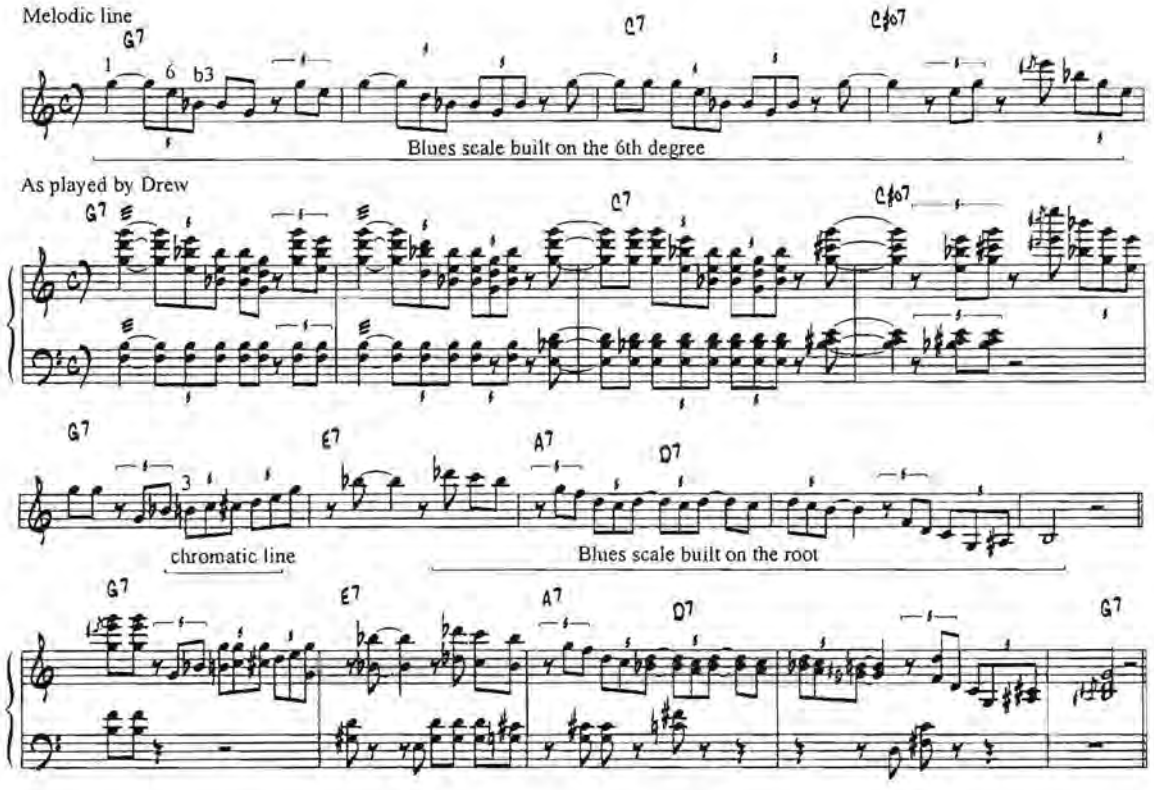


Fig. 7-28. Analysis of Drew's last chorus of 'Soul Sister'

7.3 Summary

Like Clark and Kelly, Drew was in high demand as a sideman, recording and working with most of the name players on the scene. This coupled with his move to Europe in 1964 may have compromised his status back home. Drew's versatility and familiarity with different styles is clearly evident in the transcriptions selected. He adjusts perfectly to the players surrounding him and the demands or restrictions of the recording session. In his recordings with Chet Baker (Baker 1958), he plays tasteful contextually styled solos that perfectly compliment Baker's gentle approach. On more contemporary styled recordings with Kenny Dorham (Dorham 1961) he extends himself, employing more advanced techniques of improvisation that include upper structure harmony. His blues

roots and familiarity with the triplet-style phrasing that often accompanies slower blues styles is clearly evident in his recording of 'Soul Sister' with Dexter Gordon (Gordon 1961). The influence of Parker and Powell is also present in the typical bebop licks and phrases often used. In the selected transcriptions, Drew tends more toward playing rootless left-hand voicings in the form of two-part (7-3 or 3-7) and three-part (3-7-9 or 7-3-13) structures. This differs somewhat from the classic root-7, root-3 voicings of the Powell style.

Drew's versatility can at times make it hard to identify his own particular voice. While he is clearly rooted in tradition, context really defines his stylistic approach. In this study it may be assumed that his own style is more evident in his playing with Kenny Dorham than with Baker. The aspect of his playing in which he stretches himself harmonically is probably closer to the real Drew.

CHAPTER 8

HORACE SILVER (1928-)

8.1 Introduction

Initially influenced by Bud Powell and Thelonius Monk, Silver ultimately developed a very particular style that combined elements of bebop, traditional blues and gospel. In *Swing and Early Progressive Piano Styles*, John Mehegan cites Horace Silver as an 'important link in the history of modern jazz piano'.

> Silver's technical innovations stem from the curious fact that at the time of his initial achievement he was not a skilled pianist by existing standards. It was this very fact that led to his 'unpianistic' innovations..... Silver has maintained the basic Powell architecture, although he has brought a rhythmic punctuation to the style not present in the more legato Powell idiom. More important, Silver established new dynamic and expressive levels with the right hand. This has allowed for the interplay of contrapuntal lines between the hands, an important aspect of the 3-7-3 concept in contemporary jazz piano. (Mehegan 1964, 168)

As a composer, Silver is equally significant. Alongside individuals like Thelonius Monk, he ranks as one of the more celebrated composers in the history of jazz, contributing substantially to the 'Blue Note' sound (Weiss 1997). Exploring many different genres of music, Silver's compositions range from up-tempo bebop heads such as 'Quicksilver' to more soul-oriented tunes like 'Song for my Father'. Silver's earlier compositions were often based on the standard changes of popular tunes such as 'All God's Chillun Got Rhythm' ('Mayreh') and 'I Got Rhythm' ('Room 608'), his later material is of more original harmonic and melodic content. Some of Silver's tunes combine particularly interesting rhythms. In a tune like 'Senor Blues' for

instance, the triplet on which the swing melody is based, is embedded in an accompanying 6/8 ostinato bass figure. Tunes like 'Nica's Dream' and 'Nutville' combine Latin-flavoured rhythmic sections with swing bridges. Some tunes comprise irregular forms like 'The Outlaw', which is divided into thirteen-and ten-bar phrases. Some more popular compositions like 'The Jody Grind' combine simple blues melodies with complex melodic figures (essentially a blues tune, Silver incorporates a melodic figure in the closing statement of 'The Jody Grind', which outlines upper structure tensions on two dominant 7th chords). As a whole, Silver's compositions, specifically those geared around the small group format, have become synonymous with the hard-bop sound and often present unique challenges to the improviser.

> Silver has been able to combine the sophistication of a variety of altered chords and scales and unusual harmonic sequences with a bluesy feeling to provide a unique synthesis in his compositions... Silver experimented with the augmented eleventh (raised 4th). These chords had been used in jazz before, but never had they been so thoroughly integrated into jazz compositions. . . Another testament to Silver's unique writing is the fact that his harmony and melody are never altered or changed by other musicians. When he writes a song it's as good as it gets. (Bailey 1984)

8.2 Transcriptions

The transcriptions selected span a ten-year period from 1954-1963 and include an early live recording, as sideman, with Art Blakey's group, two quintet recordings under his own name, and a trio recording. I have purposefully selected tunes from early and later periods in that they explore Silver's playing both as a sideman and leader. In addition they illustrate his conceptual approach in the context of both common-format tunes and original compositions.

8.2.1 'The St. Vitus Dance'

Album:, *Horace Silver 1959: The Baghdad Blues*, Giants of Jazz, CD 53138. **Recorded:** August 10, 1959. **Location:** Hackensack, **Track Personnel:** Horace Silver (Piano), Gene Taylor (Bass), Louis Hayes (Drums).

'The St. Vitus Dance', one of Silver's original compositions, is a classic thirty-two-bar AABA form. The A section begins on subV7 and centres on F minor. The B section constitutes two II-V-I progressions a tone apart. Silver's solo combines typical bebop figures, blues phrases and modal scale lines (scales in 3rds, diatonic 7ths). A particularly rhythmic form of left-hand comping supports the melodic line. This comprises typical Powell type voicings, 5ths, single notes and clusters (notated as clumps of non-descript notes with the 'x' note head).

Repetition features prominently in Silver's solo and this is particularly evident in the B section where he utilizes the same lick in both key areas over the II-V7 sequence in bars 1-2 and 5-6 of the first chorus (Fig. 8-1) and bars 1-2 of the B section of the second chorus (Fig. 8-2). The line on AbMa7 in bars 3-4 of Fig. 8-1 is reminiscent of Silver's composition 'Quicksilver' and is, interestingly, in the same key.

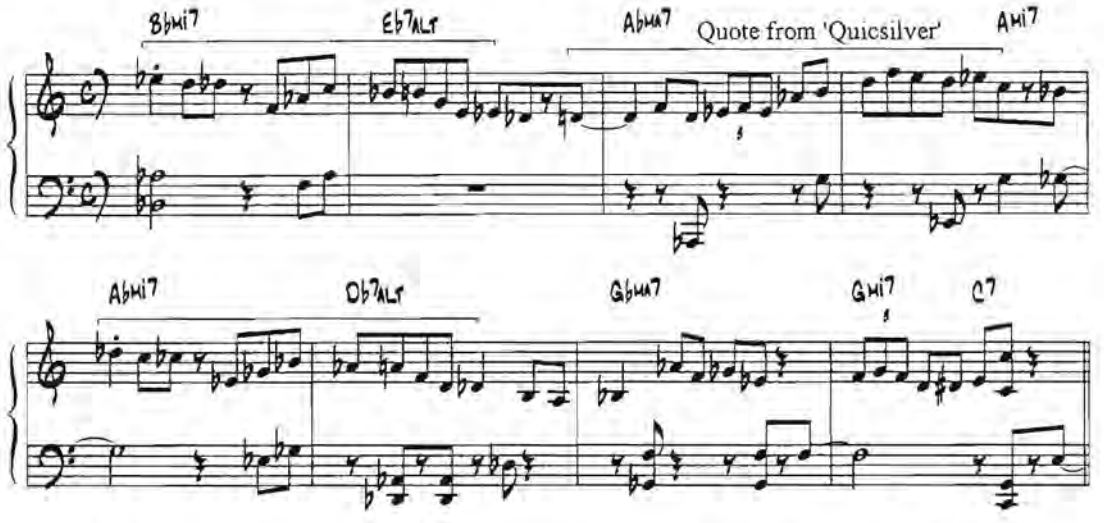


Fig. 8-1. Bars 1-8, B section, first chorus, ' The St. Vitus Dance'

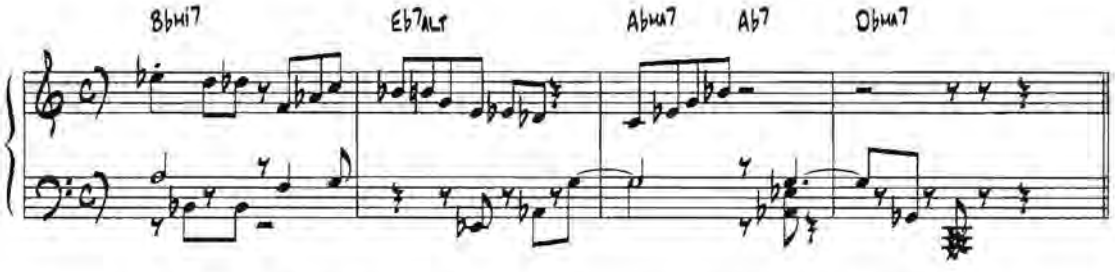


Fig. 8-2. Bars 1-4, B section, second chorus,' The St Vitus Dance'

In bars 1-2 and 5-6 of the B section of the third chorus (Fig. 8-3), Silver plays a similar figure on the II-V comprising two minor 9th arpeggios a tritone apart. Even though his left-hand chords indicate V7, the melodic line outlines the related IImi7 of subV7. This allows for the almost exact repetition of the IImi7 phrase played a tritone above the dominant.

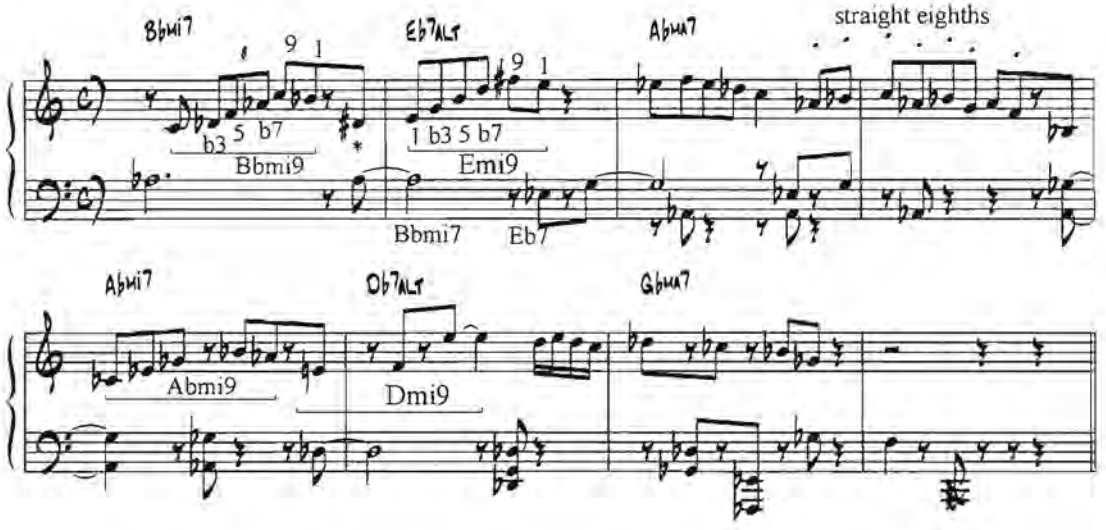


Fig. 8-3. Bars 1-8, B section, third chorus, ' The St. Vitus Dance'

Silver often uses a modal approach to playing over the changes with diatonic scale sequences featuring several times in his solo (Fig. 8-4). These are configured in regular groupings of triads or diatonic 7ths and sometimes in interesting rhythmic groupings that result in displacement of the line. In bars 9-12 of the second chorus, Silver uses the Db major scale as a source for improvisation over the progression F#7-Fmi6-Ebmi6-Ab7-DbMa7. A six-note sequence consisting of a diatonic 7th and a 3rd appears in bars 9-11. In bars 22-23 of the second chorus, descending diatonic 7ths drawn from Gb major scale are used over Db7-GbMa7.

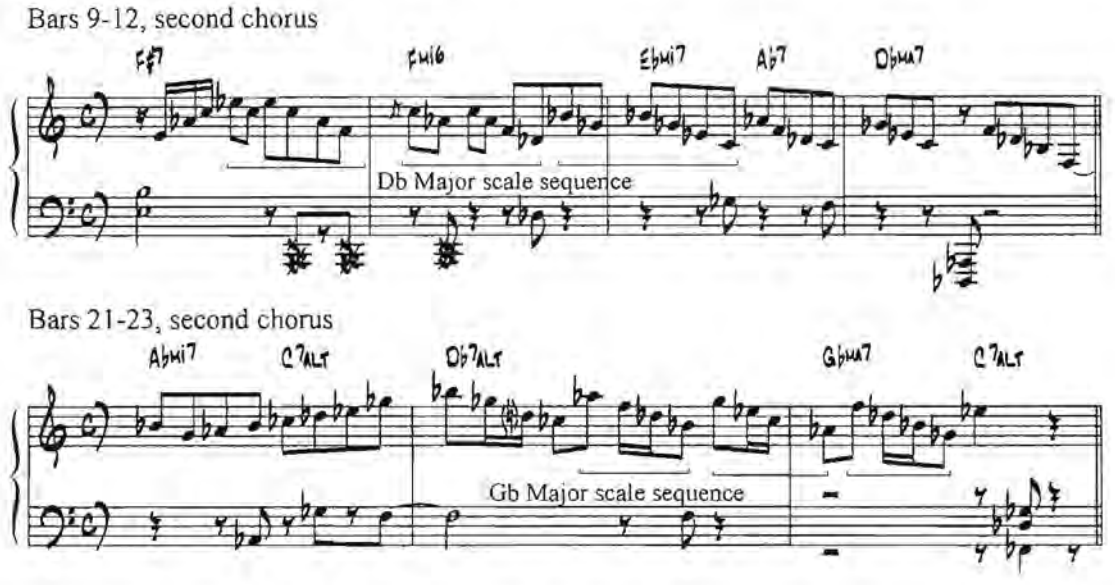


Fig. 8-4. Diatonic sequences,' The St. Vitus Dance'

Applying a similar principle, Silver uses a whole-tone scale over subV7 and Imi6 in bars 25-26 of the second chorus. The scale is played in alternating descending and ascending broken augmented triads. The line is displaced with each diatonic group beginning on a weak beat. This gives an upside-down feeling to the line. An alternating diatonic 7th sequence derived from Db major scale is played in bars 26-28 over the II V7 I (Fig. 8-5).

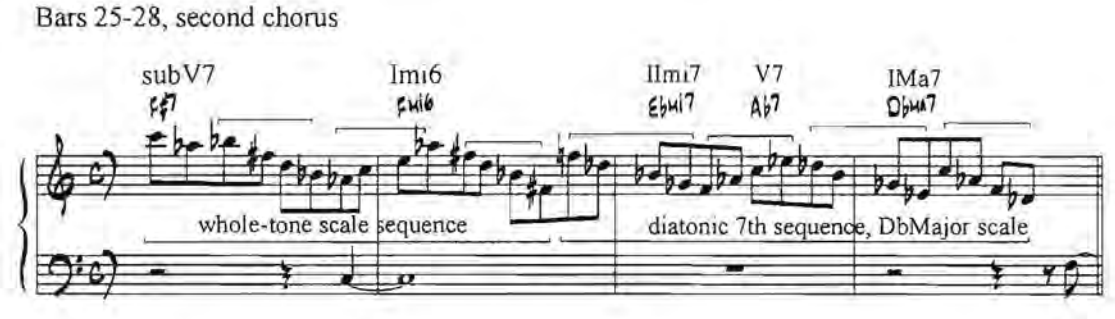


Fig. 8-5. Bars 25-28, second chorus, ' The St Vitus Dance'

The same principle is used in bars 25-28 of the third chorus. Here a whole-tone scale is played in ascending broken augmented triads down the scale. Again the line is displaced as a result of the three eight-note configuration and consequently has a

feeling of being upside-down or against the time. This is further emphasized by single note and cluster left-hand punctuations on anticipations. Alternating diatonic 7ths are played on Db major scale in bars 26-28 (Fig. 8-6).

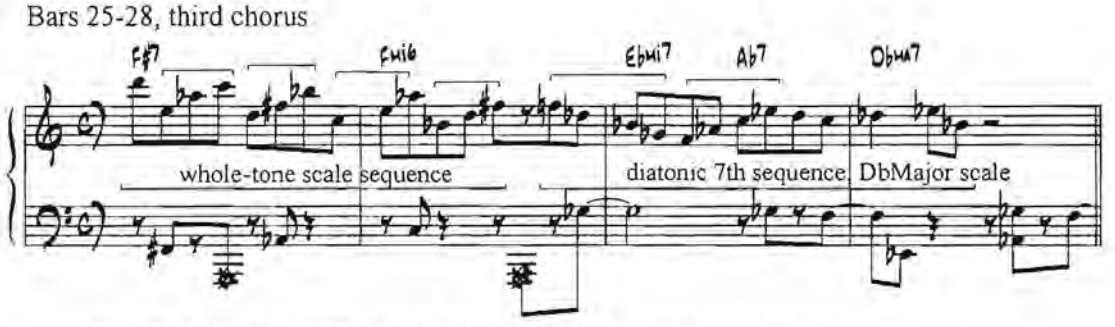


Fig. 8-6. Bars 25-28, third chorus, 'The St. Vitus Dance'

Silver often uses blues phrases across changes. These often appear in a motif or repetitive lick as illustrated in Fig. 8-7. In bars 5-8 of the first chorus the same phrase derived from the F blues scale is used over the entire II-V-I. The phrase is played across the barline beginning on beat 4 of each bar. In bars 29-32 of the first chorus, Silver combines typical bebop phrasing with the same blues phrase used in bars 5-8. Here the phrase is played from beat 2 of bar 31.

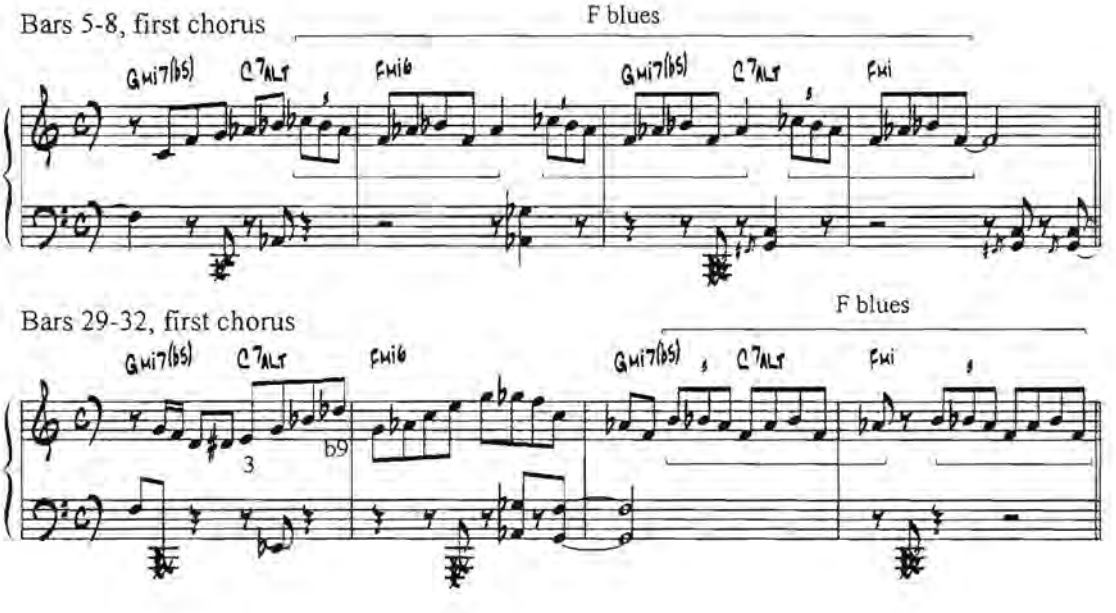


Fig. 8-7. Blues phrasing, 'The St Vitus Dance'

As evident in the figures thus far, Silver often groups phrases against the time. In Fig. 8-8, a three-beat blues lick derived from F blues is played across the barline.

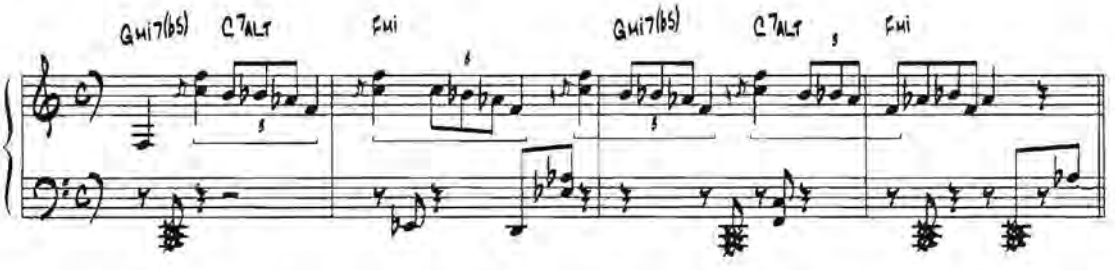


Fig. 8-8. Bars 13-16, second chorus, 'The St Vitus Dance'

A variation of this same lick occurs at the end of the third chorus.

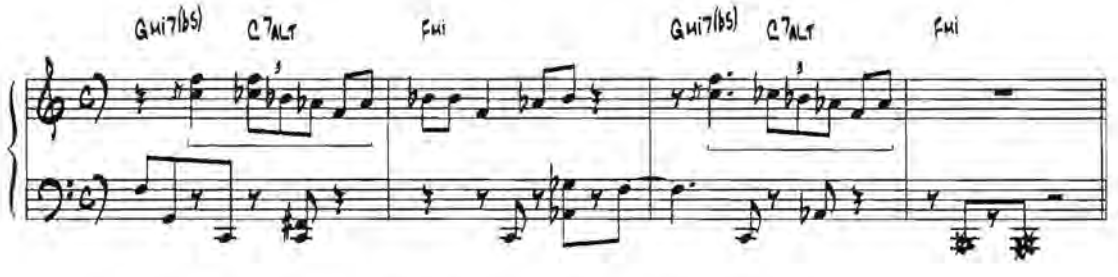


Fig. 8-9. Bars 29-32, third chorus, 'The St Vitus Dance'

There is a constant interactive rhythmic element existing between left and right hand in Silver's playing. His left hand uses a combination of 3-7 structures, Powell voicings, 5ths and sometimes just single notes (root or seventh). Occasionally he jumps down to a single bass note or cluster for punctuation. This stylistic element was adopted in his later playing and probably evolved from playing single bass notes or fifths in the bass (Owens 1995, 155). Silver's clusters are definitely more for rhythmic effect and while 7ths or key harmony notes are usually held long enough to make harmonic sense, clusters, root notes or fifths in lower octaves are generally played too

short to have impact on the harmonic nature of the tune. The dynamic effect of these is quite similar to the stabs or bomb drops created by the bass drum in the modern swing style.

8.2.2 'Silvers Serenade'

Album: *Silver's Serenade: The Horace Silver Quintet*, Blue Note 7243 8 21288 2 3. **Recorded:** May 7 and 8, 1963. **Location:** Van Gelder Studio, New Jersey. **Track Personnel:** Blue Mitchell (Trumpet), Junior Cook (Tenor Sax), Horace Silver (Piano), Gene Taylor (Bass), Roy Brooks (Drums).

'Silver's Serenade' is a medium swing (138 beats per minute) sixteen-bar form combining ambiguous and established key harmony. The tune remains in a two-feel throughout. Using minor 9th chords with the 9th played in the top voice, the tune follows the root movement from Emi9 down a b5 to Bbmi9, down a half step to Ami9 and down a half step to Ebmi9. The juxtaposition of minor 9th chords a b5 apart generally characterizes the overall flavour of the tune. In bars 9-12 the tune implies the key area of G with Ami7 moving to Cmi7 (IImi7-IVmi7), however Cmi7 (IVmi7 in G) becomes IImi7 of the new key area of Bb, resolving to Bb in bar 13. The tune never actually resolves to the established key area of G and even though Ami7-D7 (IImi7-V7) is played in the last two bars, the tune returns to Emi7 (VImi7) in bar 1. Like a lot of Silver's compositions, the tune sets up new challenges for the improviser outside of the familiar territory of the standard repertoire.

Where trumpet player Blue Mitchell plays phrases which join or combine chord changes in their respective solos, often using the corresponding bebop dominant scale (Figs. 8-11 and 8-12), Silver tends toward shorter phrases of one or two-bar bar

phrases in which each chord is outlined separately (Fig. 8-10). Silver's carefully crafted melodic fragments are often repeated in each new tonality, almost in motif form. Although the tempo is suitable for the application of double-tempo sixteenth-note lines (opening of the second chorus of Mitchell's solo, Fig. 8-12), Silver generally avoids this way of playing, preferring the swing-eighth or triplet-eighth rhythmic groups. He does however occasionally incorporate a sixteenth note arpeggio into his phrases. This is most often in the form of an arpeggio running up to the 9th or 11th of the chord from which point the phrase continues in eighth-note fashion (bar 12, Fig. 8-10).

Silver's phrases are balanced against simple resting 3-7, 7-3 voicings (bars 3-7, Fig 8-10) or Powell type left-hand root-7, root-3 voicings (bar 8, Fig 8-10). Where hand size permits, Silver plays a root-3-7 voicing (Fig. 8-13, bars 1-2, fifth chorus). This approach is consistent throughout his entire solo. In Fig. 8-10 (Silver's opening chorus), each minor 9th chord is outlined individually. Upper structures 9 and 11 are generally targeted with enclosures of b3 followed by a pivoted arpeggio (bars 4, 9 and 12). In bars 14-15, Silver plays a series of descending diatonic thirds in Bb major.

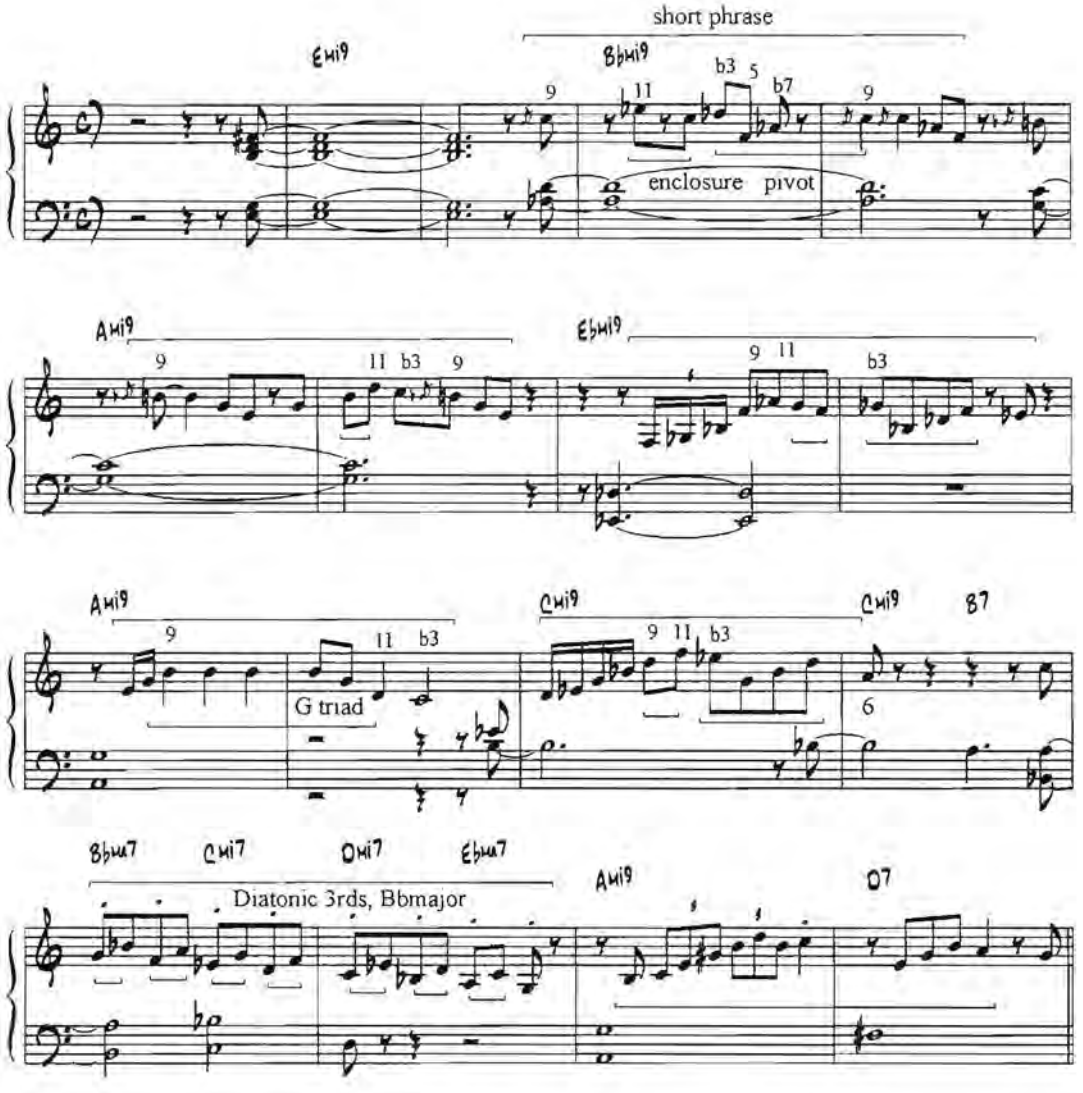


Fig. 8-10. Opening chorus, 'Silver's Serenade'

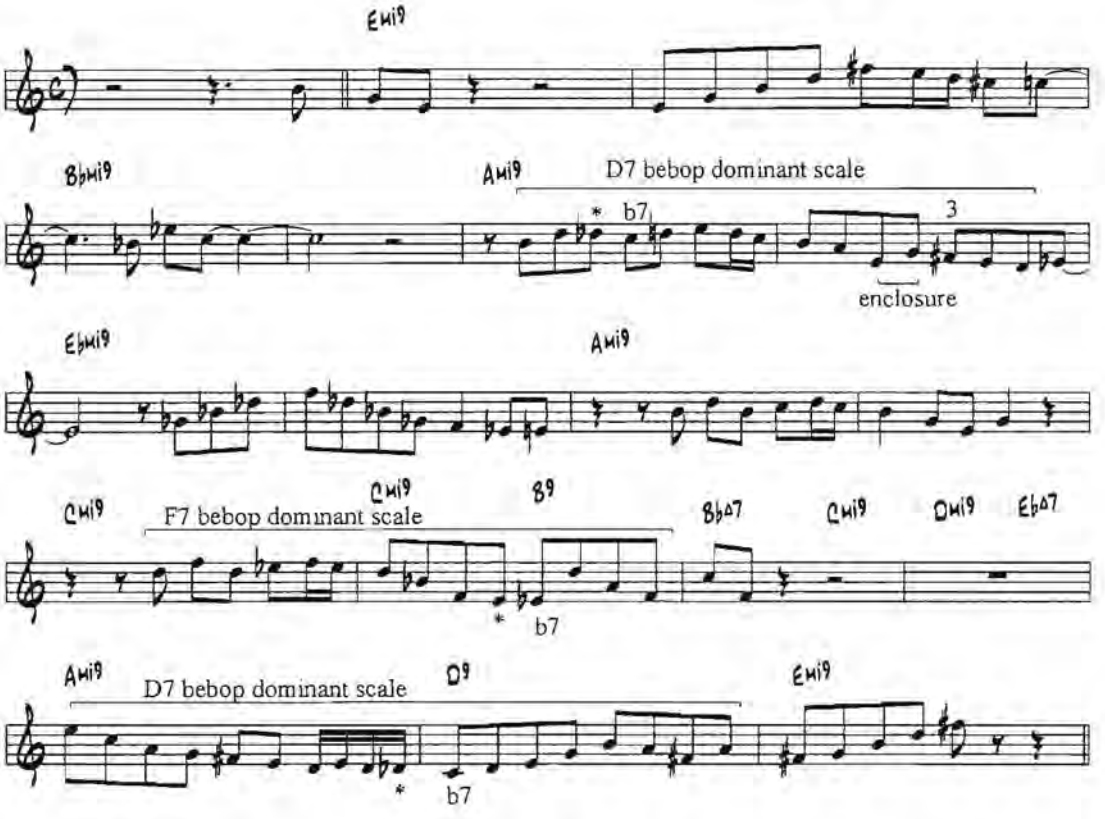


Fig. 8-11. First chorus, Blue Mitchell's solo, 'Silver's Serenade'

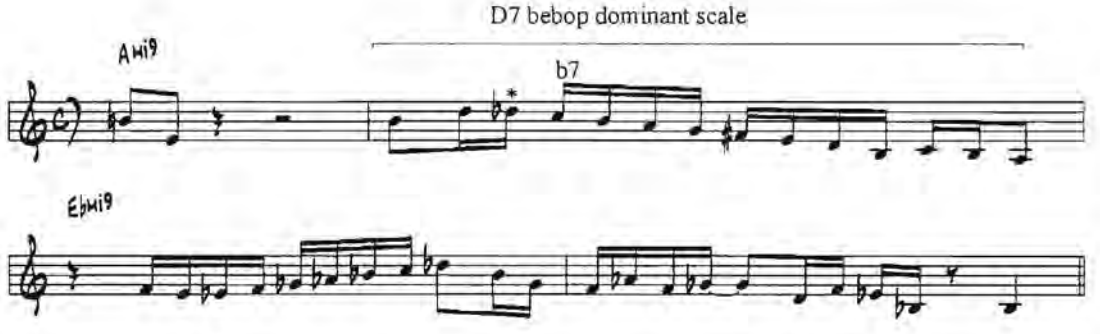


Fig. 8-12. Double tempo lines, bars 1-4, second chorus, Blue Mitchell's solo, 'Silver's Serenade'

The two-feel medium slow tempo is also well suited to triplet phrasing, which Silver explores extensively. This locks into the medium tempo whilst emphasising the triplet in swing and seems to occur most often in an arpeggiated fashion or as diatonic triads in triplet groups. The orientation of the triplet group creates a very specific phrasing

style that is different from the typical swing-eighth-note bebop phrasing. Phrases are often based on a similar idea – an arpeggio up to the 9th or 11th. Fig. 8-13 compares phrases used by Silver over Ami9 in bars 9-10 of the form. Silver also often incorporates straight 8th-note articulation into his phrasing (bars 3-4, 5th chorus, Fig 8-13). This breaks the swing-eighth and triplet phrasing and is often further emphasized by the use of staccato.

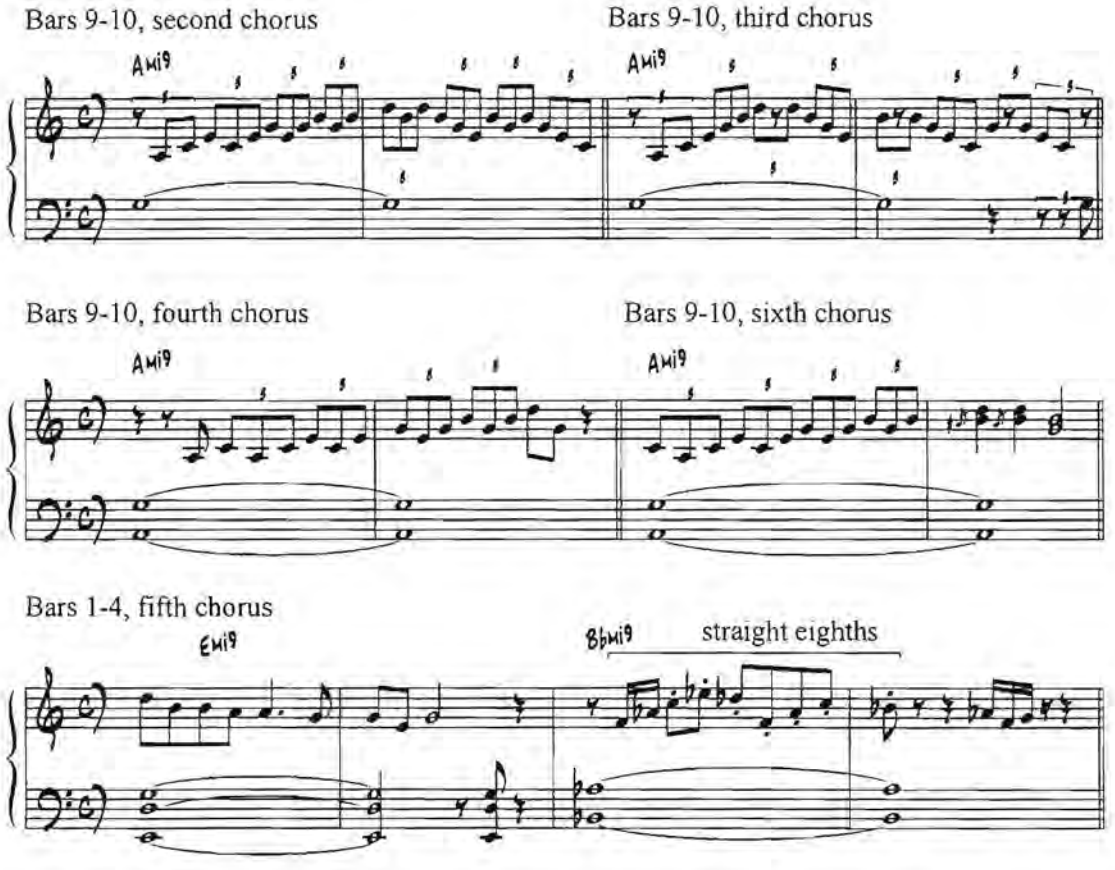


Fig. 8-13. Triplet and straight eight phrasing, 'Silver's Serenade'

Fig. 8-14 illustrates further triplet phrasing. Here with the use of diatonic triads on a Bb major scale, triplets are played over the II-V7 sequence in bars 11-12 of the second chorus.

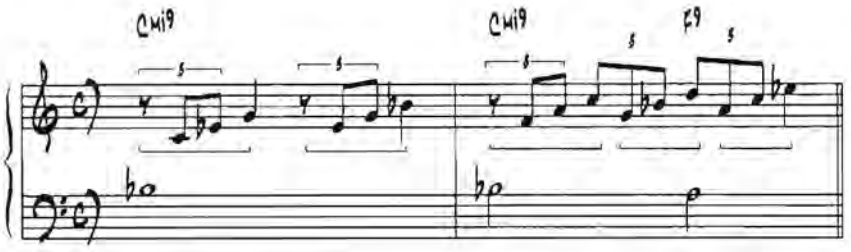


Fig. 8-14. Diatonic triplet triads, bars 11-12, second chorus, 'Silver's Serenade'

Over Ebmi9 (bars 7-8, third chorus), Silver plays descending alternate units of two diatonic 3rds in triplets (Fig. 8-15).

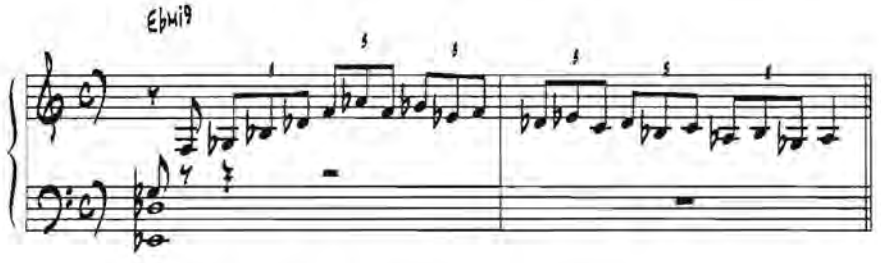


Fig. 8-15. Bars 7-8, third chorus, Silver's Serenade'

Another interesting use of triplet phrasing is found in the last two bars of the second chorus. Here chromatic four-note segments outlining a diminished 7th chord are played in triplet fashion. The line is reminiscent of an older style.

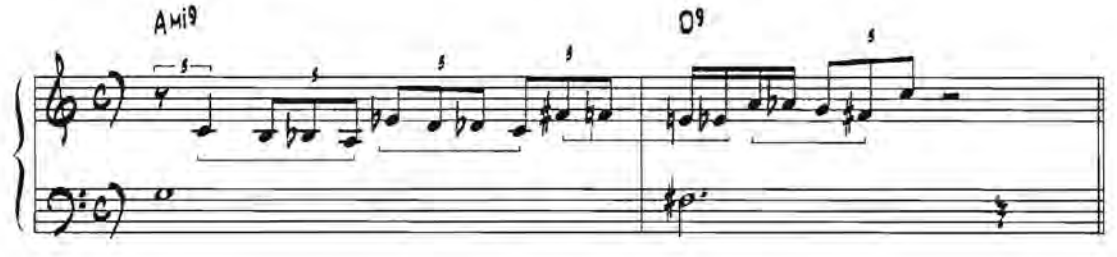
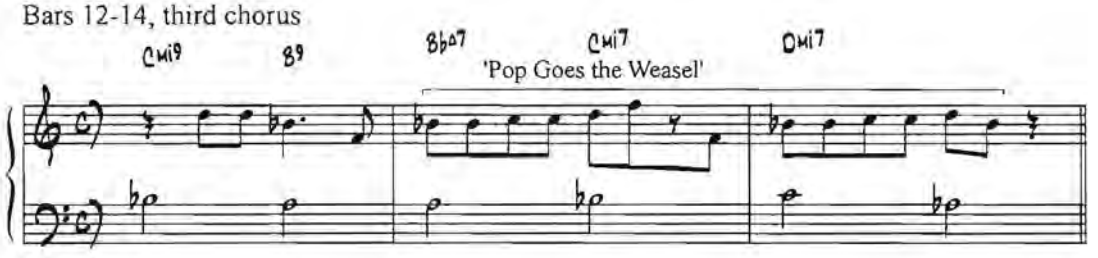


Fig. 8-16. Bars 15-16, second chorus, 'Silver's Serenade'

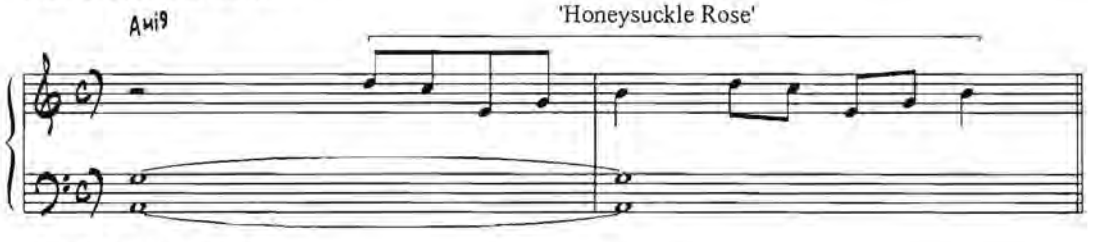
Silver often incorporates quotes into his solos and 'Silver's Serenade' is no exception, with several quotes of 'Honey Suckle Rose', suggestions of, and finally the opening

statement of 'I Love You' and even a suggestion of 'Pop Goes The Weasel'. 'Honey Suckle Rose' is introduced in the fourth chorus (bars 5-6) and used more fully in the last chorus (Fig. 8-17).

Bars 12-14, third chorus



Bars 5-6, fourth chorus



Bars 3-8, sixth chorus

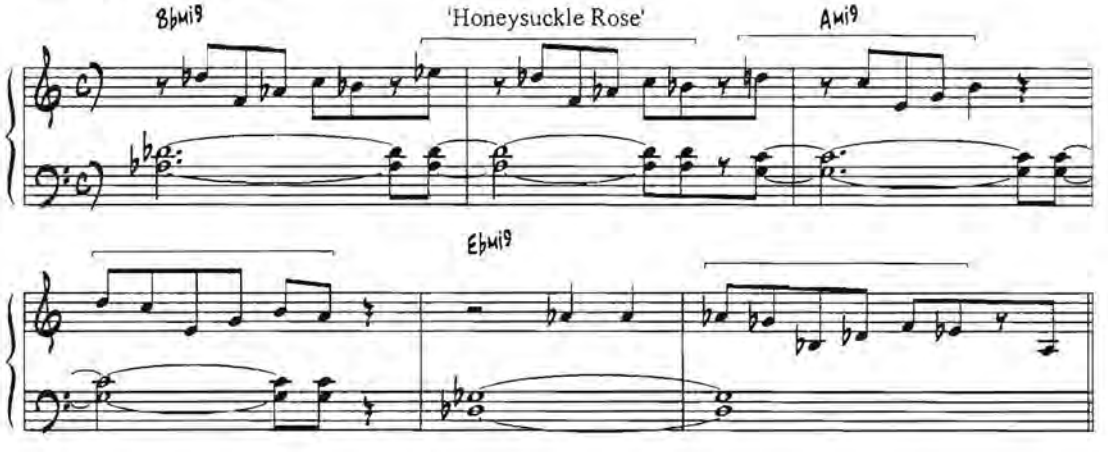


Fig. 8-17. Silver's use of quotes in 'Silver's Serenade'

8.2.3 'Juicy Lucy'

Album: *Horace Silver 1959: The Baghdad Blues,* Giants of Jazz, CD 53138, **Recorded:** February 1, 1959, **Location:** Hackensack, **Track Personnel:** Blue Mitchell (Trumpet), Junior Cook (Tenor Sax), Horace Silver (Piano), Gene Taylor (Bass), Louis Hayes (Drums).

'Juicy Lucy' is a medium swing, thirty-two-bar, AABA form based on the chord changes of Charlie Parker's 'Confirmation'. The tune follows a classic hard-bop format; head, solos, shout chorus, head and out. Each soloist plays a single chorus only.

Silver plays predominantly swing-eighth and triplet-eighth-note lines and often circumvents the changes with phrases based on blues scales. In the first two A sections of his solo (Fig 8-18), Silver uses a short two-bar blues motif using the blues scale built on the 6th degree of F (D blues). The first four bars are oriented toward the major aspect of the blues with grace notes targeting the fifth note of the blues

scale (A). The second four bars are oriented toward the minor aspect of the blues scale with the blue note (Ab) targeted. The second A closes with a typical lick in thirds outlining F7. Silver's left hand plays mostly single-note guide tones (7-3-7) with an occasional 3-7 voicing at the end of a phrase section. In bar 5, Silver maintains the two-chord-per-bar feel by at first sounding the major 7 of Bb in his left hand and then b7 on beat 3.

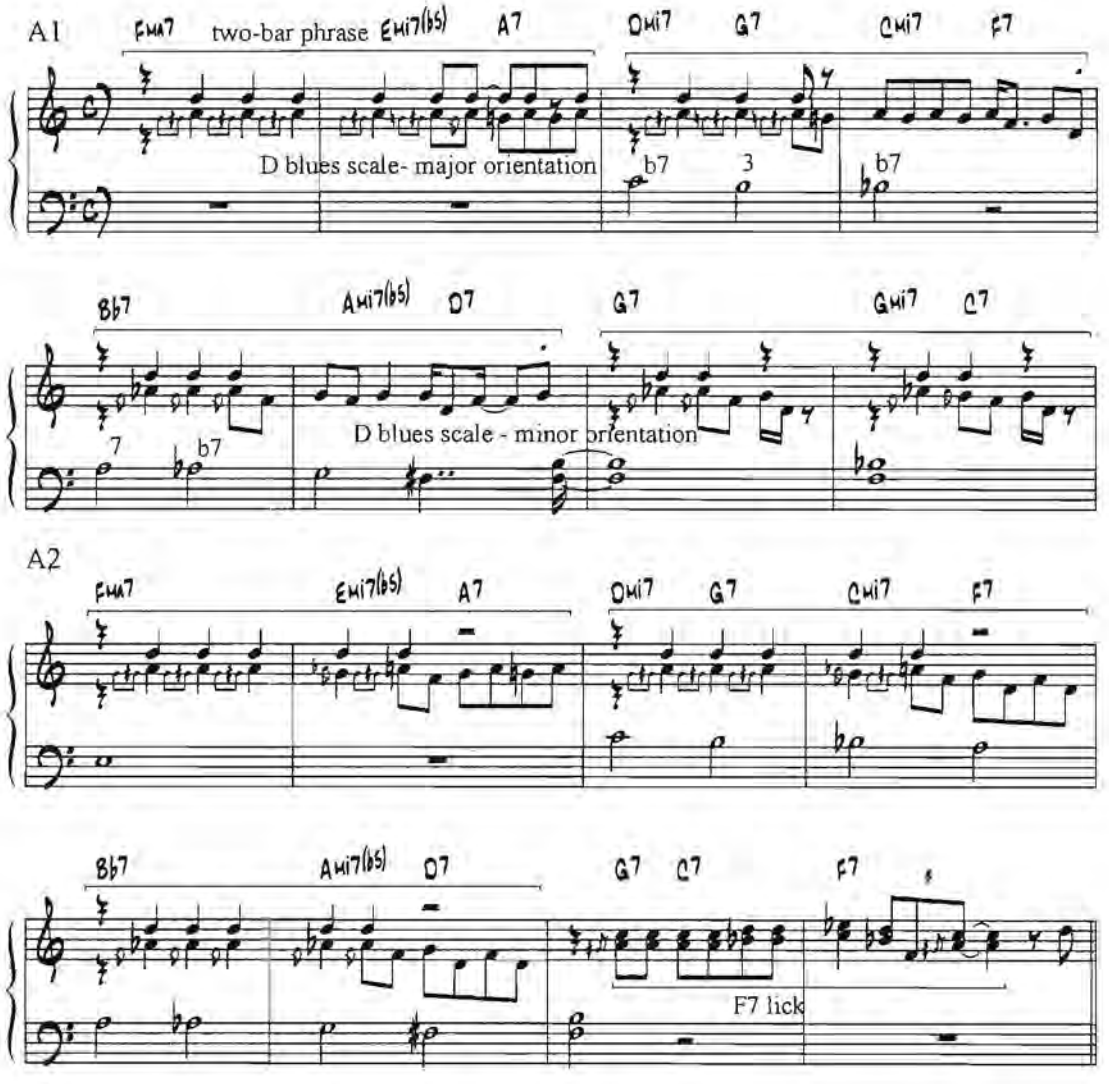


Fig. 8-18. A1-2 of Silver's solo on 'Juicy Lucy'

Silver also uses short one- to two-bar phrases over the changes of the bridge (Fig. 8-19). In bar 2 he substitutes V7 (F7) with subV7 (B7) using the related IImi7 chord to play exactly the same phrase as was played over Cmi7 a tritone away. An upper structure Bb triad over Cmi7 is thus followed by E triad over F#mi7. Silver acknowledges this substitute by playing E-G# in his left hand. In bars 5-8 he uses the blues scale based on the root of I over the II and V7.

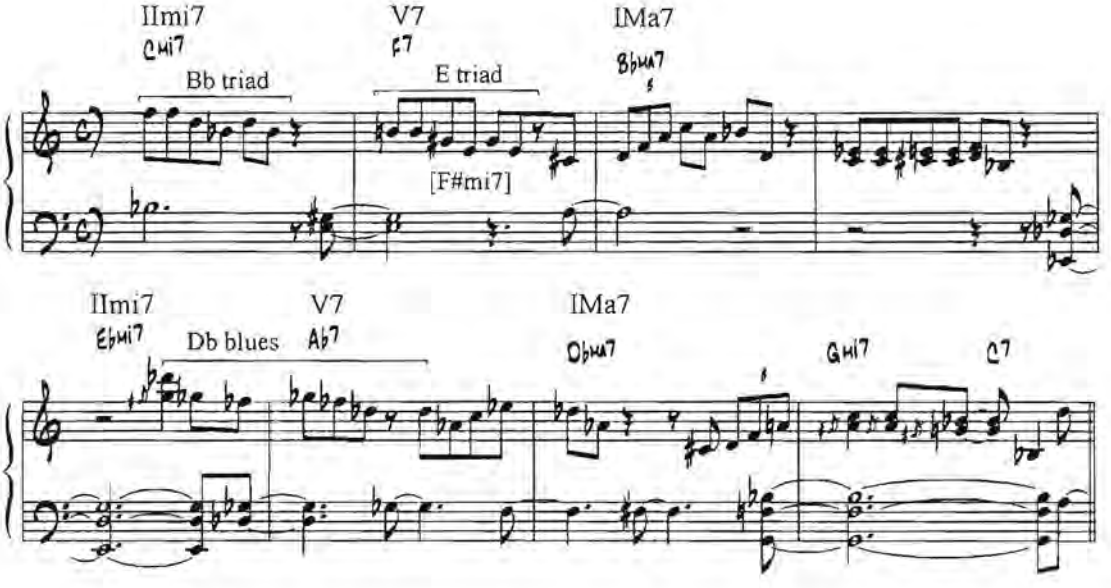


Fig. 8-19. Bridge, 'Juicy Lucy'

Further blues phrasing is seen in the last A. Here, Silver sticks to the blues scale on I with triplet-styled phrasing predominating. In bar 5 he plays a typical blues phrase up to b7 on Bb7 (IV7). A similar phrase transposed to F7 (I7) is played in bar 6 over Ami7b5-D7. An F blues lick is played in the last two bars. The lick moves from the minor aspect of the blues to the major by articulating the minor 3rd on the descent and resolving to the major 3rd in the last bar with a lick similar to that seen in bars 7-8 of the second A (Fig. 8-18).

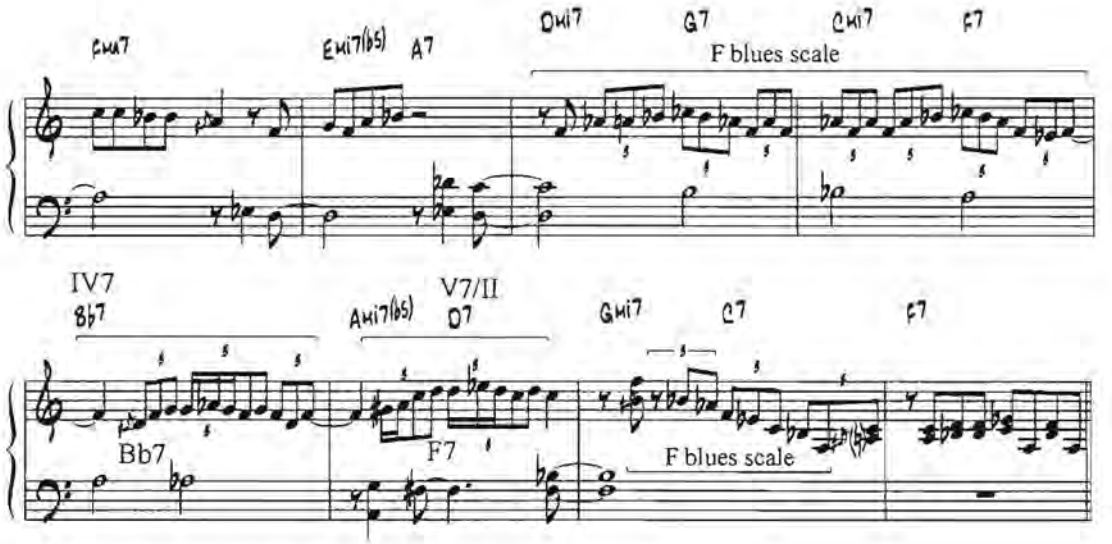


Fig. 8-20. Last A, 'Juicy Lucy'

8.2.4 'Now's the Time'

Album: *Art Blakey and Clifford Brown*, Giants of Jazz, CD 53033. **Recorded:** February 21, 1954. **Location:** Birdland Club, New York City. **Track Personnel:** Clifford Brown (Trumpet), Lou Donaldson (Alto Sax), Horace Silver (Piano), Curly Russell (Bass), Art Blakey (Drums).

Charlie Parker's 'Now's The Time' is a medium-tempo blues in F. Silver's articulation is semi-staccato and generally on top of the beat (almost in a straight-eighth feel). He generally adheres to the basic blues chords, but replaces IV7 in bar 2 with II-V7 and on the return to I in bar 7 of the form he often plays Ami7 (IIImi7) in his left hand, although the contour of his improvised line generally remains FMa7.

Left and right hands are locked together with a particular rhythmic figure (in the left hand) predominating throughout the solo (Fig. 8-21). This figure is evident in the first four bars (Fig. 8-22) and is repeated in several subsequent choruses in a rhythmically and harmonically similar fashion (Fig. 8-23).

Fig. 8-21. Left-hand comping rhythm, 'Now's The Time'

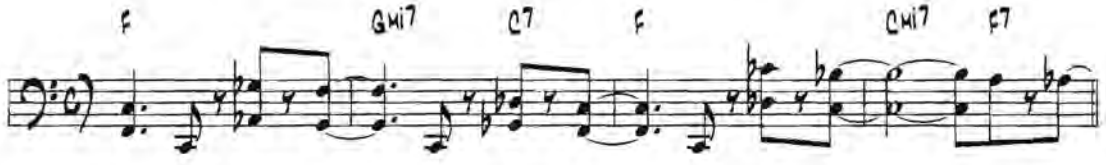


Fig. 8-22. Basis of Silver's left-hand comping figure over the first four bars of 'Now's The Time'

Silver also uses a combination of single bass notes, Powell-type, root-7 voicings, and open fifths in his left hand. Occasionally he only sounds the 3rd or 7th of a chord and often plays the root momentarily leaving the 7th hanging (a complete chord is sounded but only the essential tones are left to ring). By lifting the bass note, Silver leaves less clutter in the bottom end where the upright bass is walking (Fig. 8-23). Interestingly, being an earlier recording, there is no evidence of the left-hand cluster bombs seen in the 1959 recording of 'The St. Vitus Dance'.

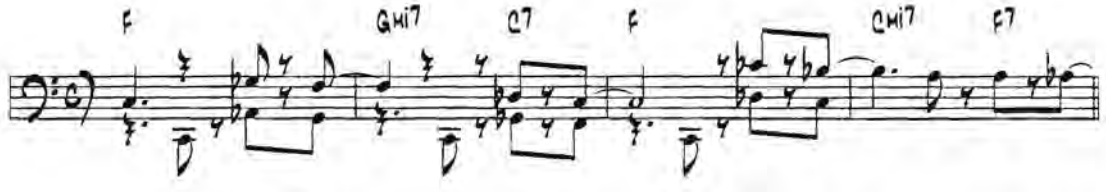


Fig. 8-23. Left-hand comping figure as played by Silver in bars 1-4 of the 5th chorus of 'Now's The Time'

Silver generally adopts a melodic and often diatonic approach to soloing, using primary scales as a source for his melodic line. He often uses blues scales, particularly the scales built on the root and 6th degree of the home key. A crossover exists between the minor 7 b5 pentatonic built on the 6th degree of F (Dmi7b5) and

the blues scale built on the 6th (D blues). D minor 7 b5 pentatonic comprises the same notes as D blues only the A is missing. This scale (seen either as D minor 7 b5 pentatonic or the D blues minus the A) is often used in the context of IV7. The common tones allow for a continuity of line to exist in the blues phrasing over IV7 and phrasing over I. Fig. 8-24 shows blues scales used by Silver in his solo on 'Now's The Time'.

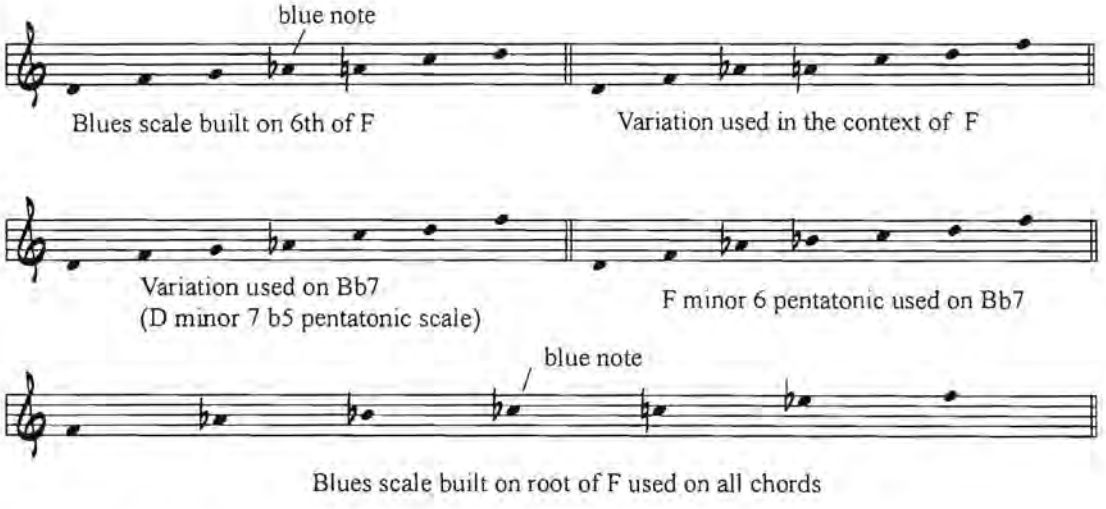


Fig. 8-24. Blues scales used by Silver in 'Now's The Time'

The first (Fig. 8-25) and third (Fig 8-26) choruses illustrate good examples of the use of blues scales. In the first chorus, the scale built on the 6th degree is used over IV7. On the return to I, Silver uses the blues scale built on the root. Particular attention is paid to the blue note (marked with an asterisk).

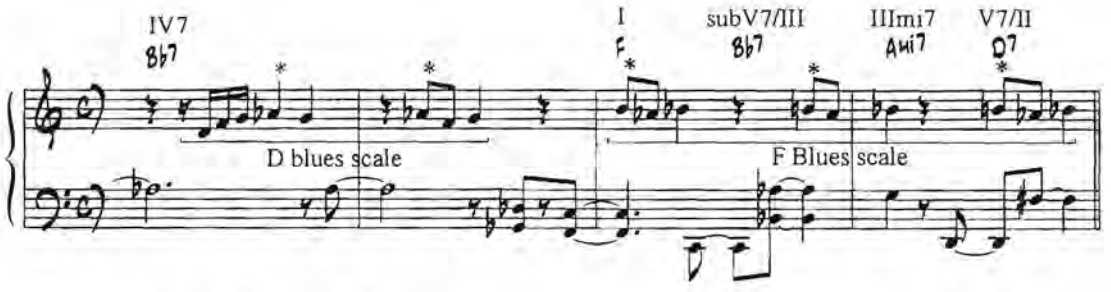


Fig. 8-25. Bars 5-8, first chorus, 'Now's The Time'

In the third chorus (Fig. 8-26), the scale built on the 6th is used in bar 2 over the II-V7. Silver uses a whole-tone scale on F7 in bar 3 as a means of approaching Bb7, whereupon he continues with the D blues scale. A six-note scale on F comprising the notes 4-5-6-1-2-b3 is used in bars 7-8. The F blues scale is clearly used in the last four bars, with the exception of the addition of a Db (b9 on C7) in bar 10.

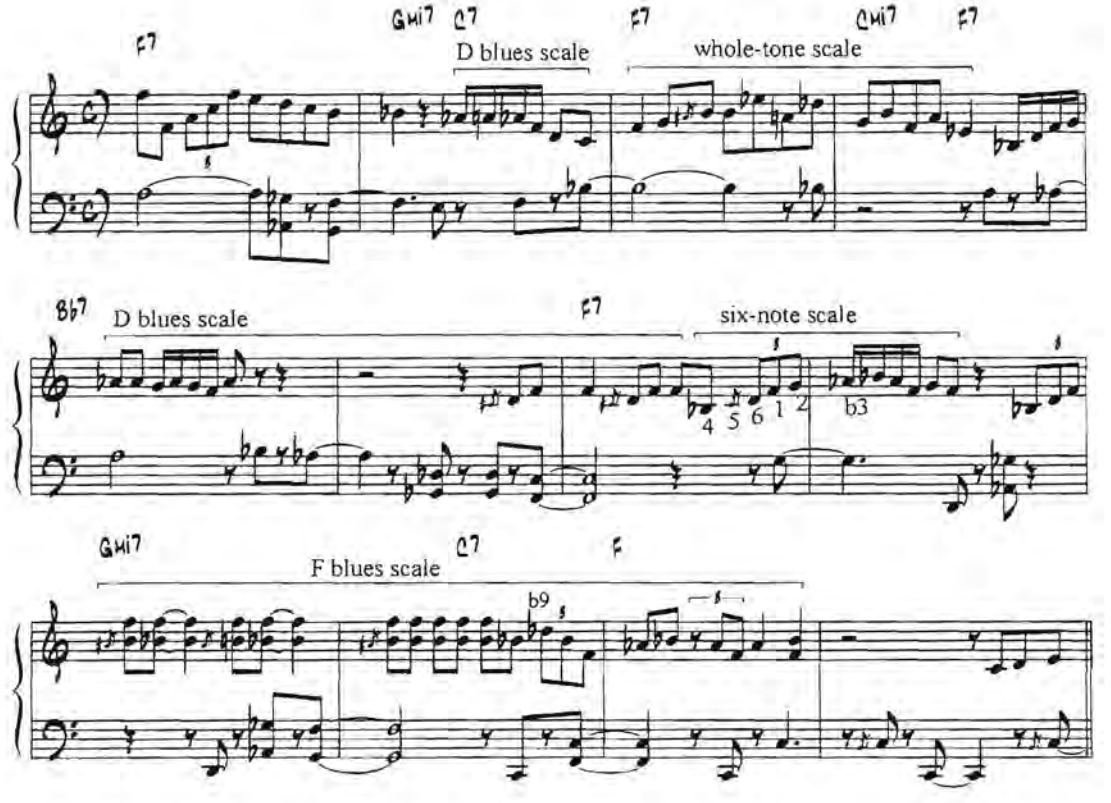


Fig. 8-26. Third chorus 'Now's The Time'

The lick appearing in bar 2 of Fig. 8-26 also appears twice in the last chorus over bars 1-2.

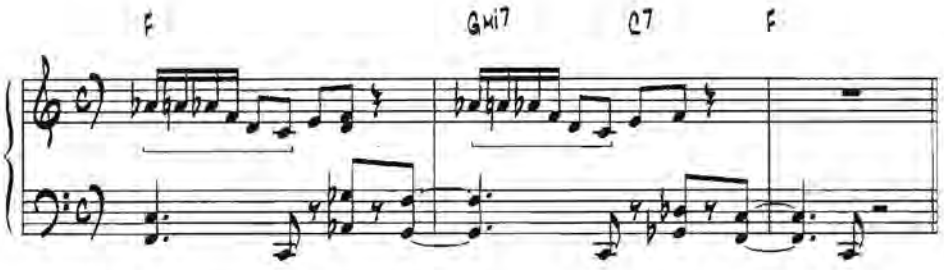


Fig. 8-27. Bars 1-2, last chorus 'Now's The Time'

Bud Powell's influence is also apparent in this solo and although Silver ultimately developed his own improvisatory style (a less linear approach to improvising than was evident in his mentor), several bebop figures and devices reminiscent of Powell appear frequently. These could be considered common property or public-domain in the bebop language. The typical closing figures from his first and last chorus (Fig. 8-28) are frequently seen in the solos of bebop players. From Silver's first chorus (bars 10-12) a typical line over F combines several common devices including the approach to 5 from 6 following an arpeggio, enclosure of 3, and a blues scale on the 6th. This figure also illustrates the common condition of playing a line essentially geared around one tonality (F in this case) over moving harmony. Here Silver plays an F-based line in his right hand whilst left-hand voicings move from F to Gmi7 via a chromatic passing chord, Abmi7. Silver uses an open 5th on F and typical Powell-type root-7 voicings to direct movement from Abmi7 to Gmi7. In bars 10-11 of his last chorus, he plays a pivoted arpeggio from b3 of Gmi7 followed by a chromatic enclosure of the root of F. A characteristic tag note is played on the upbeat of the end of the phrase.

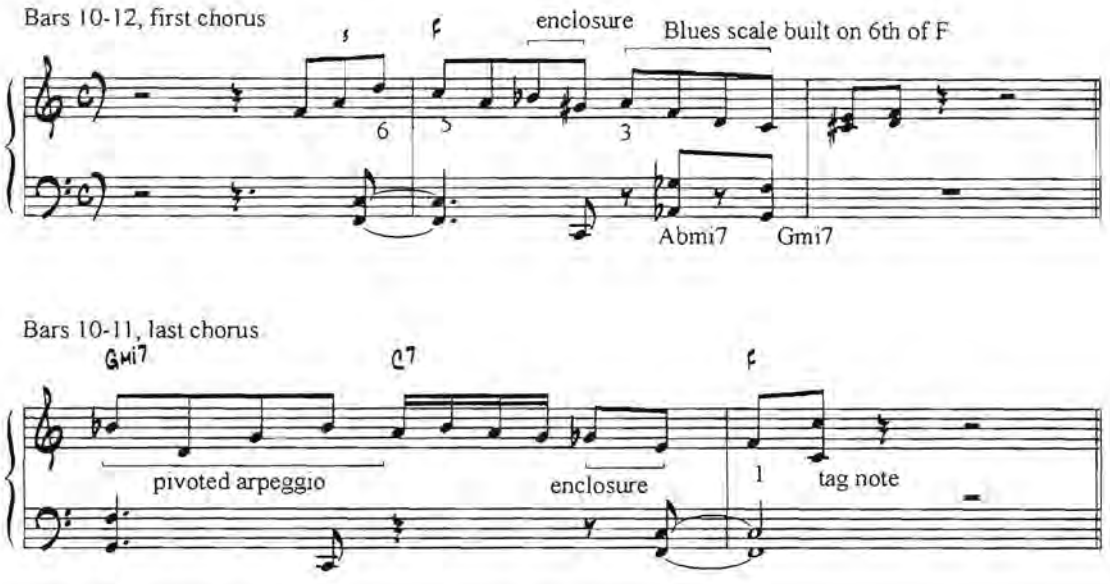


Fig. 8-28. Bebop figures, 'Now's The Time'

Arpeggios are also often used, particularly the arpeggio built on the b7 of the dominant. Fig. 8-29 shows an excerpt from Silver's second chorus on 'Now's The Time'. In bars 3-4 he plays a bebop scale and arpeggio-type line from b7 of F7 up to the root, following with a descending augmented arpeggio on F. The arpeggio built on b7 is used again on Bb7 in bar 5, the descending segment outlining #11 on the dominant. This is a particularly common figure in the bebop style. As a comparison, Fig. 8-30 shows an excerpt from Bud Powell's solo on 'Buzzy' (Parker 1947). With some variation, Powell uses both the licks seen in bars 10-11 of Silver's first chorus on 'Now's The Time' (Fig. 8-28) and bars 5-6 of Fig. 8-29.

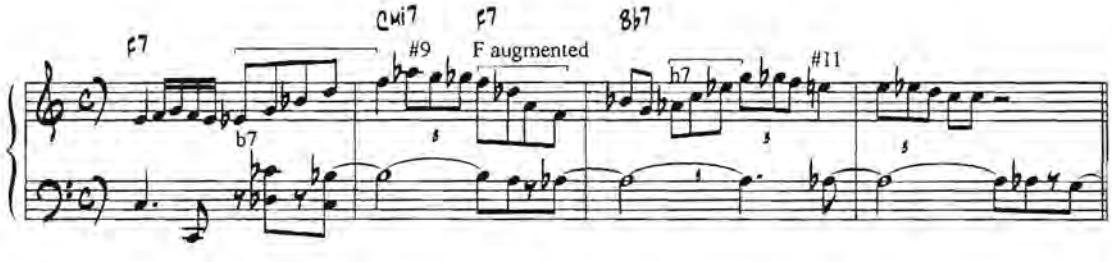


Fig. 8-29. Bars 3-6, second chorus, 'Now's The Time'

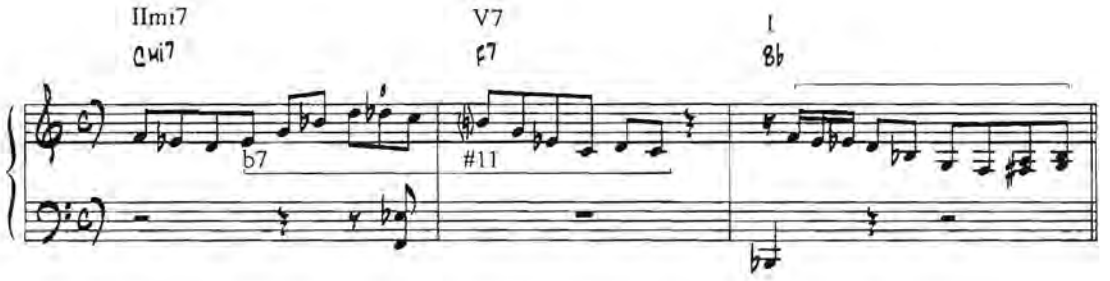


Fig. 8-30. Bars 9-11, Bud Powell's solo on 'Buzzy'

In his fourth chorus, Silver plays a typical bebop figure using a lower chromatic tone approach to each ascending scale tone. The line moves from the root up the scale with an auxiliary diminished enclosing the 5th. From this point, Silver plays a typical bebop line over Cmi7-F7.

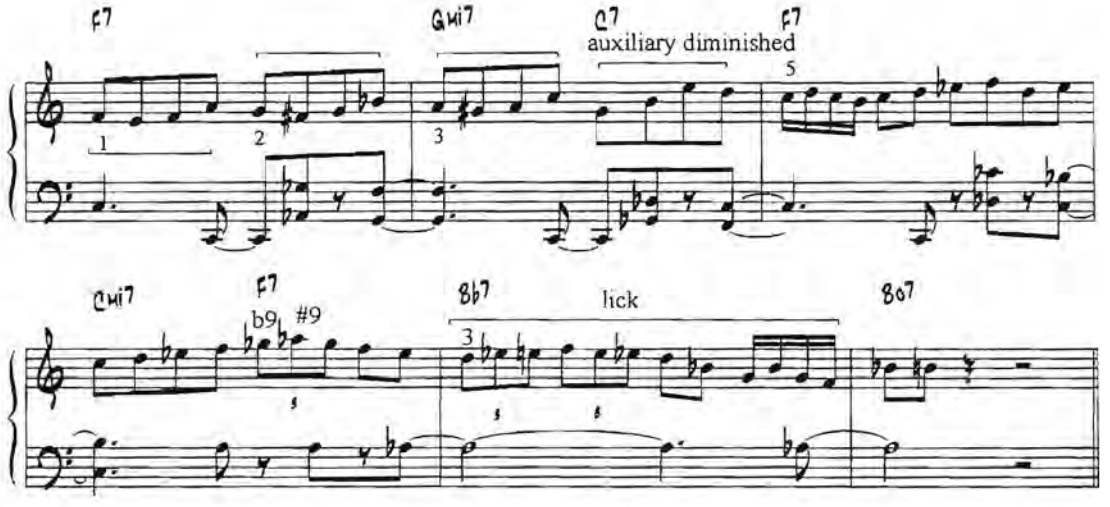


Fig. 8-31. Bars 1-6, fourth chorus, 'Now's The Time'

The phrase-segment appearing in bars 3-4 of Fig. 8-31 is also reminiscent of a classic bebop minor lick. Fig. 8-32 illustrates this, as it would appear through the complete cycle. The sequence can be applied to several harmonic situations. In Fig. 8-31 it applies to a II-V. Silver also uses this particular lick in bars 5-6 of his fifth chorus

(Fig. 8-33). Here F minor runs into Ab minor implying the movement from Bb7 to Bo7 (This segment is also found in the Bb half-whole diminished scale). On the return to F in bar 7, keeping the contour of the line, Silver alters the lick slightly to suit F and then plays Eb minor on D7, outlining the upper tensions #11, #9 and b9 (Fig. 8-33)

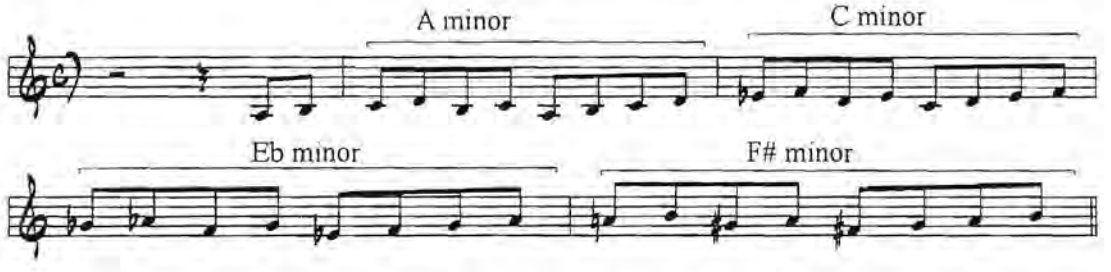


Fig. 8-32. Minor sequence through a cycle of thirds

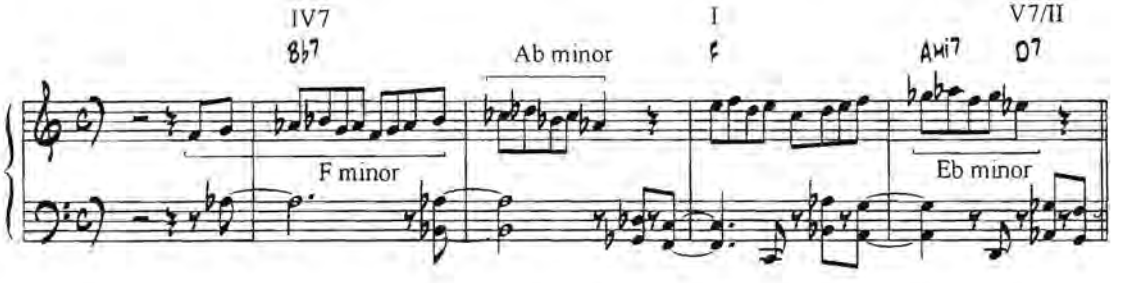


Fig. 8-33. Minor sequence used over bars 4-8 of Silver's fifth chorus on 'Now's The Time'

Silver uses several other sequential phrases in his solo. In the opening statement of the first chorus, he uses a call-and-response type phrase typical of the blues (Fig. 8-34). The first part of the line establishes the tonic with a line reminiscent of that seen in bars 10-11 of the first chorus (Fig. 8-28). The second part of the phrase encloses the 3rd with the same contour of phrase moving to the 7th in bar 4.

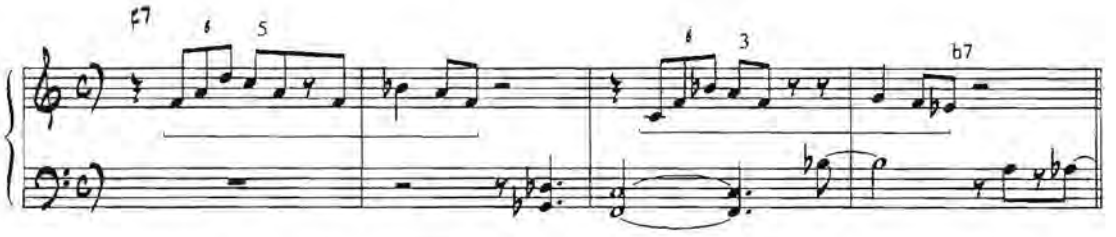


Fig. 8-34. Bars 1-4, first chorus, 'Now's The Time'

In a similar fashion he also uses a sequential type phrase in the opening of his second chorus. Here he uses two inversions of F plus a short scale segment. This time the phrase is designed to outline movement from I-V-I. Silver adds a half-step between the root and b7 on the C7 scale in bar 2. The right hand line in bar 1 to the beginning of bar 2 (Fig. 8-35) is identical to that of the opening of his third chorus (Fig. 8-26).

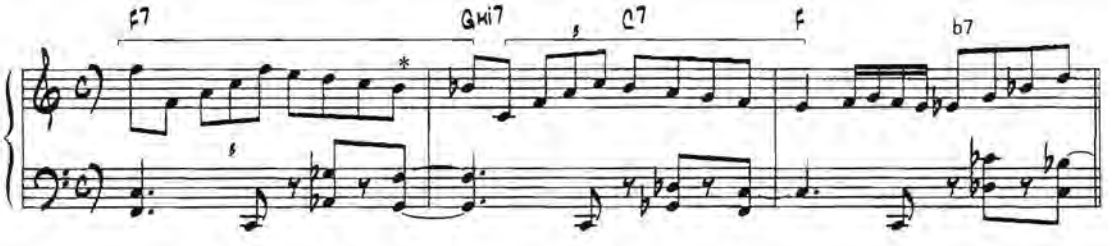


Fig. 8-35. Bars 1-3, second chorus, 'Now's The Time'

In Fig. 8-36, Silver creates a sequence in the key of F with a short two-bar motif. He uses the F scale throughout the four bars despite the fact that the 3rd of D7 (F#), in the left hand clashes with the melody note G.

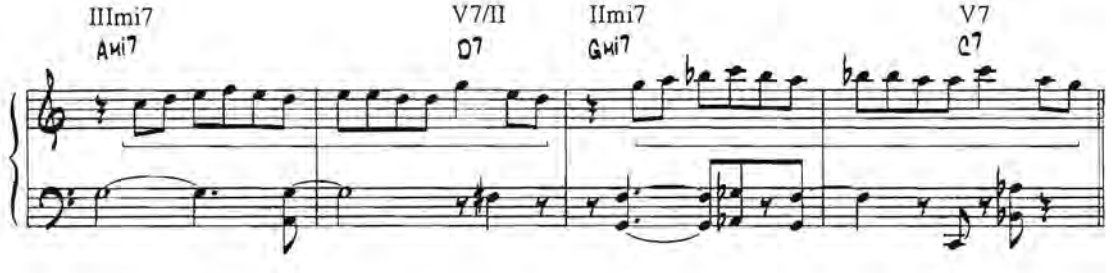


Fig. 8-36. Bars 7-10, second chorus, 'Now's The Time'

8.3 Summary

Although influenced by bebop icons such as Bud Powell, Thelonius Monk and Charlie Parker, Silver ultimately created his own style - a less linear approach often with shorter phrases based on sequences or motifs. Alongside pianists like Thelonius Monk, he also ranks as one of the most celebrated composers in the history of jazz. Silver's compositional and improvisatory styles are inextricably linked in that his compositions often investigate unusual progressions or forms that stimulate new ways to improvise. A strong element of the blues generally permeates his style and this characteristic can be heard even in the context of fast bebop-oriented tunes like 'Quicksilver' where, despite the expectation of rapid eighth note lines, Silver often sticks to simple blues phrases that circumvent the changes. Repetition also features prominently in Silver's style and the transcriptions selected for this study indicate several areas in his solos where the same phrase or lick is used. This forms part of a motif style of playing and is not so much repetitive as sequential, in that very often the repetition occurs transposed into a new key area as part of a sequence. Alongside musicians like Sonny Rollins and Dexter Gordon, Silver also often incorporates quotes into his improvisations. The use of short melodic fragments such as quotes typifies his improvisational style, suggesting a more compositional approach to improvisation. Silver generally limits the right-hand register of his improvisations and concentrates on the middle and lower area of the keyboard, incorporating a percussive, dynamic and rhythmic interplay between left and right hand. Intermittent bombs or low clusters in the left hand form part of a particularly distinctive later style of comping that immediately identifies Silver.

CHAPTER 9

WYNTON KELLY (1931-1971)

9.1 Introduction

Kelly's style displays a solid foundation in blues and bebop encapsulated in a more modern overall delivery. He is an important link between post Powell-influenced players of the fifties and sixties, and modern school players of the sixties. Sadly his career was cut short by his premature death following an epileptic seizure only four months after his thirty-ninth birthday. This and his predominant role as a sideman plus the more profound impact of contemporary, Bill Evans, may be the reason why he is not afforded the status he deserves. As a result there seems to be a distinct lack of information about his musical development. Other than a passing mention in the context of a particular group, a search through biographies, textbooks and journals turned up very little – mostly record reviews or information taken from liner notes.

Thomas Owens only refers to Kelly in the context of sessions with various musicians. He notes the significance of Kelly's contribution to accompanying rhythm sections, especially the combination of Kelly, Jimmy Cobb and Paul Chambers. He also mentions Kelly as part of a group of pianists who ultimately influenced Herbie Hancock (Owens 1995, 163).

Miles Davis mentions Kelly in the context of his sextet with John Coltrane and Cannonball Adderley.

> I found a new piano player in February; his name was Wynton Kelly. . . Wynton was from the West Indies, from Jamaica, and had played with Dizzy for a minute. I loved the way Wynton played, because he was a combination of Red Garland and Bill Evans; he could play almost anything. Plus, he could play behind a soloist like a motherfucker, man Cannonball and Trane loved him, and so did I. (Davis with Troupe1989, 233)

Stanley Crouch also refers to Kelly in the context of the 1961 Davis group:

> Other than Davis, the dominant force on the recording is Wynton Kelly. Perhaps the most swinging jazz pianist to emerge in the last 30 years, Kelly had a sound of pure, idiomatic nobility, a sense of space and drama, a gift for sustained melodic development, a sense of humour much like Davis's, and a special swiftness of conception and execution. Like Ellington, Monk, Silver and John Lewis, Kelly also enjoyed improvising arrangements, structures with rising and falling sections, staccato punctuations, and clear extensions of thematic material. Consequently, he often moves beyond comping chords to cunning backgrounds and lightening dialogues with Davis that result in contrapuntal variations. (Crouch 1996, 100-101)

Generally the musicians who worked with Kelly seem to agree that he was one of the more supportive accompanists and hence his discography includes the most prominent musicians of the time such as Dinah Washington, Dizzy Gillespie, John Coltrane, Sonny Rollins, Wes Montgomery, Cannonball Adderley, Miles Davis, Hank Mobley, JJ Johnson and Johnny Griffin.

9.2 Transcriptions

There were many recordings from which to select transcription material. However aspects of Kelly's style that are immediately identifiable are without a doubt never more present than in his blues-style playing, a perfect example of which is found on 'Freddie Freeloader' (Davis 1959). As a means of comparison, two additional recordings that are consistent with the style found on 'Freddie Freeloader' have also been selected - 'I Want a Little Girl' (Kelly 1966) and 'Soul Station' (Mobley 1960). Kelly's solo on 'Oleo' (Davis 1961) was also chosen both because it is a rhythm-changes progression, useful for comparison to other players in the context of a common form and to view his handling of faster tempos. The last transcription ('What Is This Thing Called Love') is taken from *John Coltrane – Coltrane Jazz* (Coltrane 1959). Coltrane applies his alternate 'Giant Steps' changes to this standard tune. It is interesting to see how Kelly handles these changes especially in the context of Coltrane's solo.

9.2.1 'Freddie Freeloader', 'I Want a Little Girl', 'Soul Station'

Album: *Miles Davis: Kind of Blue*, Columbia CDCOL 4097 H. **Track:** 'Freddie Freeloader'. **Recorded:** 1959. **Location:** New York City. **Track Personnel:** Miles Davis (Trumpet), John Coltrane (Tenor Sax), Julian Adderley (Alto Sax), Wynton Kelly (Piano), Paul Chambers (Bass), James Cobb (Drums).

Album: *Full View: The Wynton Kelly Trio*, Milestone OJCCD-912-2. **Track:** 'I Want a Little Girl'. **Recorded:** September 2, 27 and 30 1966. **Location:** Plaza Sound Studios,

New York. **Track Personnel:** Wynton Kelly (Piano), Ron McLure (Bass), James Cobb (Drums).

Album: *Hank Mobley: Soul Station*, Columbia CDCOL 4097 H. **Track:** 'Soul Station'. **Recorded:** February 7, 1960. **Location:** Van Gelder Studio, Englewood Cliffs, New Jersey. **Track Personnel:** Hank Mobley (Tenor Sax), Wynton Kelly (Piano), Paul Chambers (Bass), Art Blakey (Drums).

'Freddie Freeloader' is a twelve-bar blues in Bb. Following the harmonic progression of a basic form of the blues; the tune consists of primary chords, I-IV-V7. A deviation occurs in bars 11-12 where bVII7 replaces the expected I chord. The tune is presented in the most simplistic framework consistent with the concept of the album. Bill Evans, pianist on all the tracks apart from 'Freddie Freeloader' comments in the liner notes:

> Miles Davis presents here frameworks which are exquisite in their simplicity and yet contain all that is necessary to stimulate performance with a sure reference to the primary conception. (Evans 1959)

Kelly's solo is a perfect balance of swing-eighth and triplet-oriented phrasing. His melodic sense is particularly strong and the harmonic substitutions found in typical blues progressions of the bebop period are generally absent. With the addition of chromatic approach notes, the method applied to outlining chords targets primary chord tones with the addition of lines sourced from the common blues scales built on the root and 6th of the home key. Although phrasing is predominantly swing-eighth note, Kelly's masterful triplet-and octave-styled lines are particularly distinctive. He locks into the swing groove with an almost staccato articulation on top of the beat. This is supported with sparse 3-b7, b7-3 left-hand voicings.

Kelly's solo on 'Freddie Freeloader' epitomises a very particular aspect of his style that is apparent on many of his recordings. An analysis of the first A section of the first chorus already identifies several distinctive qualities (Fig. 9-1):

1. The inclusion of octaves in predominantly single line phrasing (bars 9, 10 and 13)
2. Triplet oriented phrasing mixed with swing-eighth-note phrasing (bars 8 and 13)
3. Chromatic approach notes and or passing notes targeting primary chord tones (bars 2, 4, 5, 6 and 10)
4. Phrases based on blues scales (bar 7)
5. Use of grace notes. These usually target key tones such as the 3rd or 5th (bar 13)

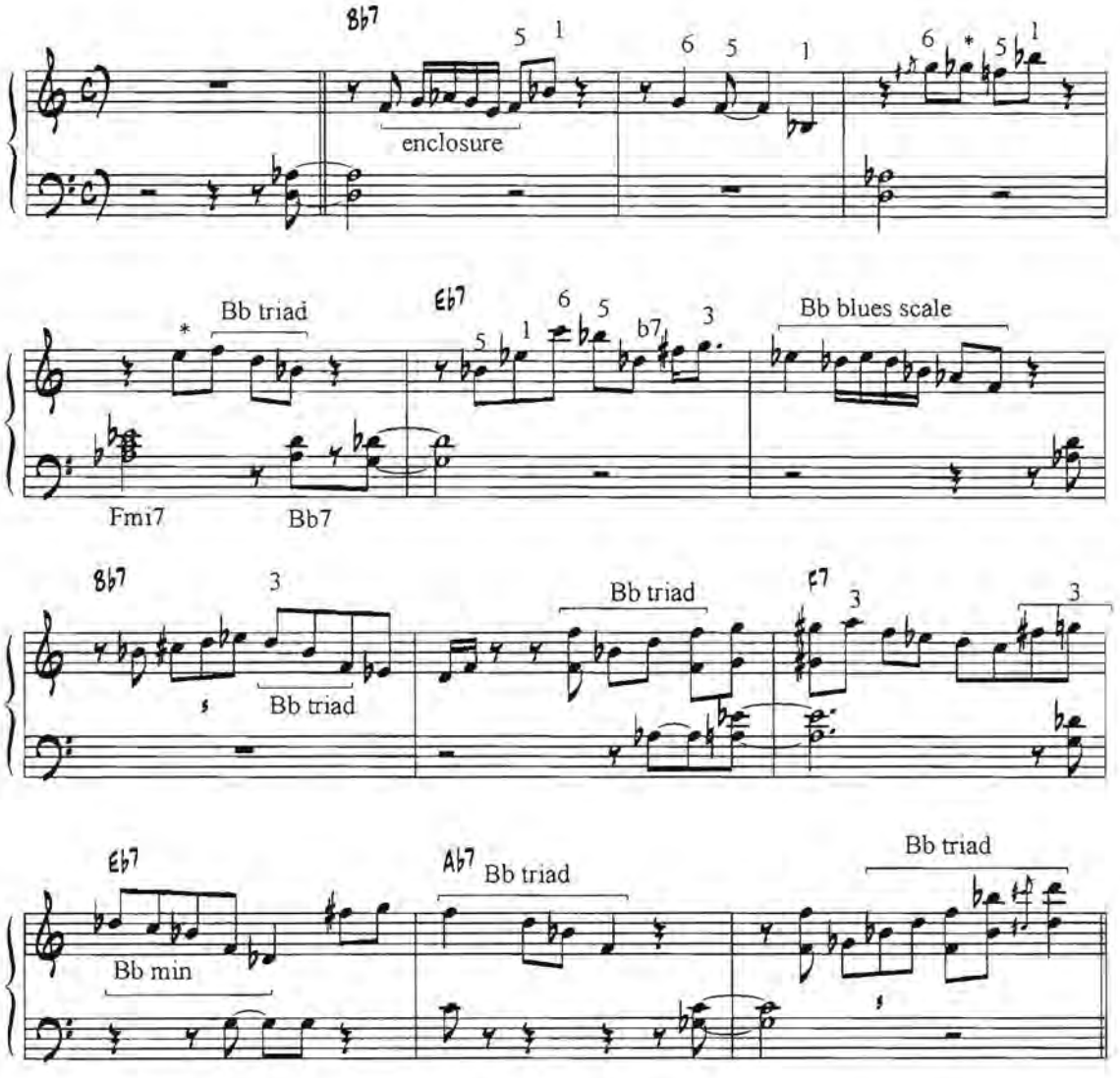


Fig. 9-1. First A, first chorus, 'Freddie Freeloader'

Fig. 9-2 illustrates a classic Kelly style phrase combining all the elements discussed above. A strong sense of progression to IV7 is achieved by the introduction of b7 at the close of the line that is otherwise purely based on a Bb triad. The phrase combines triplet and swing-eighth notes with single and octave-oriented lines.

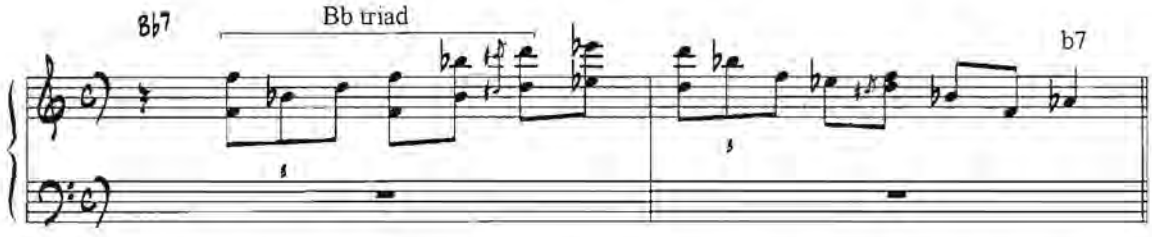


Fig. 9-2. Octave and triplet blues phrasing, bars 2-3, second A, first chorus 'Freddie Freeloader'

Another typical characteristic of Kelly's is seen on the fourth beat of bar 6 (Fig. 9-1). Here the swing-eighth note feel is disrupted with a sixteenth-note, dotted eighth-note pair. I have elected to notate it this way even though it could also sometimes be heard or interpreted as the first two eights in a triplet-eighth group. This is seen several times in subsequent choruses, particularly the second chorus (Bars 2, 5, 6, 8 and 12, Fig. 9-3).

The second A of the first chorus also illustrates Kelly's masterful use of the blues scale as a source for improvisation. In Fig. 9-3, the relationship of minor to major is perfectly executed using the Bb blues scale over Eb7 and resolving to Bb7 by targeting the 3rd upon resolution of the line.

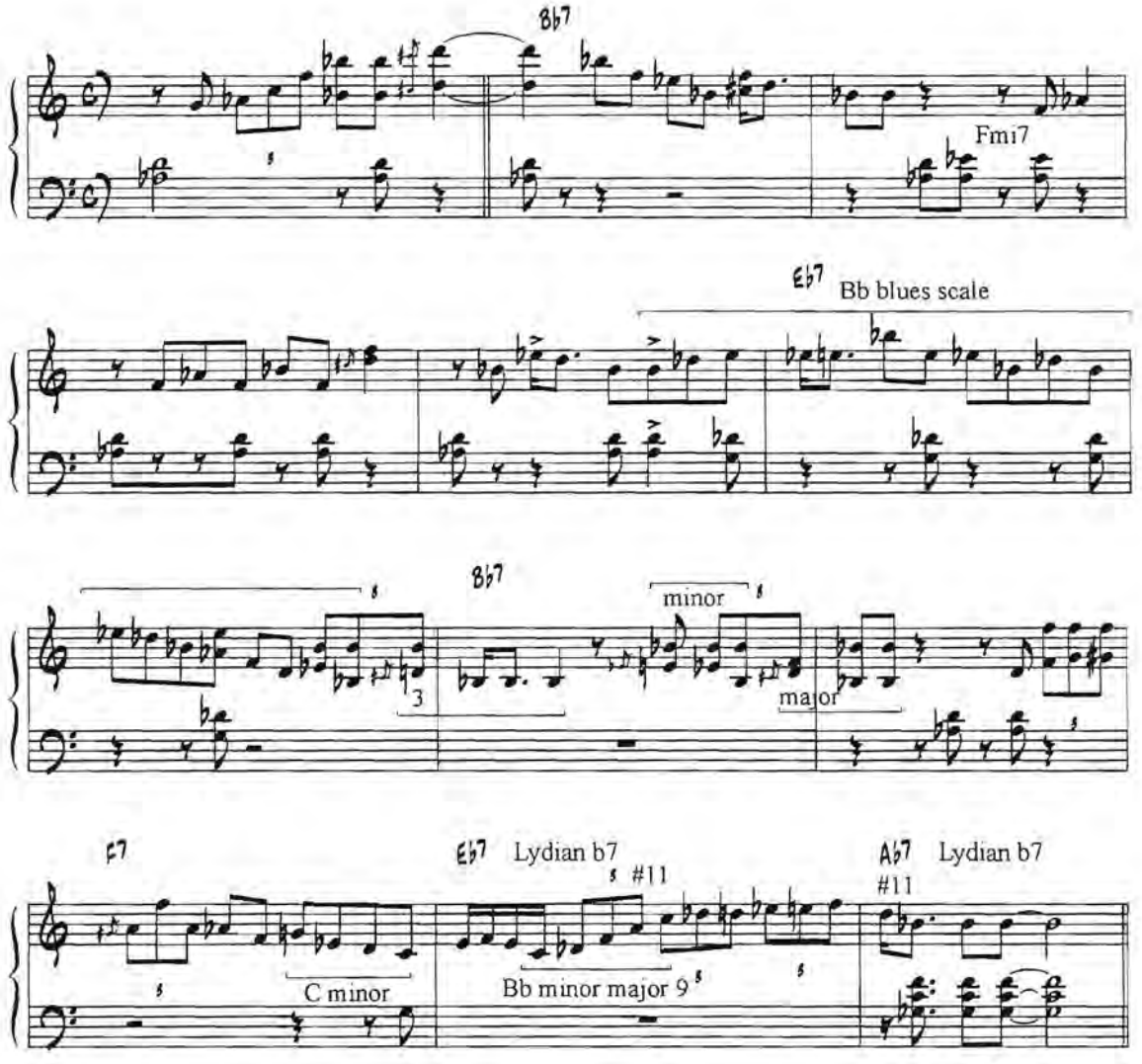


Fig. 9-3. First A, second chorus, 'Freddie Freeloader'

Kelly often uses Lydian b7 over IV7. This is played as a minor major arpeggio built on the 5th of the dominant. In bar 11 of Fig. 9-3, an arpeggio outlining Bb minor major 9 is played from the 7th of Eb7. This occurs in several other places in his solo (see Fig. 9-4). Here In bars 5-6 (second A, first chorus) an arpeggio is played from b7 of Eb, outlining Bb minor major 9; a Bb blues scale is played on the descent. A similar phrase is played in the last chorus (bars 5-7, second A, last chorus), only here it resolves to Bb7 by

introducing the natural 3rd of Bb at the bottom of the line; a fundamental movement from minor (b7 on Eb) to major (3 on Bb).

Like Kenny Drew, Kelly often adds harmony notes above the melodic line as in bar 7 of the second A of the last chorus (Fig. 9-4) where a chromatic line from 3 to 5 of Bb is harmonized with the root above on each note. This is similar to Drew's line over G7 in bar 5 of Fig. 7-28.

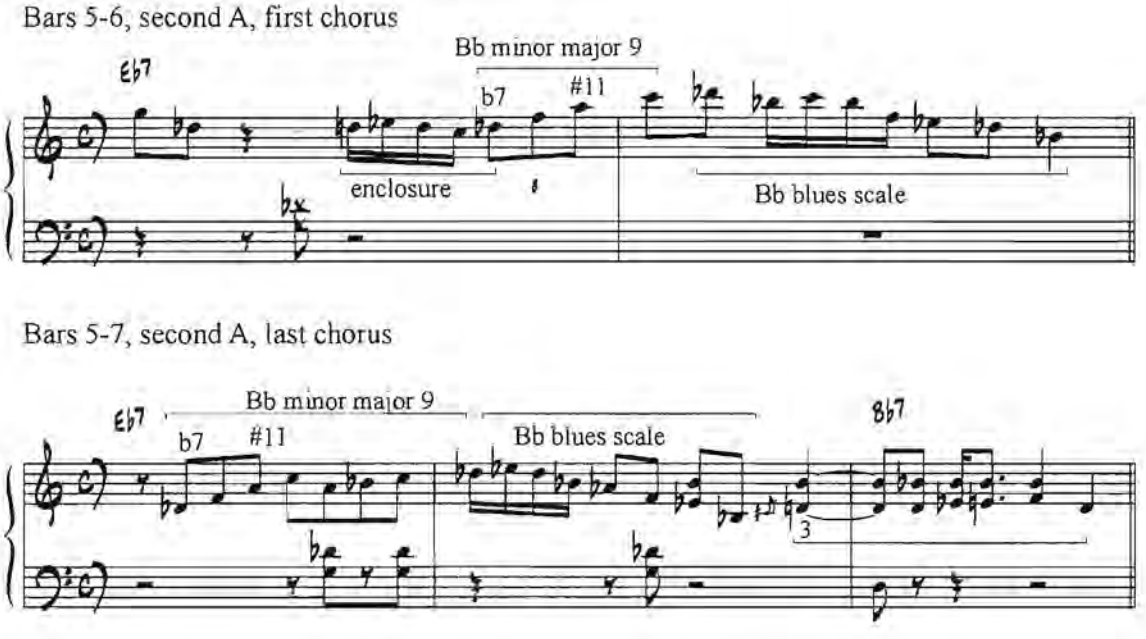


Fig. 9-4. Arpeggio on the 5th of IV7, 'Freddie Freeloader'

Although the solo comprises mostly swing-eighth lines with combinations of triplet, and sixteenth note embellishments, there are occasions when Kelly plays a phrase entirely based on sixteenths. These double-time phrases are executed in straight time. In the second A of the first chorus, bars 7-8, Kelly plays a short double-time line over Bb7 (Fig. 9-5). This phrase is similar in construction to the eight-note line played in bar 8 of the

first A (Fig. 9-1) only here it is played in sixteenths. The line outlines Bb6 with a passing note between 6-5 as is found in the Bb bebop major scale.

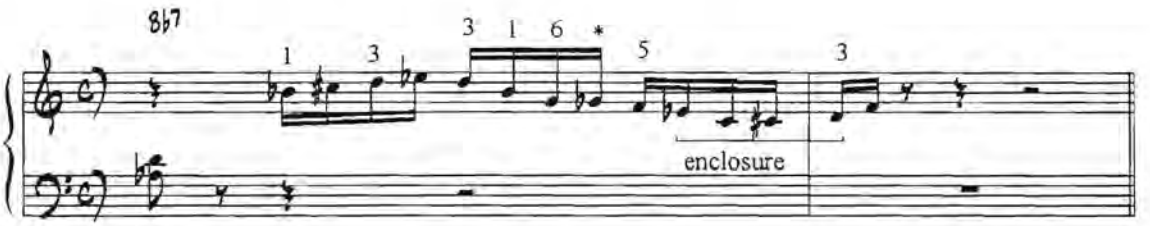


Fig. 9-5. Bars 7-8, second A, first chorus, 'Freddie Freeloader'

Kelly is an absolute master at developing his solo from one chorus to the next, introducing more activity and energy as the solo progresses. Toward the end of his solo he often introduces an octave right-hand line supported with rootless three-part voicings. This style of playing was seen earlier in Kenny Drew's solo on 'Soul Sister' (Fig 7-28) and 'Philly Twist' (Figs. 7-22 and 7-23).

Kelly often constructs his octave-styled lines from blues scales, however his voicings which are generally played in line with the rhythm of the right hand move chromatically at points to imply additional harmonic movement to the line (Fig. 9-6).

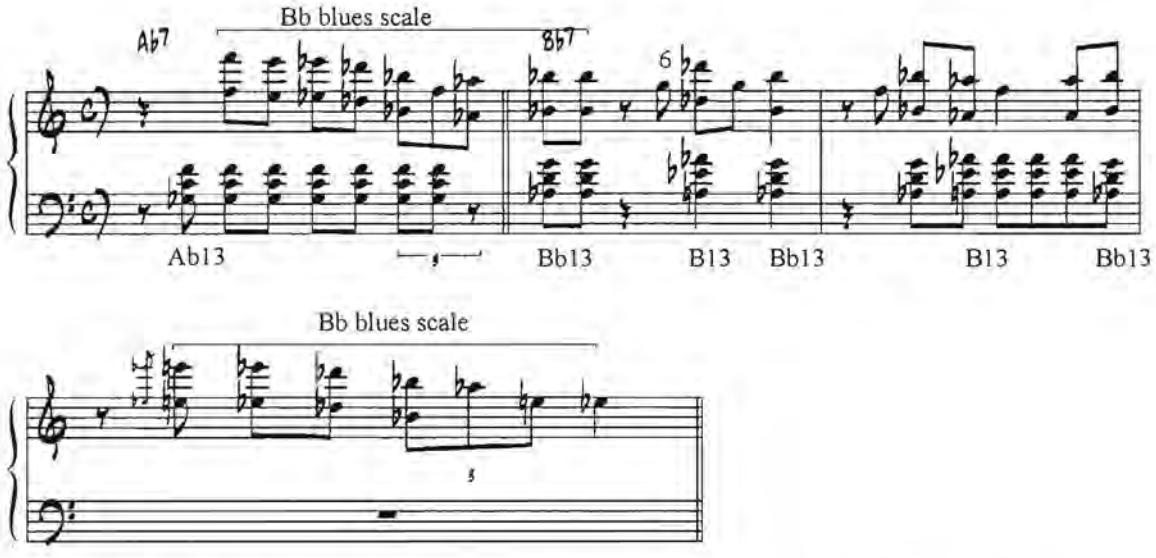


Fig. 9-6. Octave-styled improvisation, last chorus, 'Freddie Freeloader'

All the elements discussed thus far can be heard on numerous other recordings of Kelly's. Fig. 9-7 shows the opening bars of Kelly's solo on 'I Want A Little Girl' (Kelly 1966). This excerpt illustrates his perfect execution of swing-eighth, triplet and sixteenth note phrasing.

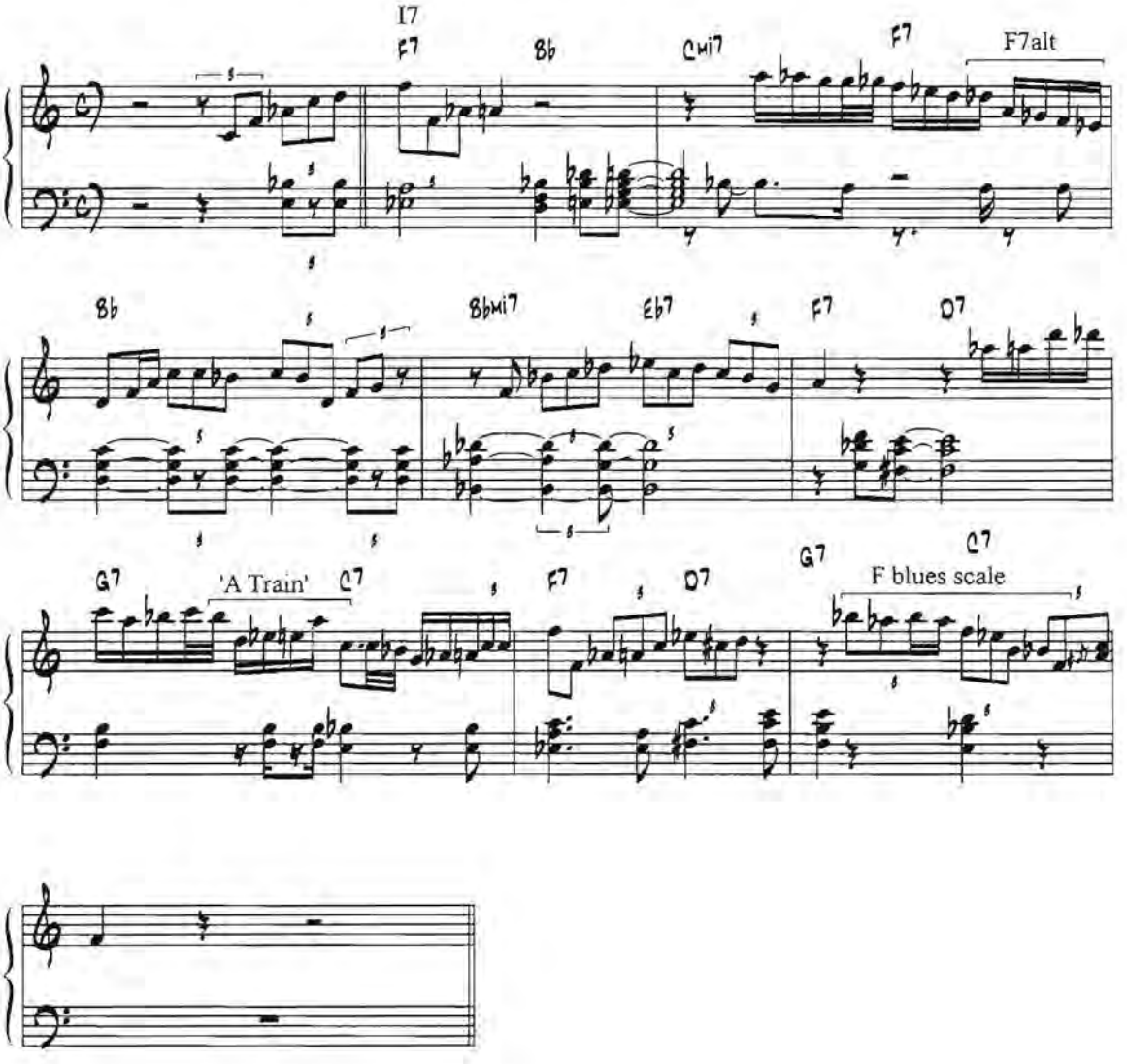


Fig. 9-7. Opening bars of Kelly's solo on 'I Want A Little Girl'

Kelly's solo on 'Soul Station' from the Hank Mobley album of the same title is another particularly good example of his distinctive blues style phrasing. Like 'Freddie Freeloader' the tune bases its harmony on simple chord structures this time within a sixteen-bar blues form. Kelly refrains from using substitute harmony creating phrases mostly based on simple structures such as triads and blues scales. Right-hand lines are mostly supported by 3-7 left-hand comping. Characteristic approaches, grace notes and

triplet-styled phrasing are all clearly evident. Fig. 9-8 is an analysis of the first chorus of Kelly's solo on 'Soul Station'.

The predominant source for improvisation is the blues scale built on the 6th degree (C blues). Sometimes referred to as the 'happy blues scale' because of its major orientation, the blue note (Gb) defines the difference between the orientation of I and IV7. Both G and Gb are available on I7 but only Gb is available on IV7. With the exception of the phrase outlining the V7 chord (Bb7) in bars 7-8, the entire chorus centres on this blues scale. Kelly also incorporates the blues scale built on the root over I7-IV7-#IVo7 in bars 10-12. Phrases are mostly structured using swing-eighth-note and triplet-eighth-note combinations.

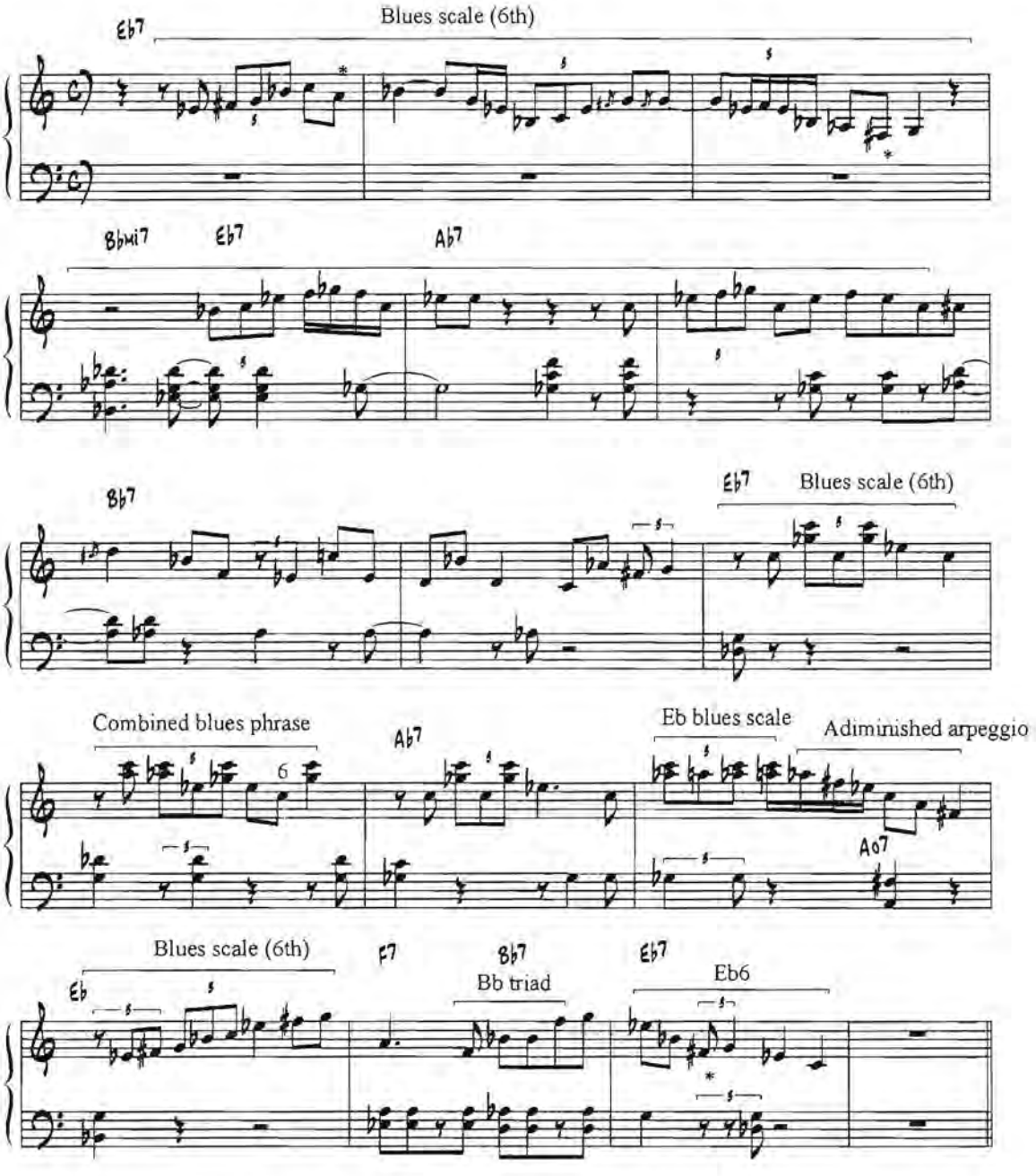


Fig. 9-8. First chorus Kelly's solo on 'Soul Station'

In his second chorus on 'Soul Station', similar to the phrasing shown in Fig. 9-6 from 'Freddie Freeloader', Kelly combines single-note and octave-styled phrases, only this

time with the inclusion of tremolos. A combination of triplet and swing-eighth-note groups based on the two blues scales is used over the V7/IV-IV7 progression in bars 4-6.

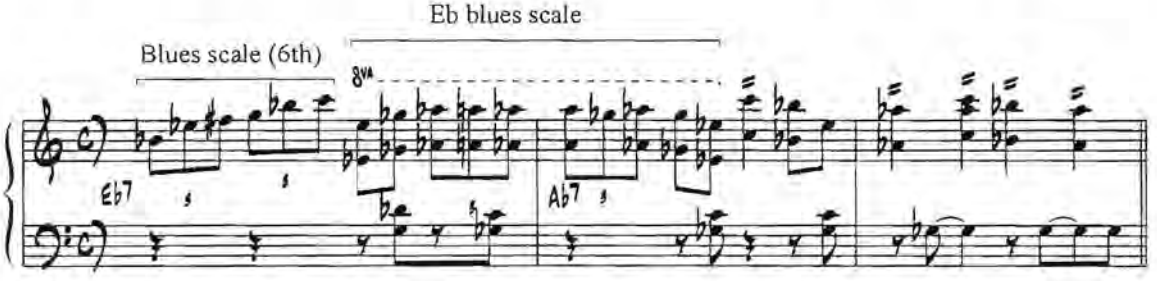


Fig. 9-9. Bars 4-6, second chorus, 'Soul Station'

Phrases built entirely on the two blues scales are seen again in Kelly's last chorus on 'Soul Station' (Fig. 9-10). Here Kelly uses the blues scale built on the 6th degree of Eb over chord I7 (bars 1-4) and the blues scale built on the root on IV7 (bars 5-7). Left-hand voicings comprise a combination of two- and three-part structures expressed as 7-3 or 3-7 and 7-3-13 or 3-7-9. Because of the root movement (cycle of 4ths) the voicings often alternate between 3-7-9 and 7-3-13. In the three-part voicings, Kelly often alters 13 or 9 depending on voice leading or tension preference. In Fig. 9-10 left-hand voicings move from Bb13 (b7-3-13) to Eb9 (3-b7-9) to Ab13 (b7-3-13) to Eb7#9 (3-b7-#9).

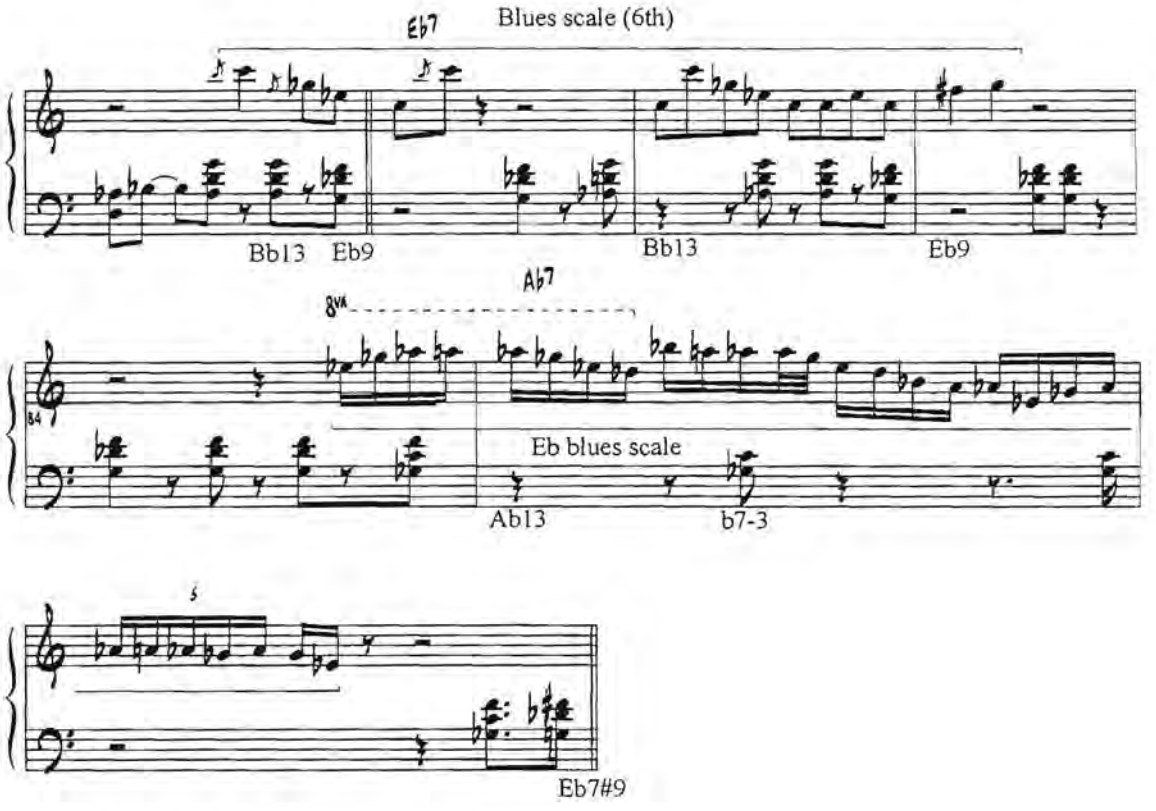


Fig. 9-10. Last chorus 'Soul Station'

9.2.2 'Oleo'

Album: *Miles Davis-In Person, Saturday Night, Volume 2*, Columbia CK 44425. **Recorded:** April 22, 1961. **Location:** Black Hawk, San Francisco. **Track Personnel:** Miles Davis (Trumpet), Hank Mobley (Tenor Sax), Wynton Kelly (Piano), Paul Chambers (Bass), Jimmy Cobb (Drums).

A strong combination of blues and bebop is evident in all of Kelly's solos from slow and medium tempo to fast up-tempo tunes. His solo on 'Oleo' from Miles Davis's 1961 performance at Black Hawk is a good example of an up-tempo solo.

Kelly uses the blues scale on the 6th as the predominant source for improvisation over the A sections, combining typical cliché licks and enclosures with scale passages based on Bb7. Kelly favours a particular phrase over Bb which appeared earlier in Fig. 9-5. Here a passing step is placed between 6 and 5 on the descent followed by a double chromatic approach to the 3rd from below. This Bb scale segment occurs twice in Fig. 9-11 (bars 6-7 and 10-11). The scale segment on Eb7 (bars 14-15, Fig. 9-11) is actually a Bb7 scale with the passing step between 6 and 5 rather than 1 and b7. This appeared in Barry Harris's solo on 'Stay Right With It' (Fig. 5-16).

As a result of the tempo and dominance of the right hand over left, Kelly's comping is very sparse, with entire sections often with no comping at all. Where chords do appear they are mostly two- or three-part rootless voicings (Fig 9-11).

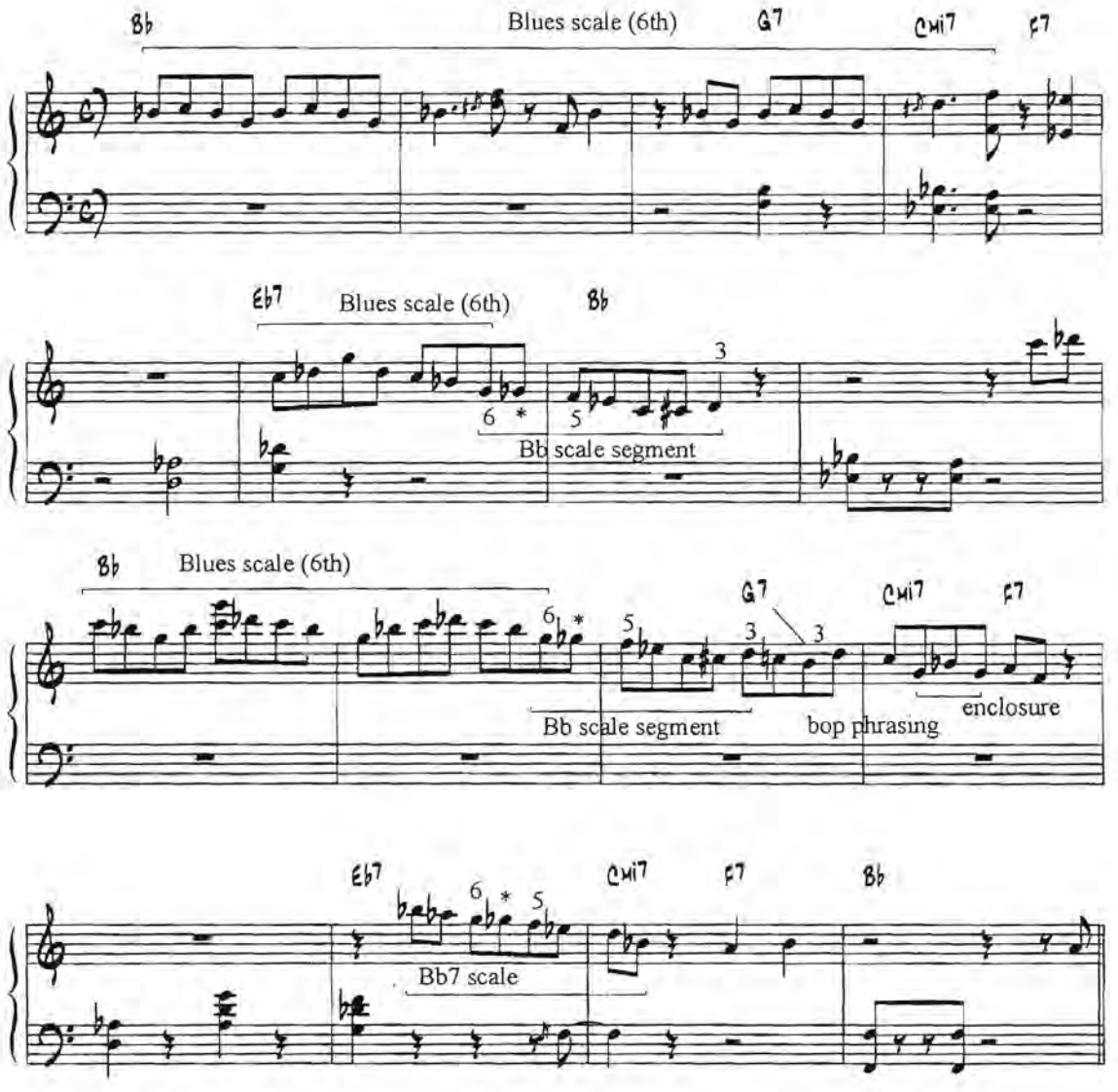
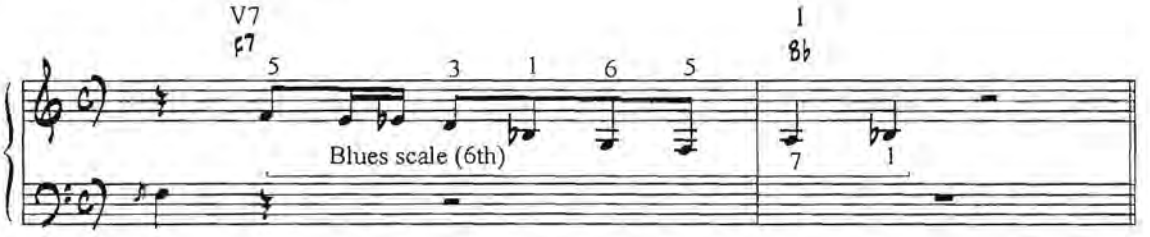


Fig. 9-11. First and second A, second chorus, 'Oleo'

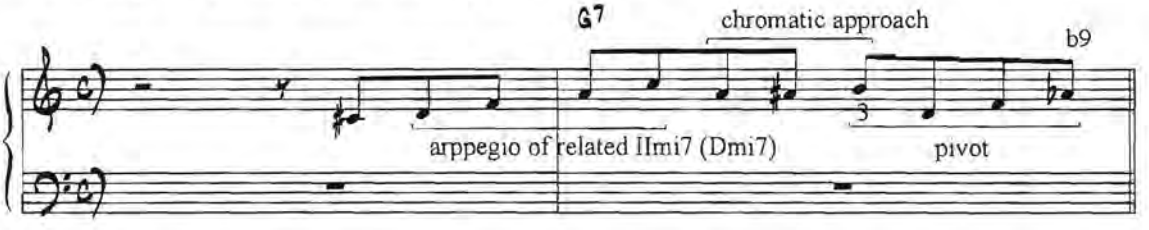
Typical bebop styled phrasing and classic bebop figures reminiscent of Parker and Powell are also evident in Kelly's playing leaving no doubt as to his roots. Fig. 9-12 illustrates segments from Kelly's solo on 'Oleo'. In bars 15-16, over F7-Bb (V7-I) he plays a typical bebop end phrase derived from the blues scale built on the 6th of Bb. Chromatic passing steps are placed between 5 and 3. In bars 3-4 of the bridge he plays a conglomerate of concepts typical of the Parker school – an arpeggio of the related IImi7

with a chromatic approach, 3 of G7 approached from below with a double chromatic approach and a pivoted 3-b9 arpeggio. In bars 1-2 of the last A, first chorus, Kelly bypasses the I-V7/II, IImi7-V7 progression of the first two bars of rhythm changes and plays a typical Parker line based entirely on Bb. The line outlines Bb triad by targeting each successive chord tone with the diatonic note above, the target note (chord tone 1. 3 or 5), a chromatic note below (indicated as an asterisk) and finally the target note. In bars 1-2 of the bridge, Kelly plays a typical movement over the D7 chord, outlining the movement from the related IImi7 (Ami7) to D7. This expanded movement, referred to as CESH was seen earlier in Monk's solo on 'Everything Happens To Me' (Fig. 2-37) and in Hampton Hawes's solo on 'Hamp's Blues (Fig 4-9).

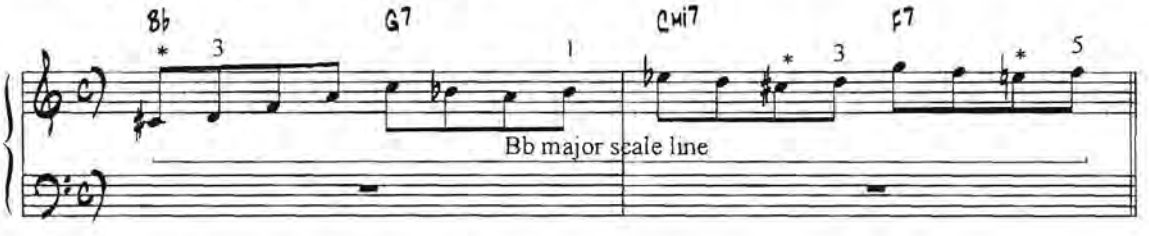
End Phrase, bars 15-16, first chorus



Parker-type V7 phrase, bars 3-4, bridge, first chorus



Parker phrase on Bb, bars 1-2, last A, first chorus



CESH, bars 1-2, bridge, second chorus

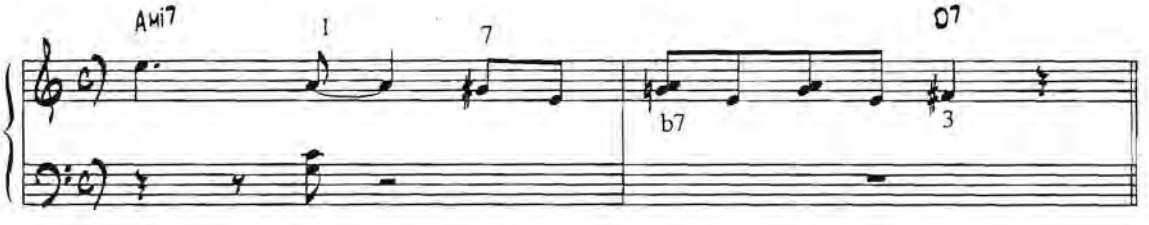


Fig. 9-12. Classic bebop figures appearing in Kelly's solo on 'Oleo'

One of the more practiced areas of the rhythm-changes form is bars 5-8 where the progression moves from V7/IV to IV7 and back to I. In this particular solo, Kelly often bypasses the changes or uses simple blues based phrasing as in Fig. 9-11 (bars 6-7 and 14-15). On two occasions, however he makes a point of articulating the movement using typical bebop phrasing. In Fig. 9-13 from the second A of his first chorus, he treats IV as

a major 7. Phrasing style is typically at the expense of the barline with F7 overlapping into the Bb7 bar (bar 5 of Fig. 9-13). A scale line is played on Bb7 and at the point where it should resolve from b7 of Bb7 to 3 of Eb, Kelly places a chromatic approach below 3 on the downbeat. This highlights a typical bebop characteristic often found in Bud Powell's playing - a chromatic approach note precedes the resolution, delaying the target note by half a beat.

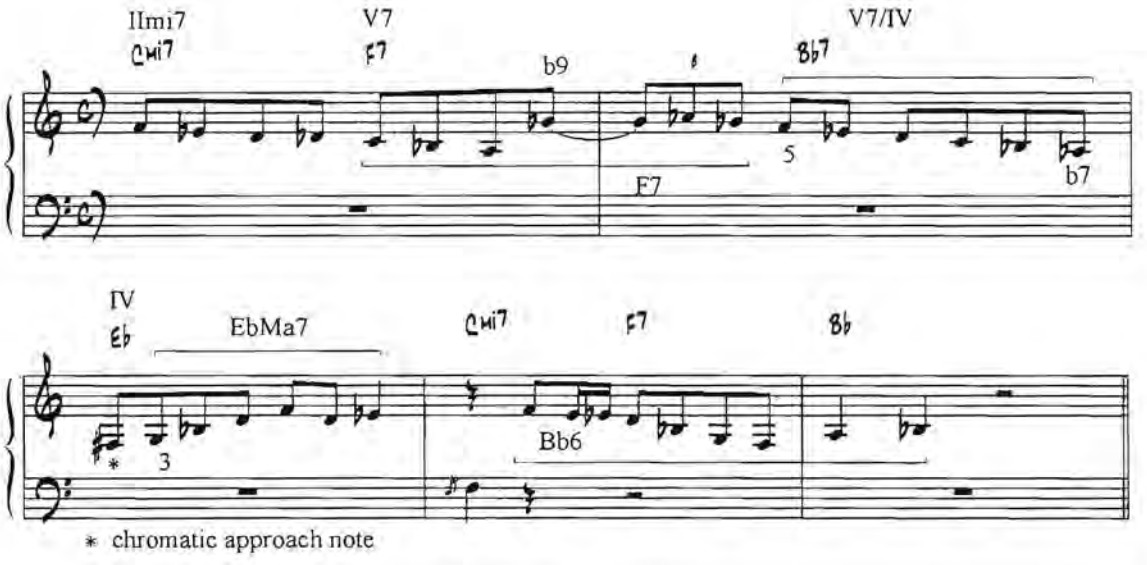


Fig. 9-13. Bars 4-8, second A, first chorus 'Oleo'

In Fig. 9-14 passing steps are applied to a descending scale line (bars 3-4) outlining the upper structure of Bb Major [3-5-6-7-9]. A chromatic approach note below 3 of Bb7 falls on the downbeat of bar 5. Kelly plays a typical bebop phrase on Bb7 (bar 5) resolving to Eb (IV) returning to I via Ebmi7 (IVmi7) in bars 6-7. This is a typical Parker concept and is generally seen in most of his solos at some point, especially blues and rhythm-changes tunes. As is typical of the bebop line, the phrases tend toward targeting essential chord tones, specifically scale tone 3 in this instance.

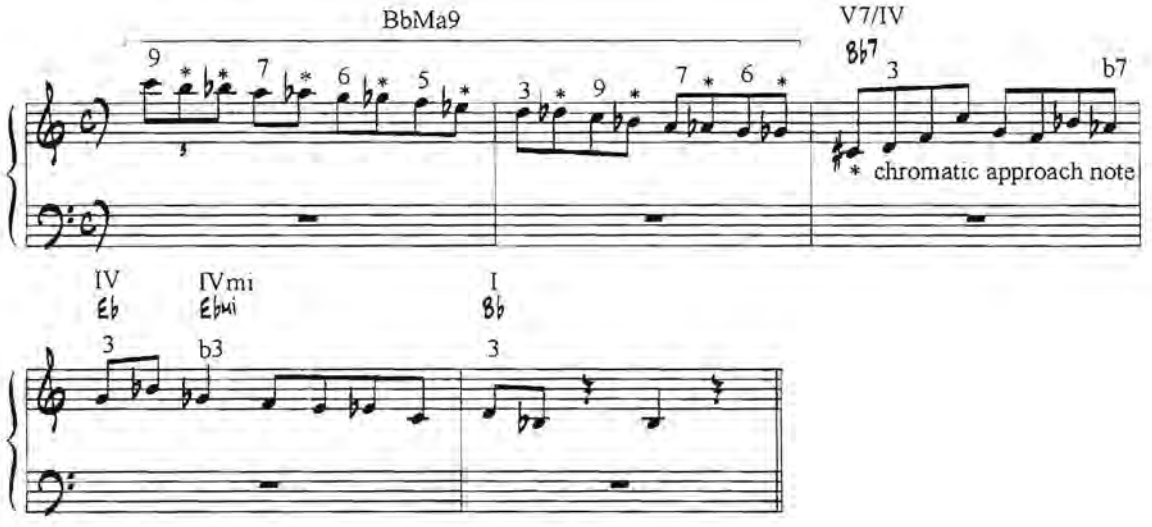


Fig. 9-14. Bars 3-7, last A, first chorus, 'Oleo'

9.2.3 'Fifth House'

Album: *John Coltrane: Coltrane Jazz*, Atlantic 1354. **Recorded:** December 2, 1959, **Location:** Atlantic studios, New York City. **Track Personnel:** John Coltrane (Tenor Sax), Wynton Kelly (Piano), Paul Chambers (Bass), James Cobb (Drums).

This particular album follows directly after *Giant Steps* (Coltrane 1959b). Kelly plays on all the tracks except 'Village Blues', which was recorded at a later stage with McCoy Tyner on piano. With the exception of this track, the rhythm section is identical to that used on 'Freddie Freeloader' (Davis 1959), however the general feeling of the album is different.

'Fifth House', like Tadd Dameron's 'Hot House', is based on the changes of the standard tune, 'What Is This Thing Called Love'. The title also bears astrological reference to love

but of particular interest is Coltrane's application of his 'Giant Steps' changes as substitutes for the II-V-I sequences. These are particularly effective over the pedal point which supports the A sections. Further expanding the possibilities of the 'Giant Steps' harmonic concept into a modal context, Coltrane superimposes his alternate changes as a source for improvisation over the pedal point. According to Porter, Miles Davis had, at one point, advised Coltrane to abandon his pursuit of the 'Giant Steps' concept in favour of the freer modal concept (Porter 1999, 166). In 'Fifth House' however, Coltrane manages to have both the modal 'freedom' and the complexity of his harmonic concept intertwined. The rhythm section does not follow the solo changes played by Coltrane, as with 'Giant Steps', but rather supplies a pedal point as support for the alternate changes, thus freeing the foreground improvisatory harmony from the rhythm section.

Although Coltrane uses his alternate changes as a source for his improvisation, Kelly sticks to the standard changes of 'What Is This Thing Called Love'. Whether this was intentional or whether he preferred to avoid the substitute chords is debateable. Not too many pianists were 'hip' to these changes at this time, so it might be assumed that Kelly was not familiar enough with the concept and preferred the original changes. Whatever the case, the balance between solos is effective and Kelly's solo is a classic example of his distinctive style. It combines elements of blues and bebop phrasing typical of the Parker school. Several occurrences of the 3-b9 lick occur in this solo. In each of the figures below (Fig. 9-15), Kelly exhibits classic bebop phrasing. By treating the II-V7 sequences as one unit (V7), priority of licks such as 3-b9 inevitably results in displacement of phrases and more than often delay in phrase resolutions.

Like Powell, Kelly often places the approach note to chord tone 3 on a downbeat. In Fig. 9-15 this results in b9 being on the downbeat of the resolution bar, creating a two-beat delay in the resolution (bars 6-7, first chorus Fig. 9-15). Kelly includes a characteristic device (eighth-note followed by two sixteenths) to approach to 3 on C in bar 7. In bars 13-15 of the first chorus (Fig. 9-15) a similar condition occurs on G7-C. Here the same concept is used on G7 but in triplet form with both b9 and #9. A two-beat delay occurs in the resolution to C.

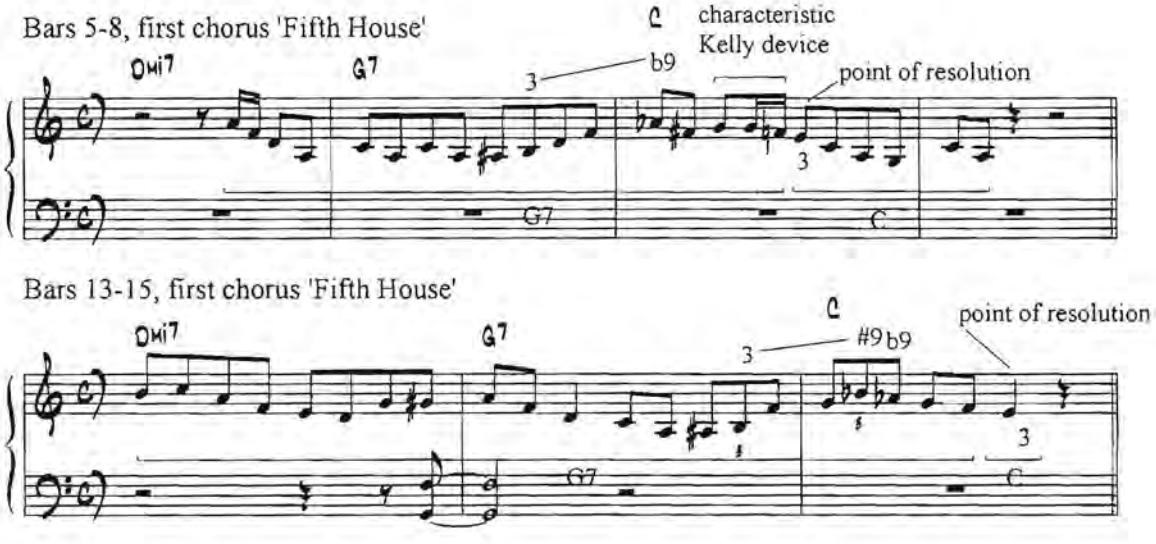


Fig. 9-15. 3-b9 licks on 'Fifth House'

Further variations of the 3-b9 lick incorporate typical Parker phrasing. In Fig. 9-16 resolution to the 5th is achieved via an enclosure from b9 and in both instances the 3rd of V7 is displaced in respect of the chord/barline relationship. Left-hand voicings combine rootless two- and three-part structures.

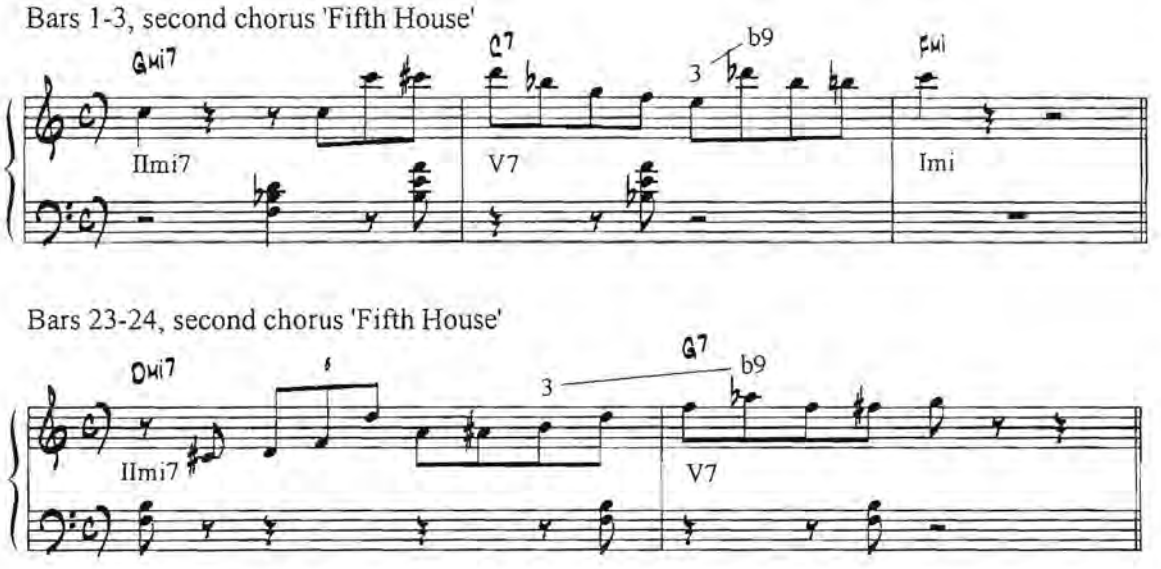


Fig. 9-16. More 3-b9 licks on 'Fifth House'

Kelly uses several other devices common to the bebop language. In Fig. 9-17, a minor 6 arpeggio built a half step above the dominant is used in conjunction with a short segment of the bebop dominant scale. Resolution to C is via a chromatic approach note played on the downbeat of 1.

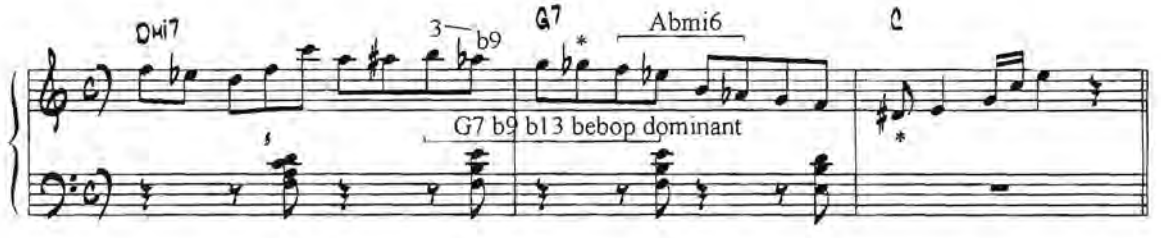


Fig. 9-17. Bars 13-15, second chorus, 'Fifth House'

An auxiliary diminished precedes IMa7 in the II-V-I sequence of bars 16-19 of the first chorus. In the melodic line II-V7-I is replaced with II-#IIo7-I. Kelly's left hand plays V7 even though the improvised line implies the alternate route.

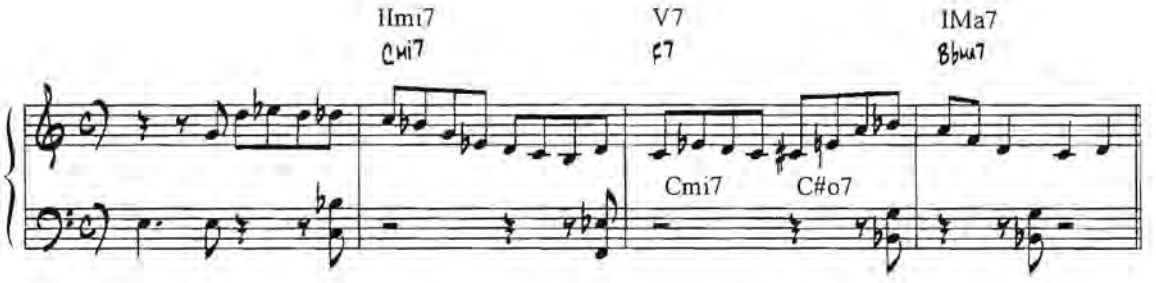


Fig. 9-18. Bars 16-19, first chorus, 'Fifth House'

Kelly uses an altered scale over the dominant in the II-V-I sequence of bars 29-31 of the first chorus. This could also be seen as a segment from the substitute dominant (Db7). In Fig. 9-19, an ascending arpeggio is played on IImi7 and a descending altered scale over V7.

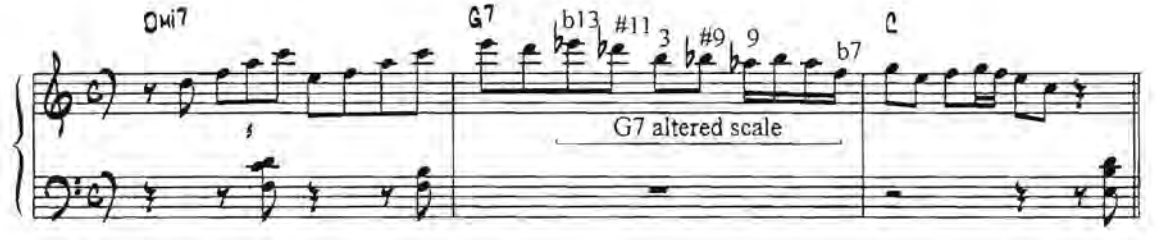


Fig. 9-19. Bars 29-31, first chorus, 'Fifth House'

Blues scales are also used as a source for improvisation at points in the form; C minor blues in bars 25-26 of the first chorus over the II-V7 and A minor blues on the lead into the second chorus and in the II-V-I sequence in bars 5-8 of the second chorus (Fig. 9-20). Kelly uses the blues scale in combination with a short segment of the bebop major scale in bars 5-8 of the second chorus.

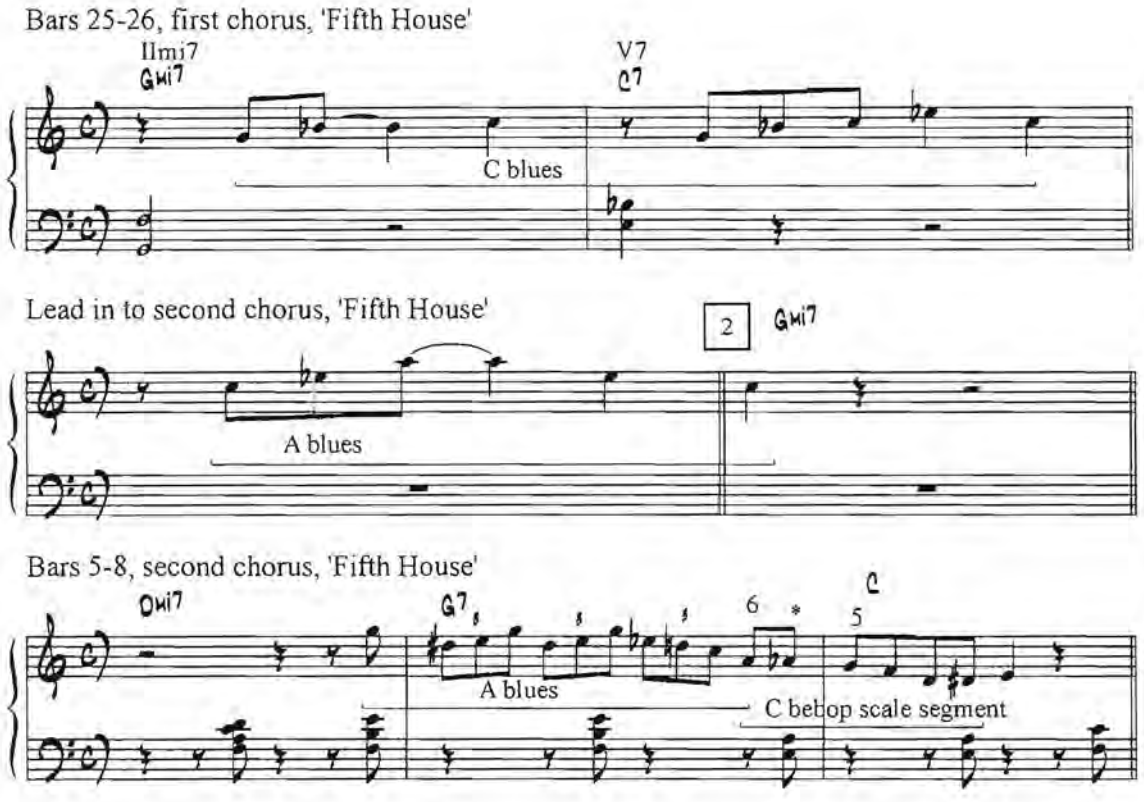


Fig. 9-20. Blues scales on 'Fifth House'

9.3 Summary

Although Kelly is recognized as a key figure in the post-bebop world and an important link between Bud Powell and modern players such as Herbie Hancock, a premature death coupled with the over-shadowing of contemporary Bill Evans has resulted in there being limited documentation of his contributions. He has been placed in an uncelebrated position where his influence on subsequent players seems to predominate over his own playing.

The transcriptions selected for this part of the study show that Kelly's style is strongly rooted in blues and bebop. The influence of Parker and Powell is clearly evident

especially on up-tempo standard-oriented tunes where established key harmony predominates. Kelly's comping adopts a different approach to that of Powell. Chords are mainly played as rootless voicings with 3 or 7 as the lower voice. This approach is more prevalent in later players such as Herbie Hancock and McCoy Tyner but was also seen in Kenny Drew. Kelly generally presents all the characteristic licks and phrases of the bebop school but probably more than his harmonic language, his sense of time and feel is what really identifies his style.

The Kelly, Cobb, Chambers rhythm section which appears on two of the selected transcriptions and both in different settings, is an important combination that really set the standard for jazz of the sixties. Kelly's articulation and pacing is particularly distinct especially in his blues-style playing. This is exemplified on one track of Davis's *Kind Of Blue*. As Evans plays on the remaining tracks of this album, Kelly's solo on 'Freddie Freeloader' stands out as particularly distinct and where Evans brings a more European aesthetic to the music, Kelly's roots in the tradition are immediately identifiable.

CHAPTER 10

McCOY TYNER (1938-)

10.1 Introduction

> Tyner's full use of the piano's keyboard, with a striking exploitation of dynamics, sets him aside from more introverted players like Bill Evans and Keith Jarrett. Their "musique de chambre" links them more with the European-oriented piano tradition, whereas Tyner follows the track back to the roots of the Afro-American quintessence of jazz music. (Kerkstra n.d.)

Tyner's initial influences were brothers Richie and Bud Powell, both of whom lived in the same neighbourhood where Tyner grew up. Art Tatum and Thelonius Monk were also influential in Tyner's development but it was with John Coltrane's Quartet that Tyner really established the identity for which he is most recognized (Carr, Fairweather & Priestly 1995, 653). Coltrane was obviously a major influence in Tyner's development, however Tyner attributes a lot of Coltrane's concept to his own influence.

> Personally, and without the least pretension on my part, I believe that Coltrane wouldn't have evolved in the same fashion if he hadn't had me as his pianist, and he was, besides, very aware of that. (Postif 1989, quoted in Porter 1999, 177)

The stylistic ingredients attributed to Tyner comprise extensive use of quartal harmony, modes and pentatonic scales, the adoption of which has been a major influence in the modern jazz piano style (Kerkstra n.d.). Subsequent pianists such as Kenny Kirkland, Joey Calderazo and Mulgrew Miller all show this aspect of Tyner's influence.

Although historical summaries of Tyner's style often point out the particular attributes listed above, there are many other aspects to his playing that are not discussed. His touch and harmonic approach on the keyboard is extensive and varied. Thomas Owens sees Tyner as the 'antithesis of Evans' where both are often considered the most influential post-bop jazz pianists.

> Evans caressed the keys to obtain the most lyrical sounds possible: Tyner pummels the keys and gets a harsh, dramatic sound. Evans made the piano sing tenderly; Tyner makes it roar defiantly. (Owens 1995, 162)

While this may be true in respect of one aspect of Tyner's style, a broad comparison of the two pianists does not do justice to his overall skill. It might be better to say that where Evans may have brought a European classical influence into his style, Tyner followed a progressive development more rooted in African-American music. Owens synopsis of the two players is perhaps too generalized. His choice of words may also be inappropriate, in that Tyner's piano may 'roar' but it is not through 'pummelling' that this is achieved. It would be technically impossible to pummel with the accuracy, articulation and speed often employed by Tyner. Furthermore, one only has to listen to Tyner's playing of ballads to hear how sensitive, lyrical and gentle his playing can be.

The ingredients of Tyner's harmonic and melodic language depend on the context in which he is playing. Tyner is equally at home in many musical settings adjusting his style accordingly without ever losing identity. For instance, he may tend toward a more bebop approach with Freddie Hubbard and a more modal approach with Coltrane, but this will also depend on the repertoire and type of compositional material that is being played. Certain tunes elicit certain types of playing. Hence Tyner's playing on a ballad such as 'Every Time We Say Goodbye' may be very

different to his playing on 'Bessie's Blues'. In more recent recordings such as *Land of Giants* (Tyner 2003), he can be heard bursting out of stride passages into rapid pentatonic lines, but on earlier recordings of ballads with Coltrane he displays a more traditional and gentle approach. Like several of the pianists in this study, context is important when analyzing Tyner's style.

10.2 Transcriptions

The selected transcriptions span from 1960 to 1967 and place Tyner in various settings. These illustrate several aspects of his style from bebop and modal to a more lyrical style. Two recordings with Freddie Hubbard place Tyner in a post-bebop period utilizing a different melodic language to that of his later modal style. His solos on 'Birdlike' (with Hubbard) and 'Bessie Blues' (with Coltrane) serve as great examples of different approaches to handling the blues form. A trio recording of 'Lazy Bird' off a compilation album places Tyner alongside contemporaries, Hancock, Corea and Jarrett. The modal style most associated with Tyner is viewed through several recordings including work with Coltrane and his own trio. Tyner's solo on 'Every Time We Say Goodbye' was selected as an example of a more lyrical and gentle aspect of his style.

10.2.1 'Open Sesame'

Album: *Freddie Hubbard: Open Sesame,* Blue Note, 7243 4 95341 2 4. **Recorded:** June 19, 1960. **Location:** Van Gelder Studio, Englewood Cliffs, New Jersey. **Track Personnel:** Freddie Hubbard (Trumpet), Tina Brooks (Tenor Sax), Mc Coy Tyner (Piano), Sam Jones (Bass), Clifford Jarvis (Drums).

> Tyner's fluency, touch and personal harmonic language are already beginning to emerge in these performances, and would be unmistakeable when he finally recorded with Coltrane in October. (Blumenthal 1960)

Open Sesame is Freddie Hubbard's first recording as a leader (Gilter 1960). At the time of recording, Tyner had not received much exposure as a recording artist and although he was already a member of Coltrane's quartet, he had yet to record with Coltrane. According to the original liner notes, prior to this recording Tyner had only recorded with trombonist, Curtis Fuller and The Jazztet (Blumenthal 1960). His personal style, light touch and unmistakeable vocabulary are already evident on this recording, posing a challenge to Owens's synopsis of Tyner.

Hubbard's 'Open Sesame' is a sixty four-bar AABA form. The A sections are in F minor and the B section comprises a sequence of II-V-I's, descending in whole steps. Tyner plays a single chorus of solo.

He utilizes several left-hand voicing types, including typical Bud Powell root-7, root-3 voicings and more contemporary rootless left-hand voicings. Tyner favours the minor 6 chord expressed as a tritone left-hand voicing (b3 and 6). This results in a constant structure being used to express both minor 6 and dominant 7th. Where the

root moves up a 4th (C7-Fmi6), the left-hand tritone voicings move up and down by whole step (bars 1-2, Fig. 10-1).

Symmetry features prominently in Tyner's right-hand lines. This is achieved through the repeated use of constant structure melodic cells referred to here as four-note groups. In different harmonic contexts the particular intervallic relationship of notes in a four-note group outlines essential chord tones or tensions. One particular four-note group is used a total of twenty five times and even though this may seem excessive, the repetitiveness is masked by the varying harmonic contexts in which the group appears. This approach to improvisation highlights the simplicity of relationship that can exist between chords and shapes that describe chords. A four-note group can describe many qualities in many different contexts and thus will never appear as obvious repetition because the relationship to the root is always different. The number of a four-note group options will vary depending on the harmonic content of the tune. Tyner uses particular groups consistently and mostly in the same context. From a listener's perspective, the ear recognises a shape despite the different context and rhythmic configuration in which it may appear. The chord-outline relationship is always strong and familiar giving an almost mathematical quality to the improvisation.

In Fig.10-1 (bars 1-8 of Tyner's solo on 'Open Sesame') a four-note group appears in the context of Imi6 and comprises scale degrees 1, 2, b3 and 5. In the context of this study this group is seen as the basic four-note group defining Imi6 or Imi7. Permutations appear in various contexts to define different chords. For instance, in bars 3 and 7, the permutation b3-5-2-1 is used to outline Imi6 and IVmi6 respectively.

A further permutation appears in bar 6, this time in the context of an altered chord (F7alt). This is an F# minor four-note group played as a descending unit in the permutation 2-1-5-b3. Played over F7alt the group describes b9-#9-3-b13. The first eight bars thus demonstrate two conditions in which the four-note group functions: in the context of a minor chord as b3-5-2-1 and as an altered chord, #9-b9-b13-3.

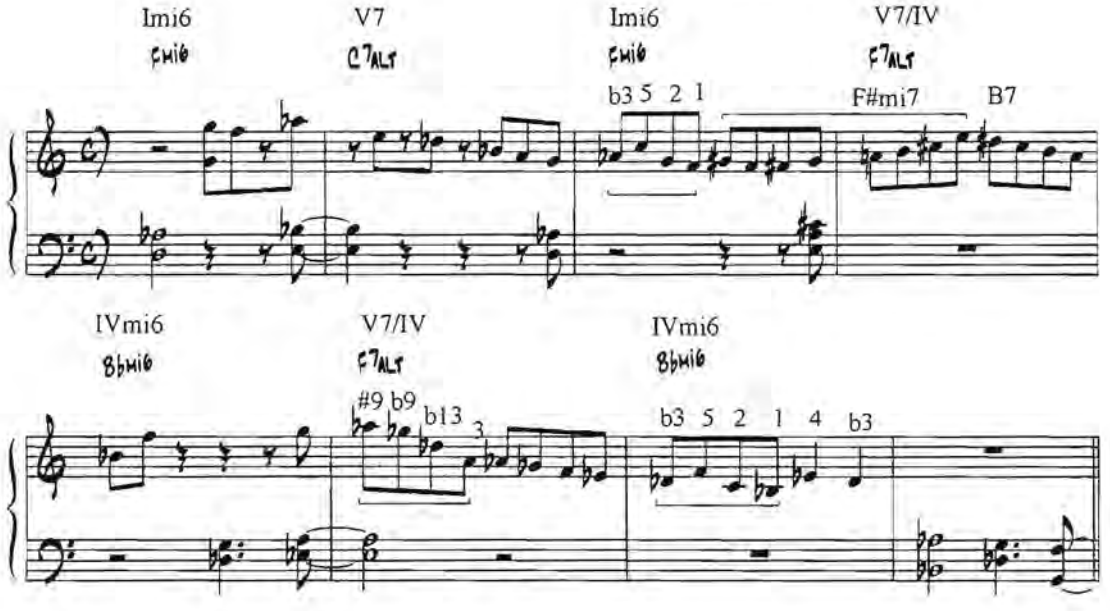


Fig. 10-1. Bars 1-8, 'Open Sesame'

Fig. 10-2 demonstrates this relationship more clearly. A primary four-note group 1-2-b3-5 is shown over Fmi6 followed by the permutations 5-b3-2-1, b3-5-2-1 and 2-1-5-b3. As illustrated the four-note group used to describe Fmi6 can also be used to describe E7alt. At points where the four-note group closes a phrase, Tyner often adds the tag notes. In Fig. 10-2, left-hand voicings are expressed as a tritone and are identical for both Fmi6 (6-b3) and E7 (b7-3).

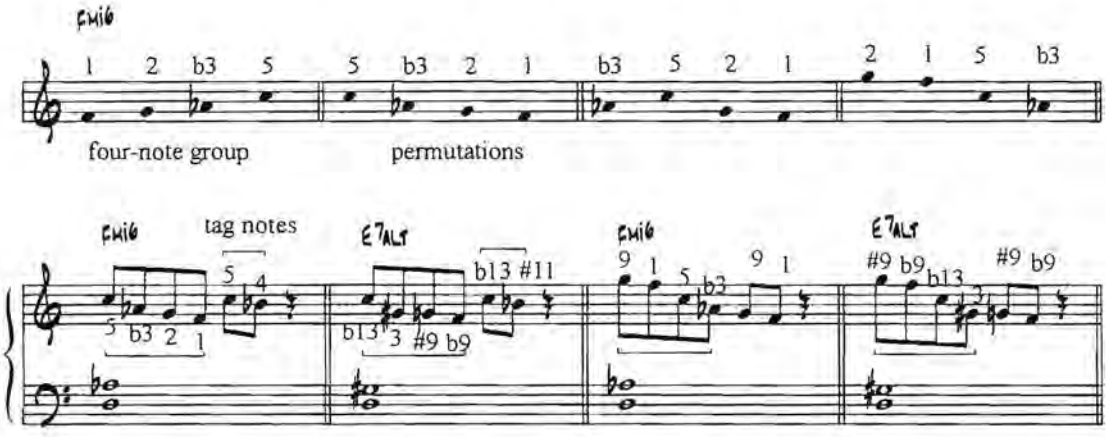


Fig. 10-2. Four-note group configurations

Fig. 10-3 illustrates how the four-note group can further be varied rhythmically.

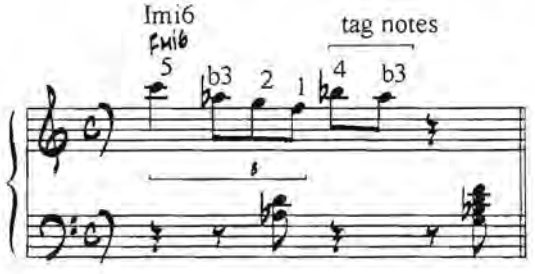


Fig. 10-3. Bar 15, 'Open Sesame'

Tyner uses the four-note group most frequently in the context of a minor chord and often juxtaposed with an altered dominant 7th (Fig. 10-4). In bar 18 rhythmic variation is used on the four-note group describing C7alt.

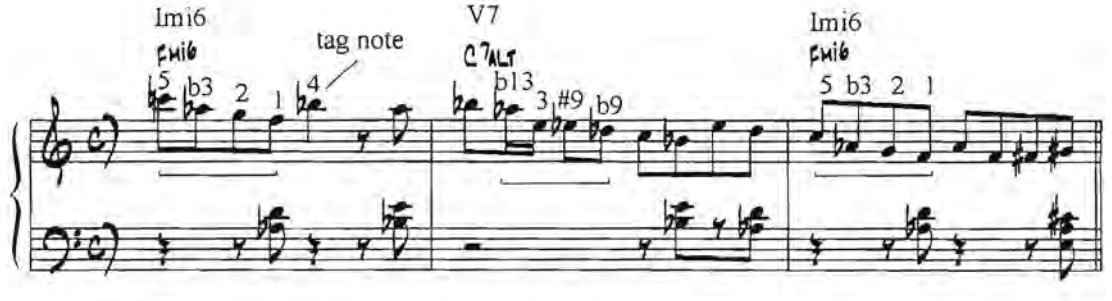


Fig. 10-4. Bars 17-19, 'Open Sesame'

In Fig. 10-5 further variations appear in which the tag notes are played as thirds.

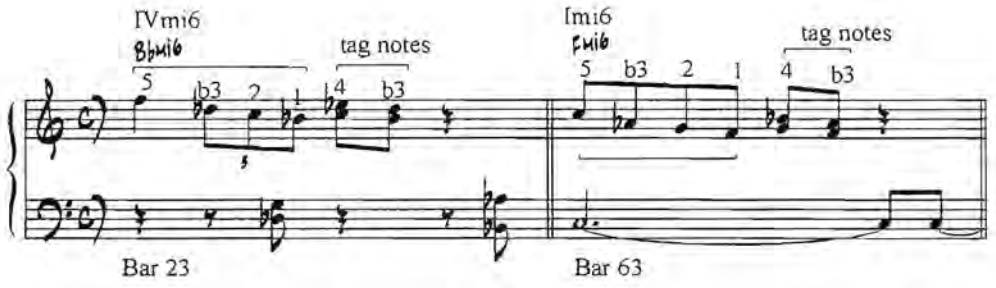


Fig. 10-5. Bars 23 and 63, 'Open Sesame'

Tyner also uses the four-note group in the context of a II-V where the II-V constitutes a single bar. In Fig. 10-6, a four-note group and tag notes are played in sequence. Abmi7 is anticipated by an eighth note.

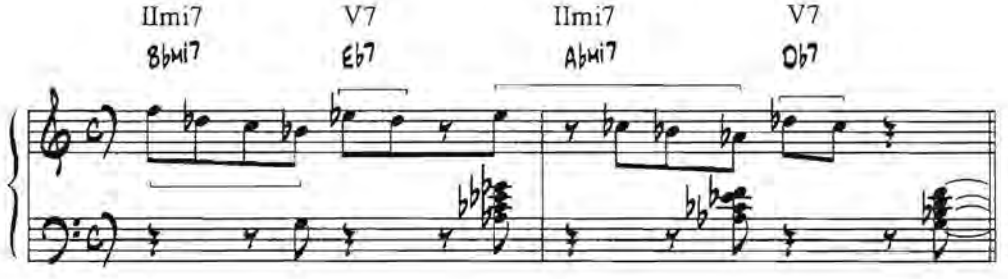


Fig. 10-6. Bars 11-12, 'Open Sesame'

In Fig 10-7 the four-note group is played over a major 9th. In this case beginning on 2 the descending permutation spells 2-1-5-b3 with the first two notes (2-1) repeated in the lower octave.

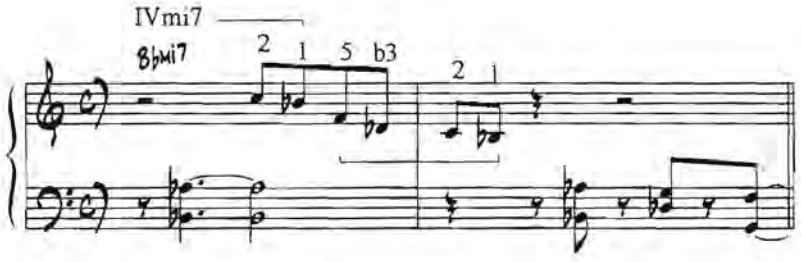


Fig. 10-7. Bars 55-56, 'Open Sesame'

The exact same figure appears in the B section in the context of a II-V7-I sequence. Here the four-note group forms part of a phrase, which resolves to I via an augmented arpeggio built on the root of the dominant. This line is particularly reminiscent of Coltrane.

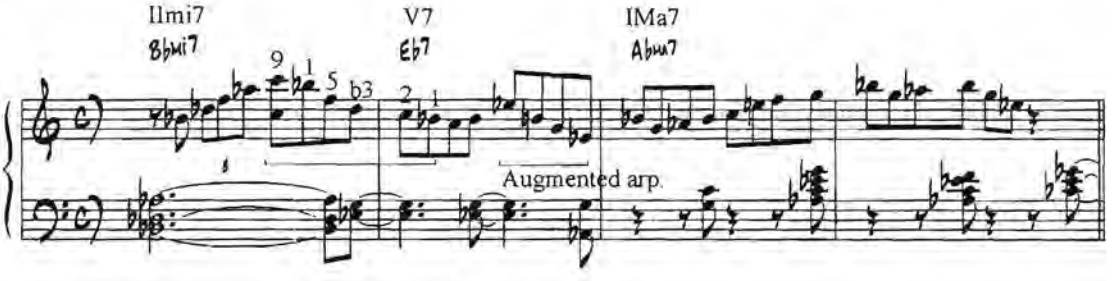


Fig. 10-8. Bars 37-40, 'Open Sesame'

In Fig. 10-9 the same shape is seen in the context of a Gmi7b5-C7 progression. Here it articulates b3-4-b5-b7 over Gmi7b5 and as it crosses over C7 it outlines a 7sus4 b9 chord (1-b7-4-b9-1-b7).

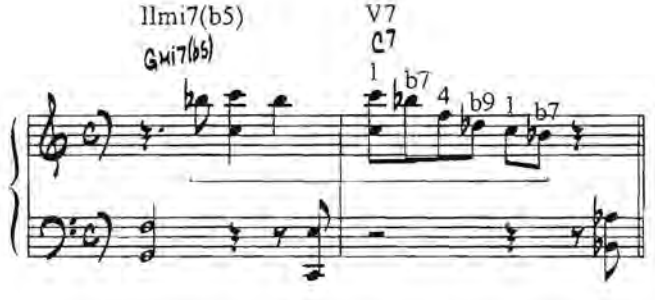


Fig. 10-9. Bars 9 and10, 'Open Sesame'

Tyner combines four-note groups to make phrases that easily outline typical key related harmonic progressions such as found in 'Open Sesame'. The melodic and harmonic relationships of the four-note groups are particularly interesting. For instance, in a II-V7alt the melodic relationship of the four-note groups used is that of a tritone whereas the harmonic movement is a 4th. In the key of Bb, IImi7 is described by the C minor four-note group and V7 by the F# minor four-note. Between V7 and Imi6, the relationship is a major 3rd while the root movement is a 4th (F# minor four-note group describing F7alt to Bb minor four-note group describing Bbmi6). In the context of established key harmony, these relationships allow four-note groups to flow easily into each other making for logical symmetrical lines. The movement of the line is balanced by the direction and permutation in which each group is played. Fig10-10 demonstrates a single four-note group applied to a IImi7 V7, Imi7 progression.

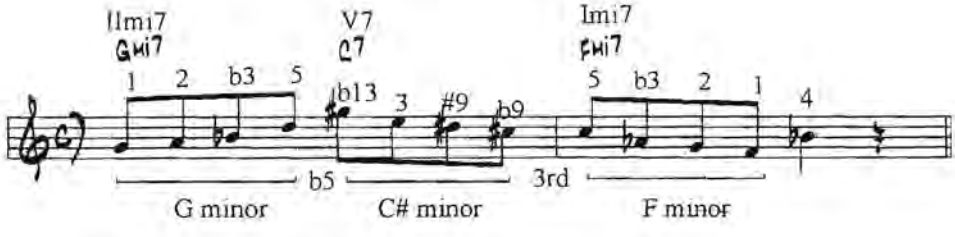


Fig. 10-10. Four-note groups applied to a II-V7-I

Fig 10-11 illustrates Tyner's application of this principle. Tyner also adds chromatic enclosures to embellish and expand his phrases.

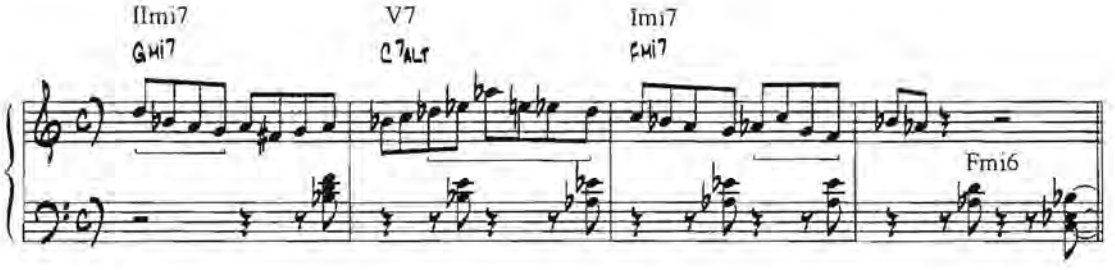


Fig. 10-11. Bars 29-32, 'Open Sesame'

Tyner also utilizes a four-note group for IMa7 (bar 35 of Fig. 10-12). This group comprises scale degrees 1, 2, 3 and 5. In this example it is played as a permutation 5-3-2-1 and is approached by an F# minor four-note group used over the preceding F7alt chord.

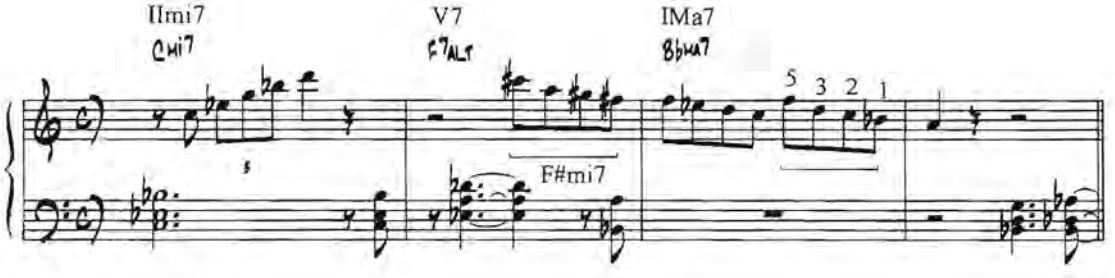


Fig. 10-12. Bars 33-36, 'Open Sesame'

Fig. 10-13 shows a minor group followed by a major group in a II-V-I sequence.

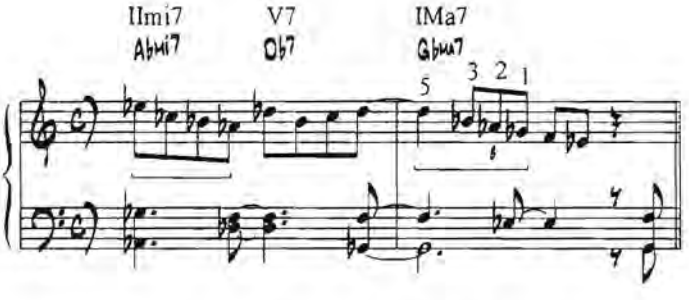


Fig. 10-13. Bars 46-47, 'Open Sesame'

Substitution also features prominently in Tyner's solo especially the substitution of V7/IV with subV7/IV and its related IImi7. This results in the related IImi7 of subV7/IV being a half step higher than Imi7 causing the lines to flow in a very specific way - the root and 3rd of Imi7 becoming the enclosure of the root of the related IImi7 of subV7/IV. Tyner often chooses to approach IVmi7 this way rather than from V7 altered. The note defining the fundamental difference between the altered dominant approach and the substitute dominant is the fourth degree of the substitute dominant. Its inclusion in the phrase creates an especially interesting sound. Tyner must have invested some practice in the construction of his lines in this respect, as the phrase is repeated several times throughout his solo. The first instance occurs in bars 3-5 (Fig 10-14). Here Tyner plays a four-note group on Fmi6 (b3-5-2-1) with b3 and 1 forming an enclosure of F# on beat 4 of the first bar. The line ascends, F#mi7 encloses the 3rd of B7, and descends to Bbmi6. The line resolves on Bbmi6 with a chromatic enclosure of the root note. Tyner plays an F#mi7 chord in his left hand on the anticipation of bar 2, Bbmi6 is played as a tritone voicing (b3-6) in bar 5.

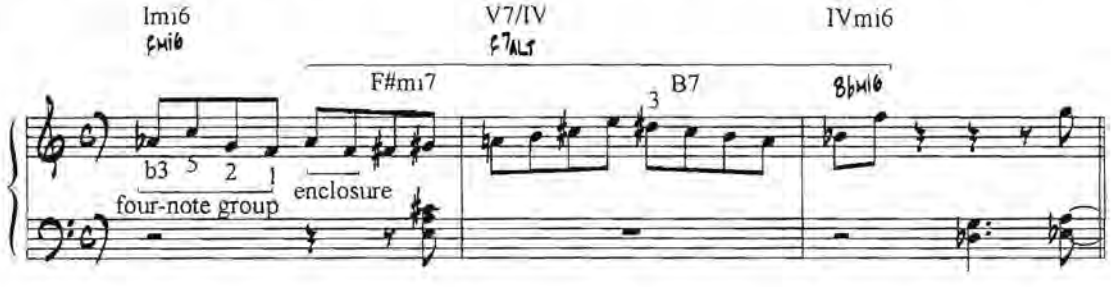


Fig. 10-14. Bars 3-5, 'Open Sesame'

In Fig 10-15, the four-note group used on Fmi6 is played as 5-b3-2-1. The phrase segment from beat 3, bar 19 to beat 2, bar 21 is the same as in Fig. 10-14. Tyner plays tritone left-hand voicings on Fmi6 and Bbmi6 and voices F#mi7- B7 as three-part rootless voicings.

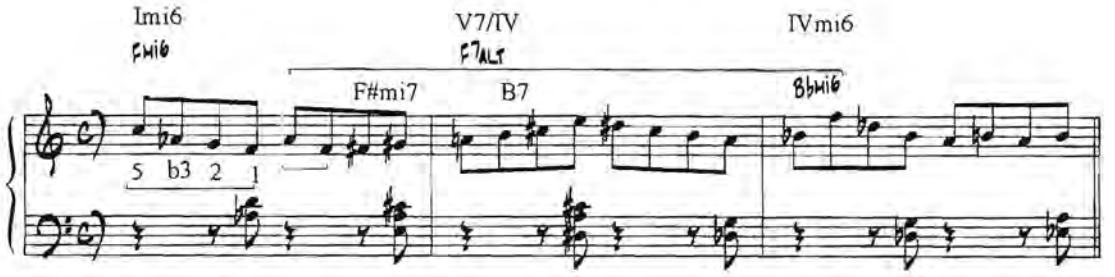


Fig. 10-15. Bars 19-21, 'Open Sesame'

Tyner also uses a subV7 and its related IImi7 over C7alt in bar 26 (Fig. 10-16). Scale degree 4 of the subV7 sounds immediately outside the harmonic environment. The C7 chord clashes with the sound of the related IImi7 of subV7. The normal expectation for V7 in a minor key is that it includes tensions b9 and b13 drawn from the key signature. Replacing V7 with subV7 introduces a tonality outside the key area. This is accentuated by emphasizing the enclosure of the 3rd of subV7. Although the structure of the C#mi7-F#7 has a strong expectation to resolve to BMa7 and not Fmi7, in the context of the tune, the key and progression have been sufficiently established for it to work effectively.

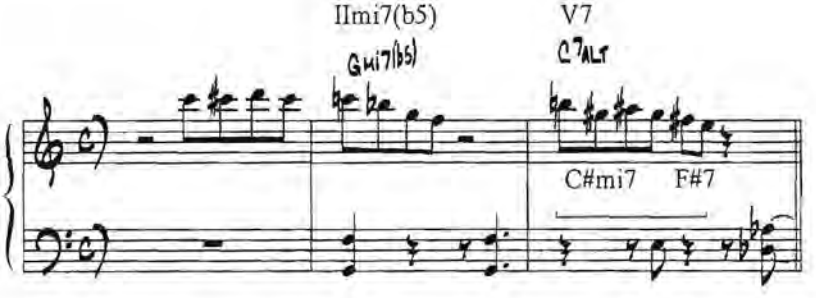


Fig. 10-16. Bars 24-26, 'Open Sesame'

Fig. 10-17 combines elements into a continuous phrase comprising an arpeggio on Fmi6, C#mi7-F#7 the lower part of which is C7 altered, an enclosure of b3 of Fmi7, and a four-note group (b3-5-2-1) enclosing F# (b9 of F7alt). As the resolution of F7alt

would land on the 5th degree of Bbmi6, this excerpt could easily be played through all twelve keys as a continuous exercise.

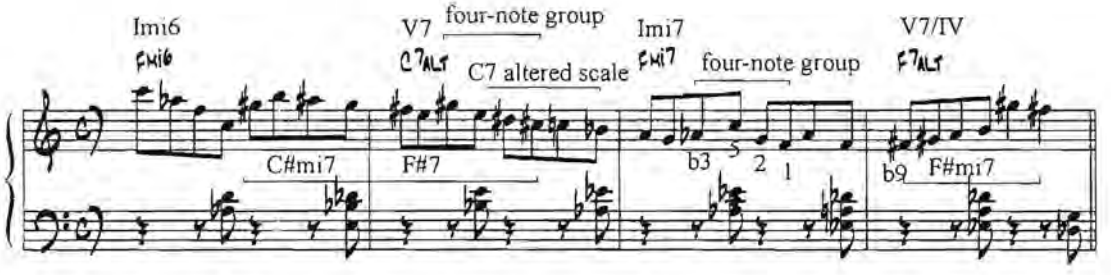


Fig. 10-17. Bars 49-52, 'Open Sesame'

Fig. 10-18 shows a further example of this concept being applied to a IImi7b5-V7alt-Imi7 sequence. The phrase begins with part of the Bb minor four-note group over Gmi7b5. C7 is substituted with C#mi7-F#7 and the phrase resolves into an F minor four-note group. The line flows easily with resolution to the 5th of the Fmi7. Although Tyner plays C#mi7-F#7 in the melodic line in bar 62 he plays Gmi7-C7 in his left hand. Typical Powell root-7 and root-3 voicings are used in bars 61 and 62 of Fig. 10-18.

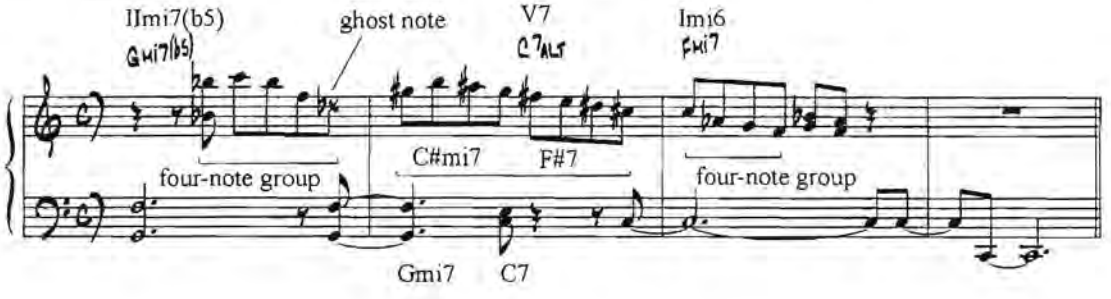


Fig. 10-18. Bars 61-64, 'Open Sesame'

10.2.2 'Lazy bird'

Album: *Chick Corea, Herbie Hancock, Keith Jarrett, McCoy Tyner,* Atlantic 7567-811402-2. **Recorded:** October 24, 1960. **Location:** Atlantic Recording Studios, New York. **Track Personnel:** McCoy Tyner (Piano), Steve Davis (Bass), Elvin Jones (Drums).

John Coltrane's 'Lazy Bird' is a thirty-two bar AABA form. The tune moves through two key areas in the A section and utilizes a classic II-V-I sequence in the bridge. A particular characteristic of the tune is the quick insertion of a chromatic II-V in the first-time bar and in bars 4 and 8 of the bridge. This is certainly a characteristic of one aspect of Coltrane's compositional style and from an improvisational perspective requires particular skill to negotiate accurately.

Recorded a few months after 'Open Sesame', Tyner's solo on 'Lazy Bird', exhibits much the same kind of conceptual thinking. Whilst he incorporates elements of bebop, the concept of four-note groups seems to predominate the improvisation. Most of the common-property bebop improvisational material is integrated in short segments (one-bar or half-bar segments) and could thus also be considered as part of the same harmonic language. The nature of the tune also defines the language used, i.e., a need to apply short one- or half-bar units to describe the constantly changing chordal movements accurately. Composition and harmonic improvisational language are thus inextricably integrated.

Tyner conceptualizes the progression in a very particular way and is consistent in his planning of the improvisation, often repeating large sections of running four-note oriented phrases. The obviousness of this repetition is however obscured by the

extremely fast tempo of the take. Fig. 10-19 presents two alternate versions of the first four bars that Tyner uses frequently and an alternate set of changes for the bridge (Original chords are placed in the stave and Tyner's chords are placed above the stave). In version 1 Ami7-D7 is replaced with F (bars 1-2). In version 2 Fmi7-Bb7 is displaced by one bar and an additional II-V7 (F#mi7-B7) is placed in bar 3. In the B section an additional IMa7 is added in bar 5 of the bridge. The expectation for Bbmi7-Eb7 is to precede Ami7-D7 however Tyner resolves to the new key center of Ab. Instead of the expected two key areas in the bridge, Tyner plays three.

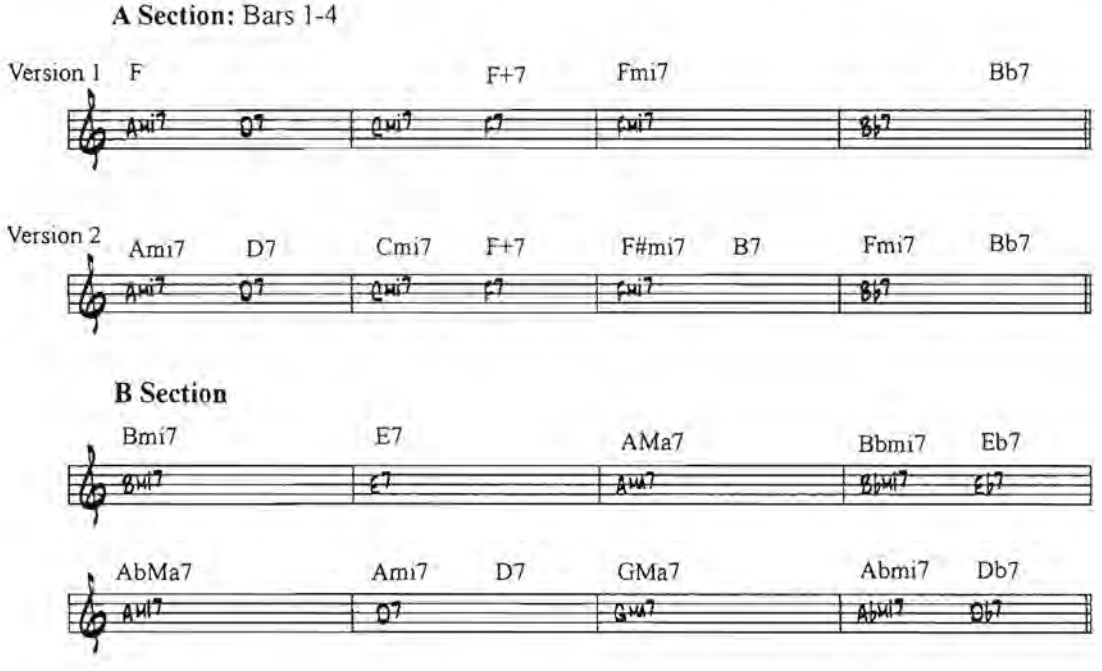


Fig. 10-19. Tyner's alternate changes to 'Lazy Bird'

The construction of phrases over these alternate versions is played in much the same formulaic way with several sequences appearing frequently. The most obvious sequence is a repeated three-bar unit, constructed of the groups C minor, F augmented triad and F minor (Fig. 10-20). Variation is achieved through displacement (bar 13-16 of the first chorus where F augmented triad is displaced by two beats), editing (bar 2, second chorus where Tyner plays only the first note in the Cmi7 four-note group) or

embellishment (triplet on the Fmi7 four-note group in the second half of bar 15, first chorus). Unless otherwise indicated, bracketed areas indicate four-note group configurations.

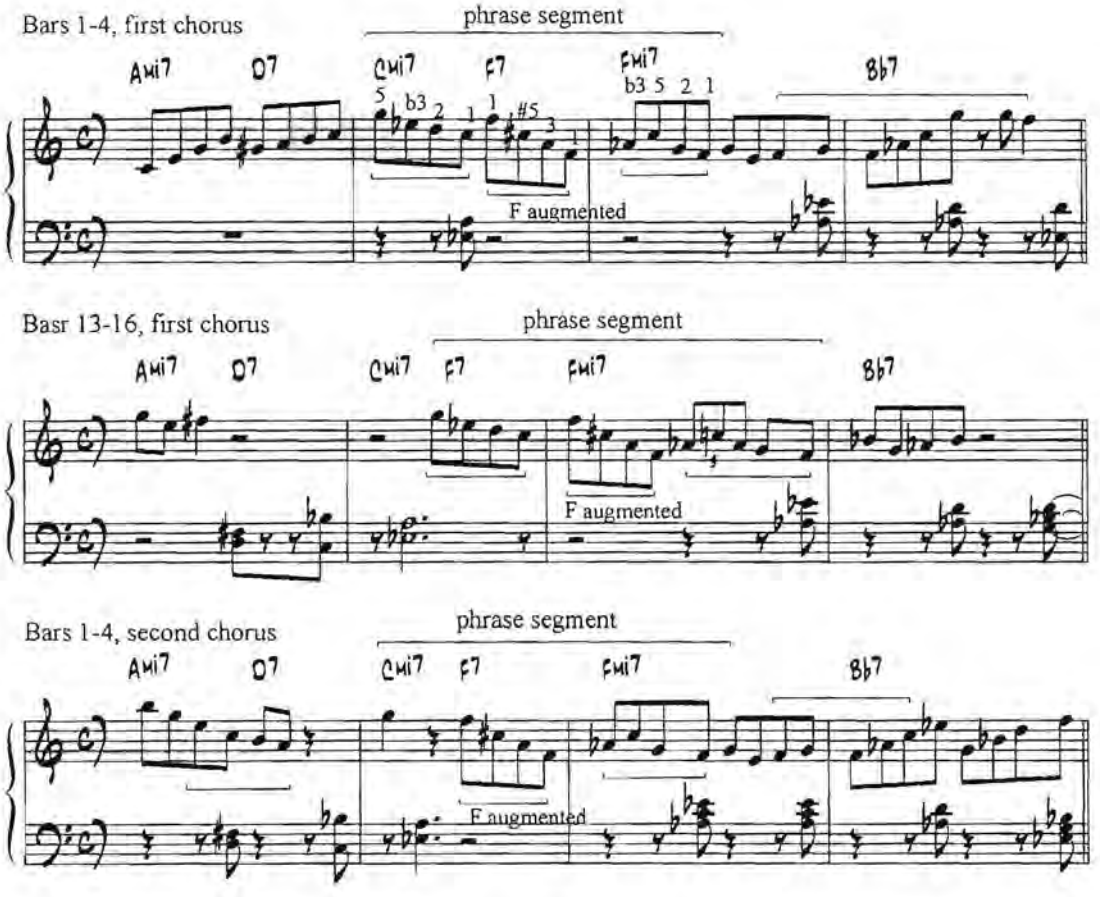


Fig. 10-20. Four-note groups applied to first four bars of A section, 'Lazy Bird'

Fig. 10-21 shows Tyner's phrase construction over the first four bars of the A section using the alternate changes indicated in version 1 (Fig 10-19). This configuration occurs a total of seven times in his solo. The beginning of the phrase is derived from the F7 bebop dominant scale with a passing step placed between 1 and b7. The scale line is expanded using the '5-4-3-2' concept discussed in Barry Harris's teachings (Rees 1994, 26). The second half of the phrase is conceptually the same as the corresponding segment found in Fig. 10-20 (Cmi7 four-note group followed by F

augmented triad). Identical phrase construction in the right hand is presented over bars 13-16 of the third chorus and bars 1-4 of the sixth chorus (Fig. 10-21).

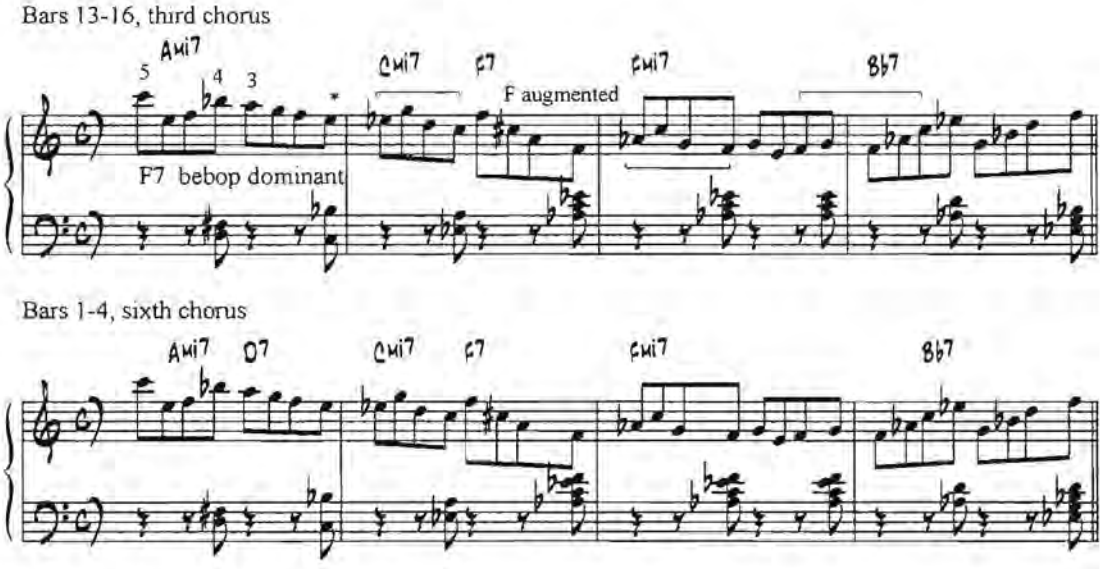


Fig. 10-21. Improvisation on alternate changes (version 1), 'Lazy Bird'

Fig. 10-22 illustrates further phrase configurations in the first four bars of the A sections. In bars 1-4 of the third chorus Tyner begins with an arpeggio of Ami9 in the second half of the first bar. Cmi7 four-note group and F augmented triad follow in the second bar. Over Fmi7 in the third bar Tyner introduces the subV7 and related IImi7 of F7 (F#mi7-B7). The same phrase (transposed) was seen over C7alt in bar 62 of his solo on 'Open Sesame' (Fig 10-18). In the fourth bar an Fmi7 four-note group is used over Bb7. In bars 1-2 of the fourth chorus Tyner uses segments from D7 and F7 bebop dominant scales. The passing step is placed between 1 and b7 with Harris's '5-4-3-2' concept used on F7. In bar 3, a four-note group on F#mi7 is played over Fmi7. Here the F#mi7-B7 substitute is displaced by two beats and ends up crossing the bar line such that Bb7 is only played in the second half of the fourth bar.

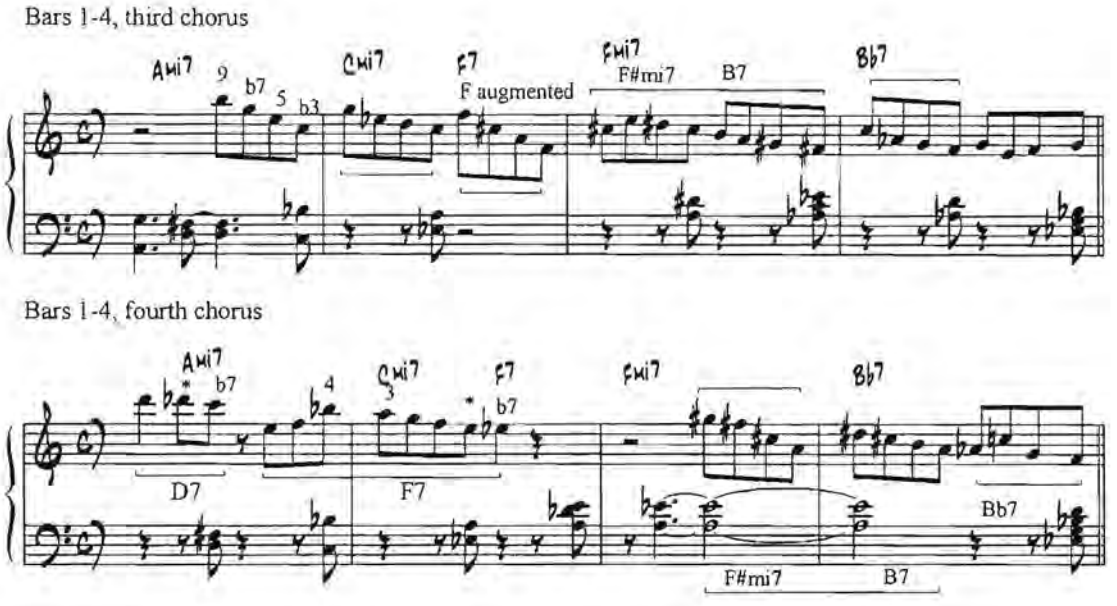


Fig. 10-22. Improvisation on version 1 and 2 of the alternate changes on 'Lazy Bird'

Fig. 10-23 illustrates conceptually similar phrase construction found in the bridge. In bars 3-6 of the bridge of the first chorus, Tyner uses a four-note group (5-3-2-1) on AMa7 followed immediately by a four-note group (b3-5-2-1) over Bbmi7 and a whole-tone based four-note group on Eb7. In bars 3-6 of the bridge of the sixth chorus an identical phrase segment over Eb7-AbMa7 appears. In bars 3-6 of the bridge of the final chorus the four-note segment usually applied to Fmi7 is used over Bbmi7. This outlines upper structure harmonic activity more suggestive of Bb7 (9-b7-13-5). A four-note diminished scale segment over the Eb7 follows, resolving to the 3rd of Ab.

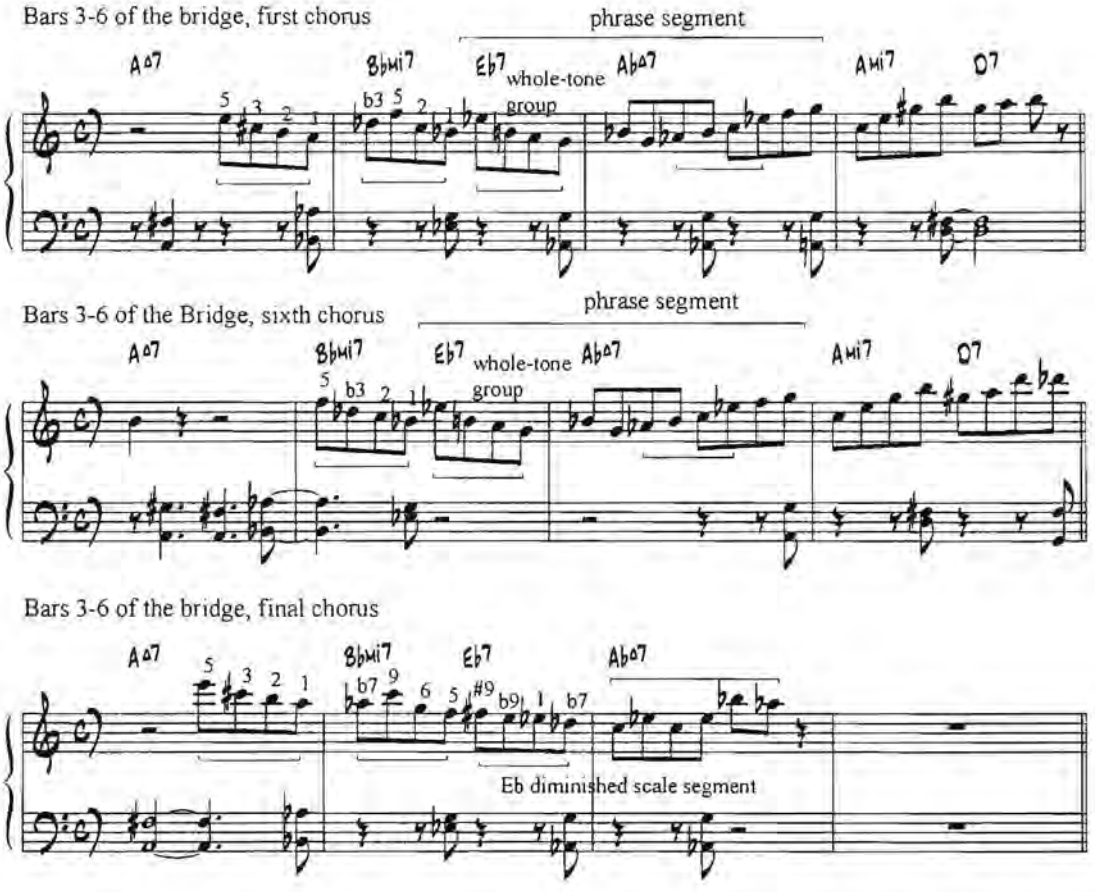


Fig. 10-23. Application of four-note groups in the bridge of 'Lazy Bird'

Using the four-note group concept, eight-note scales can be constructed of combined four-note groups. Fig. 10-24 shows two four-note groups combined to make a continuous eight-note scale line on EbMa7. The line combines C minor four-note group on EbMa7 followed by an altered scale segment of Bb7. Tyner uses this scale configuration in bar 29 of the sixth chorus.

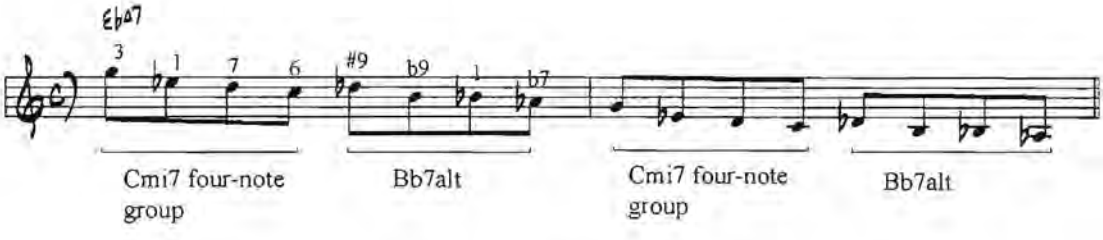


Fig. 10-24. Eight-note scale line on EbMa7

Tyner must have invested some time in the construction of these types of lines to make them immediately available to him in his improvisations. The mathematical nature of this style of improvisation is also particularly suitable for tunes with unusual shifts of tonality. Tyner's influence on Coltrane probably manifested itself in compositions that adopted this way of using changes, and Coltrane's 'Moments Notice' is a good example of this and seems particularly suited to Tyner's approach.

10.2.3 'Birdlike'

Album: *Freddie Hubbard: Ready for Freddie,* Blue Note Records: RVG Edition 7243 5 90837 2 8. **Recorded:** November 30, 1962. **Location:** Van Gelder Studio, Englewood Cliffs, New Jersey. **Track Personnel:** Freddie Hubbard (Trumpet), Bernard McKinney (Euphonium), Wayne Shorter (Tenor Sax), McCoy Tyner (Piano), Art Davis (Bass), Elvin Jones (Drums).

In different contextual settings Tyner can present entirely different approaches to soloing. Determined by style, tempo and general concept Freddie Hubbard's 'Birdlike' and John Coltrane's 'Bessie's Blues', both 12-bar blues forms, elicit different approaches entirely. Whilst maintaining his distinctive sound and articulation, Tyner presents a more linear, bebop-oriented approach with Freddie Hubbard and a more modal approach with Coltrane.

Freddie Hubbard's 'Birdlike' is a typical bebop head based on a twelve-bar blues in F. It includes a twelve-bar introduction played once at the beginning of the tune. The melody implies harmonic substitutes at bar 4 (subV7) and bar 8 (bIIImi7).

The concept of Tyner's solo is consistent with earlier examples in this chapter in that certain phrase configurations predominate making for the logical and symmetrical lines that are so characteristic of his style. These are underpinned with mainly two- to four-part rootless voicings.

In this solo use of bebop scales and four-note groups is particularly evident. Tyner's lines are most often configured with combinations of both. By using similar configurations in different contexts, he achieves symmetry and this is expressed through a particularly characteristic application of the bebop dominant scale illustrated in Fig. 10-25. (a) illustrates the basic scales F7 its tritone substitute, B7. In (b) characteristic enclosures of 3, 5 and b7 plus four-note group configurations typical of Tyner's style are included. On the descent avoiding the normal passing step between 1 and b7, from 5, in the third bar, the 3rd is enclosed and a leap from 3 to 1 followed by a chromatic enclosure of b7 brings the line into balance with b7 falling on the downbeat of the next bar (see also Fig. 10-26). In the last bar, C minor (related IImi7) four-note group is followed by characteristic tag notes. These were seen earlier on 'Open Sesame' (Figs. 10-2 to 10-5). In (c) the scale is played with the introduction of subV7 and its related IImi7 chord, a device also often employed by Tyner and seen in Figs 10-14 to 10-17.

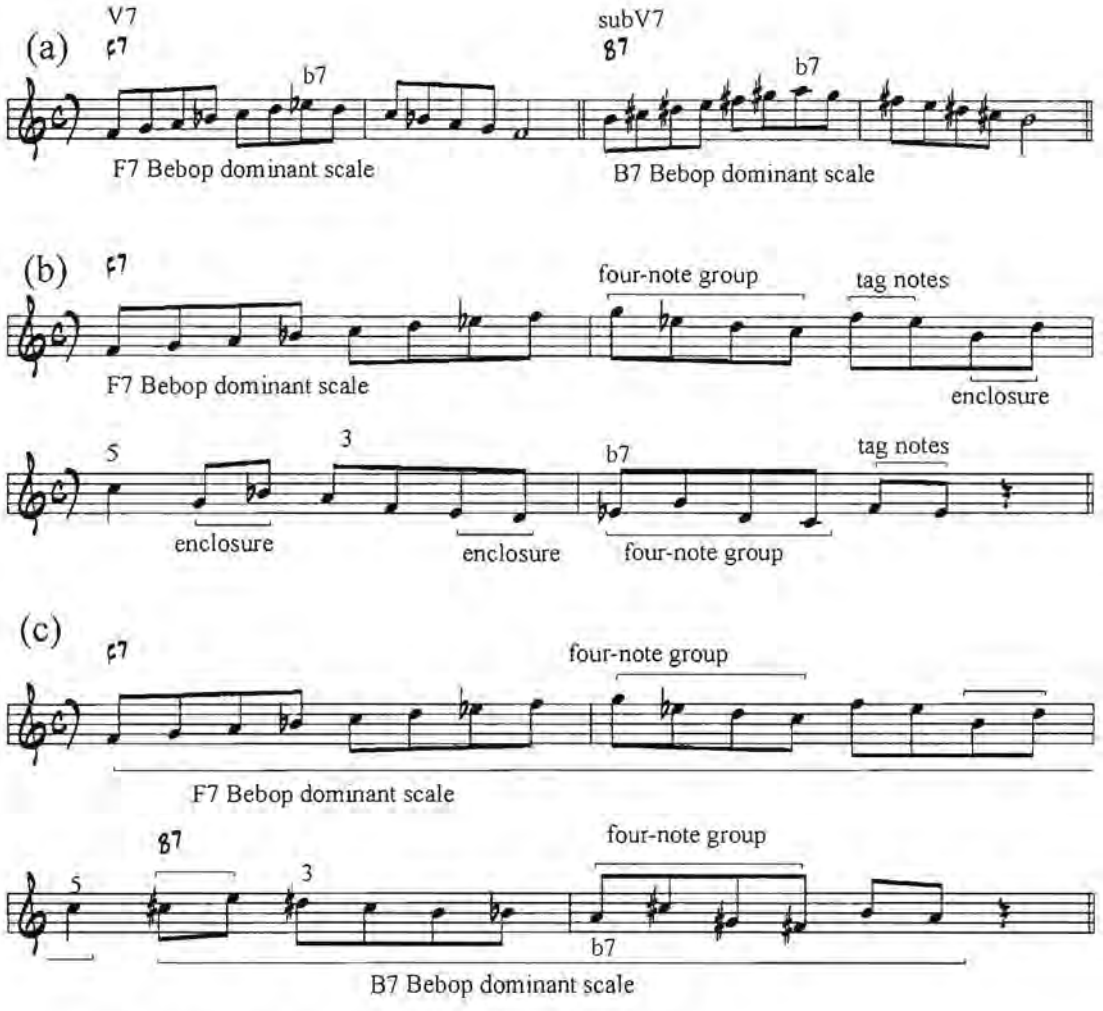


Fig. 10-25. Bebop dominant scale application

The bebop dominant scale is balanced by adding a passing step between 1 and b7, however different configurations can also be used to achieve the same result. For instance Fig. 10-26 shows two executions of the scale. Bars 1-2 show a bebop dominant descending scale line with a passing step between 1 and b7. Bars 3-4 shows a leap from 3 to 1 following with an enclosure of b7. The phrases are the same except for beats 2 and 3 of the first bar of each.

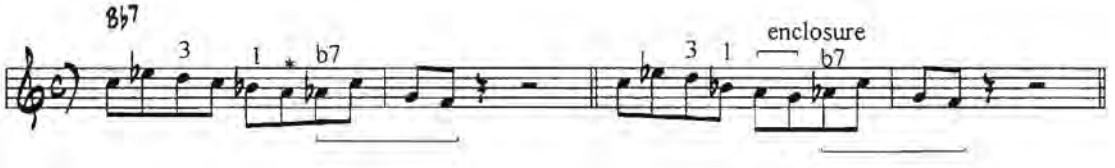


Fig. 10-26. Bebop dominant scale

The bebop dominant scale can also appear with tension alterations. In Fig. 10-27, b9 and b13 are included in a D7 bebop dominant scale functioning as V7/II. This occurs in bar 8 of the first, fourth and seventh choruses of Tyner's solo on 'Birdlike'.

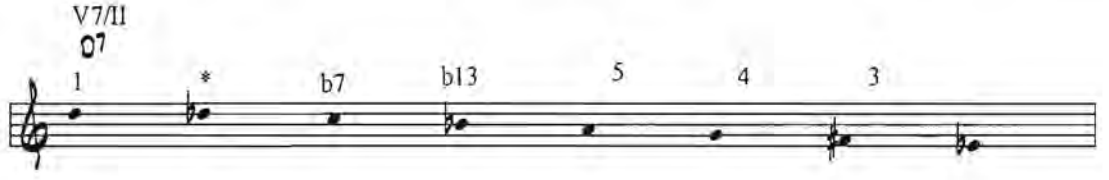


Fig. 10-27. Bebop Dominant with b9 and b13

Tyner frequently uses the altered sound over a dominant 7th and sometimes combines the substitute V7 with the altered scale. Lines are often displaced as a result of the phrase configuration. This concept of phrasing occurs throughout the solo (Fig 10-28).

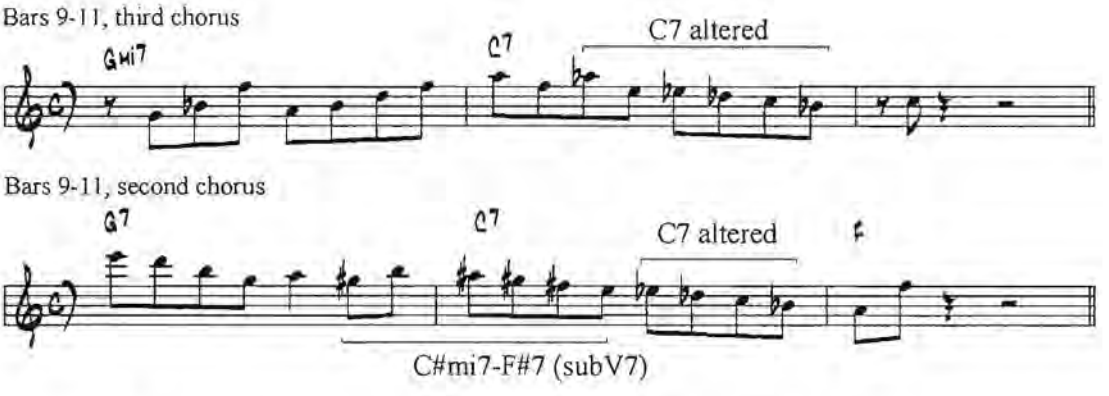


Fig. 10-28 Altered dominant 7th and subV7 uses, 'Birdlike'

The use of triads or four-note groups (1-2-3-5) describing upper structure tensions most often occur on the root of the dominant or on the flattened 5th. In Fig. 10-29 from the last four bars of the eighth chorus, Tyner plays a descending sequence over a II-V-I. The sequence begins with Ab/D7, an overhang from the previous bar (V7/II), and ends with an E triad that outlines C#mi7, the related II of sub V7. The

displacement of the line gives this sequence particularly strong movement against the actual harmony.

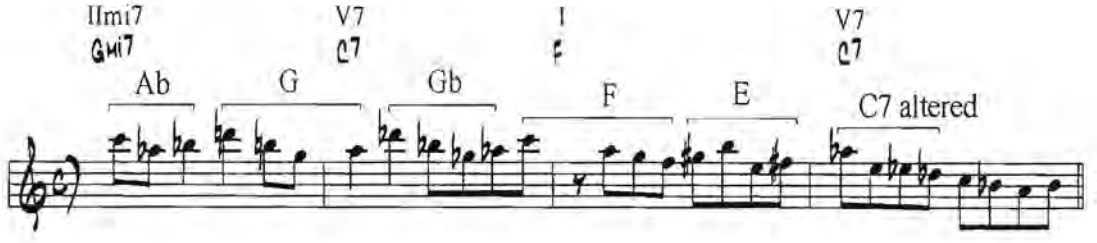


Fig. 10-29. Upper structure triads over dominant 7ths, last four bars of the eighth chorus on 'Birdlike'

Bebop phrasing also occurs in Tyner's lines. Fig. 10-30 illustrates some common bebop devices employed by Tyner. These include: (1) The Barry Harris 5-4-3 enclosure. This occurs in bar 3 of the seventh chorus (Fig. 10-37) and was seen earlier in his solo on 'Lazy Bird' (Fig. 10-21). (2) A line outlining the movement 4 to #4 to 1 over F. This occurs in bar 6 of the third chorus (Fig. 10-34). (3) A classic F lick that comprises triad segments of Gb and F. Tyner uses this in bars 7-8 of the fifth chorus (Fig. 10-36)

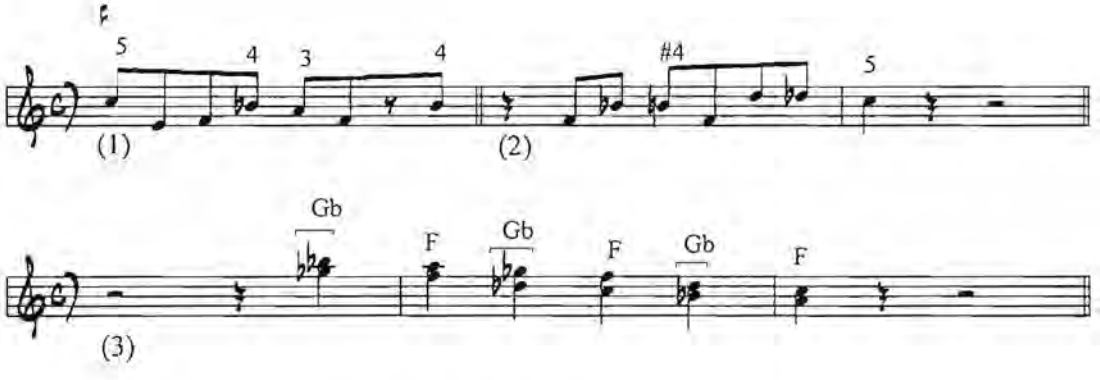


Fig. 10-30. Bebop devices used by Tyner in 'Birdlike'

Fig. 10-31 shows other typical bebop devices employed by Tyner. These include: (1) The use of bIIImi7 as a means of passing from IIImi7 to IImi7, (2) descending

diatonic 7ths with the addition of a chromatic approach note and (3) use of IVmi7 as a means of getting back to I.

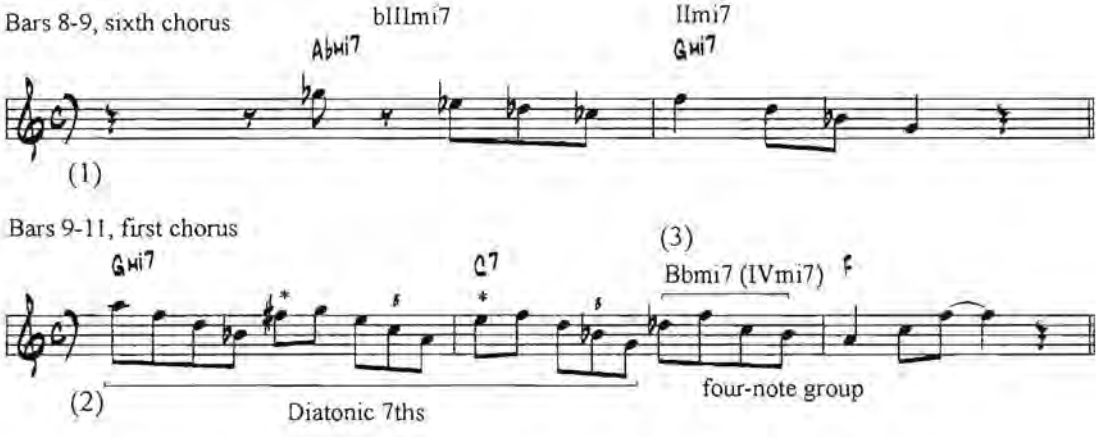


Fig. 10-31. Other typical bebop devices used by Tyner in 'Birdlike'

Analysis of Tyner's first chorus on 'Birdlike'

IVmi7 (Bbmi7) appearing as the four-note group 5-b3-2-1 or the permutation b3-5-2-1 is used three times as a means of returning to 1 (bars 2, 6 10). Each time it resolves to the 3rd of I. In the II-V sequence of the last four bars IVmin7 replaces V7. In bar 3, F7 is immediately followed by its tritone substitute, subV7/IV (B7). A delayed resolution of subV7/IV-IV7 occurs in bar 5. The resolution to 3 of Bb7 happens in the second half of bar 5. Over D7 in bar 8, Tyner uses D7 bebop scale with tension b13. Descending diatonic 7ths on C7 Mixolydian with a chromatic approach note are used on Gmi7 in bar 9.

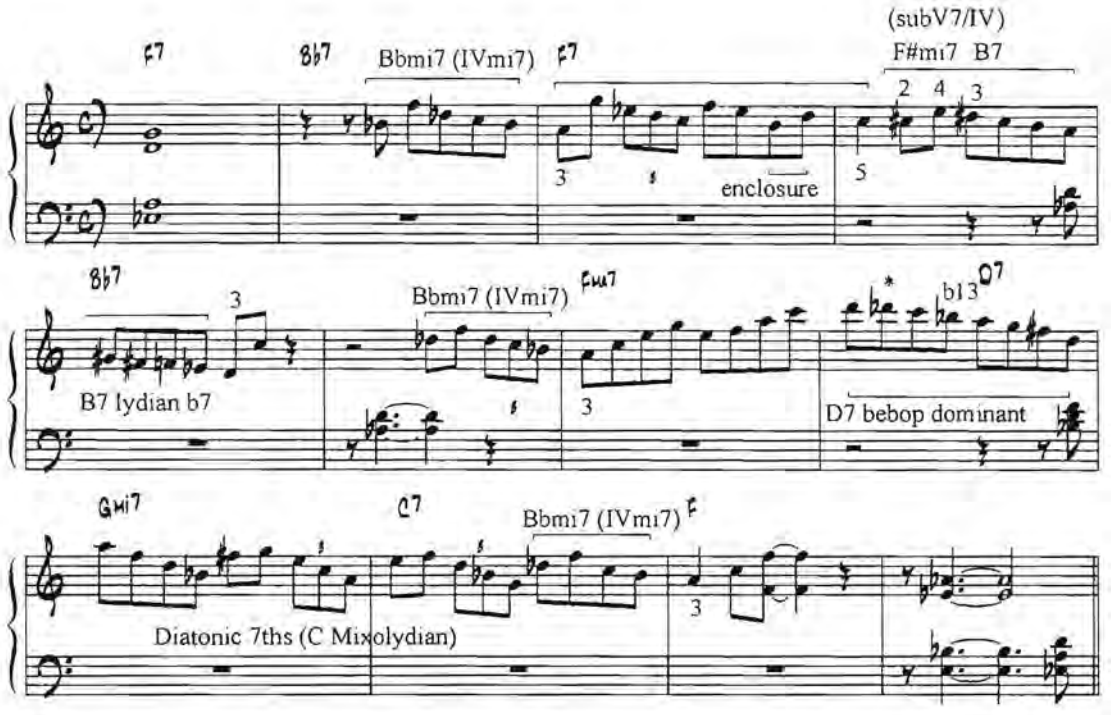


Fig. 10-32. Analysis first chorus of 'Birdlike'

Analysis of Tyner's second chorus on 'Birdlike'

In place of the expected Bb7 (IV7) in bar 2 of the form, Tyner plays a Gb four-note group implying movement from F-C7alt-F. Returning to F in the second half of bar 2, the line continues as an F7 bebop dominant scale with the regular passing steps placed between 1 and b7. An augmented triad with the addition of b9 (bar 4) spells an alteration on F7 providing strong resolution to Bb7 in bar 5. In bars 5 and 6, although it seems as if Bb is about to run into Bo7, Tyner uses IVmin7 again as a means of returning to I in bar 7. The closing phrase is particularly interesting as it combines a descending sequence of D7alt, G7 and C#mi7-F#7. With the inclusion of the C natural at the end, the line resolves as C7alt-F.

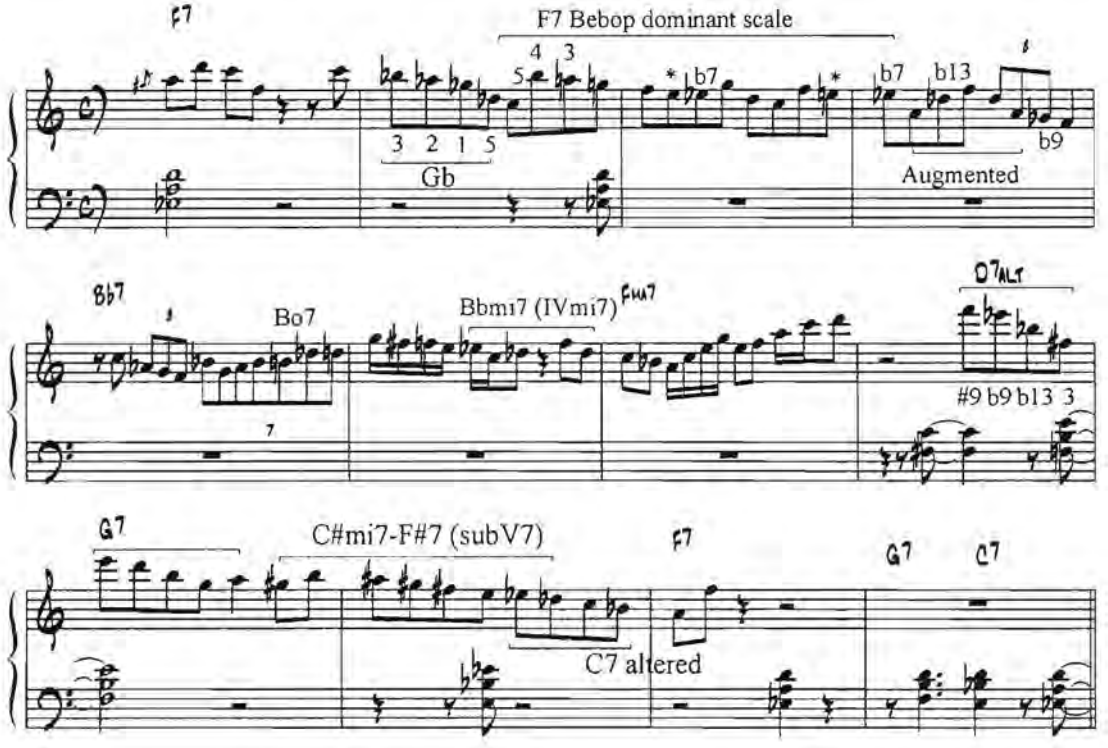


Fig. 10-33. Analysis second chorus of 'Birdlike'

Analysis of Tyner's third chorus on 'Birdlike'

Tyner uses the typical bebop lick (4-#4-5) shown in Fig. 10-30 as a means of returning to I (bars 6-7). The II-V7 in bars 9-10 is played as a Gmi9 arpeggio with a descending segment of C7alt, displaced by a single beat. In bars 11 and 12, Tyner plays a substitute turnaround outlining a series of descending triads starting on the upbeat. The turnaround is suggestive of a short extended dominant progression beginning with Ab (subV7/II) and falling chromatically down to Gb (subV7).

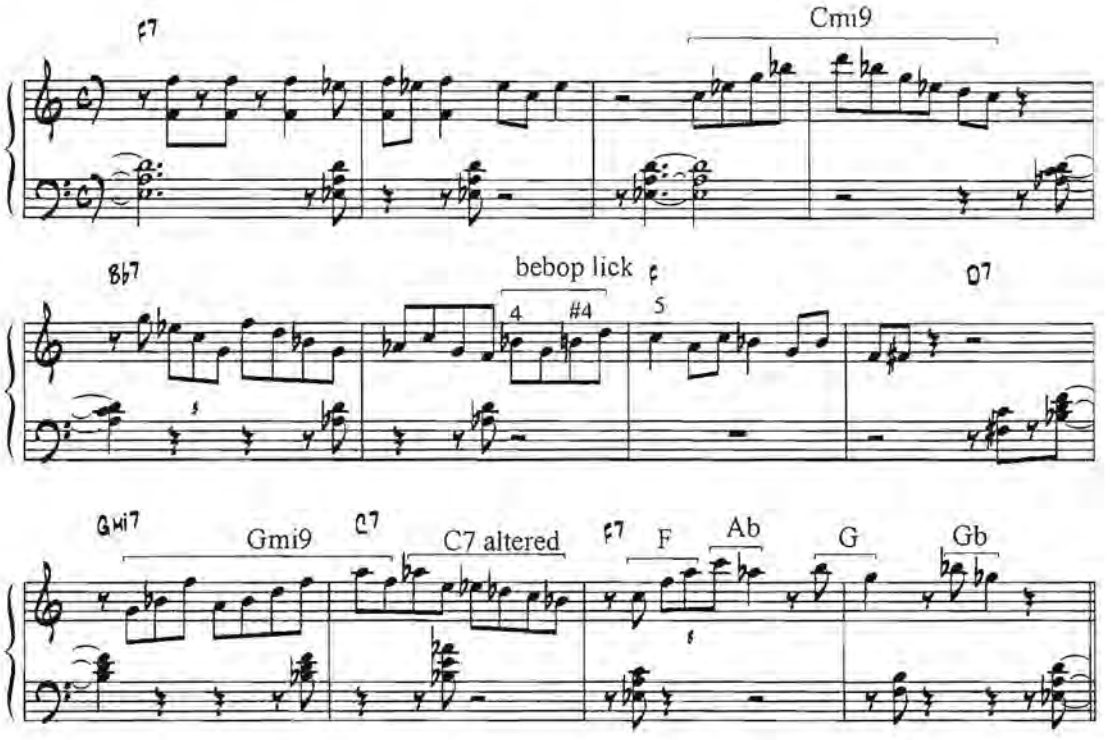


Fig. 10-34. Analysis of third chorus of 'Birdlike'

Analysis of Tyner's fourth chorus on 'Birdlike'

IVmi7 is used again as a means of returning to I (bars 2-3). In bar 4, F7 runs into B7 (SubV7/IV) bebop dominant scale. This is played as an arpeggio outlining F#mi7 on the ascent. The passing tone is placed between 1 and b7 on the descent. The B7 scale continues half way into the fifth bar creating a delayed resolution to IV7 at which point Tyner switches to Bb7 bebop dominant scale. Actual change in harmony implied by the line only occurs on beat 3 of bar 5. Tyner uses the bebop dominant scale on Bb7 with an alternate enclosure of b7 and a tag end. In bar 7 he uses the typical bebop lick 4-#4-5 seen in bar 6 of Fig. 10-34. A segment of the bebop dominant scale on D7 is used in bar 8 with the alterations, b9 and b13. On F7 in the last bar Tyner uses the blues scale built on the 6th degree as a resolution phrase.

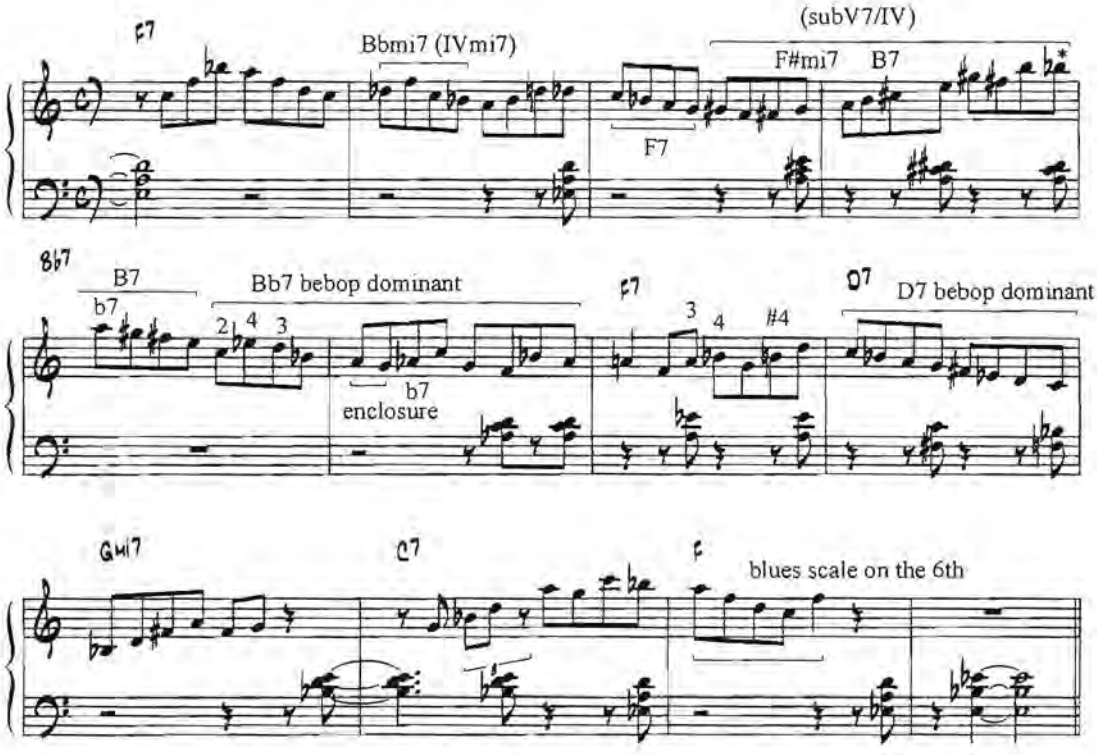


Fig. 10-35. Analysis of fourth chorus of 'Birdlike'

Analysis of Tyner's fifth and sixth choruses on 'Birdlike'

Tyner opens the fifth chorus with a motif drawn from the F blues scale. A segment of the classic F bebop lick shown in Fig. 10-30 is played in bar 7. Altered scale segments are used on V7 in bar 10 and in the turnaround (bars11-12) where he combines a whole-tone four-note group with a C7 altered four-note group. The first seven bars of the sixth chorus are conceptually the same as the second chorus (Fig. 10-33) in that he uses Gb triad in bar 2 to imply V7 followed by F7 bebop dominant scale. Here a substitution of B7 for F7 is used in bar 4. IVmi7 is used to return to 1 in bar 7. In bar 8, Tyner uses bIIImi7 as a means of getting to IImi7. II-V7 in bars 9-10 is played as two arpeggios on Gmi7 with an altered scale segment on C7. The blues scale built on the 6th is used as a closing phrase in bar 12.

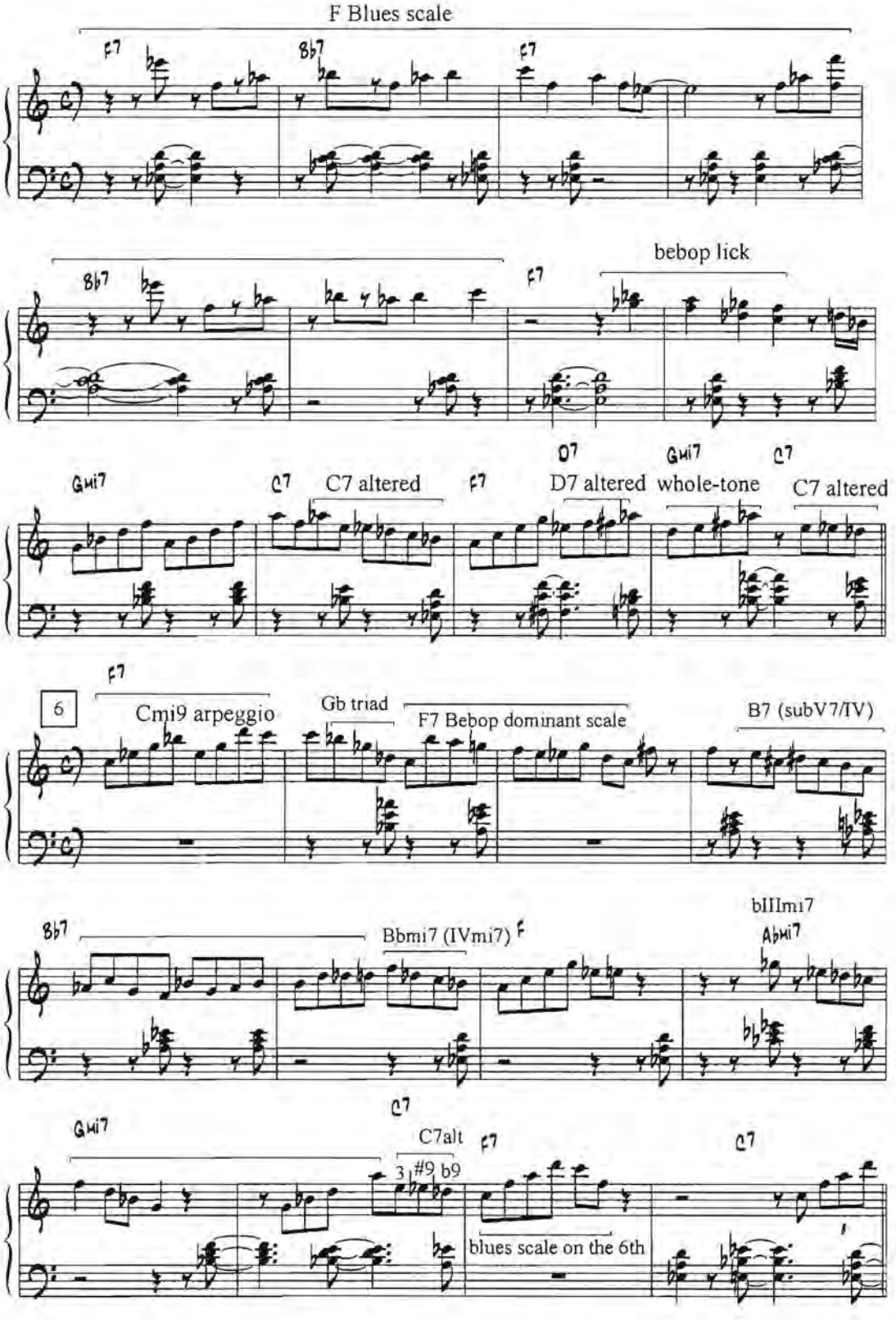


Fig. 10-36. Analysis of fifth and sixth choruses of 'Birdlike'

Analysis of Tyner's seventh chorus on 'Birdlike'

A combination of the same devices seen throughout is evident in the seventh chorus. These include: (1) the bebop phrase (4-#4-5) bars 2-3, seen earlier in Fig. 10-30, (2) subV7/IV in bar 4 running into IV7 using Tyner's classic bebop dominant scale phrasing, (3) IVmi7 in bar 6 as a means of returning to I in bar 7, (4) bebop dominant on V7/II in bar 8 with altered tensions, b9 and b13 and (5) Gb triad (tritone) on C7 in bar 10.

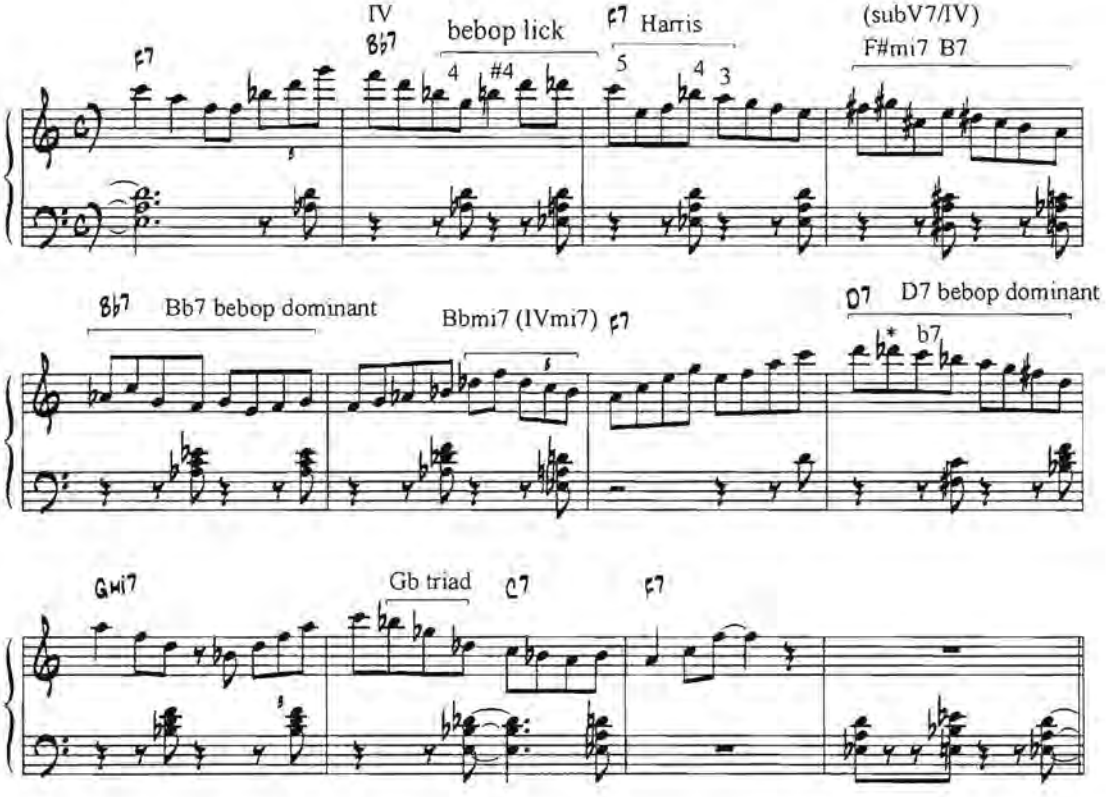


Fig. 10-37. Analysis of seventh chorus of 'Birdlike'

Analysis of Tyner's eighth and ninth choruses on'Birdlike'

Tyner uses motif-styled blues phrasing in the opening eight bars of the eighth chorus moving into a series of descending triads on the last four bars. This was shown earlier in Fig. 10-29. Tyner's ninth and last chorus consists of comping using rootless voicings with upper structure triads or octaves. F7sus4 is generally favoured on F.

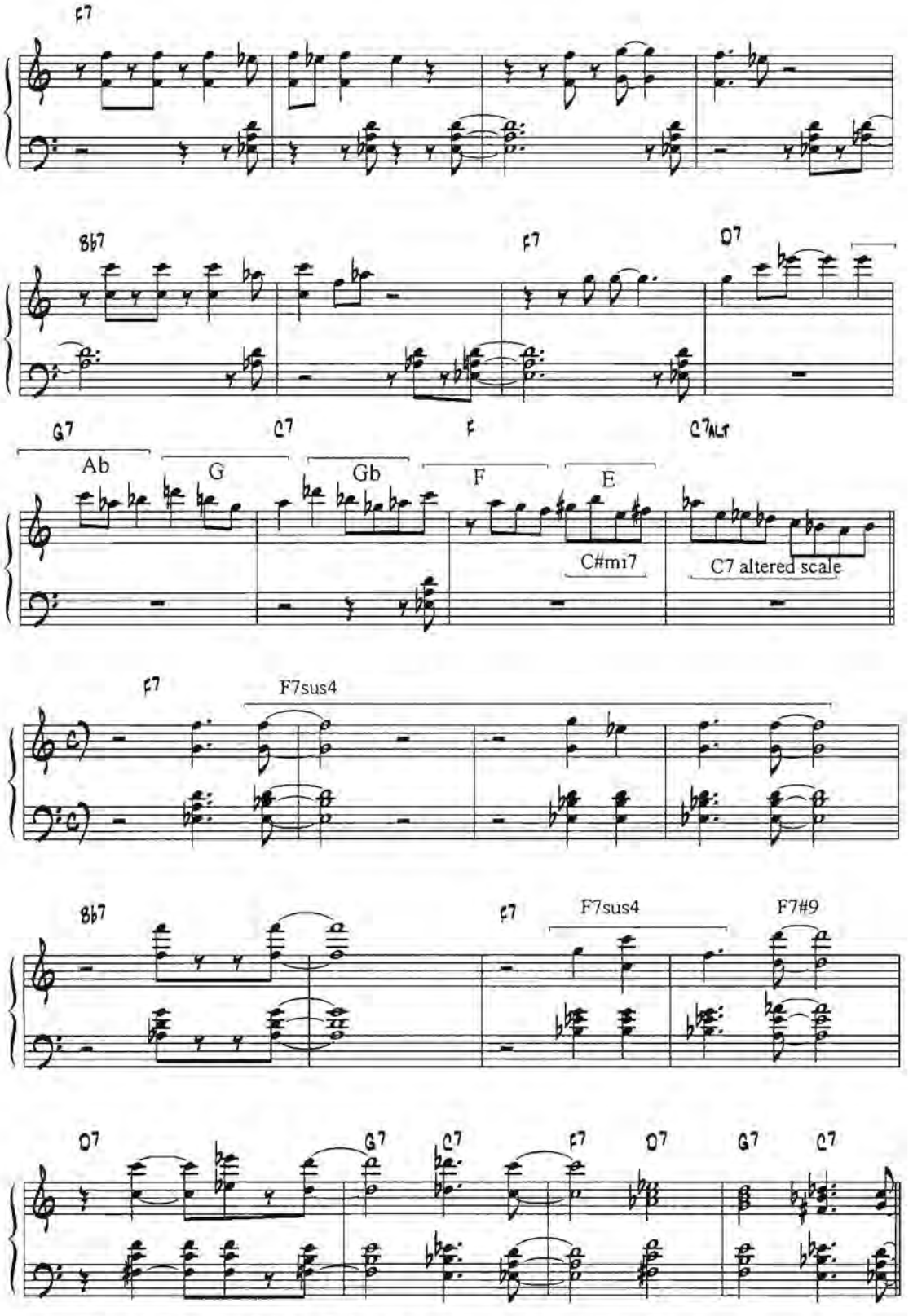


Fig. 10-38. Analysis of eighth and ninth chorus, 'Birdlike'

10.2.4 Tyner and the modal style

Where a particular consensus melodic style is used to negotiate chord changes of bebop tunes and where a large portion of the bebop repertoire is based on established key harmony, modal compositions comprise static often non-functional harmony where solo sections are mostly over one or two chords. The absence of changes demands an entirely different approach to soloing. More emphasis is placed on developing motif and phrasing in the solo line rather than outlining changes using preset licks or phrases.

Tyner is perhaps most recognized for the modal style of playing he displays in his work with Coltrane. Several transcriptions and part transcriptions were selected as a comparative study of Tyner's modal style. The respective tracks and albums are listed below.

1. Video: *John Coltrane: The Coltrane Legacy.* **Track:** 'Impressions'. **Recorded:** 1964. **Location:** Los Angeles. **Track Personnel:** John Coltrane (Tenor Sax), Mc Coy Tyner (Piano), Jimmy Garrison (Bass), Elvin Jones (Drums).

2. Album: *John Coltrane: Priceless Jazz Collection,* GRP 98742. **Track:** 'Mile's Mode'. **Recorded:** 1962. **Location:** Englewood Cliffs, New Jersey. **Track Personnel:** John Coltrane (Tenor Sax), Mc Coy Tyner (Piano), Jimmy Garrison (Bass), Elvin Jones (Drums).

3. Album: *Stanley Turrentine: Rough 'N' Tumble,* Blue Note 7243 5 24552 2 5. **Track:** 'Baptismal'. **Recorded:** 1966. **Location:** Englewood Cliffs, New Jersey. **Track Personnel:** Stanley Turrentine (Tenor Sax), Blue Mitchell (Trumpet), James Spaulding (Alto Sax), Pepper Adams (Baritone Sax), Grant Green (Guitar), McCoy Tyner (Piano), Bob Cranshaw (Bass), Mickey Roker (Drums).

4. Album: *Lee Morgan: Delightfulee Morgan,* Blue Note BLP 4243. **Track:** 'Zambia'. **Recorded:** 1966. **Location:** Englewood Cliffs, New Jersey. **Track Personnel:** Lee Morgan, Ernie Royal (Trumpets), Tom McIntosh (Trombone), Jim Buffington (French Horn), Don Butterfield (Tuba), Phil Woods (Alto Sax, Flute), Wayne Shorter (Tenor Sax), Danny Bank (Baritone Sax, Bass Clarinet, Flute), McCoy Tyner (Piano), Bob Cranshaw (Bass), Philly Joe Jones (Drums), Oliver Nelson (Arranger).

In the modal style, the concept of the bebop scale system with its chromatic passing notes is replaced with a more diatonic approach to playing scales. A mode is established by playing the appropriate modal scale in a way that highlights its particular characteristic, for instance: natural 6 in Dorian and b2 in Phrygian.

Fig. 10-39 compares two approaches to outlining a dominant 7th chord. The first example shows a typical line based on the bebop dominant scale with chromatic enclosures and passing steps. The subsequent example shows the same chord played as the Mixolydian scale. Chromatic passing steps are absent and emphasis is on expressing the triads, Ab and Bb.

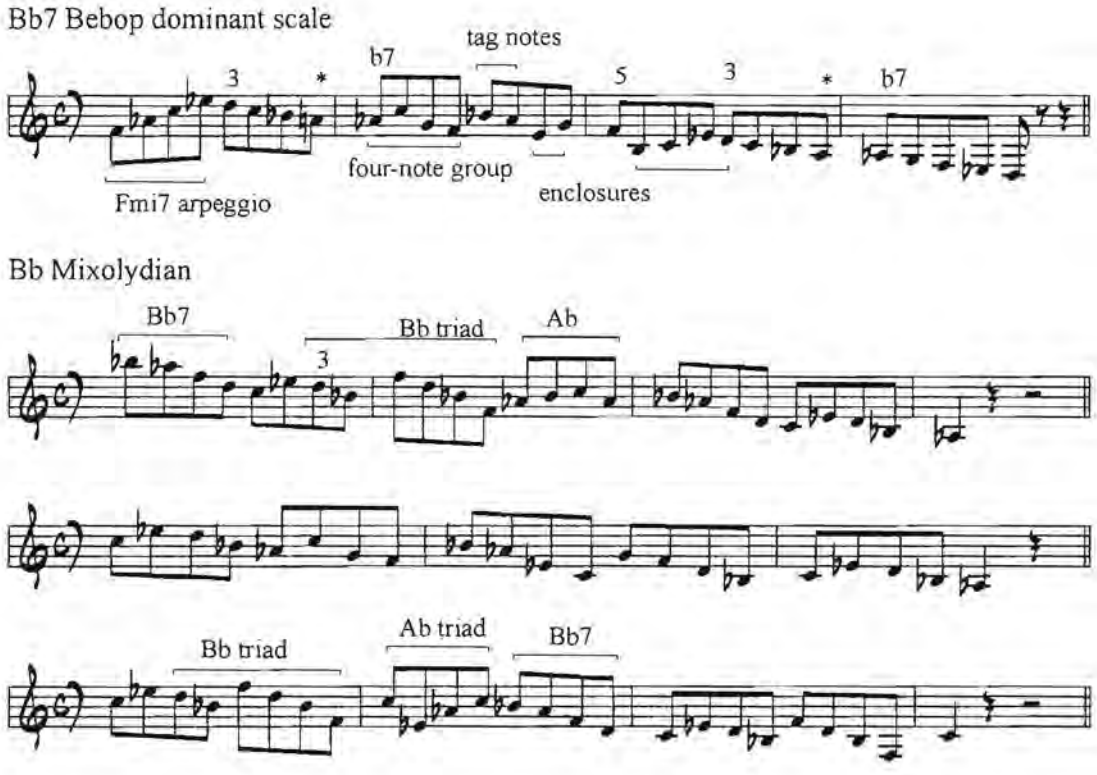


Fig. 10-39. Bb7 Bebop scale and Mixolydian scale

Creating a sense of chordal movement while the harmony remains static has also resulted in a unique style of comping in which fourth-based chordal structures consisting of notes drawn from the particular mode are used to underpin the solo line. An example of this appears in Fig. 10-40. In the opening statement on 'Miles Mode' (Coltrane 1997) a set of fourth-based chords referred to as the 'Dorian Row' (DeGreg 1994, 220) is used on Bmi6. All notes are drawn from the Dorian mode such that although most of the voicings are entirely fourth-based, the voicing built on b3 (bar 2) has a tritone in the lower two voices (D-G#). Over Tyner's last chorus on 'Impressions' (*The Coltrane Legacy,* 1985), Tyner combines all kinds of fourth-based voicings and often ventures outside the tonal centre, creating a sense of tension and release. The juxtaposition of fourth-based structures in and out of the harmonic tonal area is particularly characteristic of the modal style and is intended to relieve the

monotony of a single tonal area by briefly shifting to another tonal area usually a half-step away.

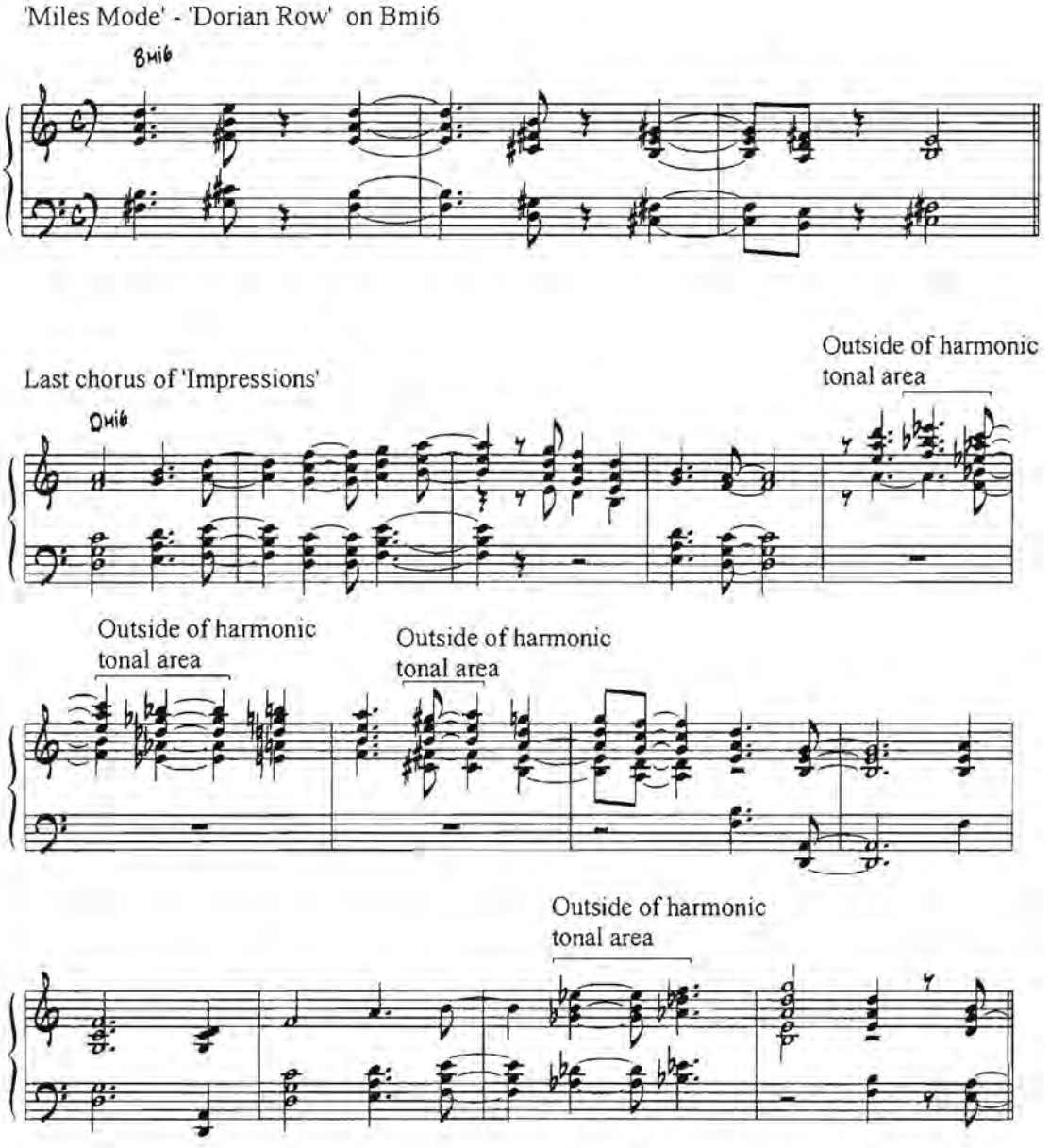
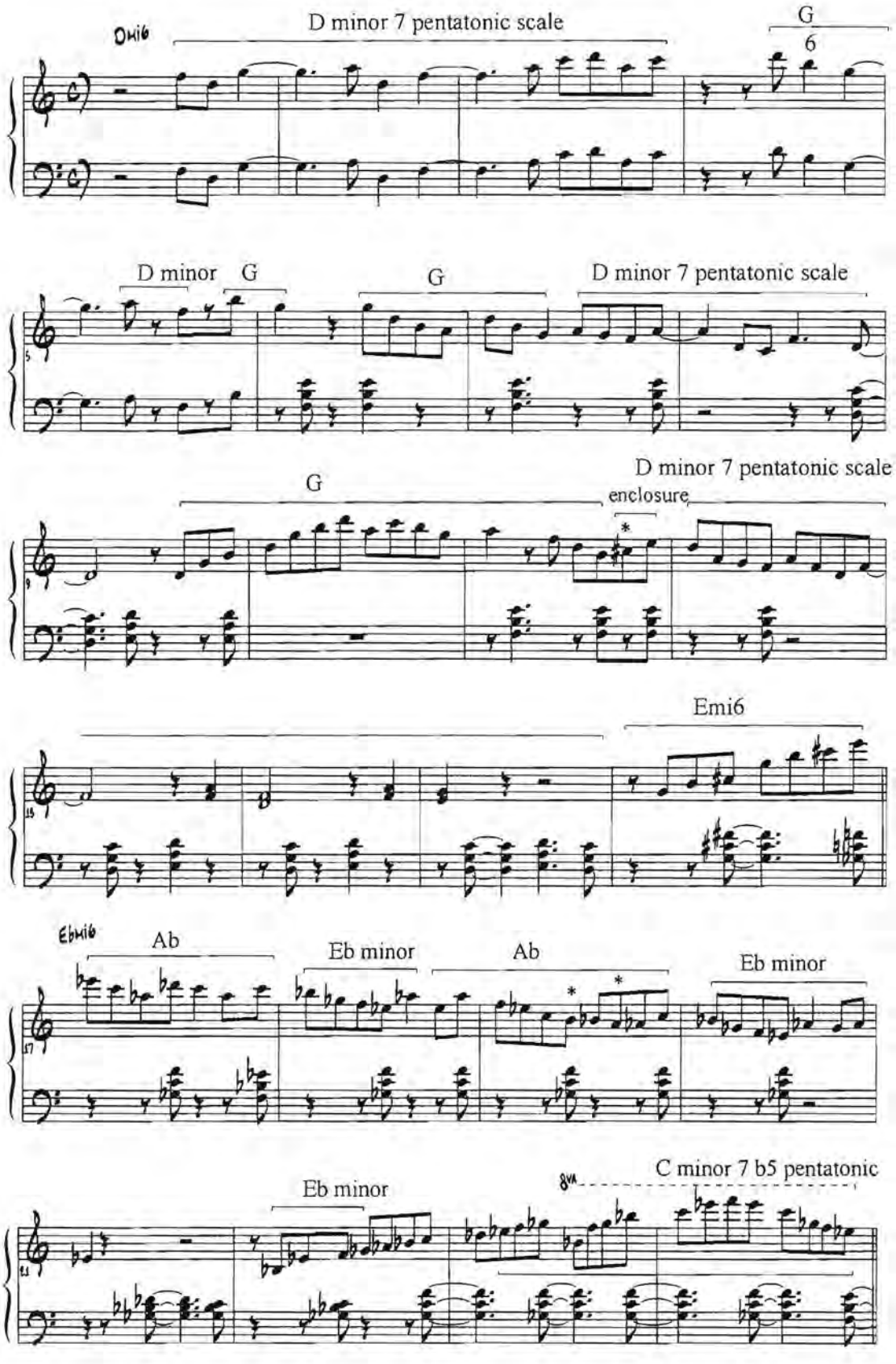


Fig. 10-40. Fourth-based voicings used in a modal context

In the solo sections, three-part voicings diatonic to the mode and built in fourths are used in the left hand to underpin the right-hand solo line. The example below illustrates an excerpt from Tyner's solo on 'Impressions'. This particular solo is taken from video footage recorded in San Francisco, 1964 (*The Coltrane Legacy,* 1985).

In his first chorus, Tyner clearly establishes the quality of the respective modes, D Dorian and Eb Dorian. With the exception of two chromatic enclosures (bars 11 and 27) and one instance where passing notes increase density in the line (bar 19), he does not venture outside the diatonic aspect of each modal scale. In reference to Fig 10-41: Tyner appears to divide the Dorian scale into two parts, essentially expressing the minor triad built on the root and the major triad built on the 4th degree (with diatonic enclosures, usually of 3). For D Dorian this would be D minor and G. These general tonal areas are bracketed in Fig. 10-41. This could be seen from a different perspective, as a combination of D minor 6 pentatonic scale with an added note (C). Conceptually it appears however as if the division of the scale into two parts is more the thinking behind the construction of line. Tyner also uses the minor pentatonic scale built up on the root of the Dorian as a source for improvisation (Dmi7 pentatonic on D Dorian). This is seen in bars 1-3, 5, 7-8, 12-15 and 29-32. The minor 7 b5 pentatonic scale built on the 6th degree of the Dorian scale is also used as source for improvisation. Over Ebmi6 this would be C minor 7 b5 pentatonic scale (bars 23-24). This pentatonic scale stresses the sixth degree of the Dorian scale and has a blues sound because of its relationship to the blues scale built on same degree of the scale. Tyner introduces a non-functional chromatic approach chord (Emi6) at bar 16 a half step above the Ebmi6 chord. In his left hand he plays a three-part voicing on b3 of Emi6 falling chromatically to the same relationship of voicing on Ebmi6. As was shown in 'Miles Mode' (Fig. 10-40), this chord constitutes the interval relationship of a tritone and a fourth in and is also the same left-hand voicing that would be used to describe A7 or Ab7 (the respective related dominant 7th chords).


Dmi6
D minor 7 pentatonic scale
G
6
D minor
G
G
D minor 7 pentatonic scale
G
D minor 7 pentatonic scale
enclosure
Emi6
Ebmi6
Ab
Eb minor
Ab
Eb minor
Eb minor
8va
C minor 7 b5 pentatonic

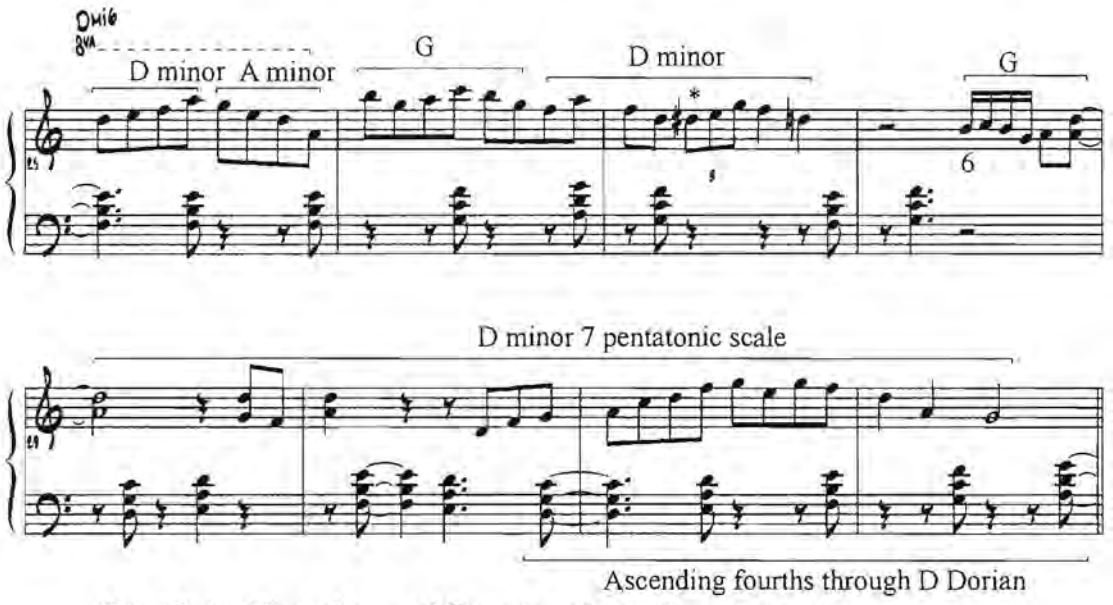


Fig. 10-41. First chorus of Tyner's solo on 'Impressions'

The same principles applied above are seen in the opening bars of Tyner's solo on 'Passion Dance' taken from the album *The Real McCoy* (Tyner 1967). Beginning with the motif of the tune, Tyner adheres to the F Mixolydian mode for the first eight bars of his solo. Within the mode phrases are constructed of segments reflecting F and Eb (or Cmi). The right-hand is supported by fourth-based, three-note chords drawn from F Mixolydian.

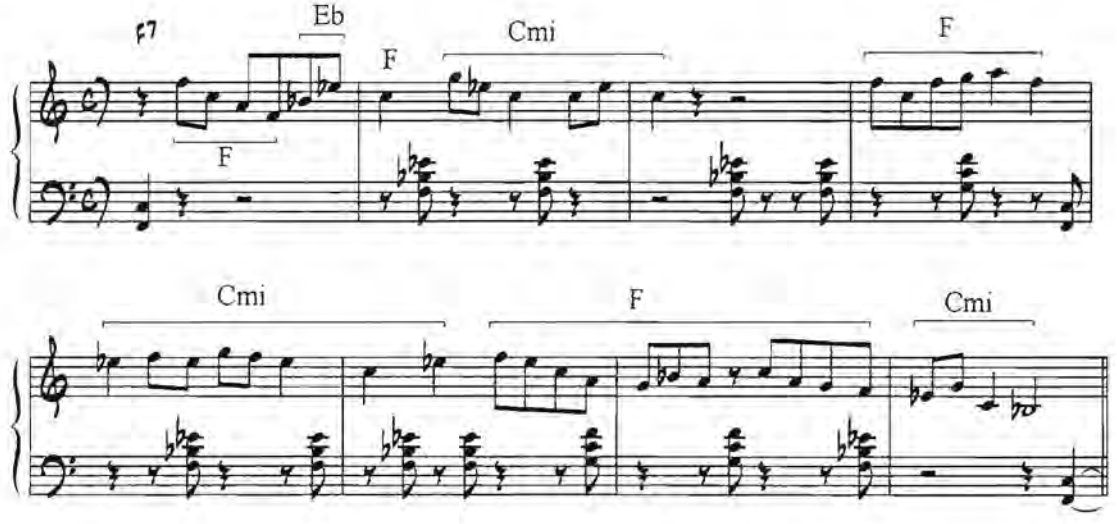


Fig. 10-42. Bars 1-8 of Tyner's solo on 'Passion Dance'

Once the mode has been established, Tyner often ventures outside its tonal area. As was seen with his use of voicings, this provides relief from the constant monotony of the single mode whilst injecting a sense of dissonance and tension into the solo. He uses this technique a lot in his playing, often transporting a motif through several tonal areas before returning to the modal source. In Fig. 10-43, bars 9-16 of his solo on 'Passion Dance', Tyner takes a motif from bar 11 and transposes it several times before returning to F. A similar concept is used over the Dmi6 in the last 8 bars of his second chorus on 'Impressions' (Fig 10-43). Here in bars 4-6, Tyner's uses the triad built on the 4th degree as a means of departure, transposing the structure through descending whole steps. This way of playing is most often referred to as playing 'outside' and usually involves either a motif or playing parts of the scale a half step away from the tonal area.

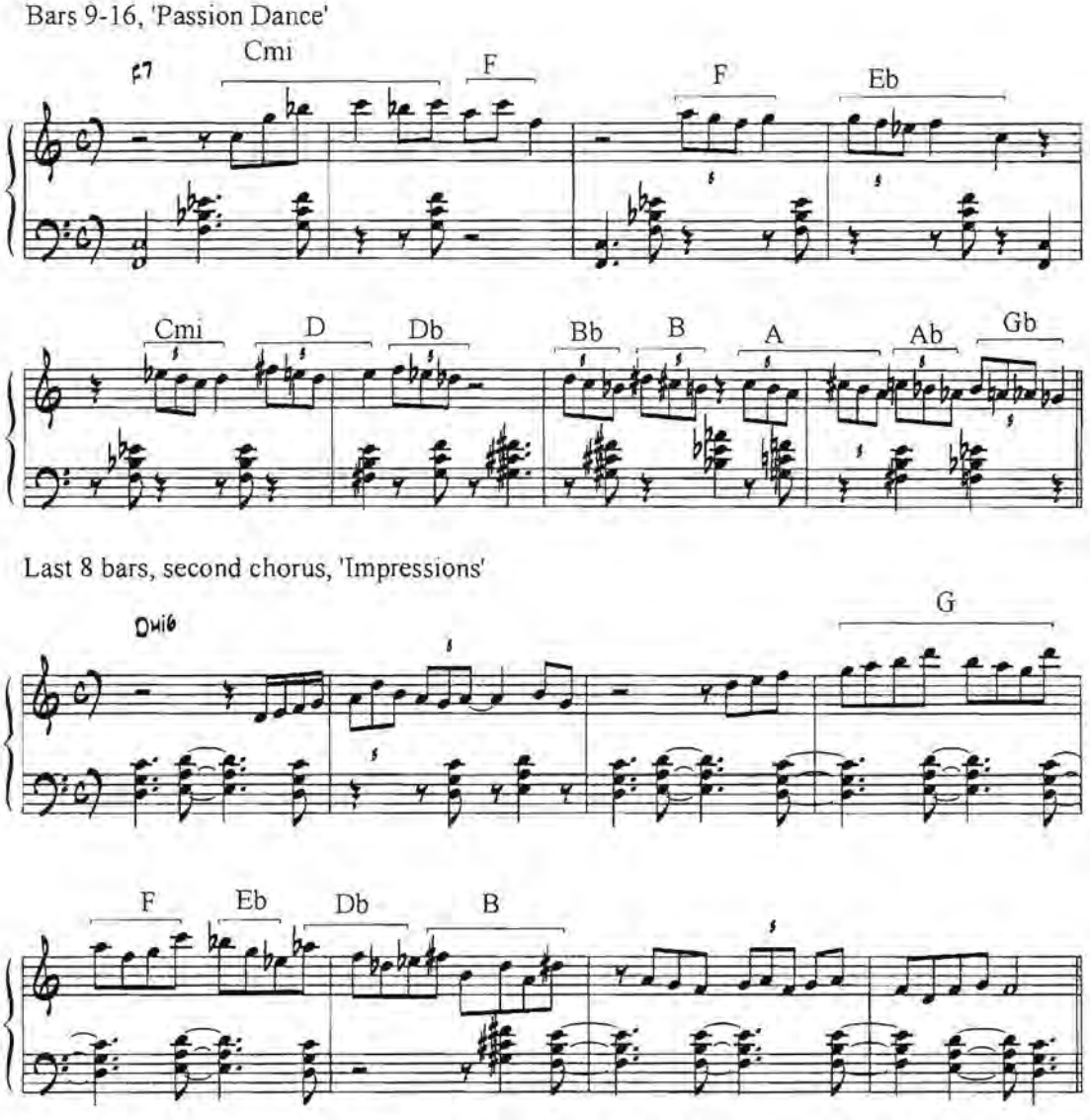


Fig. 10-43. Outside playing on 'Passion Dance' and 'Impressions'

In Fig. 10-44 from his second chorus on 'Impressions', Tyner moves away from Dmi6, using a segment from a parallel pentatonic scale a half step higher (Eb minor pentatonic).

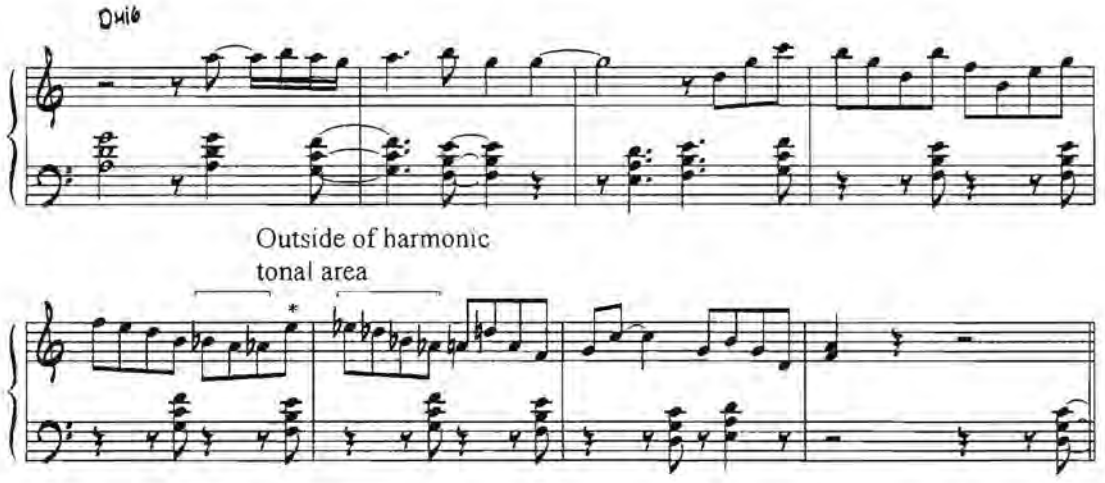


Fig. 10-44. Bars 1-8, second chorus, 'Impressions'

In Fig. 10-45, over Ebmi6 in the second chorus of 'Impressions', Tyner bases his improvisation on an F minor pentatonic scale. The F minor pentatonic scale outlines upper structures, 9, 11 and 13. In the last two bars, he appears to play a version of the F blues scale, adding an additional chromatic passing step between F and Eb on the descent.

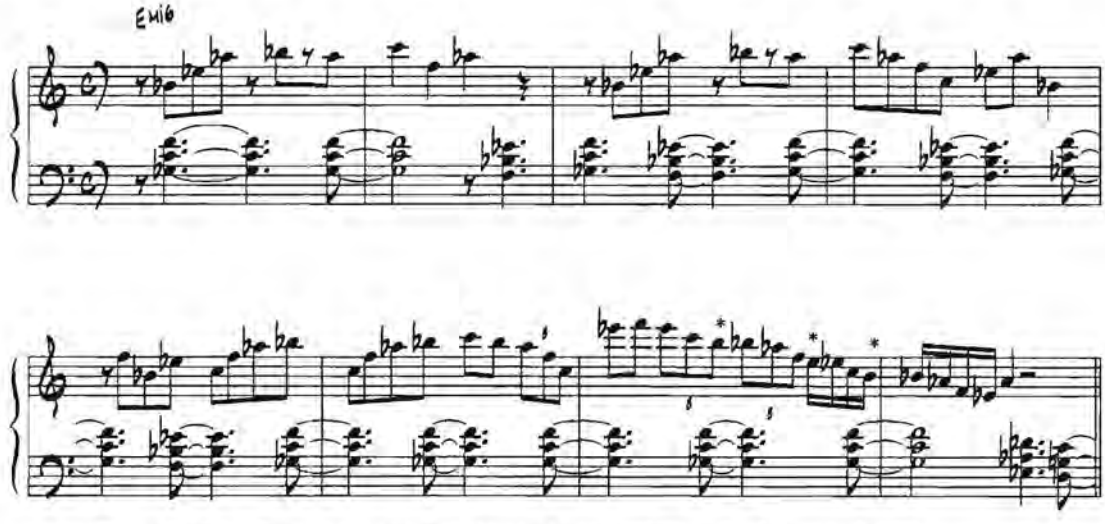


Fig. 10-45. F minor pentatonic scale over Ebmi6, 'Impressions'

Another typical stylistic characteristic of Tyner's modal style is his use of blues-type phrasing in which an additional note drawn from the scale is played above the melodic line. A good example of this is seen in his fourth chorus on 'Impressions'; in bars 3-7, an F is played above the melodic line and in bar 8, a D.

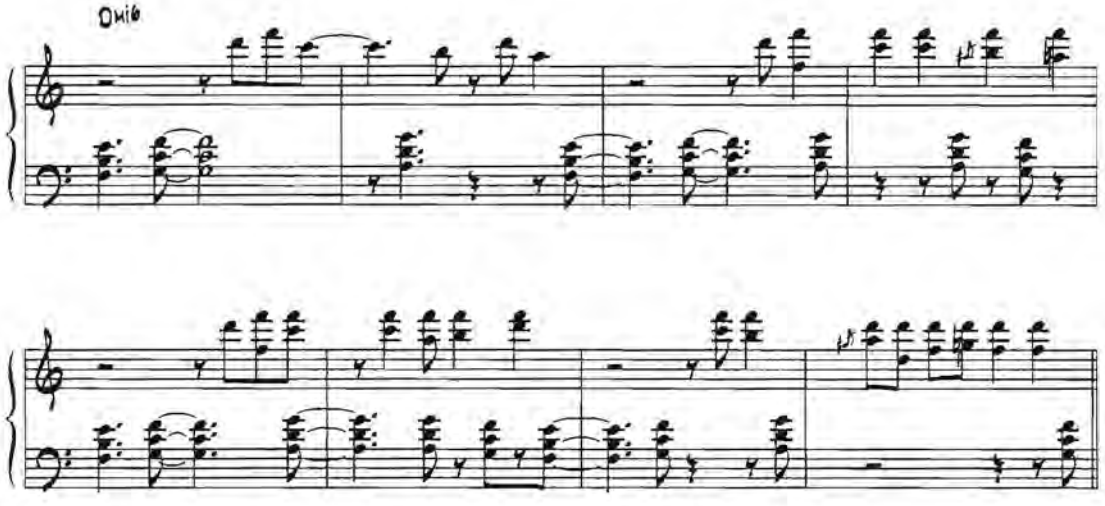


Fig. 12-46. Fourth Chorus, 'Impressions'

Where Tyner applies these concepts to a single static chord, he also uses them in more functional harmonic settings. Fig. 10-47 compares Tyner's approach on a series of descending II-V's, to the more bebop–oriented approach of the baritone sax player Pepper Adams, on the same track. This excerpt is taken from Stanley Turrentine's tune 'Baptismal' (Turrentine 1966). Where Pepper Adams uses more common bebop figures and chromatic enclosures of 3rds and 5ths, Tyner, favouring the diatonic 7th built on the 5th of the IImi7 chord, and the triad built on the root of V7, uses a more diatonic and sequential approach to negotiate the changes. Characteristic dyads appear in the right hand in bars 2 and 6-8. Phrases do not cross the barline and each II-V7 in the sequence is played as a short and separate statement.

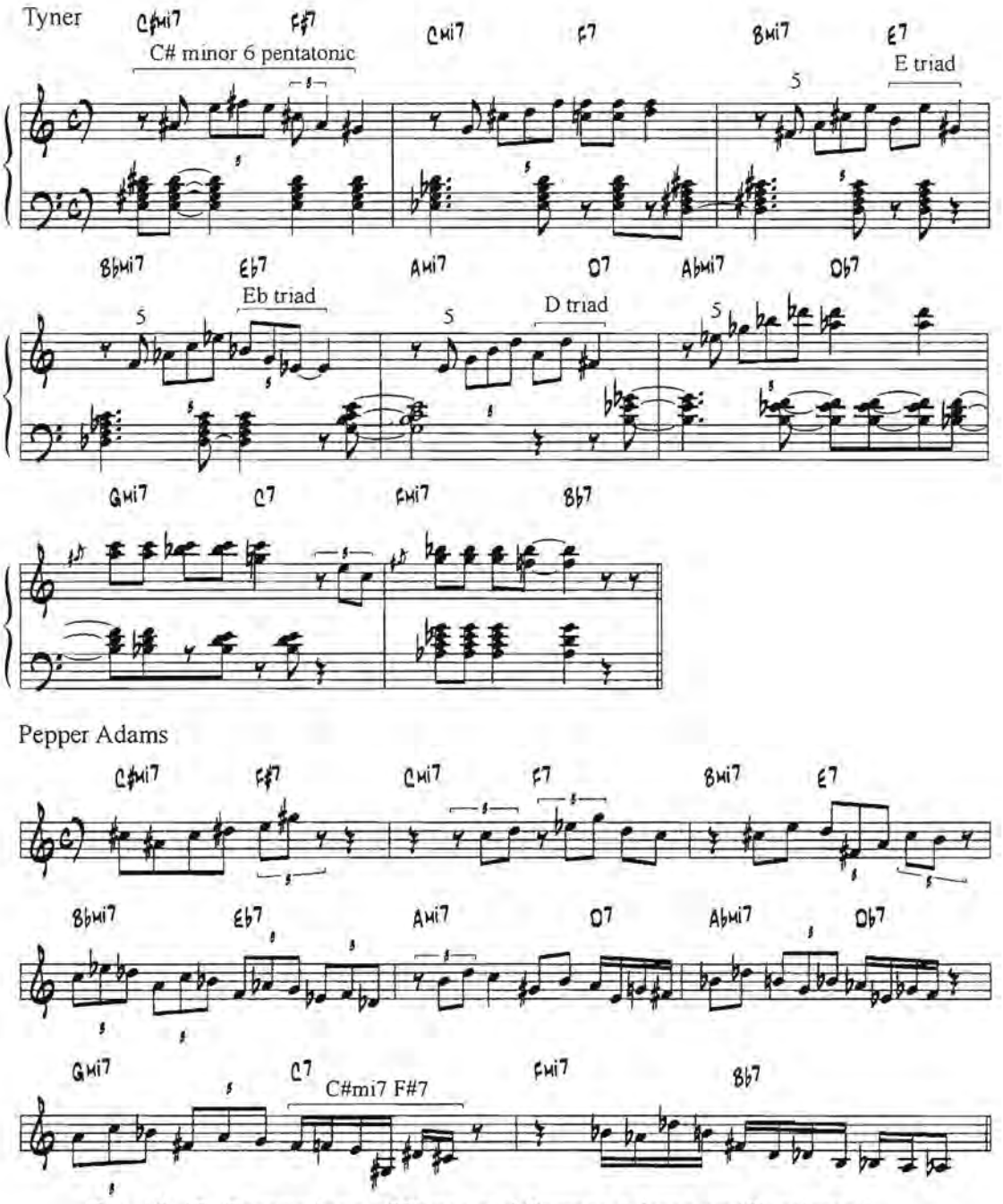


Fig. 10-47. Comparison of Tyner and Pepper Adams on 'Baptismal'

On Lee Morgan's 'Zambia' (Morgan 1966), Tyner uses entirely non-chromatic modal lines to outline the changes. Phrases are constructed from divisible units of four-note groups such as 1-2-3-4, 4-2-3-5 and 5-6-b7-9. These are used frequently in various configurations giving a consistency to the phraseology. They are combined with pentatonic segments, triads and simple arpeggios. The example below indicates a short segment in which Tyner moves from C7 to Db7 and back to C7.

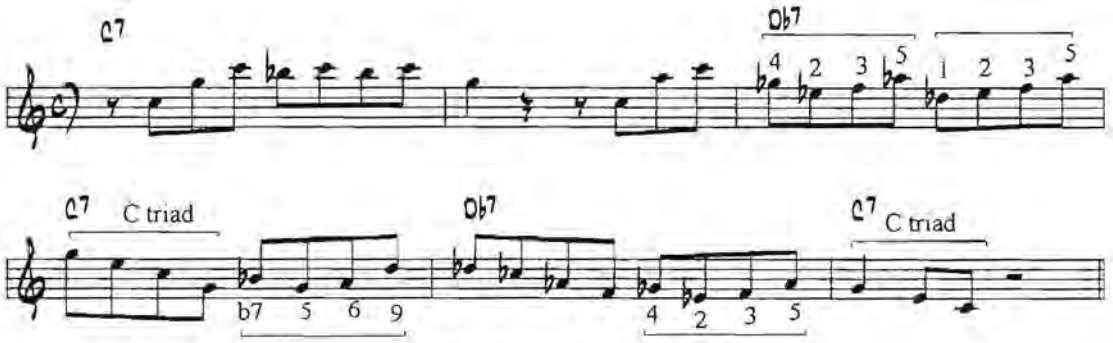


Fig. 10-48. Excerpt from Tyner's solo on 'Zambia'

By reordering the groups into different configurations Tyner creates endless variations whilst retaining a clear consistency and concept. In Fig. 10-49 (further excerpts from 'Zambia'), the group 4-2-3-5 appears a total of three times. The four-note group, 1-2-3-5 also appears in different permutations, 1-2-3-5 in bar 3 of Fig 10-48 and bar 17 of Fig. 10-49, 3-5-2-1 in bar 6 of Fig 10-49 and 3-5-1-2 in bar 14 of Fig 10-49. Combined figures also appear frequently. Bar 4 of Fig 10-48 appears again in bar 5 of Fig. 10-49, only the second four-note group is configured as 9-b7-6-5 as opposed to b7-5-6-9. Bar 5 of Fig. 10-48 combines a descending four-note arpeggio on Db7 with a 4-2-3-5 group. A similar combination appears in bar 8 of Fig. 10-49 over an F#7 chord. The only unit that incorporates non-modal function is the four-note group b9-3-1-b7 that appears in bar 12 of Fig. 10-49.

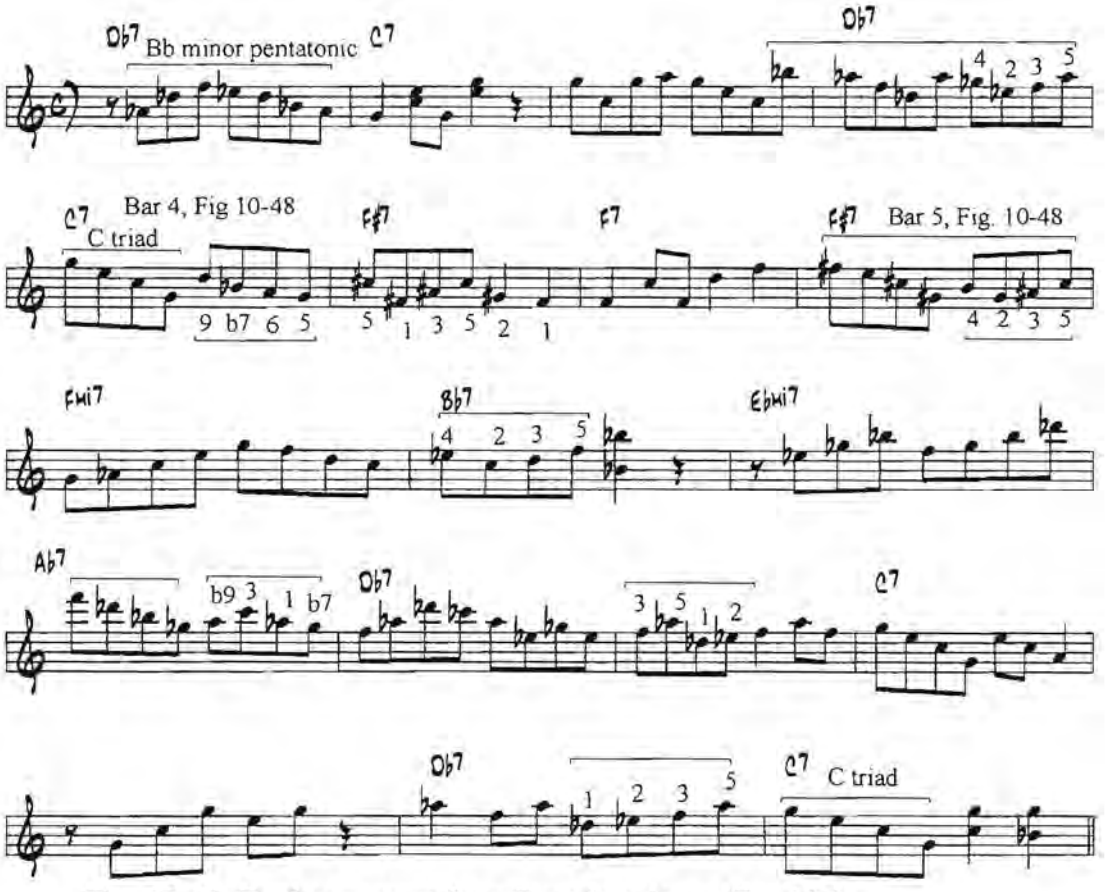


Fig. 10-49. Further excerpt from Tyner's solo on 'Zambia'

Tyner easily incorporates the concepts discussed above into more common forms. A good example is his solo on 'Bessie's Blues' (Coltrane 1997). Whilst based on a simple harmonic form of a blues, 'Bessie's Blues' is essentially more modal in concept and Tyner approaches his playing style from this perspective. The concept applied to his improvisation differs from his playing on 'Birdlike'.

10.2.5 'Bessie's Blues'

Album: *John Coltrane: Priceless Jazz Collection,* GRP 98742. **Recorded:** June 1, 1964. **Location:** Van Gelder Studio, Englewood Cliffs, New Jersey. **Track Personnel:** John Coltrane (Tenor Sax), Mc Coy Tyner (Piano), Jimmy Garrison (Bass), Elvin Jones (Drums).

Tyner generally aligns his improvisational approach to the overall concept of 'Bessie's Blues' (a more modal approach than seen in his solo on 'Birdlike'). The substitutions and additional II-V's that tend to decorate the bebop and post-bebop blues forms are absent and compared to 'Birdlike' the progression is quite simplistic and slower. Where Tyner supports his improvisation with typical rootless voicings on Hubbard's 'Birdlike', he uses more fourth-based modal voicings over 'Bessie's Blues' with mainly Mixolydian and pentatonic structured lines that amount to short one-bar segments, often simple segments such as 4-2-3-1, 4-2-3-5. These could also seen as part the minor 6 pentatonic scale divided into two parts. As indicated in Fig. 10-50, over Eb7 this would comprise the triad on the root (Eb) and on the 5th (Bb minor).

Fig 10-50. Bb minor 6 pentatonic scale used on Eb7

In his first chorus (Fig. 10-51), apart from the introduction of sub V7/IV in bar 4 and V7/II in bar 8, he remains within the primary chordal parameters of the tune. In bars 1-3, he sets up a sequence of one-bar segments comprised of the root chord and the chord built on the 5th of the dominant. In bar 4 he introduces subV7 outlined with a

diatonic enclosure of 3. This provides more substance to the movement to IV7 in bar 5. From this point short one-bar phrases are used to outline each chord. Characteristic upper harmony notes are found in bars 10 and 11.

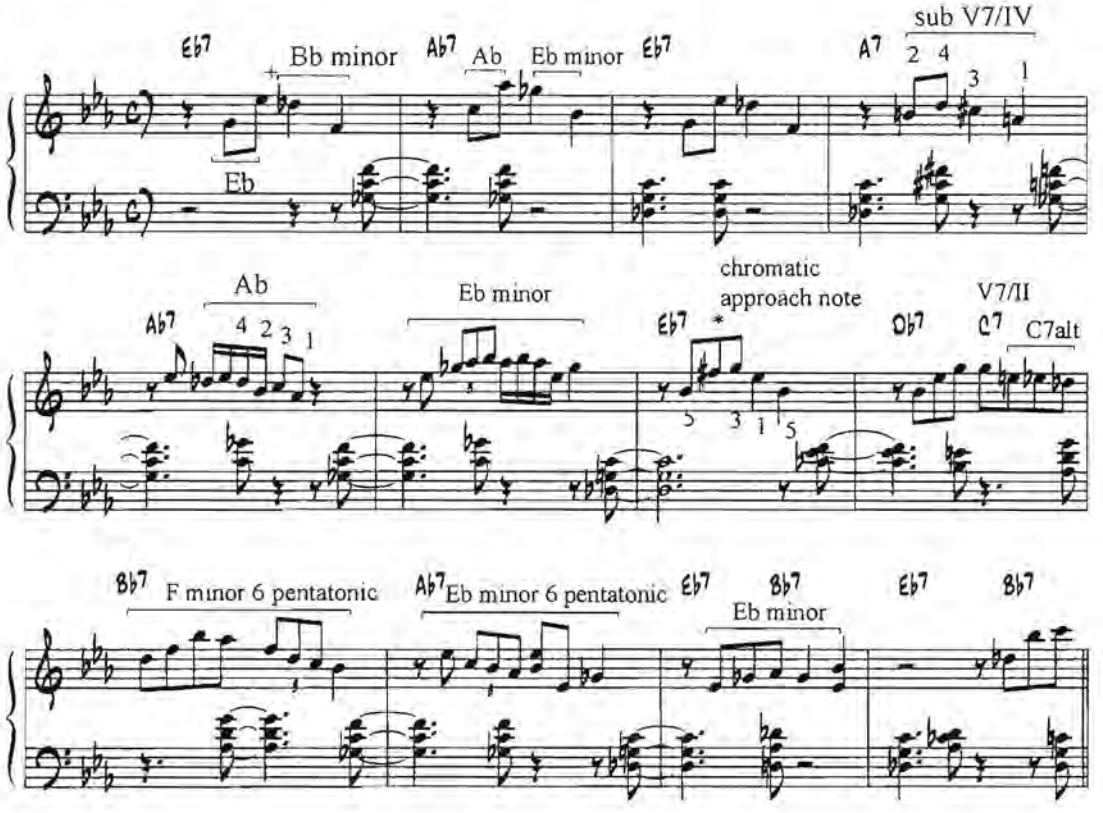


Fig. 10-51. First chorus, 'Bessie's Blues'

In his second chorus, Tyner combines modal and bebop concepts. SubV7/IV appears in bar 3 as an A triad in the right hand over voicings drawn from Eb Mixolydian. The minor 6 pentatonic scale appears several times and, based on a motif from the lower segment of the scale, finds a point of departure that ventures outside the tonality in bars 7-9. Moving from Eb minor 6 to Bb minor 6 and back to Eb minor 6, he eventually drops a whole step to C# minor 6, followed by a cycle of 4ths through F# minor 6 and finally ending on B minor 6 pentatonic scale (altered sound on Bb7). In a double-tempo line he moves back inside the tonal area of Bb7 in bars 10-11, using a typical line derived from Bb bebop dominant scale. Passing tones are placed between

6 and 5 to balance the line at its onset and 1 and b7 on the descent. The phrase returns to Bb7alt in the form of a B minor-major arpeggio.

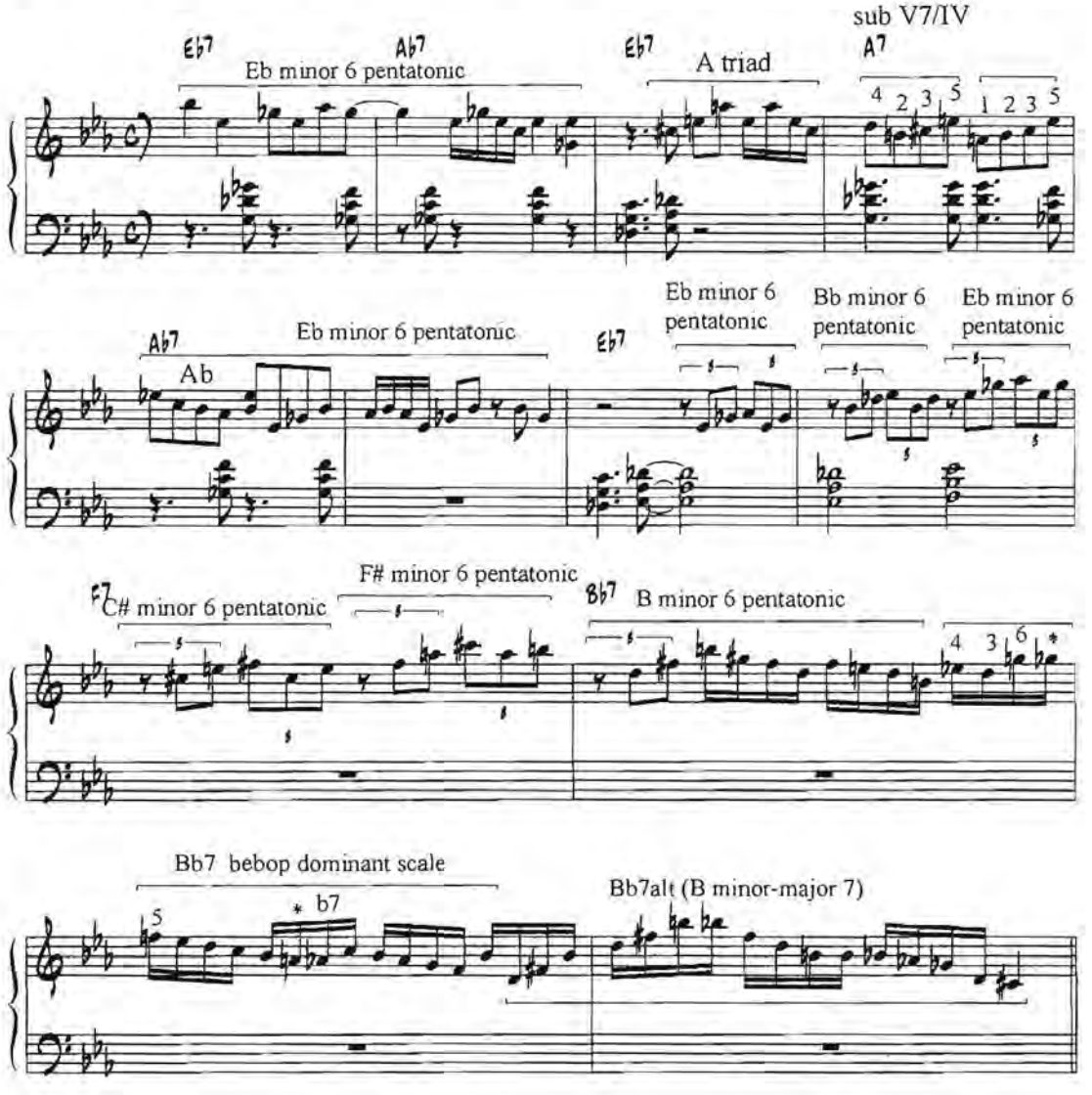


Fig. 10-52. Second chorus, 'Bessie's Blues'

In his third chorus, Tyner uses blues-styled phrasing seen earlier in Fig. 10-46. Here the melody is harmonized above with a static note drawn from the mode (bars 3-4, 6-8 and 10-11). A particularly good example occurs in bars 7-8 where Tyner clearly outlines Eb7 whilst using the root as a static harmony note above the melody line. The change of intervallic relationships between root and the moving line is particularly characteristic of Tyner's modal style playing. Typical three-part modal voicings

consisting of purely 4th-based or tritone and 4th voicings are used in the left hand throughout. These are derived from the mode attached to the chord (Eb Mixolydian, Ab Mixolydian).

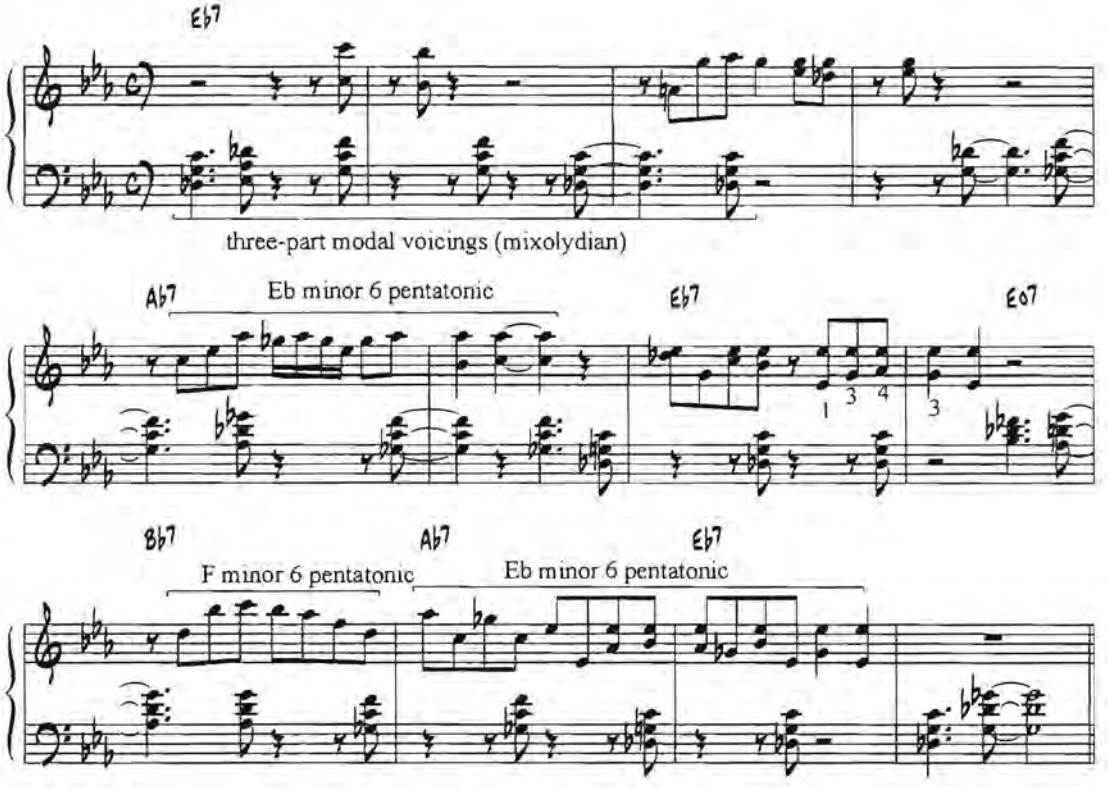


Fig. 10-53. Third chorus, 'Bessie's Blues'

In bar 2 of the fourth chorus Tyner introduces a non-diatonic chord on the second eighth of beat 2. The implication is a tonal shift in the melody even though the melody remains on Eb minor 7 pentatonic. He also introduces an additional II-V in bar 3, a whole step above subV7/IV. The phrase combines the diatonic 7th built on the 5th degree of IImi7 with an enclosure of the 3rd of V7. Characteristic static harmony notes are used above the melody line in bars 5 and 7-12.

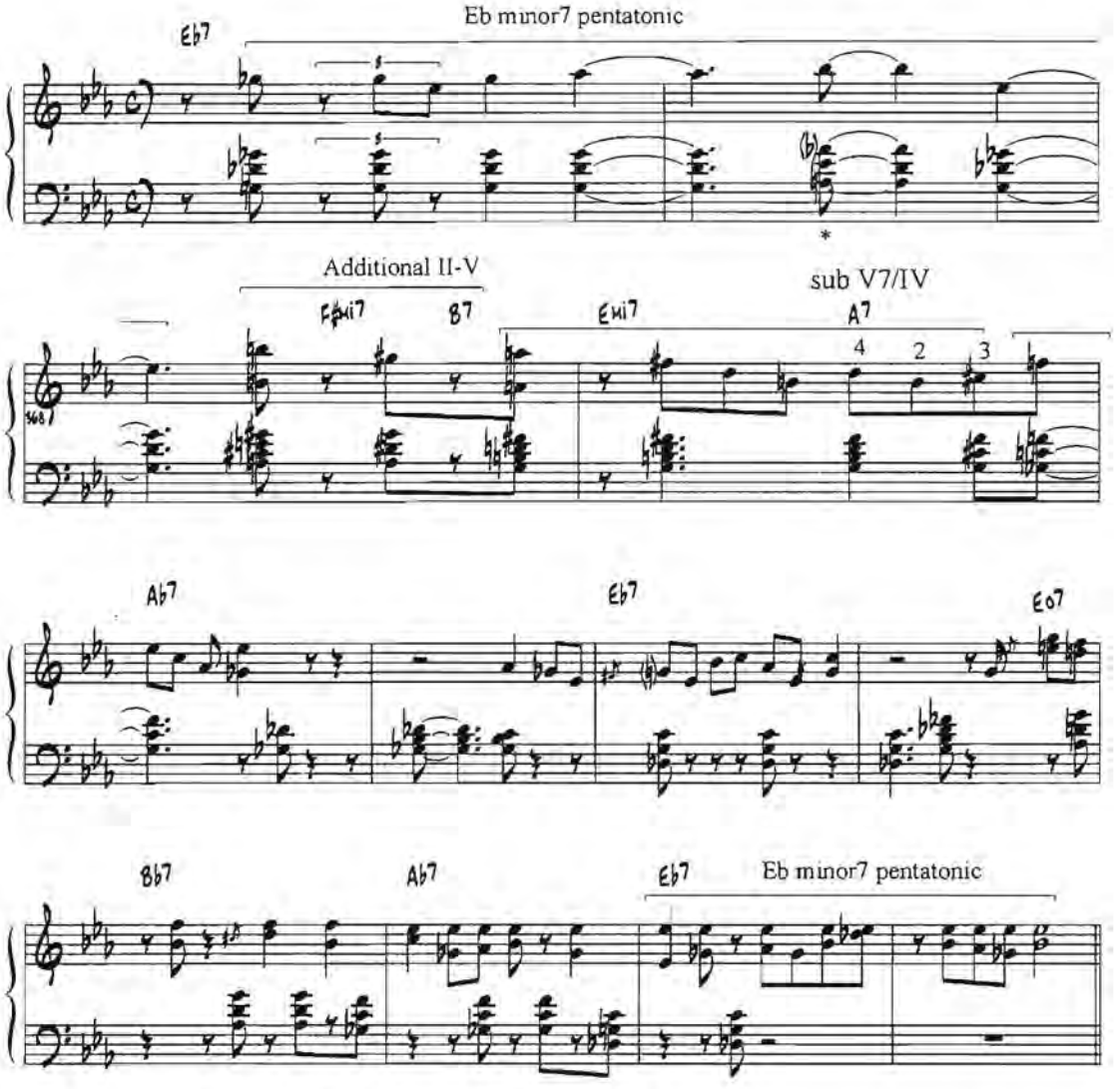


Fig. 10-54. Fourth chorus, 'Bessie's Blues'

10.2.6 'Everytime We Say Goodbye'

Album: *John Coltrane: My Favorite Things,* Atlantic: 7567-81346-2. **Recorded:** October 26, 1960. **Location:** Atlantic Studios, New York. **Track Personnel:** John Coltrane (Soprano Sax), Mc Coy Tyner (Piano), Steve Davis (Bass), Elvin Jones (Drums).

Coltrane incorporates a pedal point at the beginning and several substitutions at key points in the tune, giving more substance to the relationship between melody and

harmony. He plays a complete head at the beginning and the second half at the end. McCoy Tyner plays the only solo, a single chorus.

Contrary to Owens's synopsis of Tyner's playing style as being 'harsh and dramatic', Tyner exhibits a particularly light and delicate touch on this solo. His right hand plays mostly in the upper register of the keyboard supported by a combination of left-hand voicings from Powell-type to rootless three or four-part structures. The tempo allows for a combination of swing-eighth, triplet-eighth and double-tempo sixteenth lines. In his solo the rhythmic feel changes to double-time. Each notated bar is played as two bars of swing (116 quarter notes per minute).

Tyner's double-tempo lines are of particular interest, often combining scales and concepts. In Fig. 10-55 (bars 12-15 of the first A) a six-note scale is played over Bb7alt. The line can be seen in two ways, either as Bb7 altered or the minor 6 chord built a half step above the root (Bmi6). This is divided into three segments - a four-note group on B minor (9-1-5-b3), E7 and another four-note group on B minor (5-b3-2-1). Looked at in this way the last four-note group moves down a half step to Bbmi7 in the second bar. Typical enclosures are used on b3 and 1. Tyner retains the Powell root-7 voicing on both Bb7 and Bbmi7. In bar 14 of Fig. 10-55, Tyner applies the same principle to Eb7alt. Here Emi6 is used to outline Eb7alt. The descending segment is part of a diminished scale. The passing note played between #11 and 3 at the top of the line is also suggestive of A7 bebop dominant scale. Similar to Bb7alt in bar 12, the notes of this ascending segment make up a six-note scale comprising notes common to both A7 and Eb7alt. Tyner plays Eb7 in his left hand as a root-3 voicing. Over Abmi7, he uses the four-note group 5-b3-2-1.

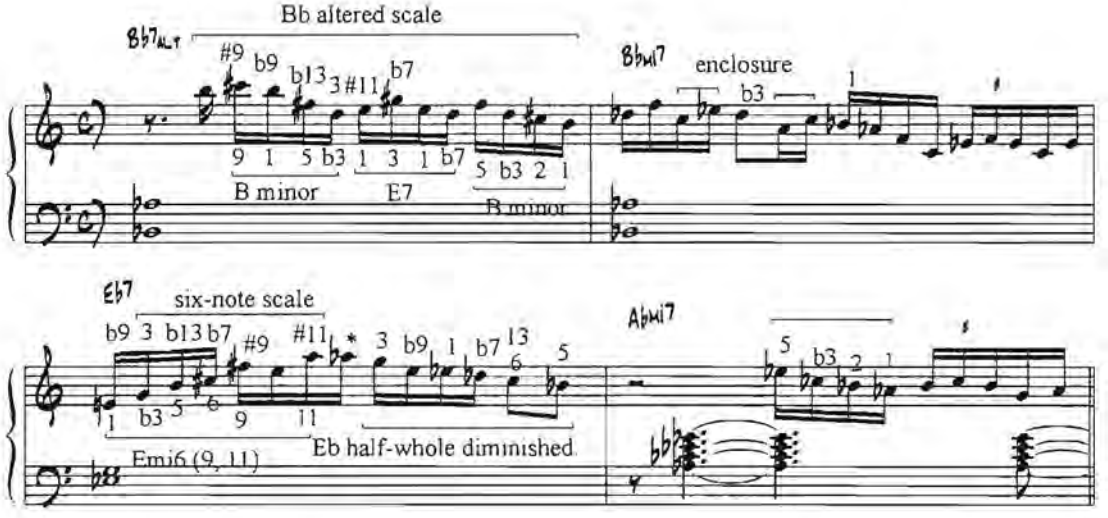


Fig. 10-55. Bars 12-15, 'Every Time We Say Goodbye'

A similar conceptual approach is seen in Fig. 10-56. Eb7alt in bar 22 comprises an A7 segment and a half-whole diminished scale. The segment from beat 2 to the end of beat 3 in the right hand is identical to that in bar 14 of Fig. 10-55. In bars 25 and 26, Tyner moves from Abmi7 (IVmi7) into what should be Db7 (bVII7). Over the Db7, however, he clearly plays a B minor arpeggio implying Bb7 altered. Over Db7, the B minor arpeggio spells sus4b9, however based on the line played which is similar to that seen in bar 1 of Fig 10-55, it is likely Tyner was really thinking Bb7 altered. The melodic progression thus is really IVmi7-V7alt-IMa7 and not IVmi7-bVII7-IMa7, even though the left-hand chords express the latter. Four-note groups are seen on Bbmi7 (bar 21), AbMa7 (bar 24), Abmi7 (bar 25)

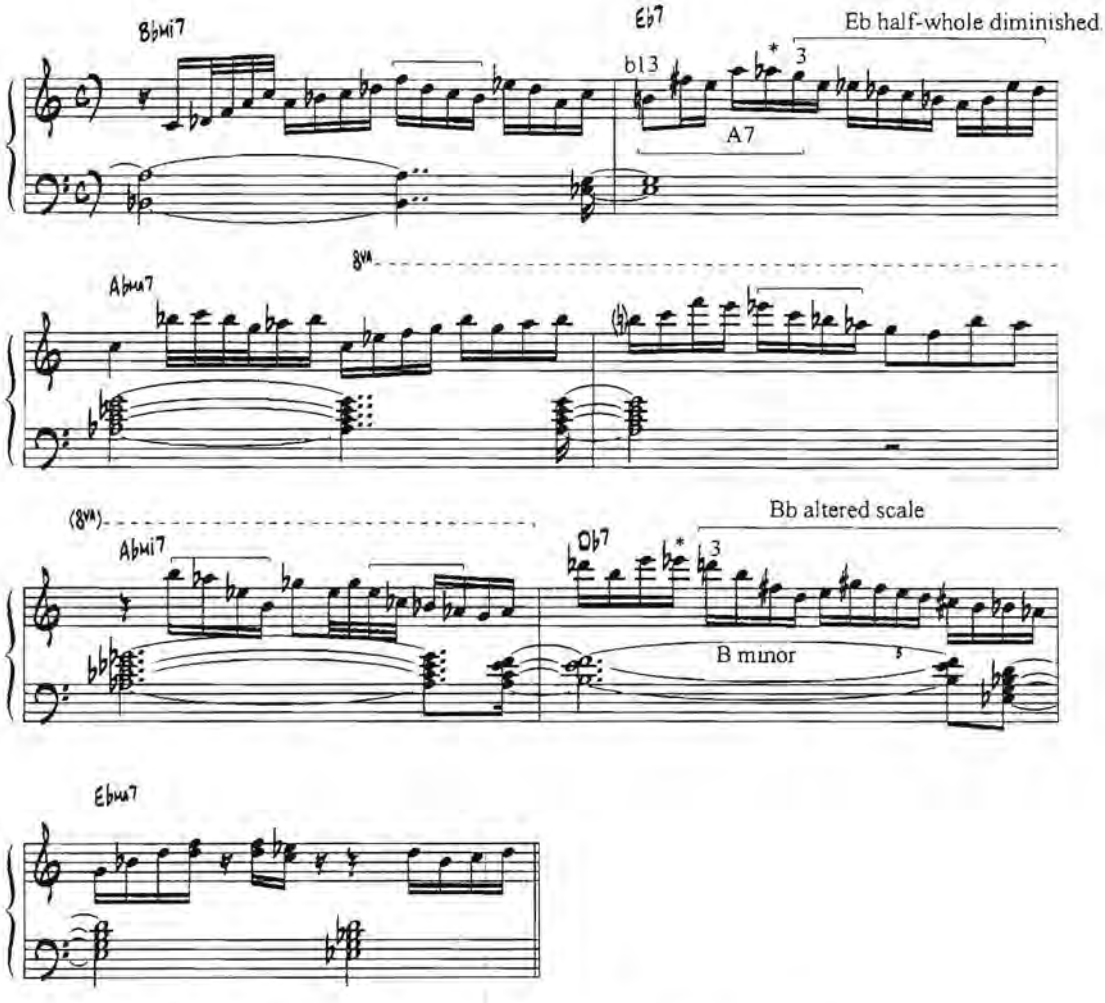


Fig. 10-56. Bars 21-27, 'Every Time We Say Goodbye'

In the second A, Tyner combines the same concepts over Eb7 again. Eb half-whole diminished scale anticipates the Eb7 bar by 2 beats. Tyner plays a similar phrase in bar 46 as is seen above in Figs. 10-55 and 10-56. In bars 47-48, he moves seamlessly from AbMa7 into Abmi7. Abmi7 is anticipated by one beat. Four-note groups are seen over AbMa7 and Abmi7 in bar 48 of Fig. 10-57.

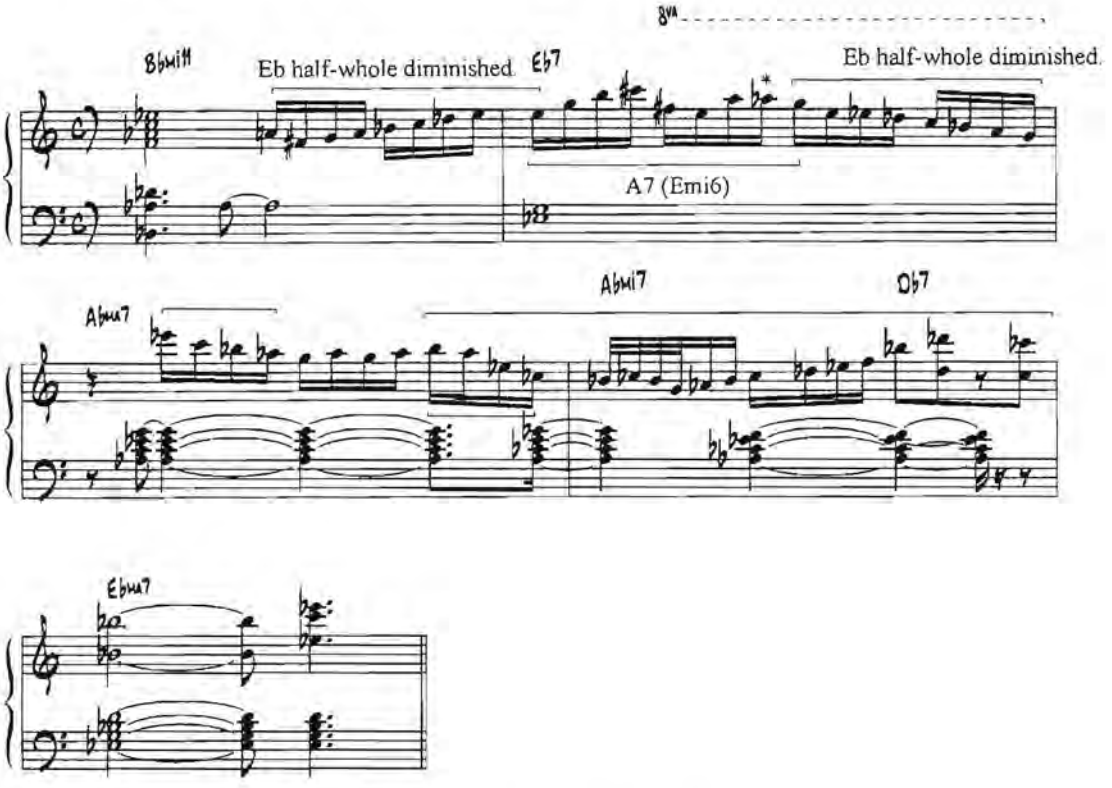


Fig. 10-57. Bars 45-49, 'Every Time We Say Goodbye'

Very similar phrasing over the Bbmi7-Eb7 is seen later in bars 53-55. Tyner anticipates the Eb7 by beginning Eb half-whole diminished scale over the Bbmi7 chord.

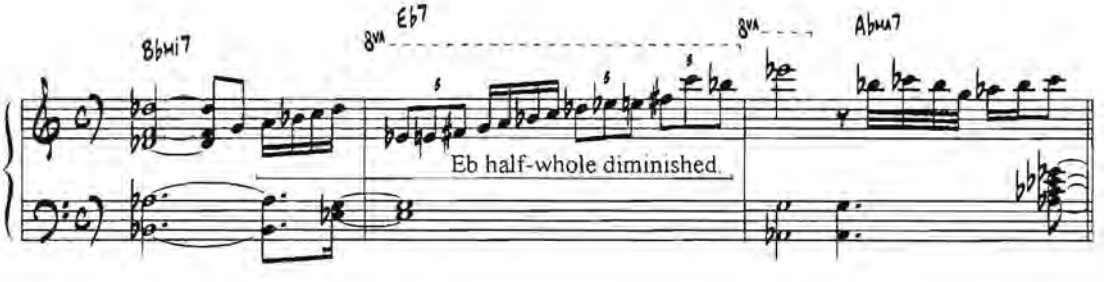


Fig. 10-58. Bars 53-55, 'Every Time We Say Goodbye'

The repetition seen in Tyner's approach on 'Every Time We Say Goodbye' is indicative of a practiced and structured methodology. Movement from IImi7-V7alt is clearly organized and balanced to the extent that phrases drawn from the solo could

be practiced cyclically through all keys. As an example Fig. 10-59 shows a section taken from bars 45-49 made into a two-bar cyclical exercise. Where the melody relationship is a tritone between IImi7 and V7alt (Bbmi7-Emi6), root movement is a perfect 4th (Bbmi7-Eb7alt). The line is pivoted in bar 5 on beat 2.

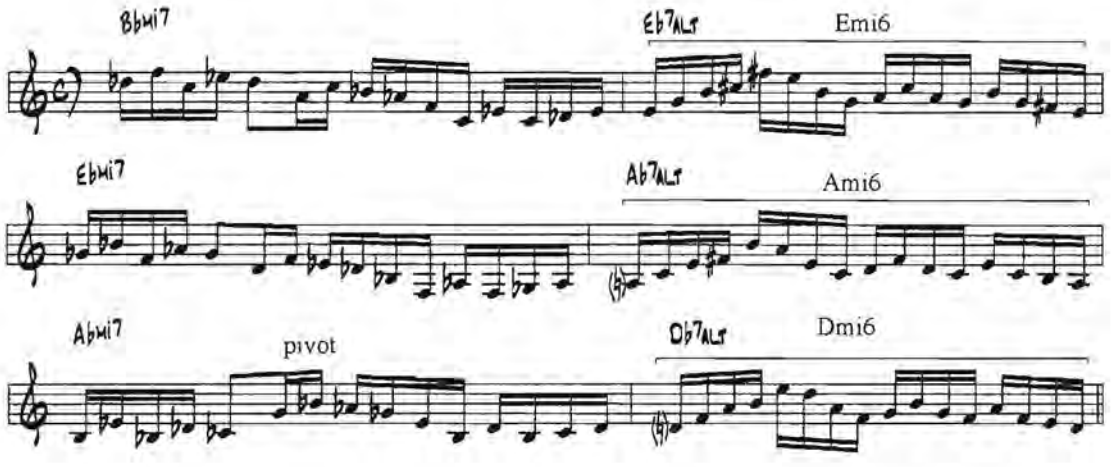


Fig. 10-59. Cyclical exercise over IImi-V7alt using concepts taken from Tyner's solo on 'Every Time We Say Goodbye'

10.3 Summary

By comparison the length of this chapter is indicative of the extent of Tyner's stylistic attributes. As well as formulating his own particular melodic language, Tyner carries in his playing the entire tradition of jazz, from gospel, blues, stride, bebop and post-bebop to the language of modal jazz. The stereo-type painted by Owens of a pounding harsh-sounding pianist (the antithesis of Bill Evans) is perhaps one aspect of Tyner's style; however Tyner's versatility as a player and familiarity with styles is extensive and this is clearly evident in the transcriptions chosen for this part of the study. His touch is light and articulated and the sound he achieves on the piano is more in the voicings and melodic language used, the ingredients of which is dependent on the context in which he plays. Tyner's approach to improvisation is clearly an

advancement of traditional bebop thinking. Aside from the use of more modern scales (altered, half-whole diminished), he achieves a symmetry in his lines that is particularly unique. This is achieved in part by the use of preset four-note group structures, permutations of which are spliced into the lines to take on different functions (B minor 1-2-b3-5 used to describe Bb7alt).

Rooted in the African-American tradition, Tyner stands as a key marker in the development of the modern language of jazz. His influence is evident in subsequent players such as Kenny Kirkland, Joey Calderazo, Kenny Barron and Mulgrew Miller.

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APPENDIX A

A THEORETICAL PERSPECTIVE

The way harmony is conceptualised in jazz and the nomenclature used may differ from model to model. In order to avoid confusion with regard to terminology and theoretical perspective I have attached a brief overview of some terms and concepts referred to in this study. Barry Harris's educational model is also used as a reference and is recognized by the author as being the most likely model to correspond with the general concept and thinking of the musicians selected for this study. Harris's concepts are clearly outlined in several books and videos (Rees 1994, and Rees 1998).

Theoretical terms and concepts

Chords can be divided into two primary categories. (1) Diatonic chords -Tonic and tonic related chords, subdominant and subdominant related chords, dominant and dominant related chords and modal interchange chords. (2) Non-diatonic chords - secondary dominant and related chords.

Diatonic chords

It is important to recognize the inter-relationship between chords in the diatonic series. This helps in understanding the thread of an improviser's line. An ability to understand and recognise primary key areas quickly helps one simplify chord sequences thus rendering better flow in improvisation. A simple example of this is the common substitution of IIImi7 for IMa7. Although the two chords are listed as

different entities the improviser sees the function of both as the same (IIImi7 is a tonic related chord). More complex examples of this may be less obvious. For instance the use of IVmi7 in the context of a major key is referred to as modal interchange where IVmi7 is the subdominant minor chord borrowed from the parallel minor. Subdominant minor related chords such as bVIMa7, IImi7b5, and bVII7 used in place of IVmi7 would yield a similar effect. Even though they have different names and root notes they sound similar. Fig. 1 illustrates a sequence of subdominant minor and subdominant minor related chords in the key of C.

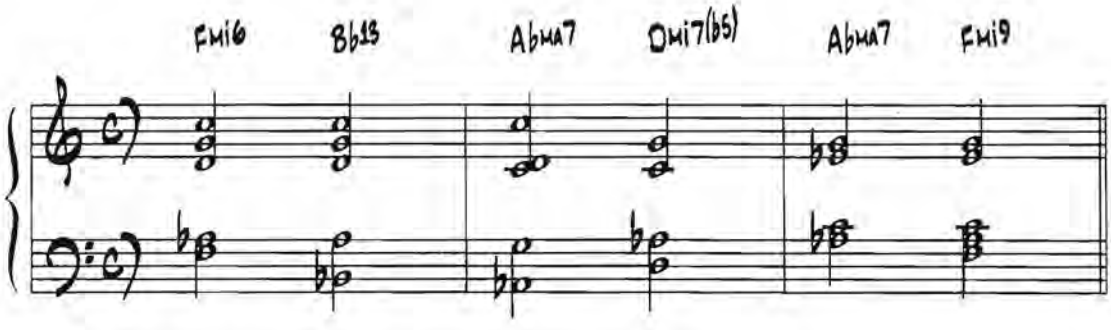

Fig. 1. Subdominant Minor Chords used in C Major

Diatonic chords could thus be categorized into the following groups:

1. Tonic and tonic-related chords

   Tonic Major: IMaj, IMa6, IMa7, IIImin, IIImi7, VImin, VImi7

   Tonic minor: Imin, Imi6, Imi7, bIIIMaj, bIIIMa7, bIIIMa7+

2. Subdominant and subdominant-related chords

   Subdominant major: IVMaj, IVMa7, IVMa6, IImin, IImi7

   Subdominant minor: IVmin, IVmi6, IVmi7, bVII7, bIIMaj, bIIMa7, bVIMaj, bVIMa7, IImi7b5

3. Dominant and dominant-related chords

   V7, VIImi7b5, VIIo7

4. Modal interchange chords most commonly used

bVIIMa7, bVIMa7, bIIMa7, bIIIMa7, IVmi7, bVII7

Secondary dominants and substitute secondary dominants

These are non-diatonic dominant 7th chords with diatonic root notes. They have expectation to resolve down a fifth to a diatonic chord. Fig. 2 illustrates available secondary dominants in the key area of C Major. The arrows indicate the expected resolution of each. If played from right to left, the progression illustrates all secondary dominant activity and ultimate resolution to chord IMa7. Each secondary dominant is analysed as V7 of the expected resolution.

Analysis:	I Ma7	IImi7	IIImi7	IVMa7	V7	VImi7	VIImi7b5
Resolution chord:	C Ma7	Dmi7	E mi7	F Ma7	G7	Ami7	Bmi7b5
Secondary dominant:	G7	A7	B7	C7	D7	E7	
Analysis:	V7	V7/II	V7/III	V7/IV	V7/V	V7/VI	

Fig. 2. Secondary dominants in the key of C major

In the progression there are three diatonic II-V relationships: IImi7-V7, IIImi7-V7/II and VII-7b5-V7/VI. The remaining secondary dominants also have IImi7 chords referred to as non-diatonic related IImi7 chords. The IImi7 relationship to V7 is like a suspension of V7. The relationship is such that any dominant 7th can be preceded by

its related IImi7 chord. Where the related IImi7 chord is diatonic to the key it is referred to as having a dual function, primarily as a diatonic chord but also as the related IImi7 of V7. Below (Fig. 3) is a list of secondary dominants (key of Eb Major), related IImi7 chords and expected resolutions. Chords are in bold and their analysis above in Roman Numerals.

IImi7	V7	IMa7
Fmi7	**Bb7**	**EbMa7**
IIImi7	V7/II	IImi7
Gmi7	**C7**	**Fmi7**
related IImi7	V7/III	IIImi7
Ami7	**D7**	**Gmi7**
related IImi7	V7/IV	IV Ma7
Bbmi7	**Eb 7**	**Ab Ma7**
VImi7	V7/V	V7
Cmi7	**F 7**	**Bb 7**
related II mi7	V7/VI	VImi7
Dmi7	**G 7**	**Cmi7**

Fig. 3. Secondary dominants and their Related IImi7 chords (key of Eb)

Tensions

Tensions are notes added to a chord to give timbral richness without changing the function of the chord. For diatonic chords they are diatonic non-chord tones a major 9th above a chord tone. For secondary dominants, tensions will reflect the diatonic function of the chord. Tensions b9 and b13 are available if they are diatonic to the key. Where b9 or #9 are diatonic either or both may be used. Where 9 or #9 are

diatonic either may used but not both. There is general acceptance in jazz to use any tension assignment on dominant 7ths regardless of key. It is however important to understand the correct diatonic function of a dominant or secondary dominant before altering it.

Extended dominants

Dominant chords generally appear on weak stress points in the bar and resolve to strong stress points. In 4/4 (harmonic rhythm of two chords per bar) most dominants will be found on beat three resolving as expected to a diatonic chord on beat one of the next bar. If a dominant occurs on a strong stress point (beat1) it will not sound as a secondary dominant and most often will have expectation to resolve down a fifth to another dominant thus making a chain which would ultimately resolve to a diatonic chord. These dominant 7ths are referred to as extended dominants. With the addition of more dominants in the chain, the function of each is obscured and the ear hears them as V7/V in the key of the moment, until the ultimate dominant is heard resolving to its expected resolution. The analysis for an extended dominant progression is an arrow to the resolution down a perfect fifth. The first dominant in the chain is identified as a Roman numeral indicating the relationship of the first dominants root to the key. The rhythm-changes bridge is a good example of this and would be analysed as follows.

(III)			V7	I6
D7	G7	C7	F7	Bb6

Deceptive resolutions

If a dominant does not resolve as expected it is considered to be deceptive. Very often a dominant will resolve down a perfect fifth to the correct root note but to the wrong chord quality. Dominants can also resolve slightly deceptively to a chord sounding like the expected resolution. A good example of this would be G7 in the key of C Major resolving to Emi7 in place of CMa7. Emi7 is a tonic related chord and would be heard as such and therefore even though the resolution is incorrect it is not as deceptive as G7 resolving to DbMa7 (bIIMa7).

Substitute dominants

Dominant 7ths whose roots are a tritone apart share the same tritone. The dominant located a tritone away is referred to as the substitute dominant. The substitute dominant for V7 is referred to as subV7 and has the expectation to resolve down a half step to chord I. Each substitute dominant has a related IImi7 chord. All substitute dominants take Lydian b7. A four-way relationship exists between secondary dominants, substitute dominants and their related IImi7 chords. In the key of C, V7/IV is C7, its related IImi7 is Gmi7. This can be substituted with C#mi7-F#7. Four combinations can occur: Gmi7-C7, C#mi7-F#7, Gmi7-F#7, C#mi7-C7.

Minor key harmony

Minor key harmony is particularly complex in that it often involves the simultaneous use of three modes. This means that there are different options for different degrees of the scale. As with major key harmony, secondary dominants are also available with some important considerations. As chords are named by diatonic function first, there is no V7/III, as it would be listed V7/bIII which is bVII7, the chord located on the 7th

degree of the pure minor scale. In C minor, V7/bIII would be Bb7 which is bVII7 and should be named thus, i.e. as its diatonic function. The chord progression Bb7 followed by EbMa7 is unlikely to occur in C minor as it would automatically be heard as Eb Major, the relative major. V7/VI in the case of pure minor would be V7/bVI which is most likely to be heard as SubV7/II. There is no V7bVII as this would be IV7 diatonic to melodic minor, once again taking its diatonic function first. A typical turnaround in C would be analysed as follows.

Analysis:	Imi6	(subV/II)	bVIMa7	subV7	IMa7
Chord:	Cmi6	Eb7	AbMa7	Db7	CMa7