VOLUME I

TWO COMPOSITIONS

A Dissertation

Presented to the Faculty of the Graduate School

of Cornell University

In Partial Fulfillment of the Requirements for the Degree of

Doctor of Musical Arts

by

Charles Cacioppo

August 2014

BIOGRAPHICAL SKETCH

Charles Cacioppo (b. 1983, Boston) is an American composer, trumpeter, and scholar. At Cornell University Cacioppo studied composition with Steven Stucky, Kevin Ernste, and Roberto Sierra, and explored ethnomusicology with Steven Pond. He was the recipient of the Sage Fellowship, assisted in a variety of courses as a teaching fellow, and also contributed to the activities, organization, and promotion of the Cornell Contemporary Chamber Players.
In 2008 Cacioppo earned an M.M. in Composition from the University of Maryland at College Park, with Robert Gibson as his teacher, and he received the Walsum Award for Excellence in Composition from the University of Maryland the same year. At the Conservatory at SUNY Purchase, Cacioppo earned a B.Mus. in Composition in 2006, working with Dary-John Mizelle, Joseph Hudson, and Suzanne Farrin, while pursuing trumpet studies with Graham Ashton and Lee Soper.

His compositional training has been supplemented by masterclasses and/or private lessons with Leon Kirchner, Joseph Schwantner, Daniel Kellogg, Anders Hillborg, Alejandro Cardona, Marino Formenti, Paul Chihara, Ingrid Arauco, and Marino Baratello, David Froom, and Louis Karchin at the Alba Music Festival.

As a classical trumpet player, he studied with Darin Kelly in Philadelphia, where he grew up, and he performed in the Philadelphia Youth Orchestra and Temple University Brass Ensemble. He received additional instruction through masterclasses and private lessons from David Bilger, Roger Blackburn, Robert Early, Rich Kelley, Kevin Cobb, William Vacchiano, and Phil Smith, and from conductor James Ross.

As a jazz trumpeter, Cacioppo was active as a student and teacher at Philadelphia's Clef

Club of Jazz and the Performing Arts, where he learned from and performed with many of the older jazz greats of the city, among them Charles Bowen Sr., Lovett Hines, Daud El-Bakara, Connie Murray, Tony Wyatt, Vernon Lewis, and Cornell Rochester. His jazz masterclass experience includes work with Marshall Allen and the Sun Ra Arkestra, Uri Caine, and Jon Faddis. Cacioppo continues to play jazz, both traditional straight-ahead as well as his own personal brand of free improvisation, in the Ithaca, NY, area.

Cacioppo's music combines contemporary classical techniques with jazz elements. He has written for violinist Joseph Lin, soprano Szilvia Schranz, the Momenta Quartet, the Argento Chamber Ensemble, the Israeli Chamber Project, Cornell University's Festival Chamber Orchestra, the Alba Music Festival Trumpet Ensemble, and others, and his works have been performed by these artists as well as by the University of Maryland Trumpet Ensemble under the direction of Chris Gekker, Santiago Rodriguez and the Left Bank Concert Society, the Ceccomori-Harbova Duo, the Haverford-Bryn Mawr Percussion Ensemble, and musicians from the Eastman School of Music. Pianist Bobby Avey has also premiered his work.
Notable among domestic performances was his premiere, under the direction of Jeff Silberschlag, on the Chesapeake Orchestra River Concert Series before an outdoor audience of 5000 listeners, with live radio simulcast. Abroad his music was performed in Italy at the American Academy in Rome (Villa Aurelia) in conjunction with the festival "Nuovi Spazi Musicali," at Palazzo Albrizzi and Teatrino Groggia in Venice, and in Bulgaria at the Union of Composers Concert Hall in Sofia.

Cacioppo's music can be heard in recording on the CD *Ghosts* (Beauport Classical, 2009), and on the multi-national release *Dialogues* (L.P. Records, 2010).
The breadth of his musical interests is reflected in transcriptions and writings that span repertoire

from Dufay to Hugo Wolf to hip-hop. In his late teens he transcribed a large body of music by Don Cherry and performed it in a two-hour concert with professional jazz players from Philadelphia and Baltimore. As an undergraduate, he orchestrated the Webern Piano Variations. His subsequent academic essay topics range from "Harmonic Rhythm and Choral Recitative in Monteverdi's 4th & 5th Books of Madrigals" to "Elements of Rhythmic Design in the Track *1977*, by Dr. Octagon aka Kool Keith, Dan the Automator, and DJ Q-Bert."

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MUSIC for QUARTET

for Flutes, Clarinets, Violoncello, and Percussion

Charles Cacioppo

MUSIC for QUARTET

For Flutes, Clarinets, Violoncello, and Percussion

Charles Cacioppo

Instrumentation:

Flute, doubling piccolo, alto flute in G, bass flute

Clarinet in B-flat, doubling bass clarinet in B-flat

Violoncello

Percussion, one player: drum set (snare drum, bass drum, hihat, ride cymbal), vibraphone, glockenspiel

Explanatory Notes:

With the exception of sections and fragments in which pulse is provided by the drum set, tempo may be flexible and freely interpreted throughout the piece.

Metronome markings are suggestions of tempi.

Liberties should be taken in the interpretation of the piece.

Percussion: The opening of the piece and measure 206 provide opportunities for you to take improvised drum solos if you wish, using what I have notated as a basis for improvisation. These solos can be as long and virtuosic as you desire, and should match the character of the rest of the piece as you hear it. You may choose to augment one, both, or neither of these parts of the piece into a solo; it's totally optional.

Percussion: The vibraphone and glockenspiel should be set up so that they can be played simultaneously; this only occurs once in the piece at measure 171-172 where you're asked to sustain a chord on the vibraphone and play glockenspiel while the chord is sounding.

Violoncello: Harmonics are notated at sounding-pitch.

The piece is in nine sections:

Percussion	Clarinets	Flutes	Section	Measure number
drum set	clarinet	alto	I	1
tacet	bass clarinet	alto	II	85
vibraphone	clarinet	piccolo	III	103
vibraphone	clarinet	bass	IV	121
vibes & glock	clarinet	concert	V	146
vibes & glock	clarinet	piccolo	VI	166
drum set	clarinet	concert	VII	189
vibraphone	bass clarinet	bass	VIII	207
vibraphone	bass clarinet	concert	IX	220

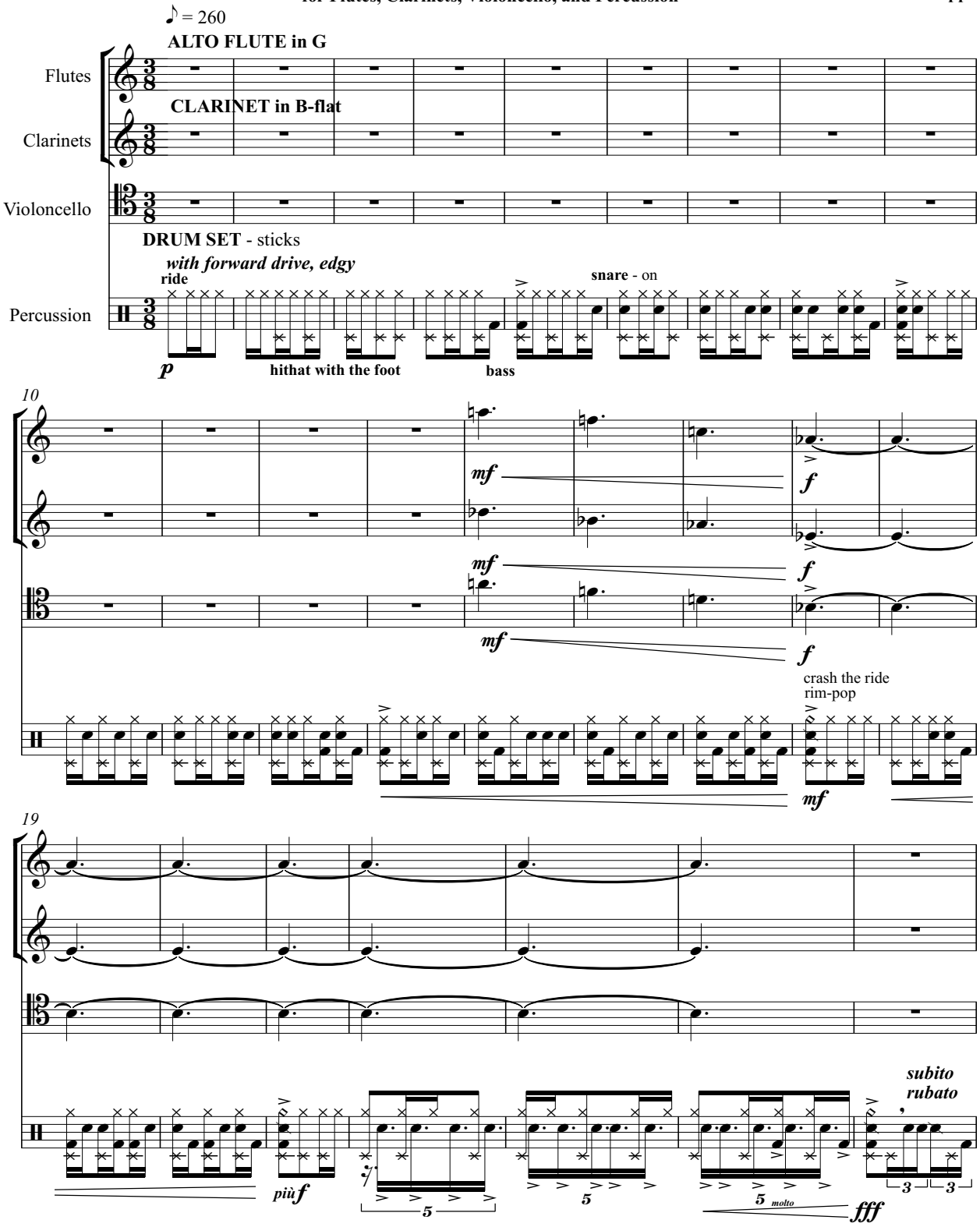
There are fermatas between the sections providing time to change instruments.

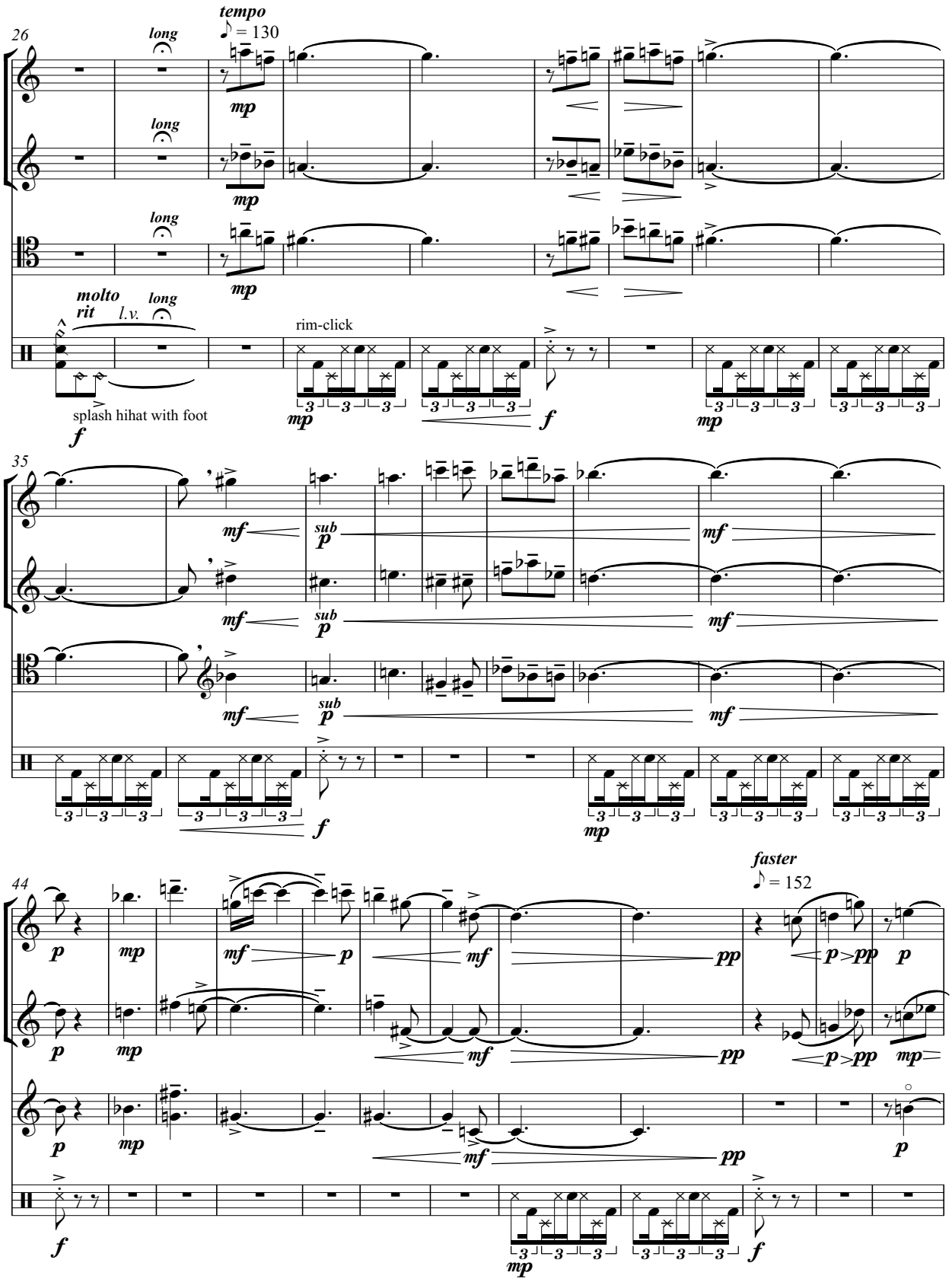
MUSIC for QUARTET

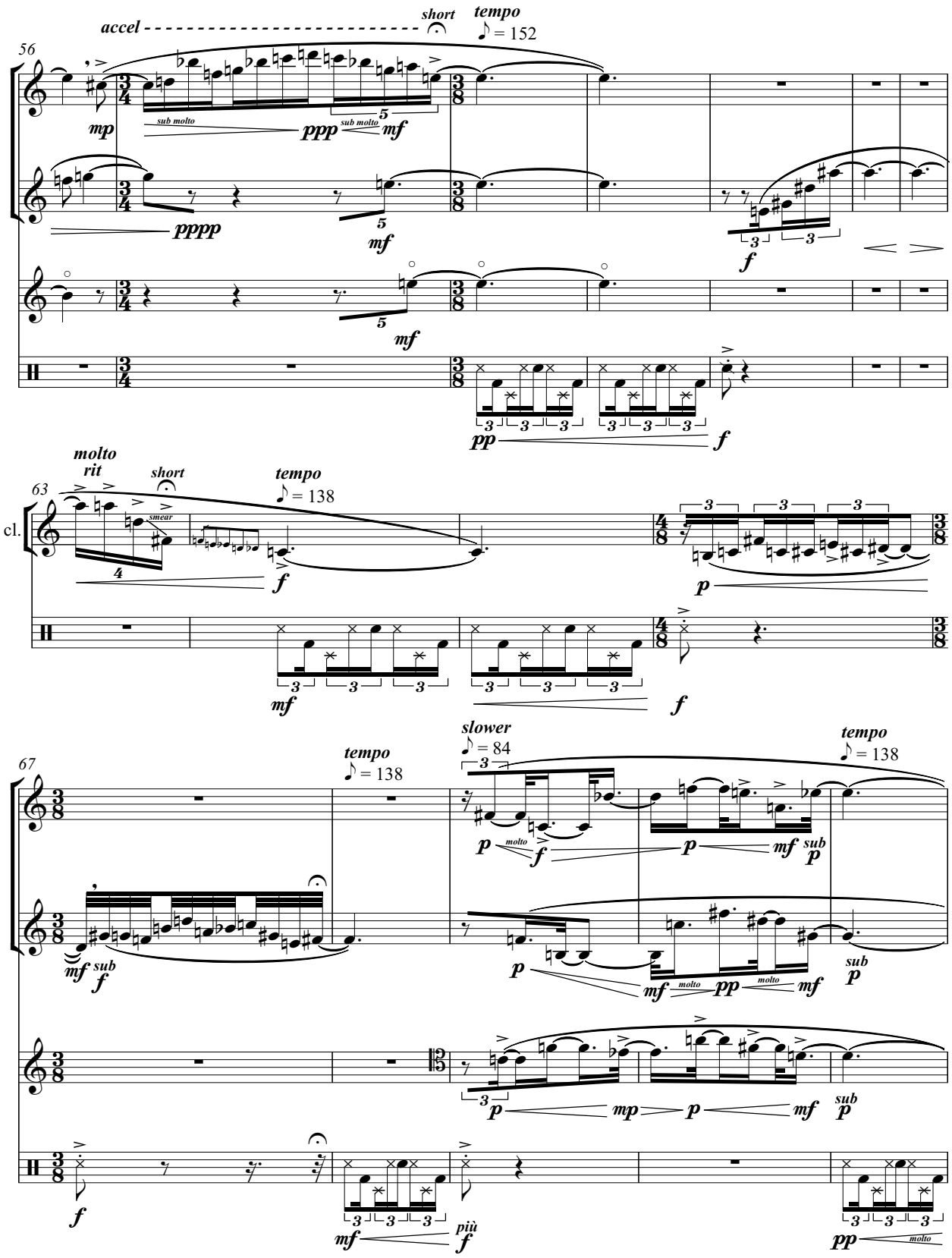
Transposed Score

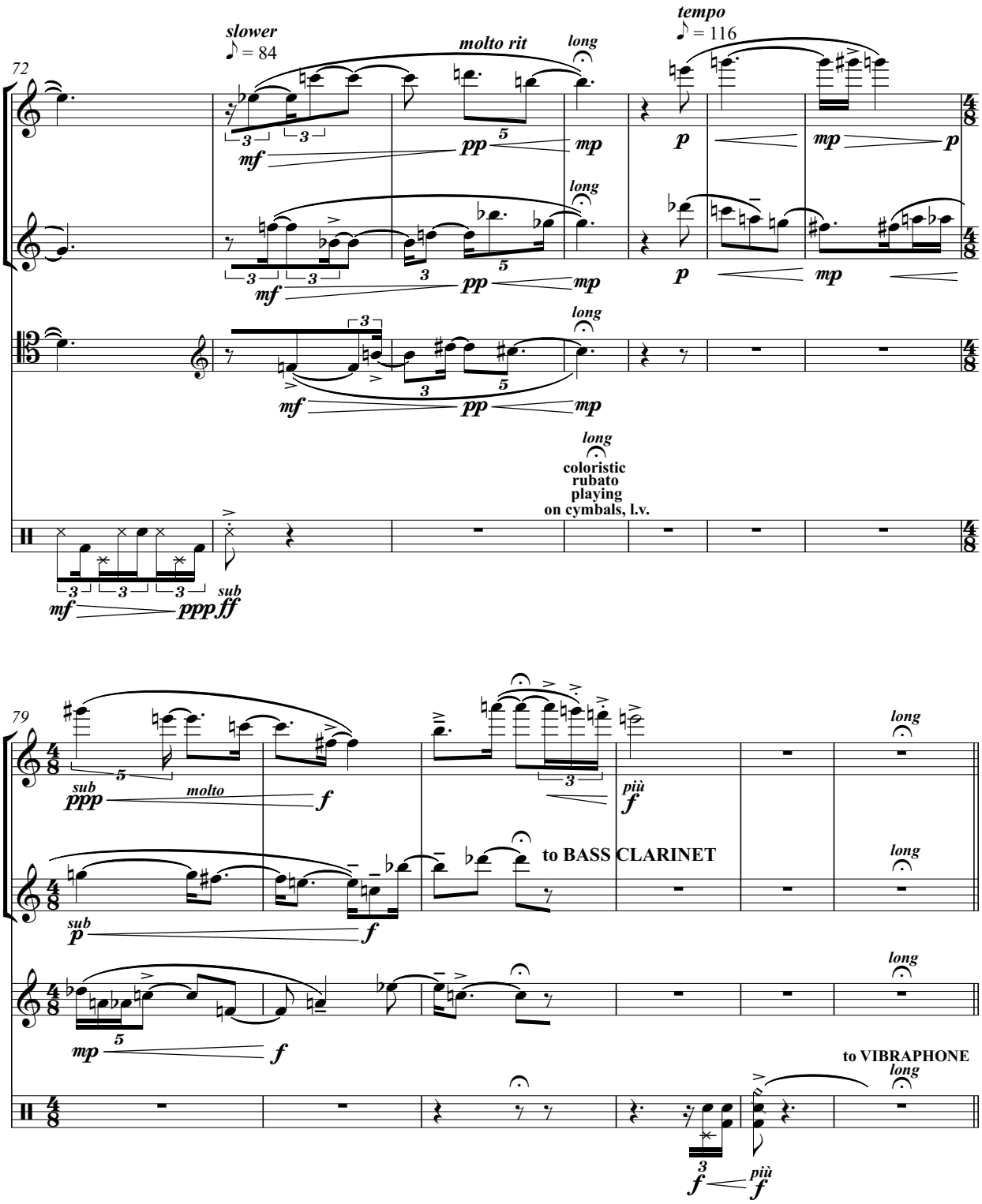
for Flutes, Clarinets, Violoncello, and Percussion

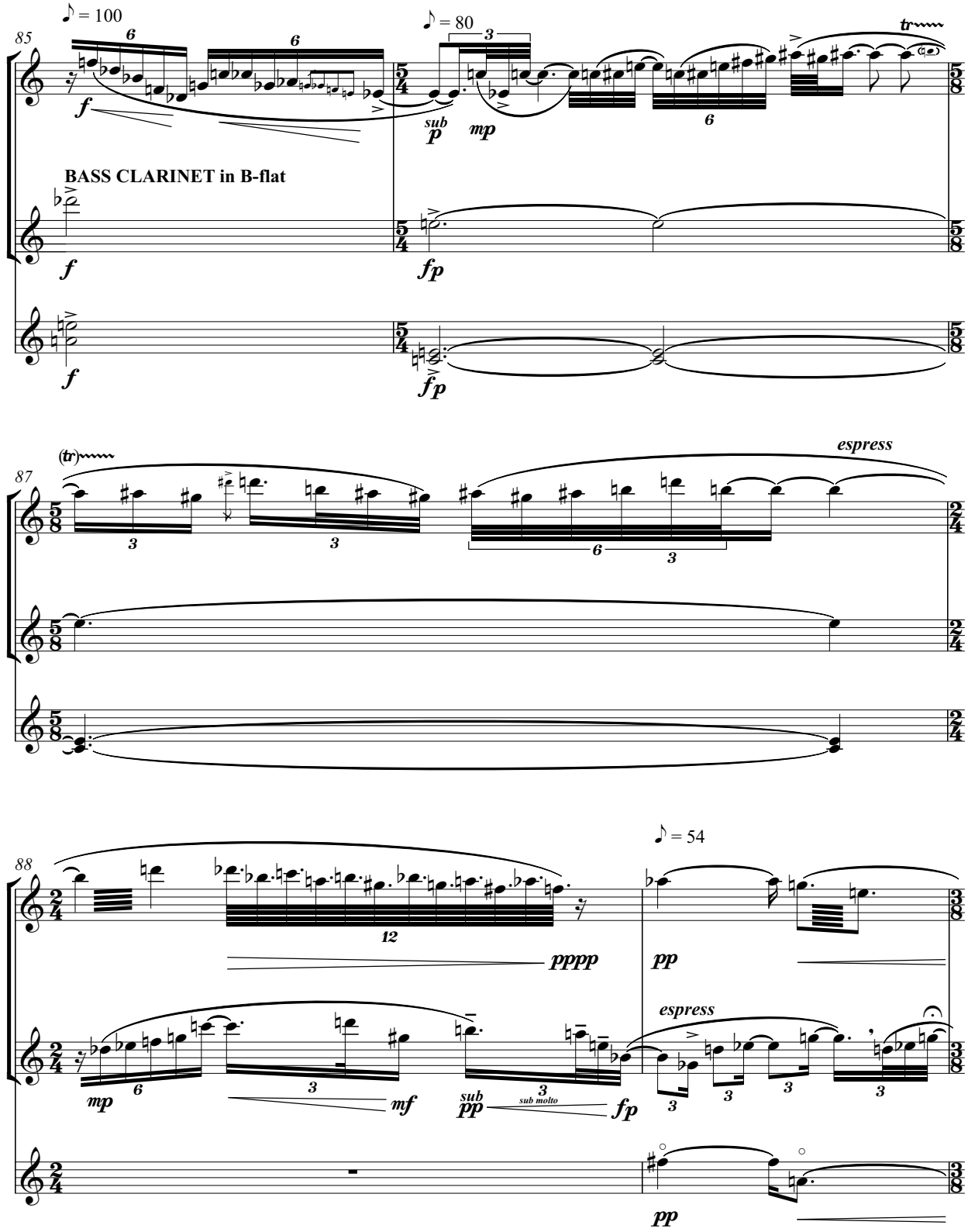
Charles Cacioppo

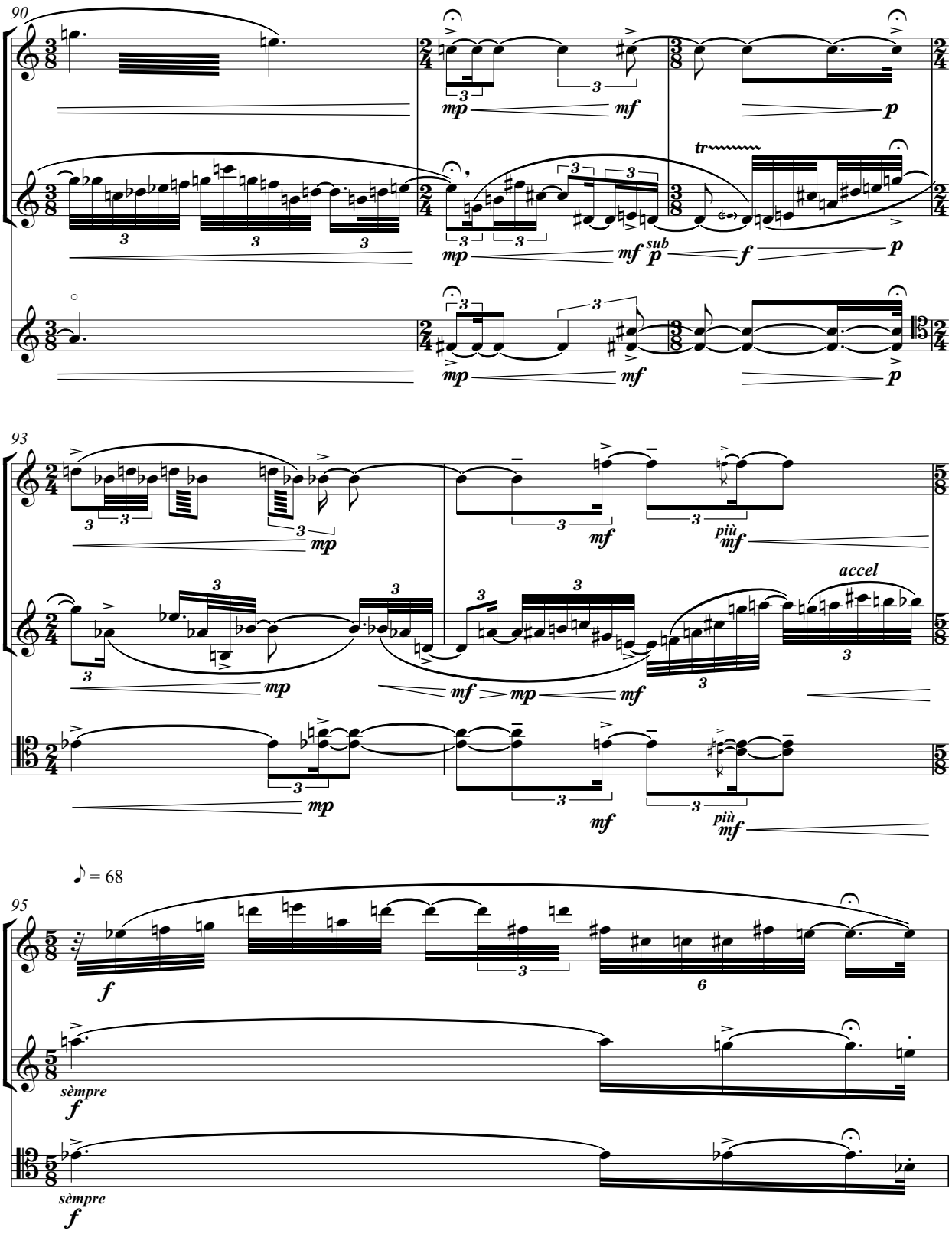


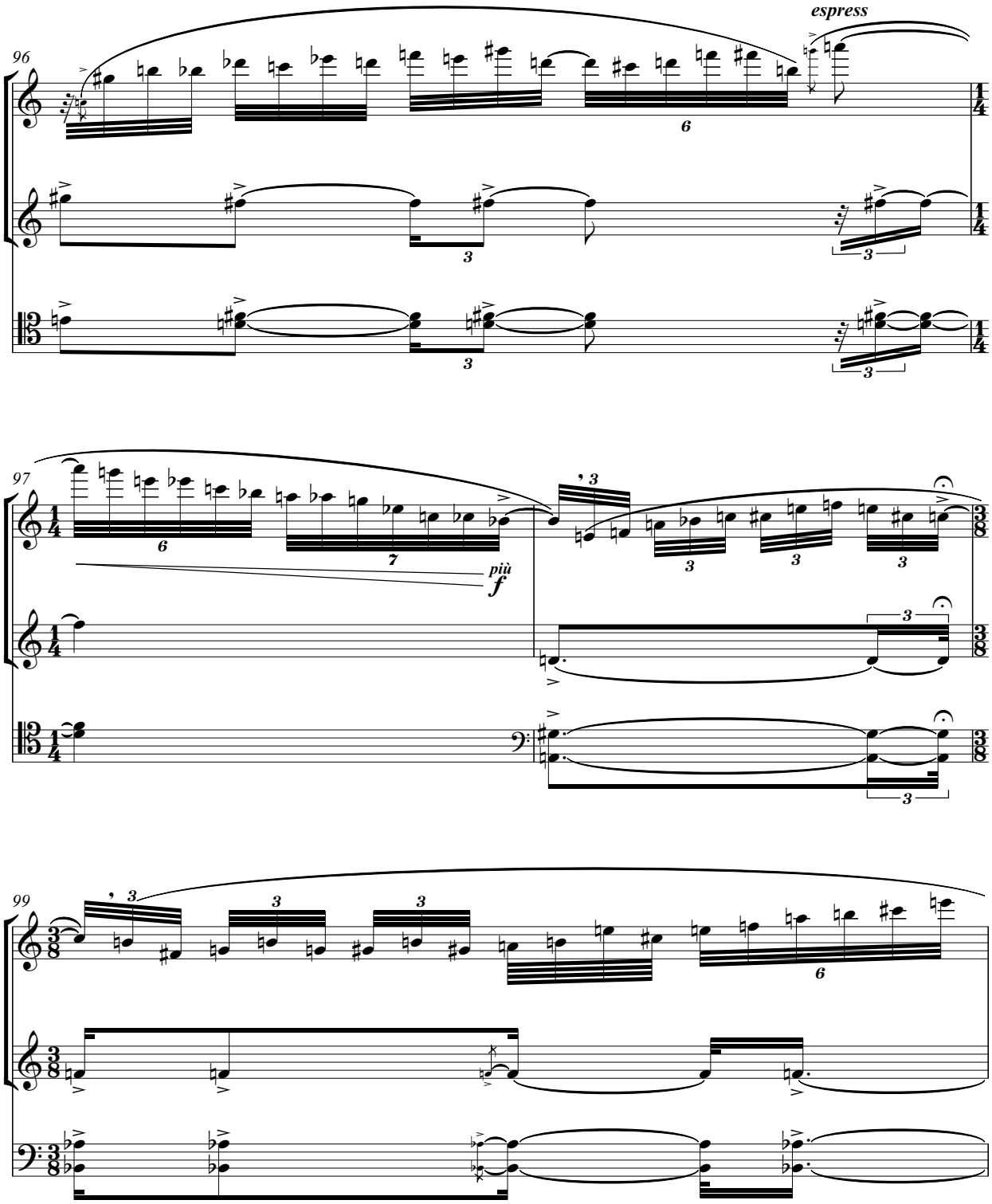

26
long
tempo
♪ = 130
mp
long
mp
long
mp
molto
rit
l.v.
long
splash hihat with foot
f
rim-click
mp
f
mp
35
mf
sub
p
mf
mf
sub
p
mf
mf
sub
p
mf
f
mp
44
p
mp
mf
p
mf
pp
faster
♪ = 152
p
pp
p
p
mp
mf
pp
p
p
mp
mf
pp
p
f
mp
f

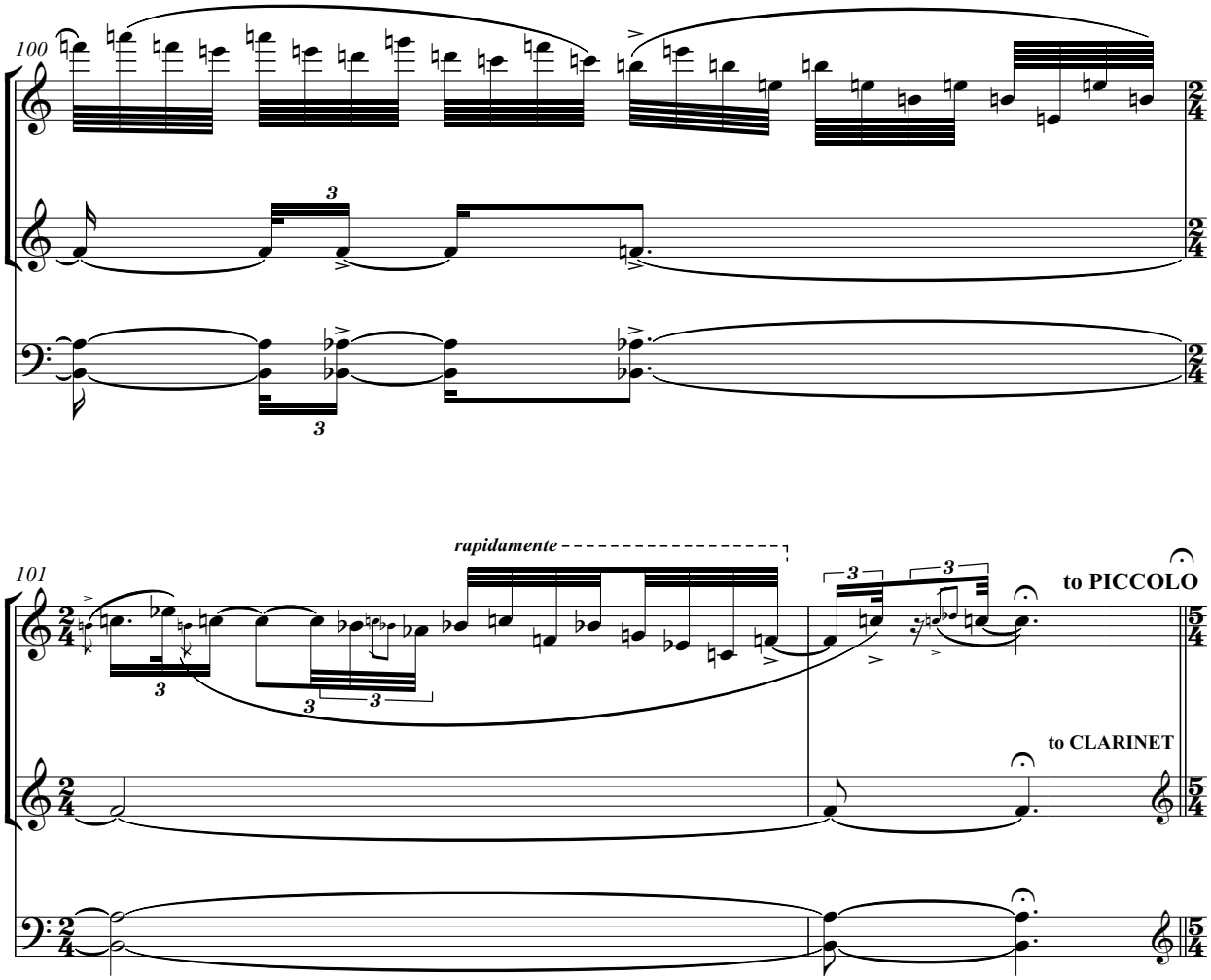

56
accel
short
tempo
♪ = 152
mp
sub molto
ppp
sub molto
mf
pppp
mf
f
mf
pp
f
63
molto
rit
short
tempo
♪ = 138
cl.
smear
f
p
mf
f
67
tempo
♪ = 138
slower
♪ = 84
tempo
♪ = 138
p
molto
f
p
mf
sub
p
mf
sub
f
p
mf
molto
pp
molto
mf
sub
p
p
mp
p
mf
sub
p
f
mf
più
f
pp
molto

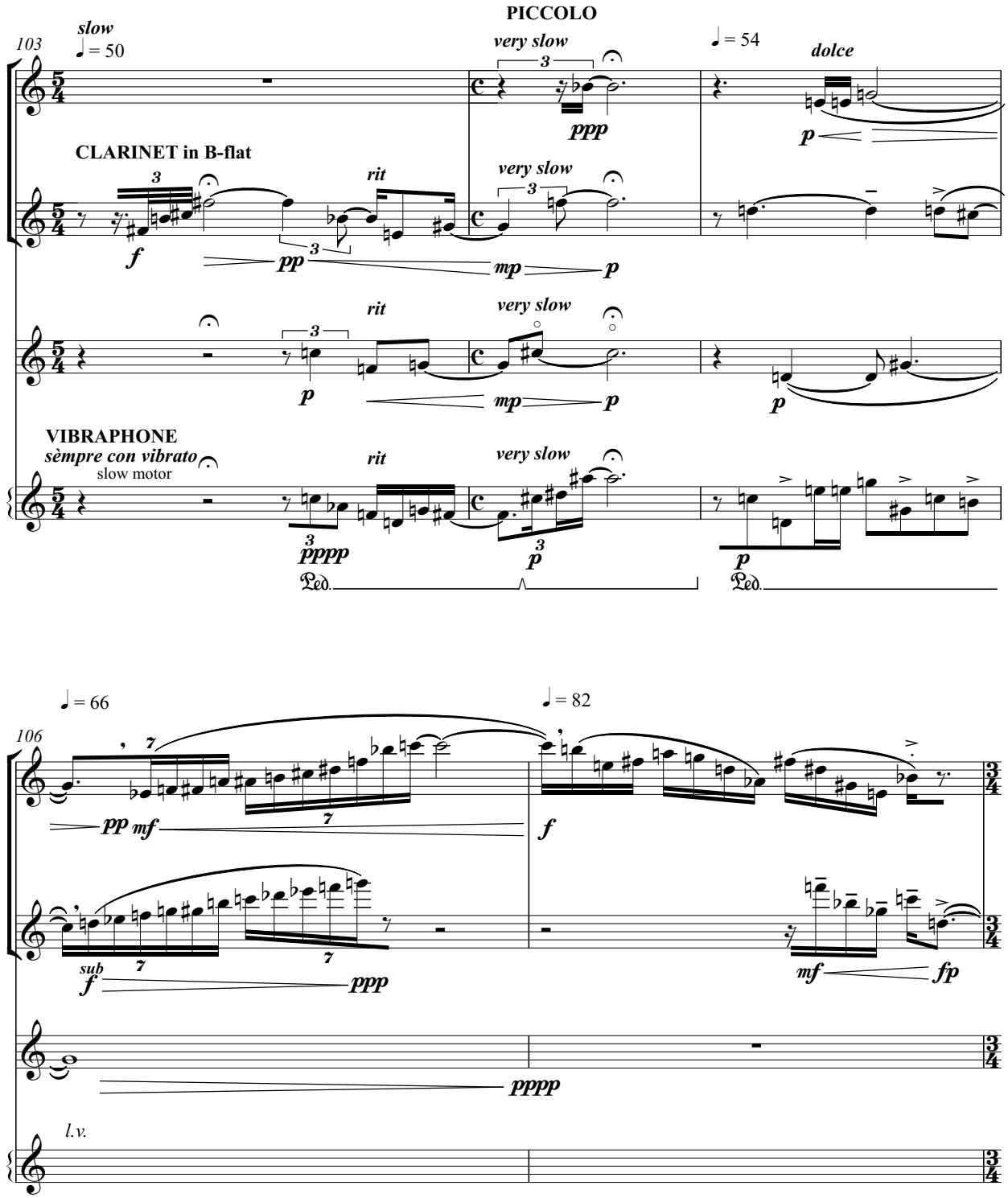

72
slower
♪ = 84
molto rit
long
tempo
♪ = 116
mf
pp
mp
p
mp
p
long
mf
pp
mp
p
mp
long
mf
pp
mp
long
coloristic
rubato
playing
on cymbals, l.v.
mf
ppp
sub
ff
79
sub
ppp
molto
f
più
f
long
to BASS CLARINET
sub
p
f
long
mp
f
long
to VIBRAPHONE
f
più
f

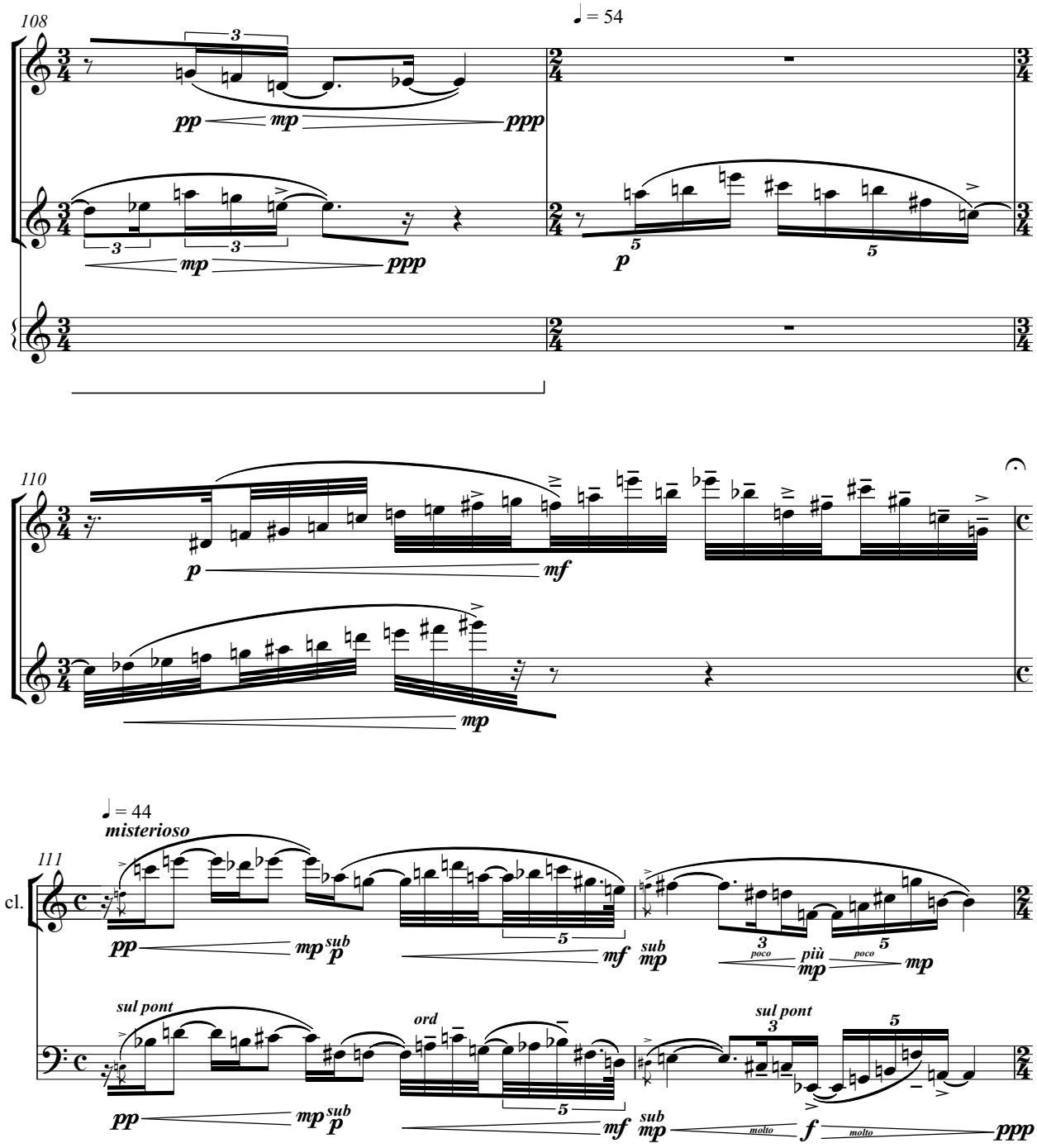

85
♪ = 100
♪ = 80
tr
sub p
mp
BASS CLARINET in B-flat
f
fp
87
(tr)
espress
88
♪ = 54
pppp
pp
espress
mp
mf
sub pp
sub molto
fp
pp

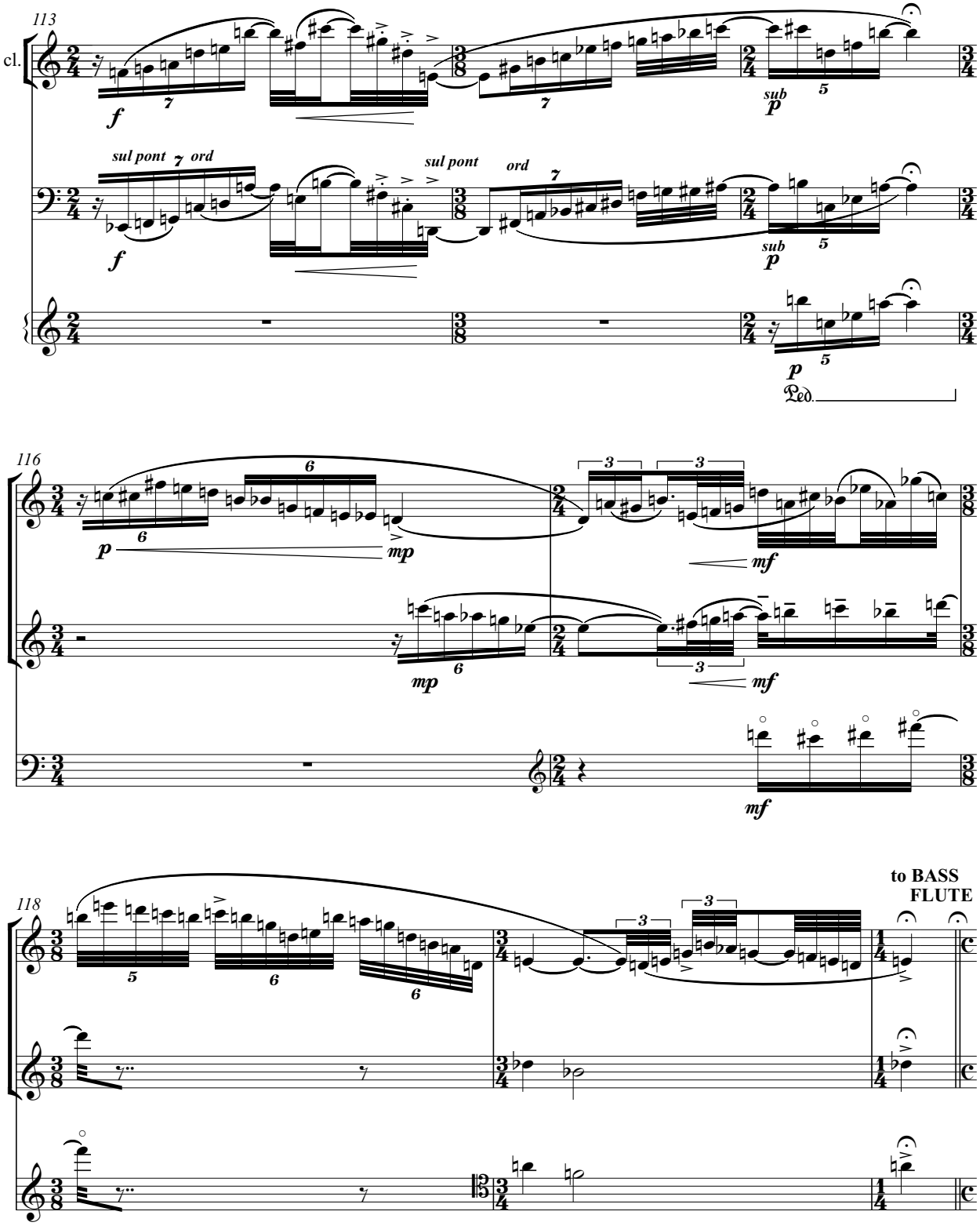

90
mp
mf
p
tr
mf
sub
p
f
p
mp
mf
p
93
mp
mf
più
mf
mp
mf
mp
mf
accel
mp
mf
più
mf
♪ = 68
95
f
sèmpre
f
sèmpre
f

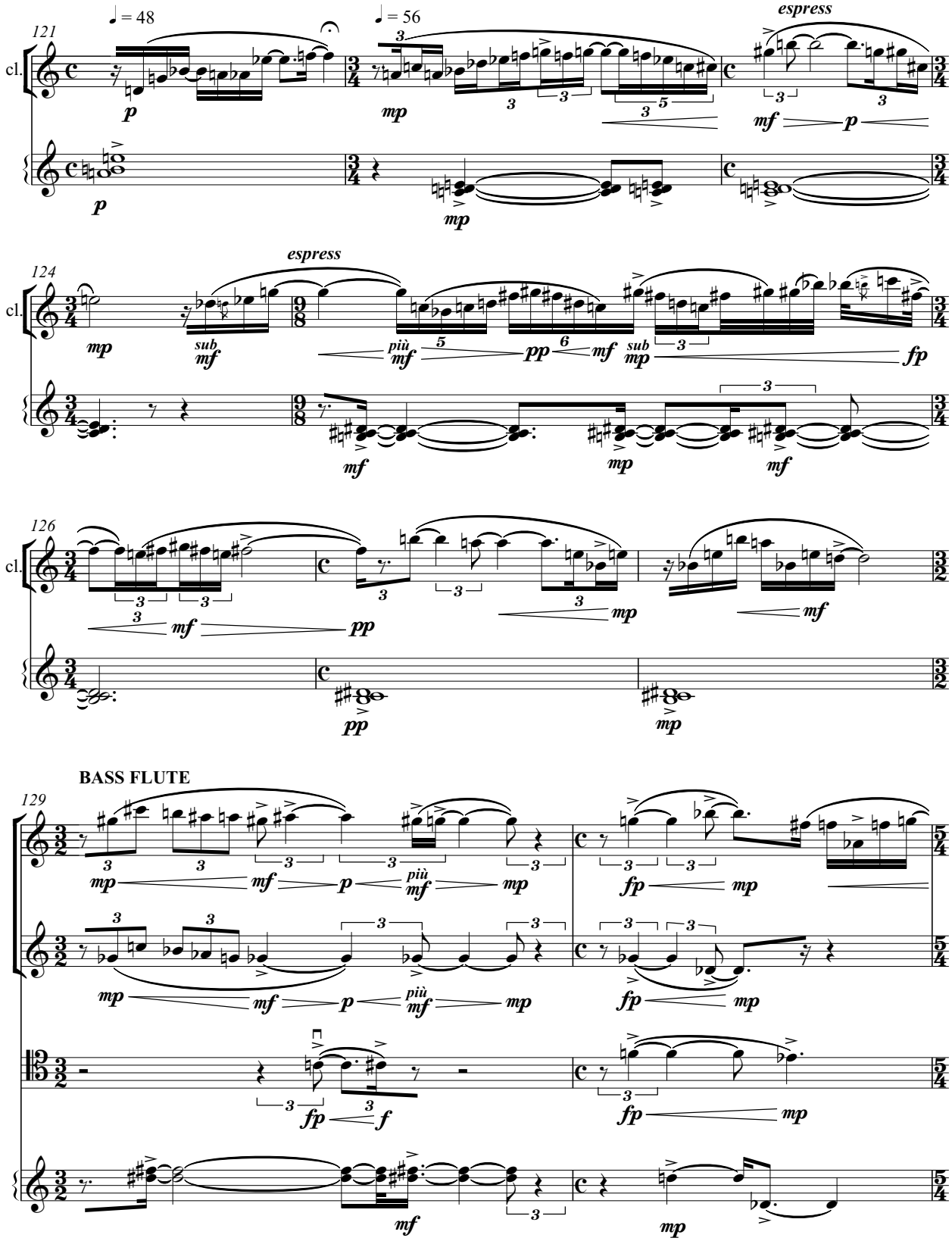

96
espress
97
più
f
99

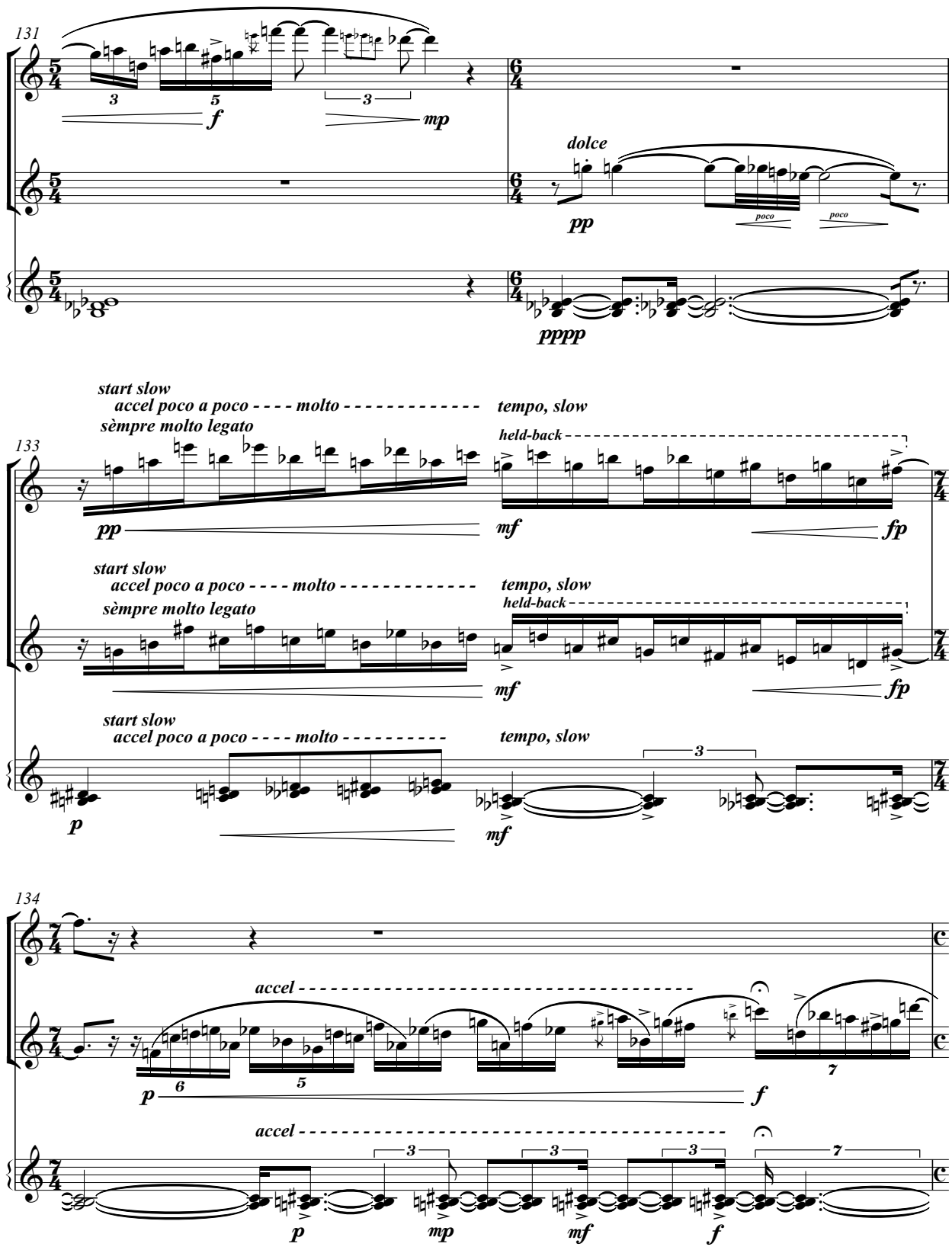

100
101
rapidamente
to PICCOLO
to CLARINET

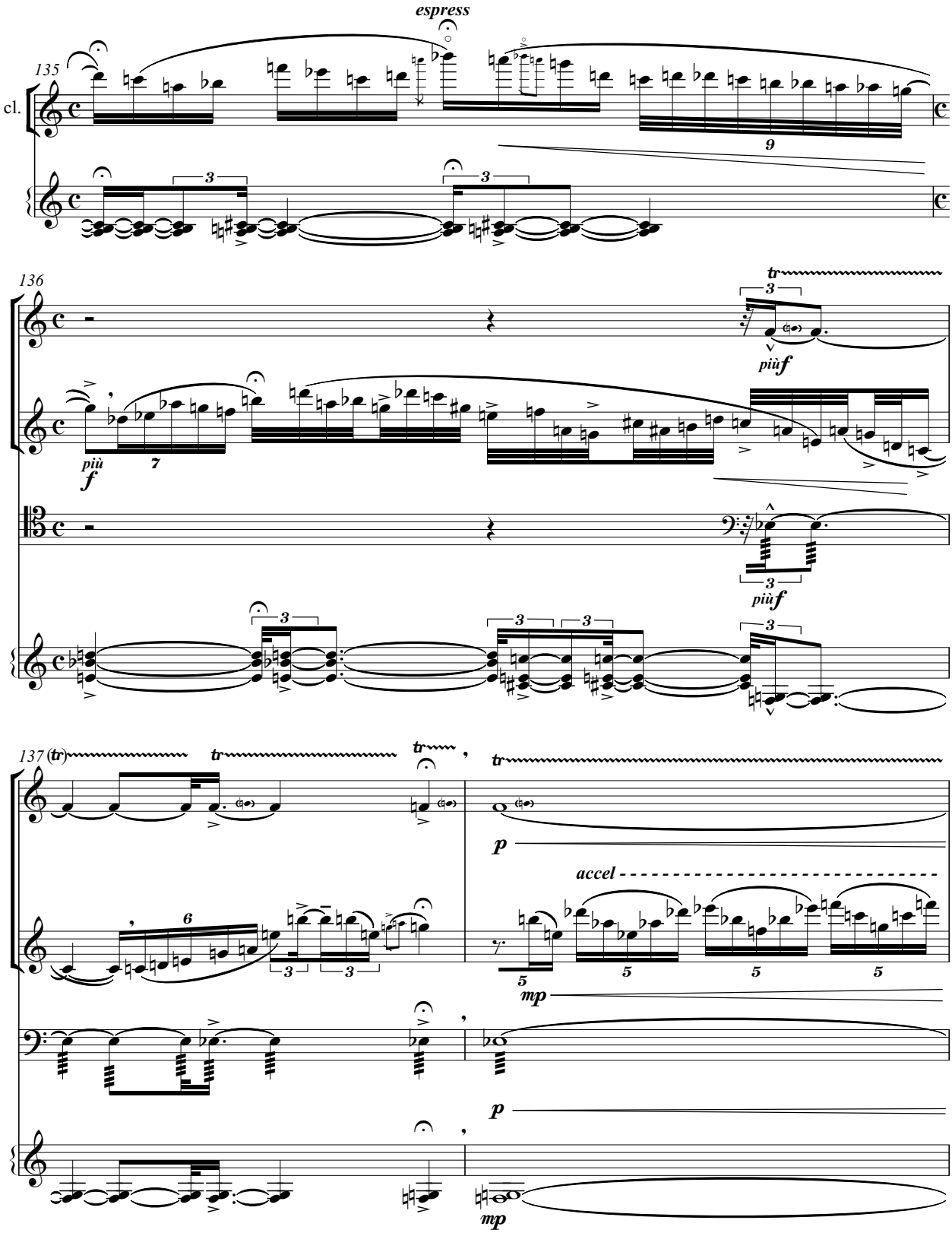

PICCOLO
CLARINET in B-flat
VIBRAPHONE
sèmpre con vibrato
slow motor
slow
very slow
rit
dolce
l.v.

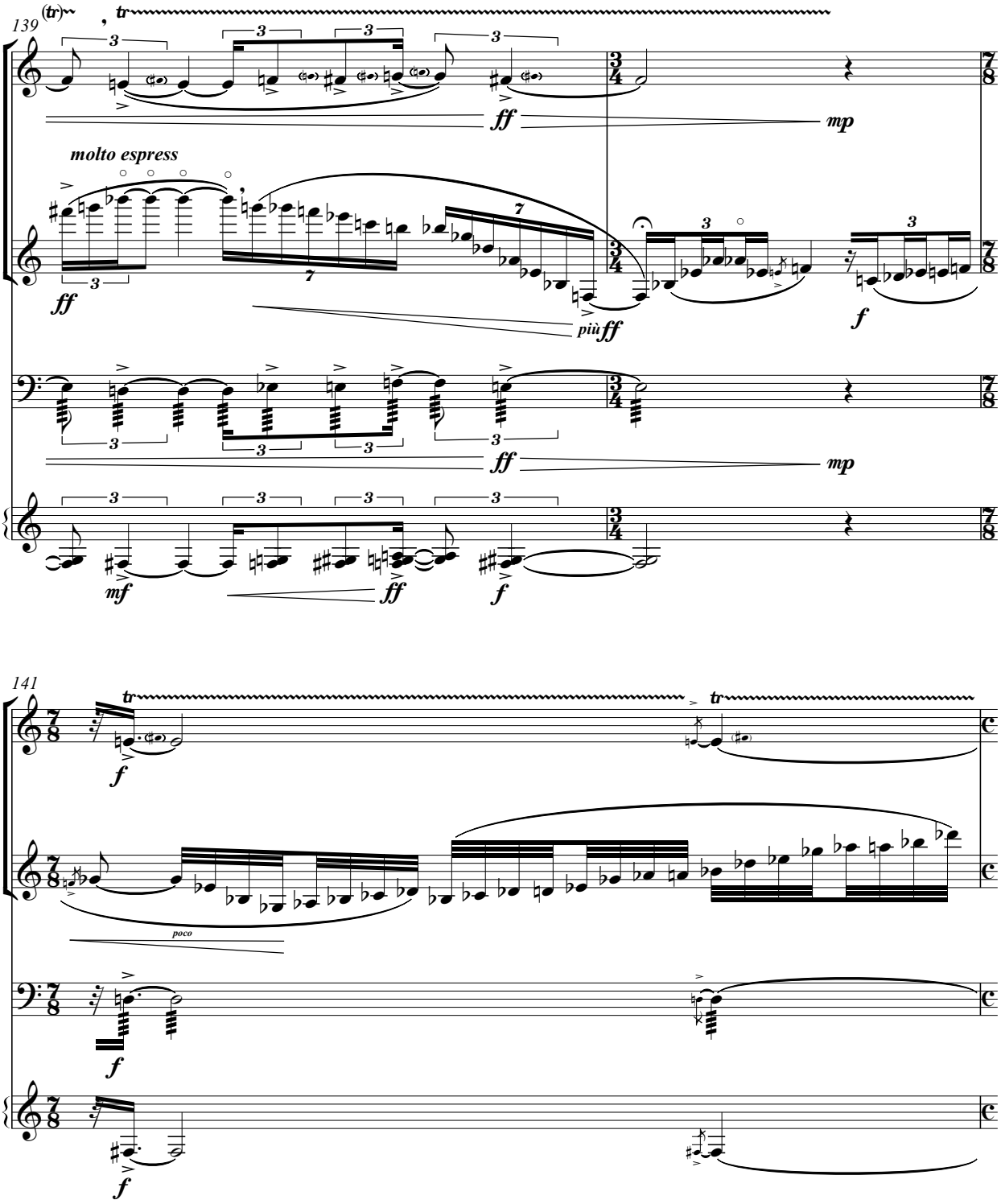

108
♩ = 54
pp
mp
ppp
mp
ppp
p
110
p
mf
mp
♩ = 44
misterioso
111
cl.
pp
mp
sub p
mf
sub mp
poco
più
poco
mp
mp
sul pont
ord
sul pont
pp
mp
sub p
mf
sub mp
molto
f
molto
ppp

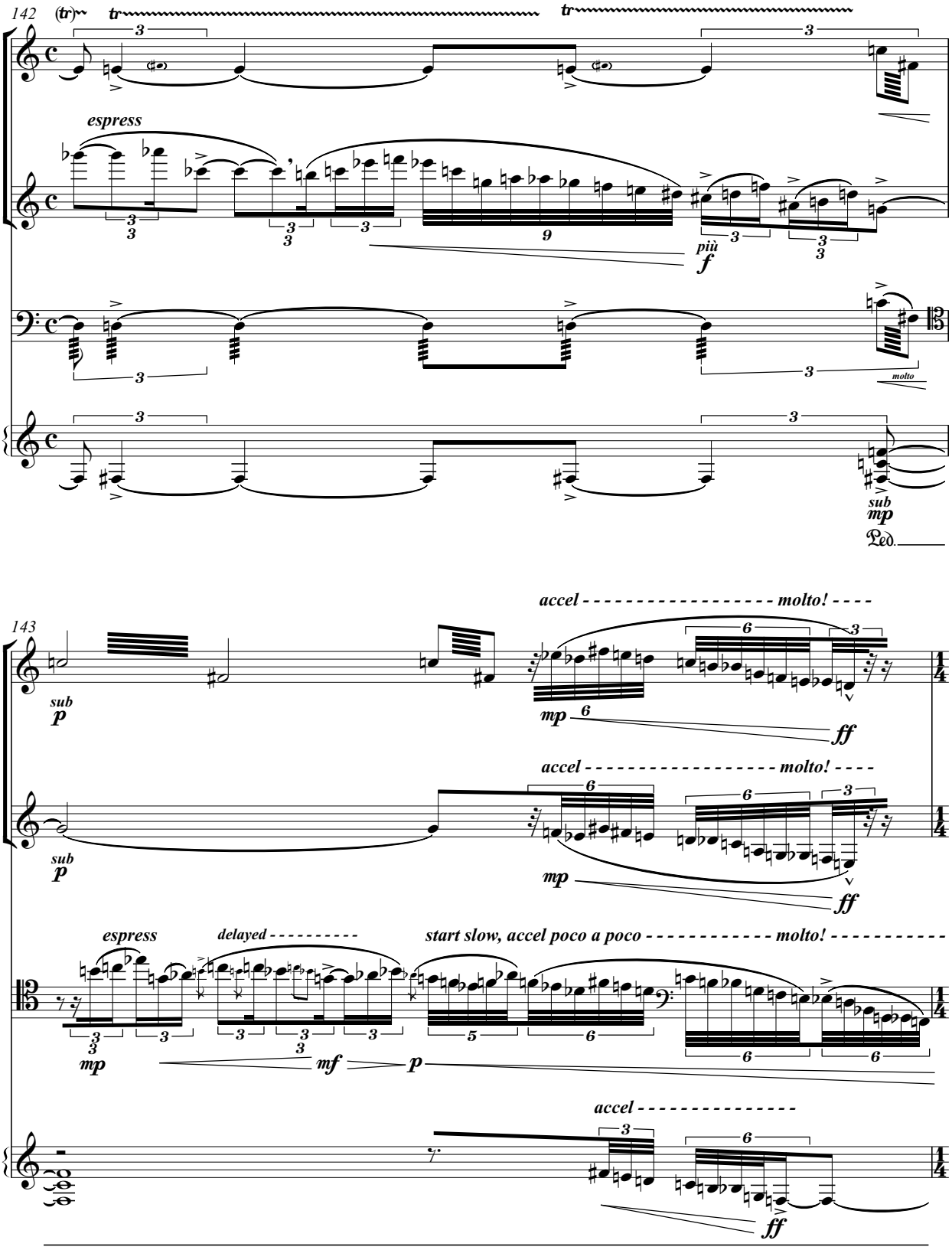

113
cl.
f
sub p
sul pont
ord
p
Ped.
116
mp
mf
118
to BASS FLUTE

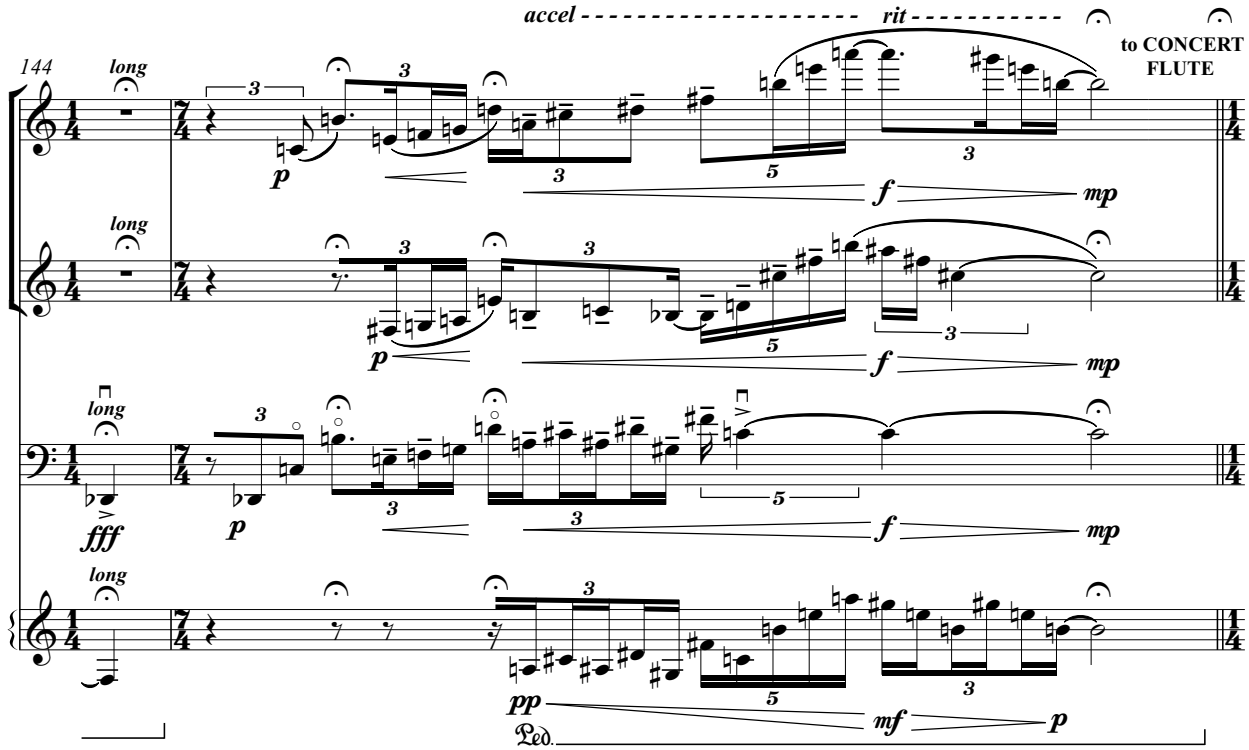

121
♩ = 48
♩ = 56
espress
cl.
124
espress
sub
più
sub
126
cl.
BASS FLUTE
129

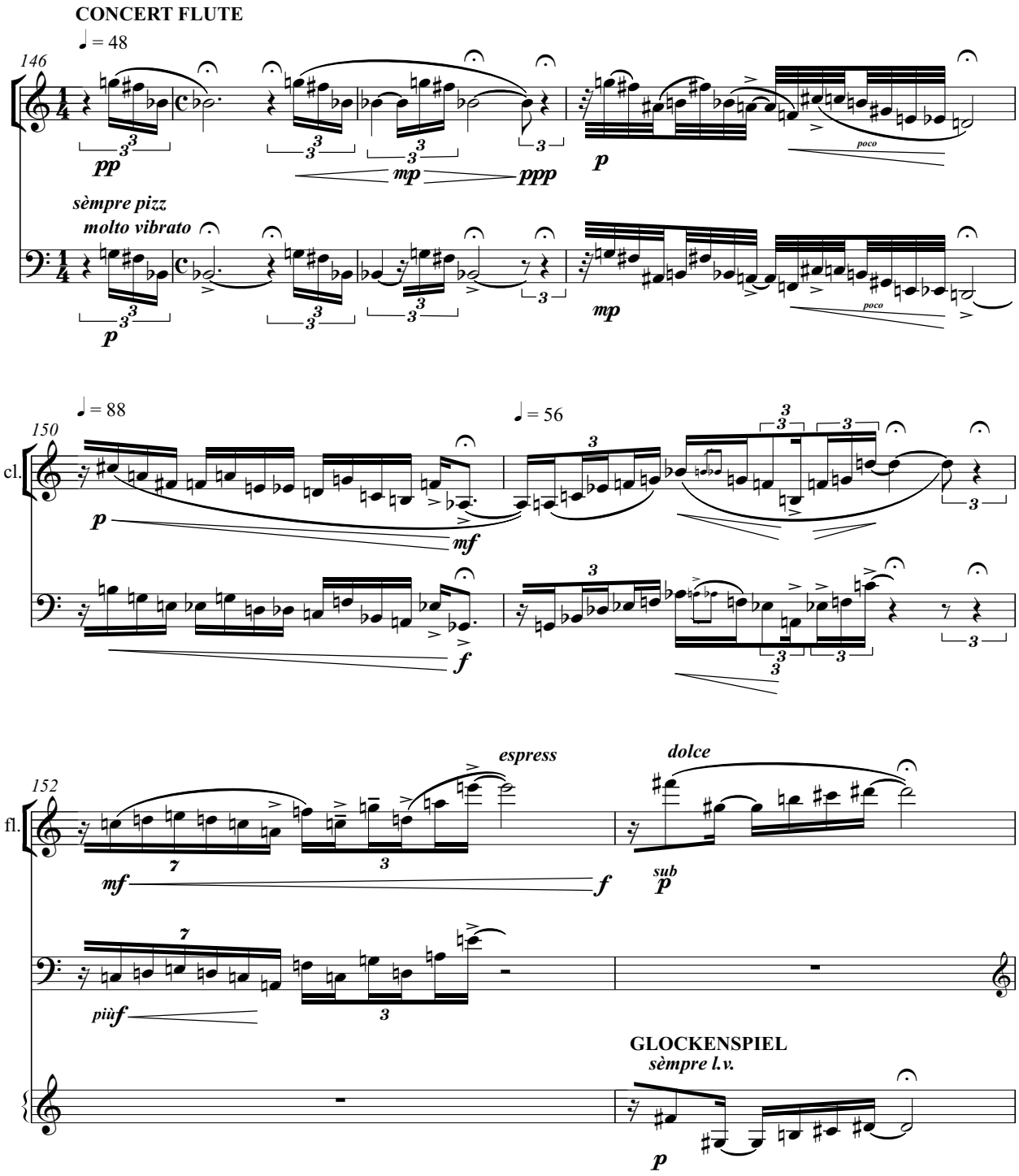

131
f
mp
dolce
pp
poco
poco
pppp
133
start slow
accel poco a poco - - - - molto - - - - - - - - - - - - - -
sèmpre molto legato
tempo, slow
held-back
pp
mf
fp
start slow
accel poco a poco - - - - molto - - - - - - - - - - - - - -
sèmpre molto legato
tempo, slow
held-back
mf
fp
start slow
accel poco a poco - - - - molto - - - - - - - - - -
tempo, slow
p
mf
134
accel -
p
f
accel -
p
mp
mf
f

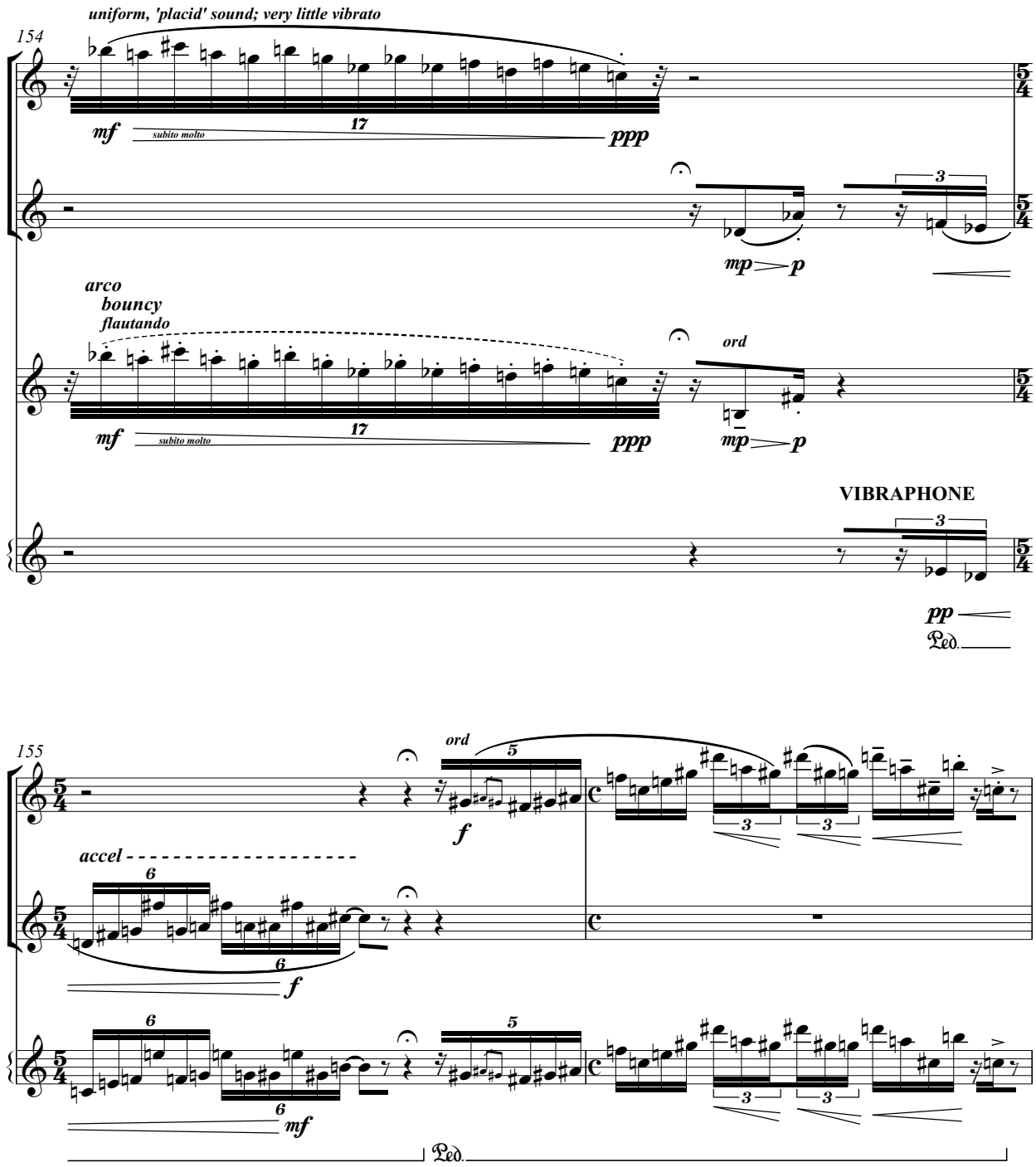

espress
135
cl.
9
136
più f
7
più f
più f
137
tr
p
accel
6
5
mp
p
mp

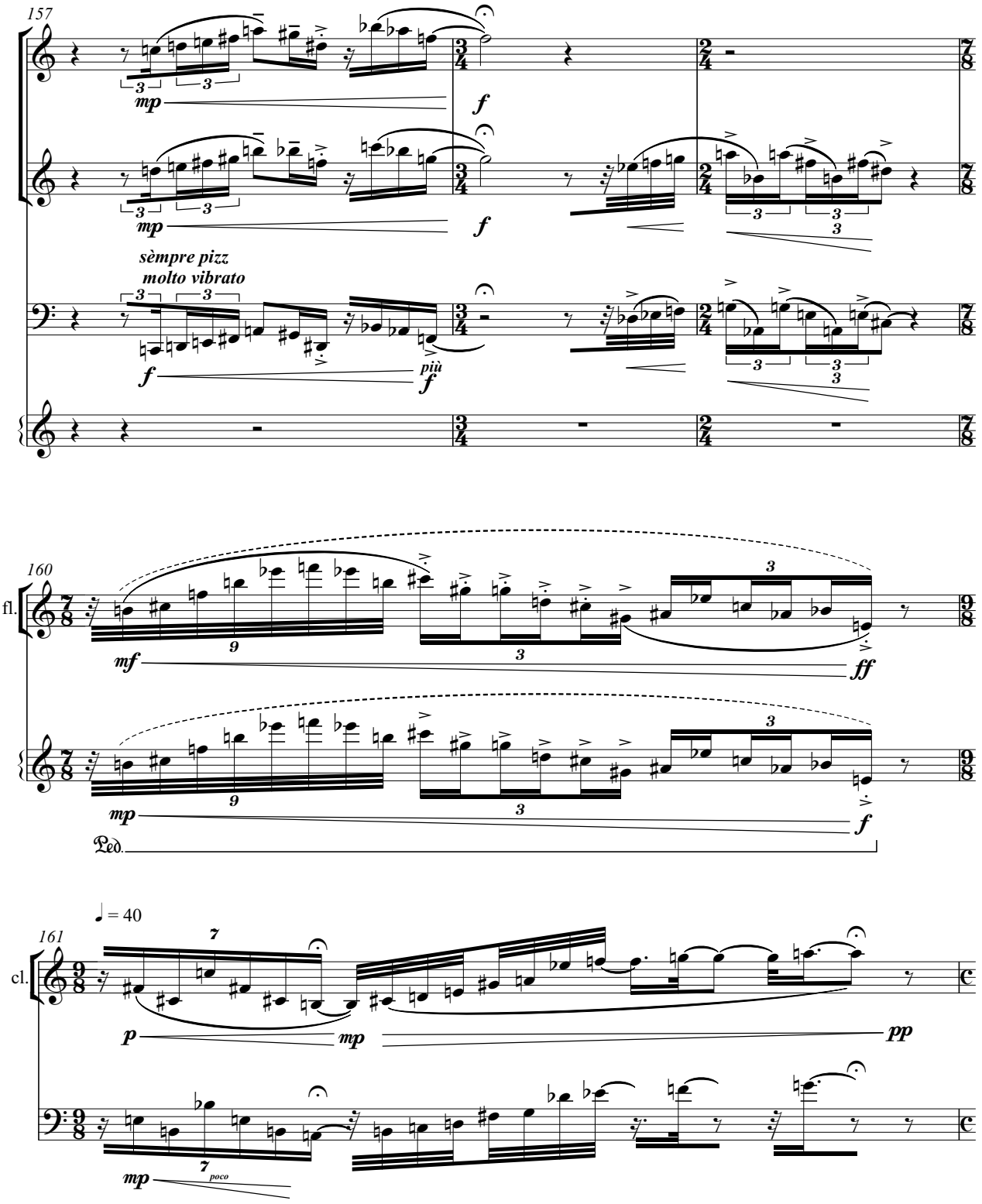

139
(tr)
tr
ff
mp
molto espress
ff
più ff
f
ff
mp
mf
ff
f
141
tr
tr
f
poco
f
f

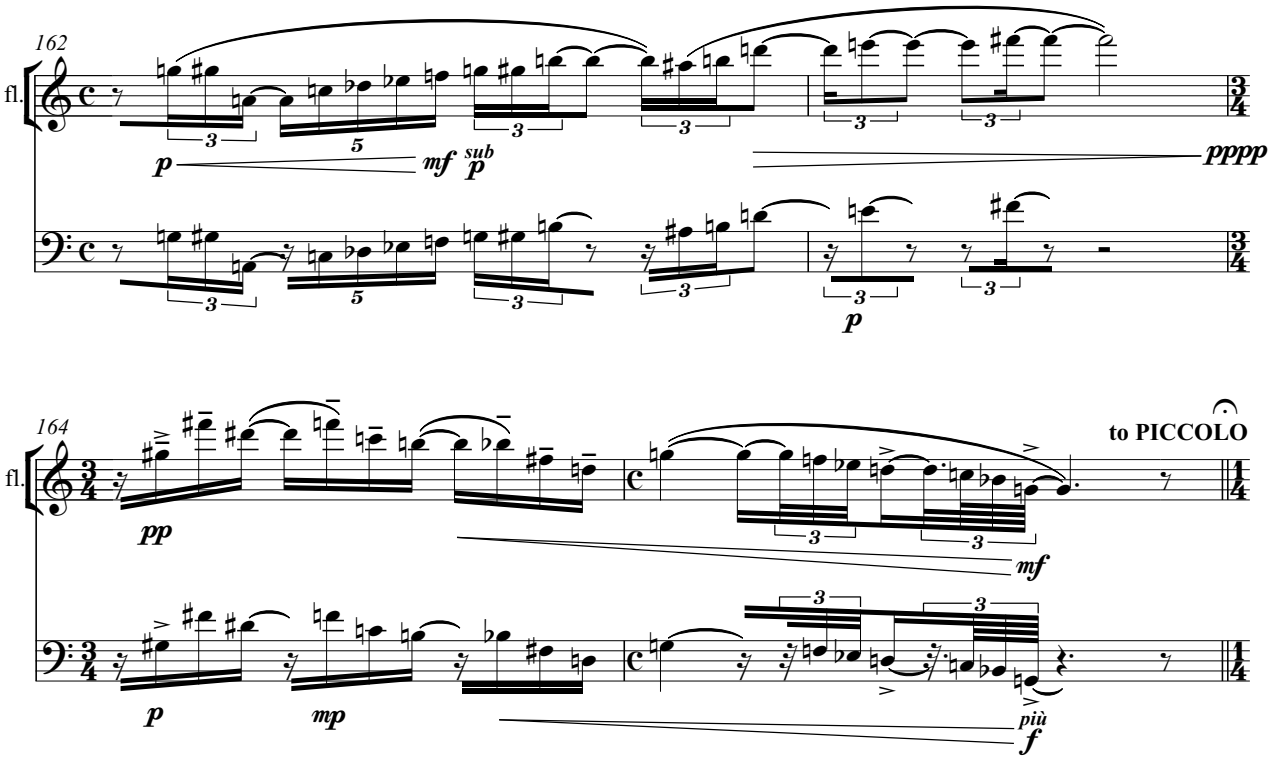

142
(tr)
tr
tr
espress
più
f
molto
sub
mp
Ped.
143
sub
p
accel
molto!
mp
ff
sub
p
accel
molto!
mp
ff
espress
mp
delayed
mf
p
start slow, accel poco a poco
molto!
accel
ff

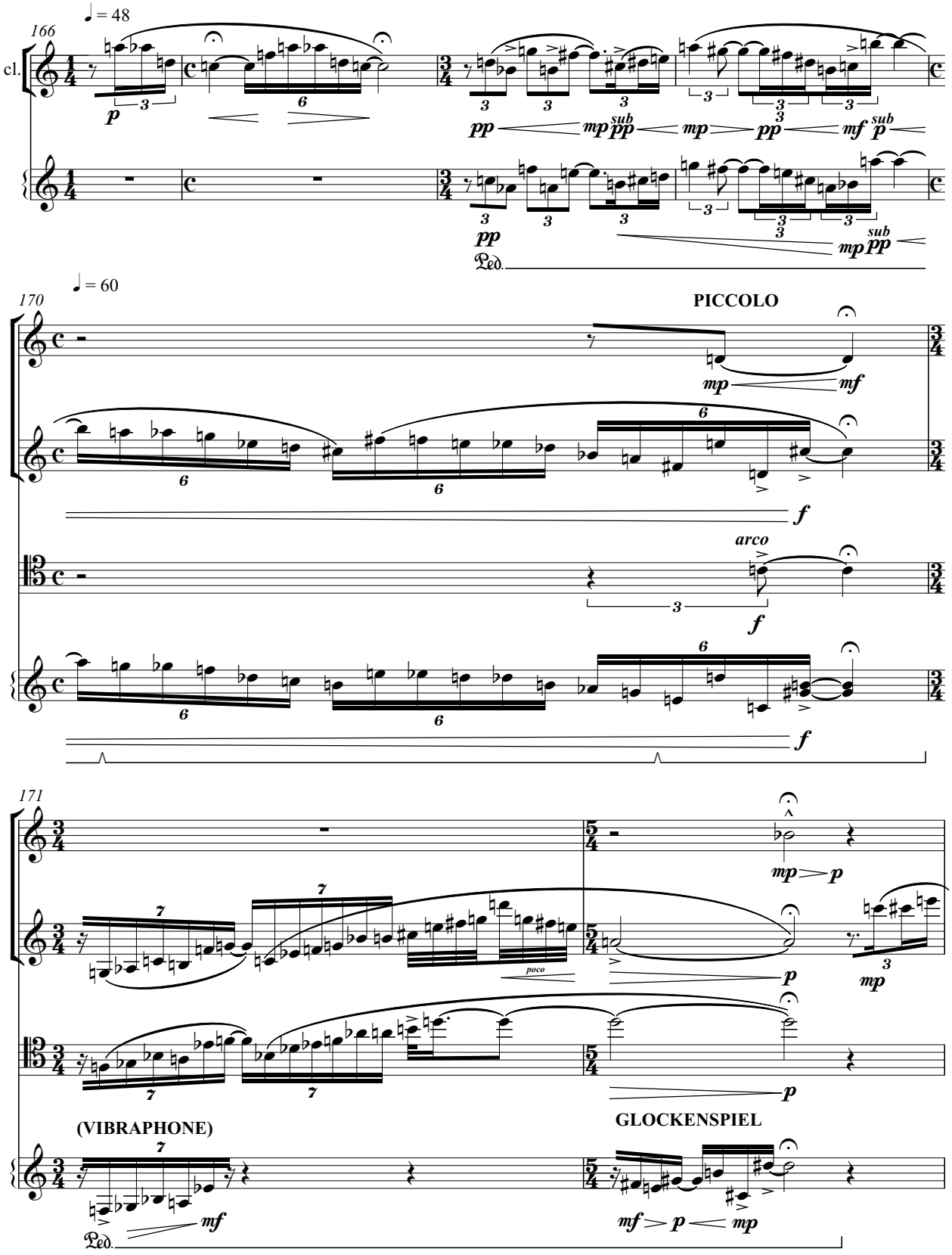

accel
rit
to CONCERT FLUTE
144
long
p
f
mp
fff
pp
mf
Ped.

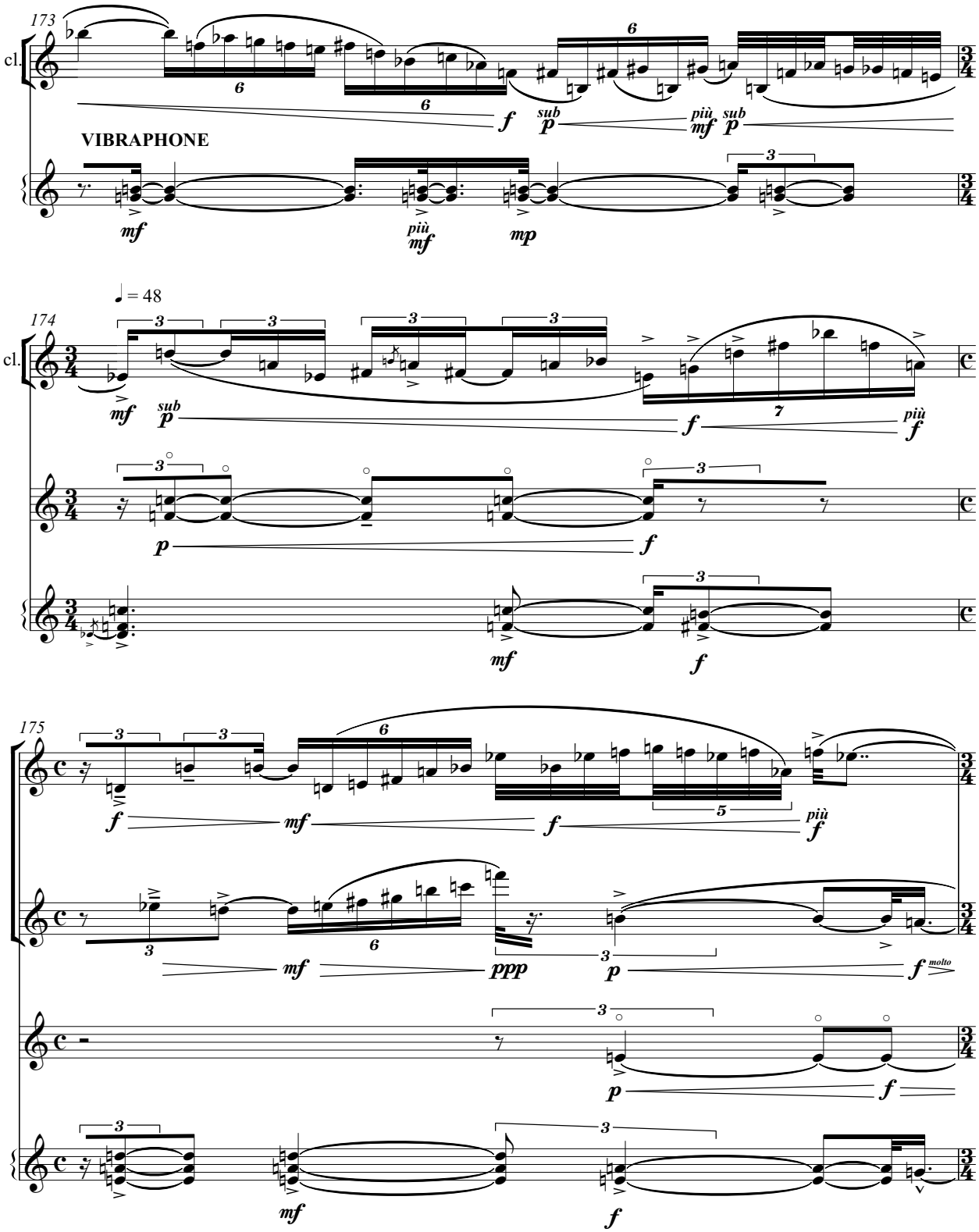

CONCERT FLUTE
♩ = 48
146
pp
mp
ppp
p
poco
sèmpre pizz
molto vibrato
p
mp
poco
♩ = 88
150
cl.
p
mf
f
♩ = 56
152
fl.
espress
mf
f
dolce
sub p
più f
GLOCKENSPIEL
sèmpre l.v.
p

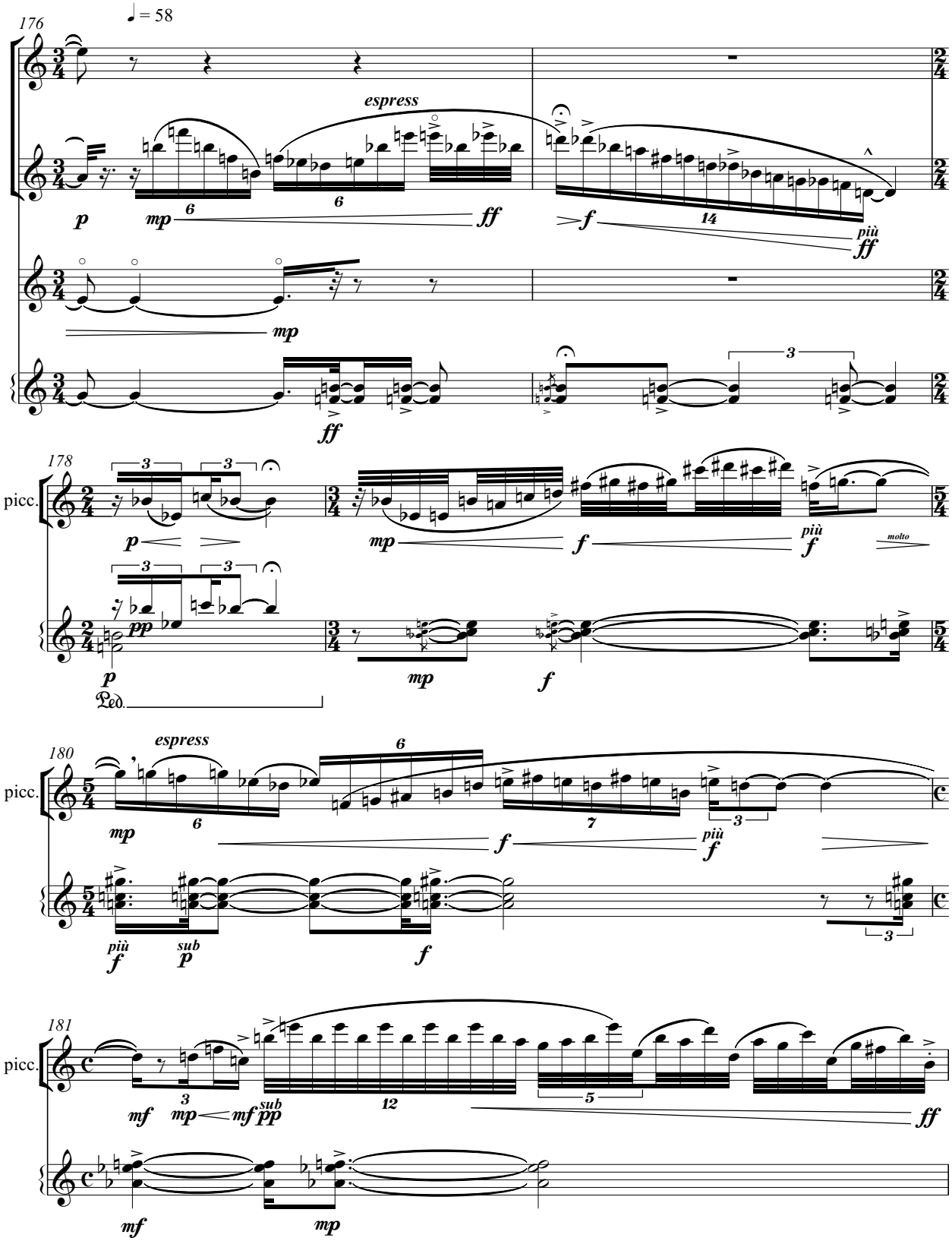

154
uniform, 'placid' sound; very little vibrato
mf
subito molto
17
ppp
mp
p
arco
bouncy
flautando
ord
VIBRAPHONE
pp
Ped.
155
accel
f
mf

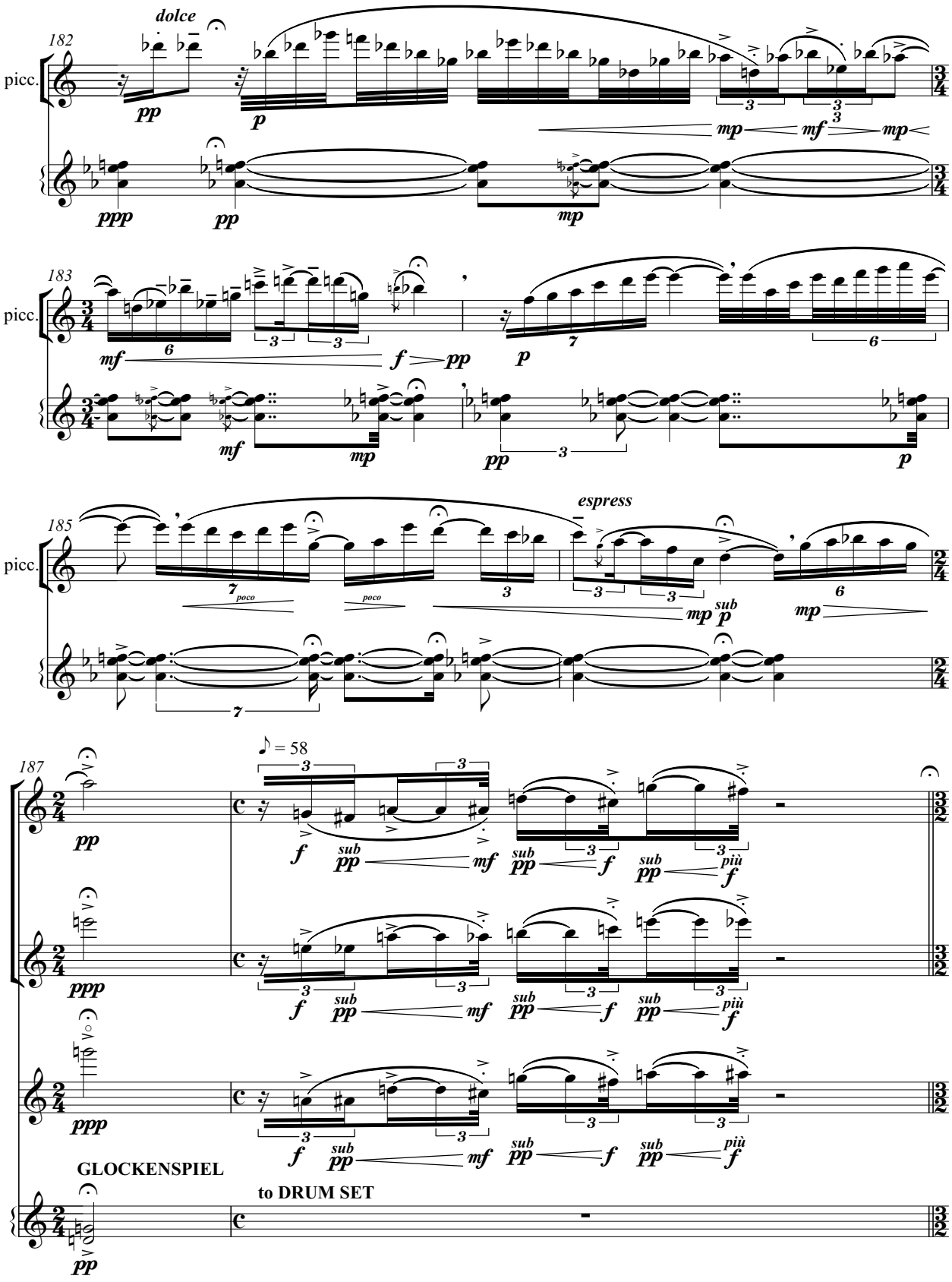

157
mp
f
mp
f
sèmpre pizz
molto vibrato
f
più
f
160
fl.
mf
ff
mp
f
Ped.
161
cl.
♩ = 40
p
mp
pp
mp
poco

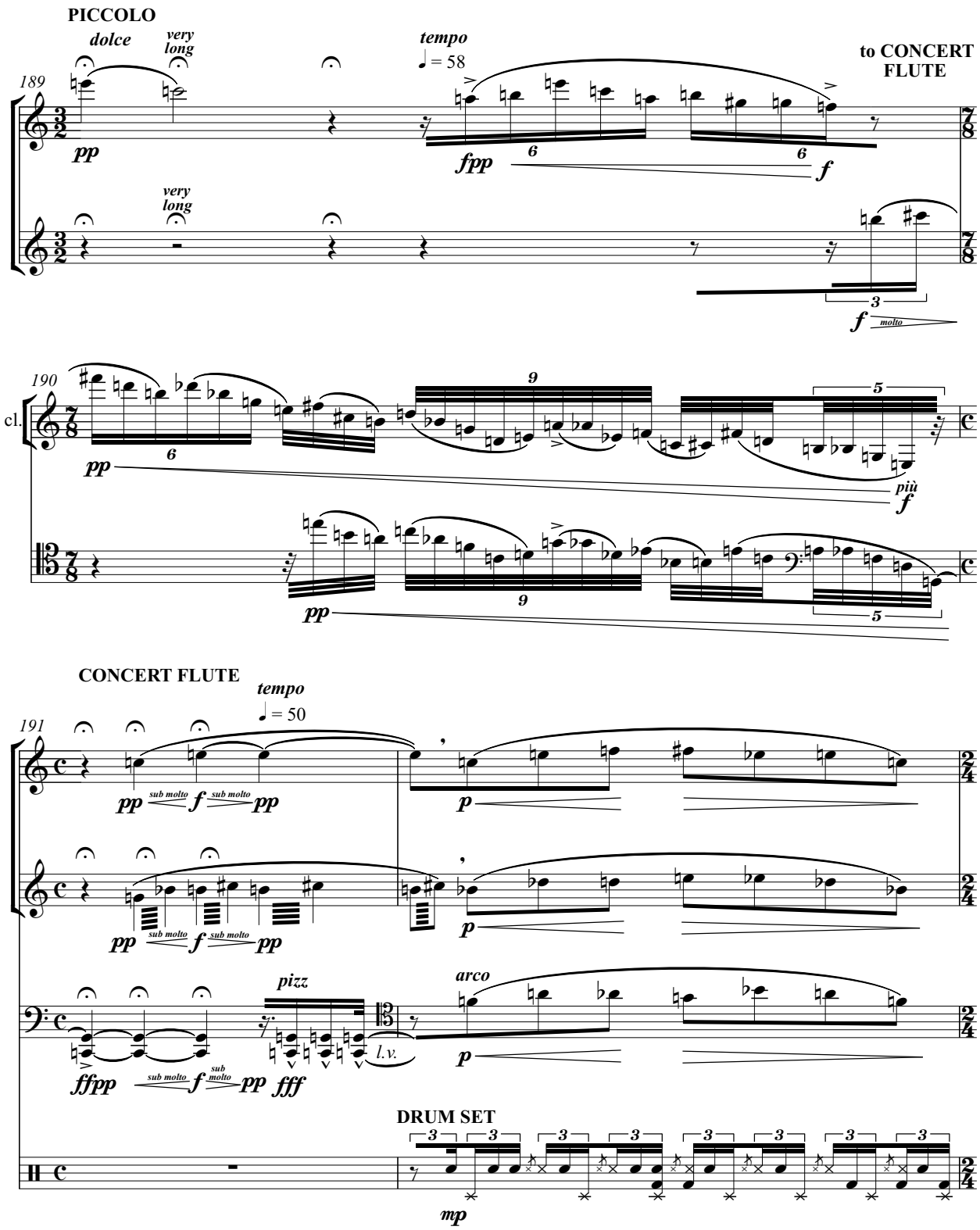

162
fl.
p
mf
sub p
pppp
p
164
fl.
pp
mf
to PICCOLO
p
mp
più f

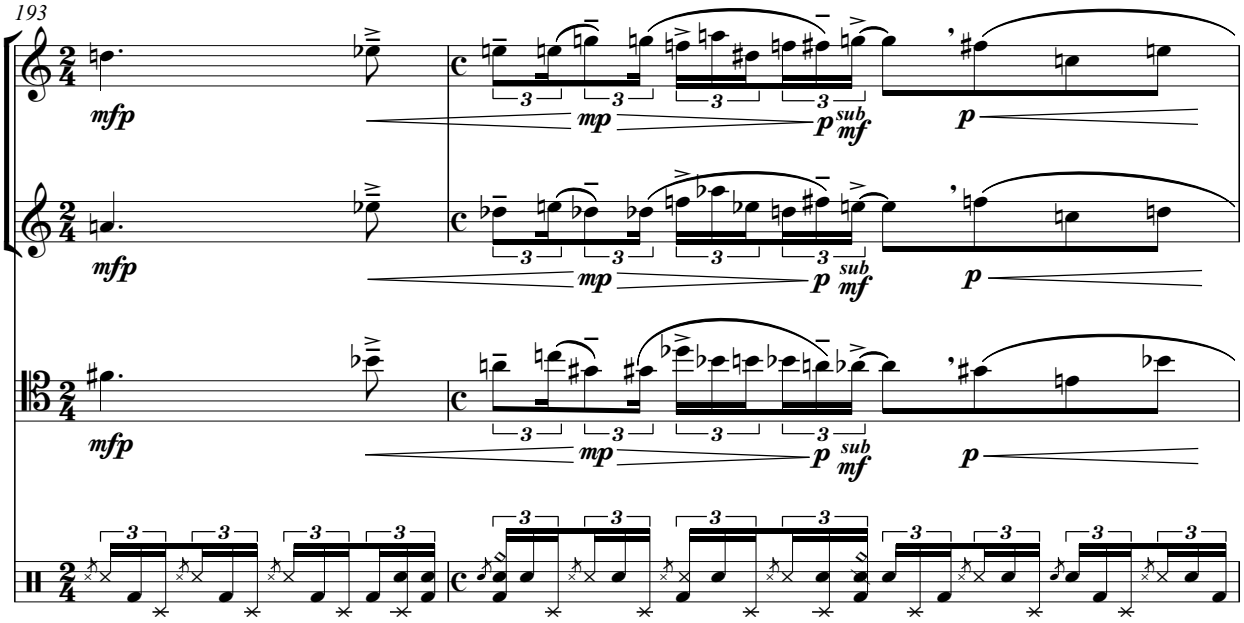

166
♩ = 48
cl.
p
pp
mp
sub pp
mp
pp
mf
sub p
pp
mp
sub pp
Ped.
170
♩ = 60
PICCOLO
mp
mf
f
arco
f
f
171
mp
p
poco
p
mp
p
(VIBRAPHONE)
mf
Ped.
GLOCKENSPIEL
mf
p
mp

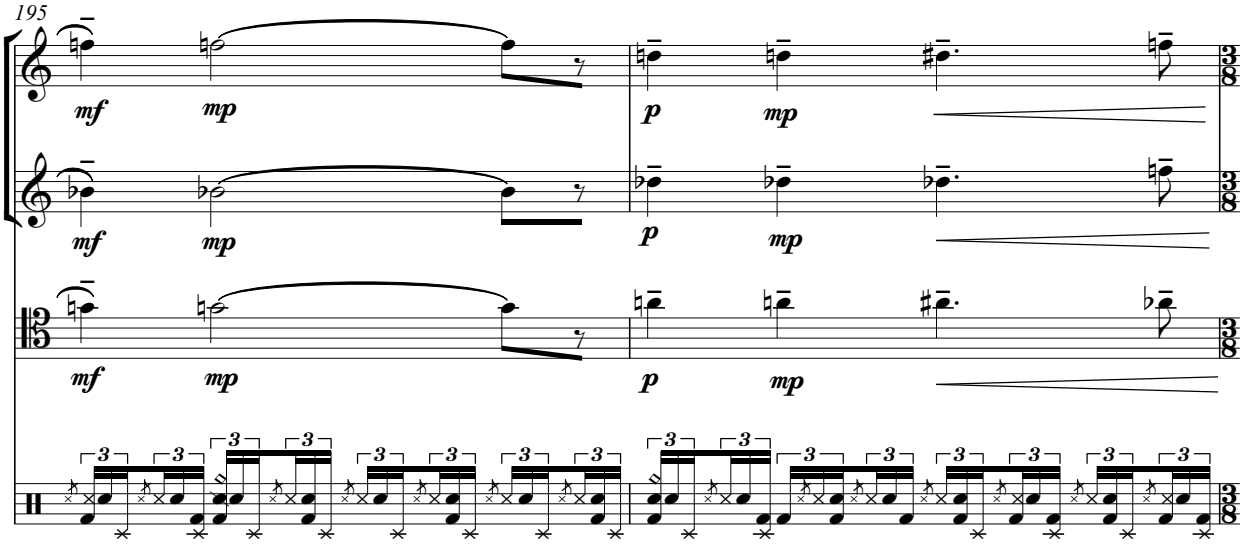

173
cl.
VIBRAPHONE
174
cl.
♩ = 48
175

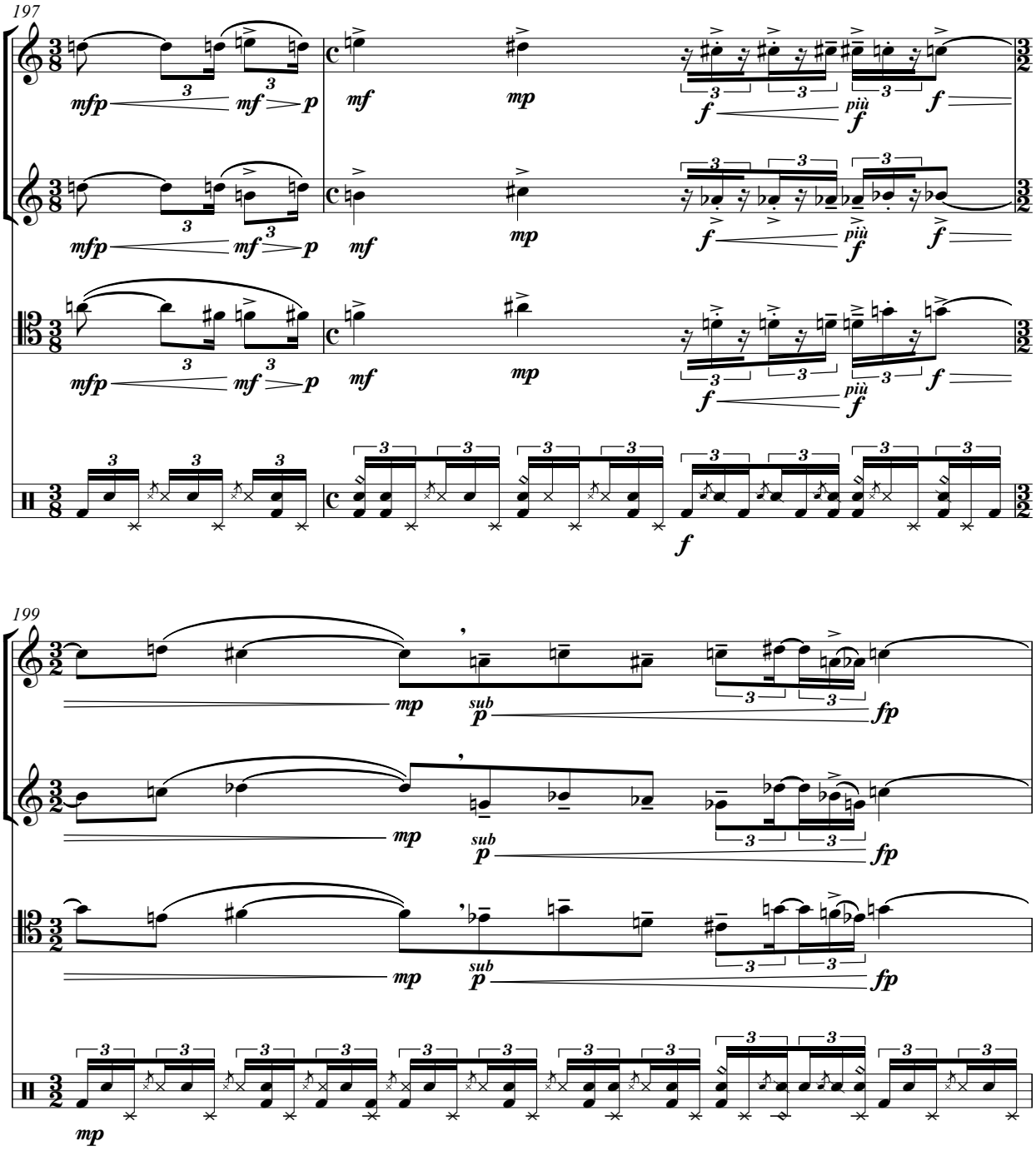

176
♩ = 58
espress
p
mp
ff
f
più
ff
mp
ff
178
picc.
p
mp
f
più
f
molto
pp
p
mp
f
Ped.
180
picc.
espress
mp
f
più
f
più
f
sub
p
f
181
picc.
mf
mp
mf
sub
pp
ff
mf
mp

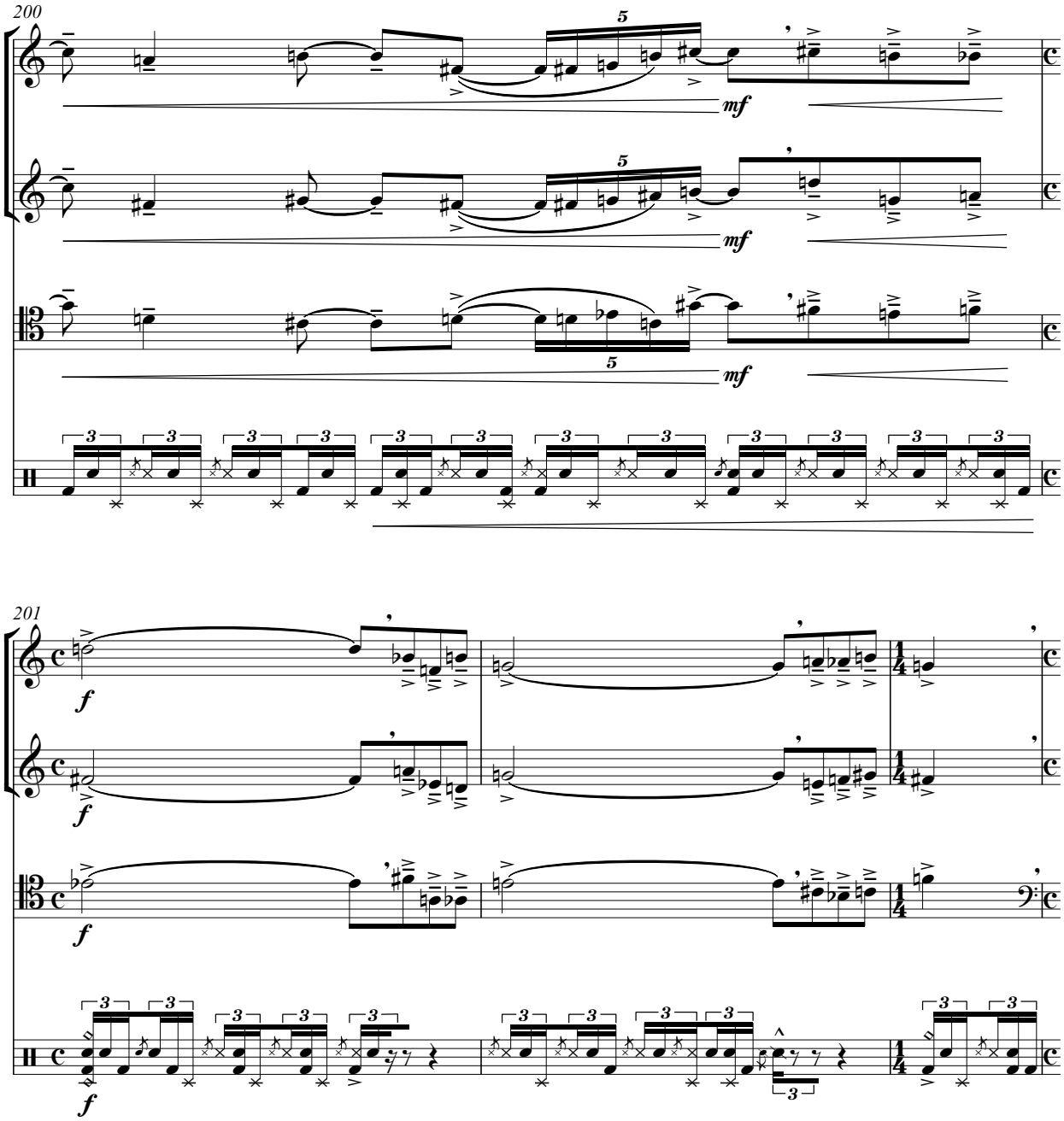

182
dolce
picc.
pp
p
mp
mf
mp
ppp
pp
mp
183
picc.
mf
f
pp
p
mf
mp
pp
p
185
picc.
poco
poco
espress
mp
sub p
mp
187
♪ = 58
pp
f
sub pp
mf
sub pp
f
sub pp
più f
ppp
f
sub pp
mf
sub pp
f
sub pp
più f
ppp
f
sub pp
mf
sub pp
f
sub pp
più f
GLOCKENSPIEL
pp
to DRUM SET

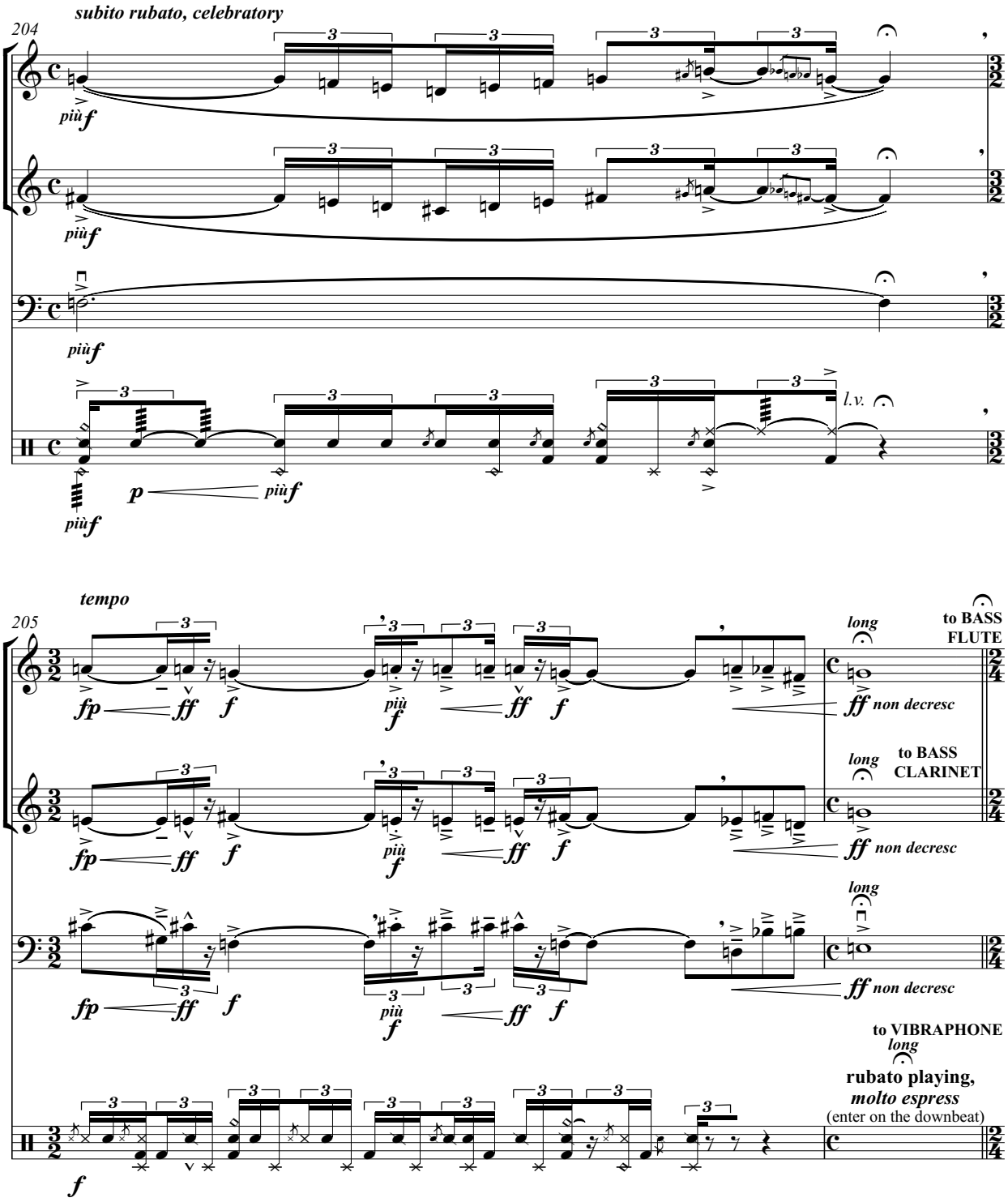

PICCOLO
dolce
very long
tempo
♩ = 58
to CONCERT FLUTE
189
pp
fpp
f
very long
f molto
190
cl.
pp
più f
pp
CONCERT FLUTE
tempo
♩ = 50
191
pp sub molto f sub molto pp
p
pp sub molto f sub molto pp
p
pizz
arco
ffpp sub molto f sub molto pp fff
l.v.
p
DRUM SET
mp

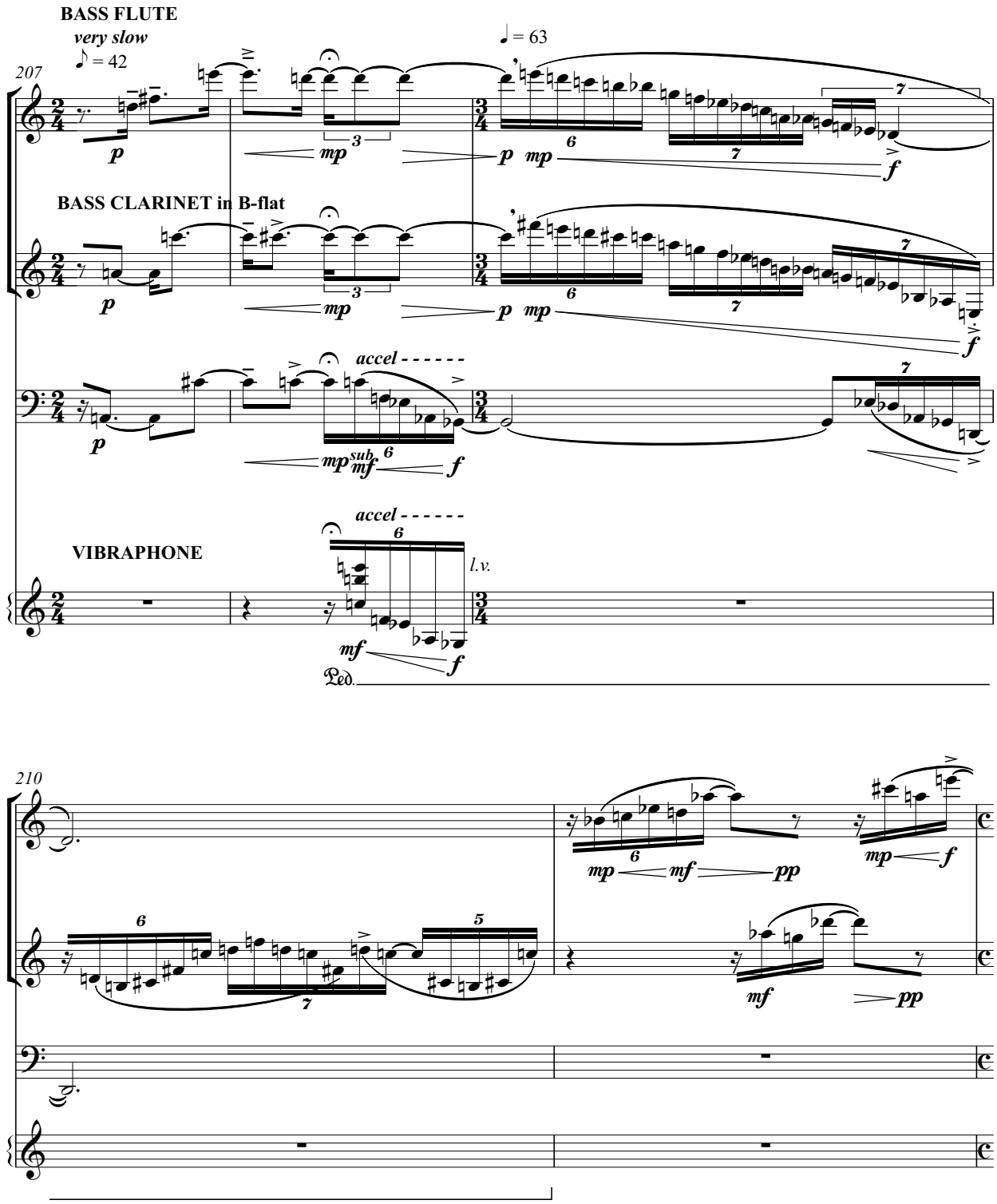

193
mfp
mp
p
sub
mf
p

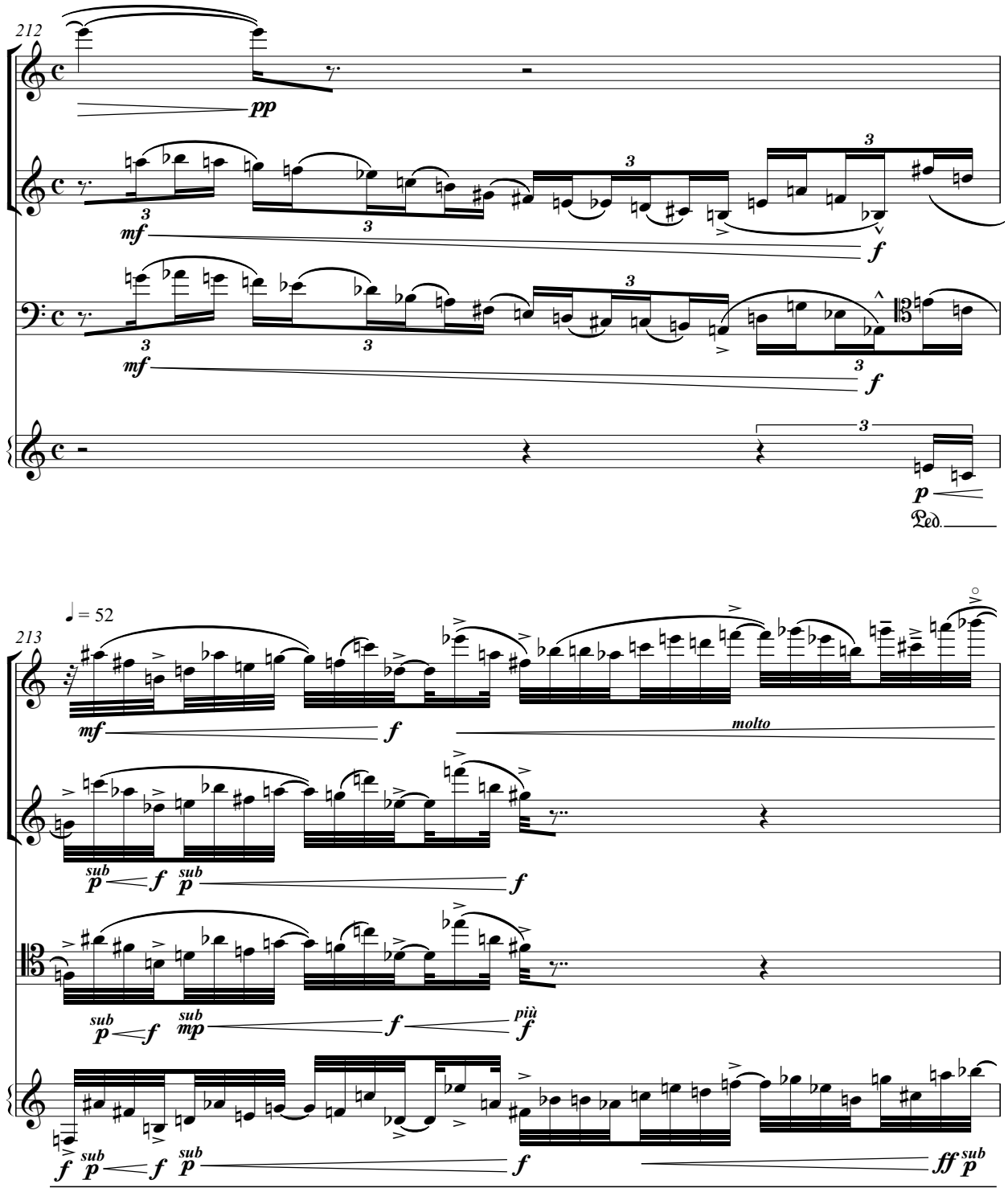

195
mf
mp
p
mp

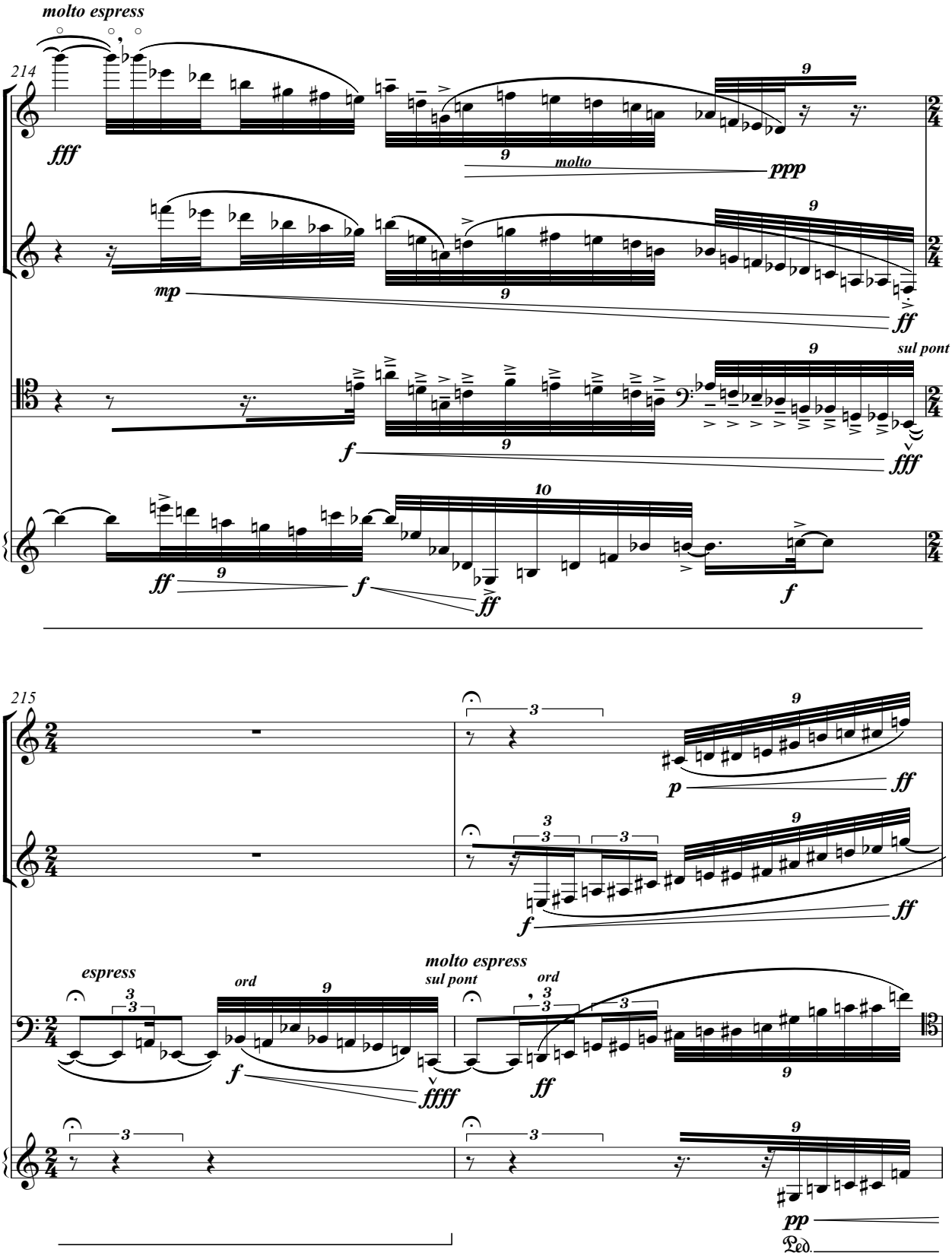

197
mfp
mf
p
mf
mp
f
più
f
f
199
mp
sub
p
fp

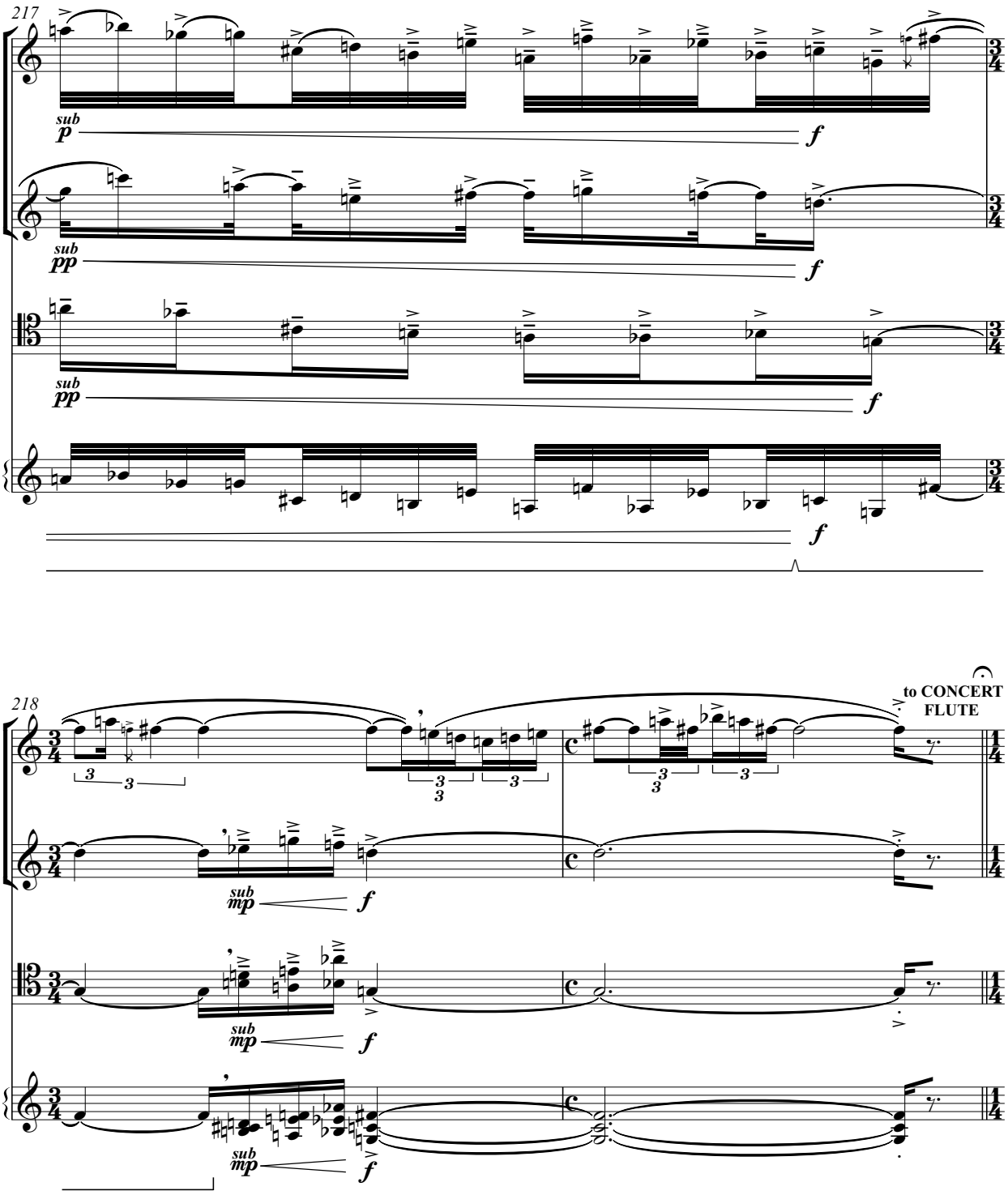

200
mf
mf
mf
201
f
f
f
f

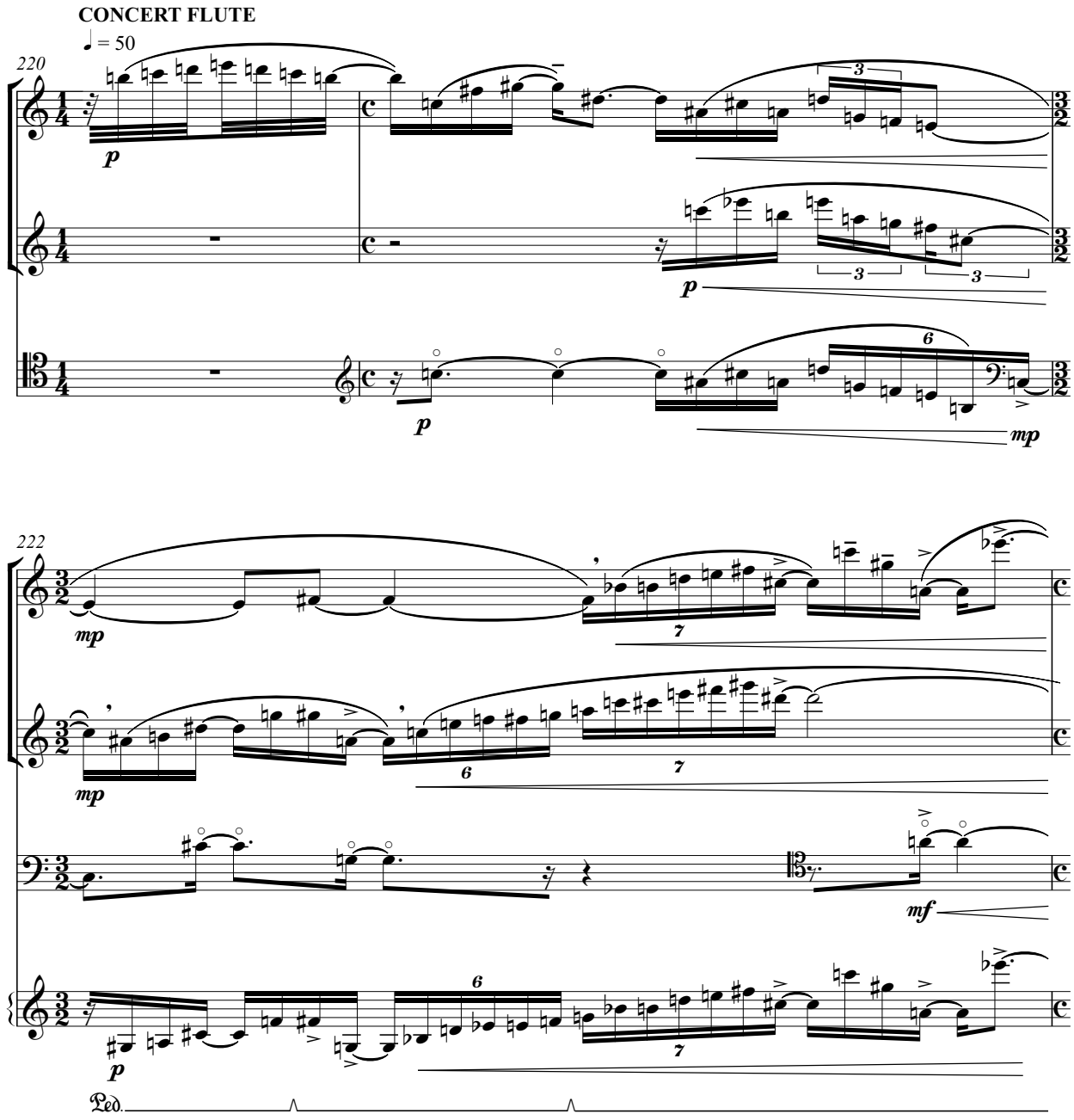

subito rubato, celebratory
204
più f
p
più f
l.v.
tempo
205
fp
ff
f
più f
long
to BASS FLUTE
non decresc
to BASS CLARINET
to VIBRAPHONE
rubato playing,
molto espress
(enter on the downbeat)

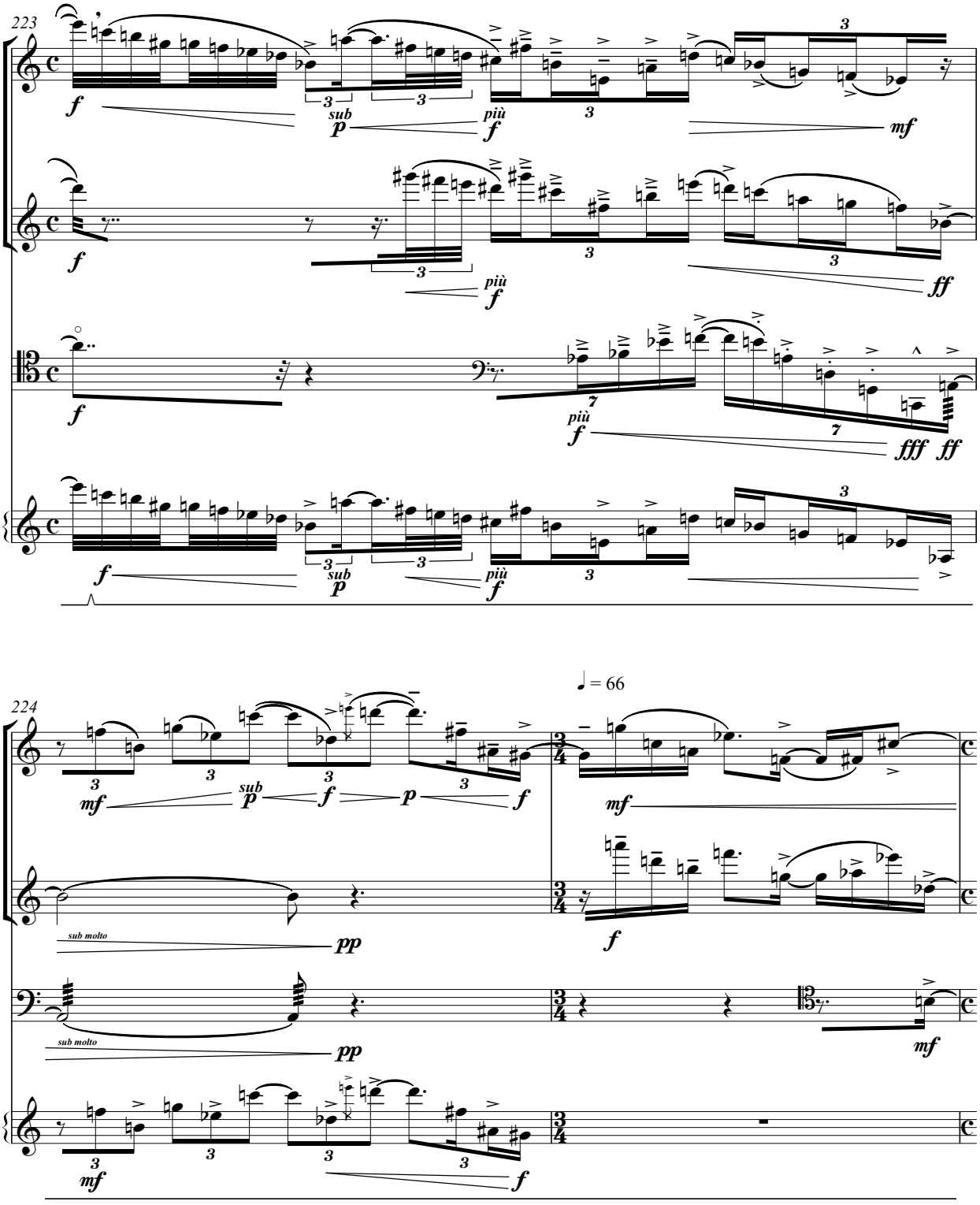

BASS FLUTE
very slow
♪ = 42
207
♩ = 63
BASS CLARINET in B-flat
accel - - - - - -
VIBRAPHONE
l.v.
Ped.
210

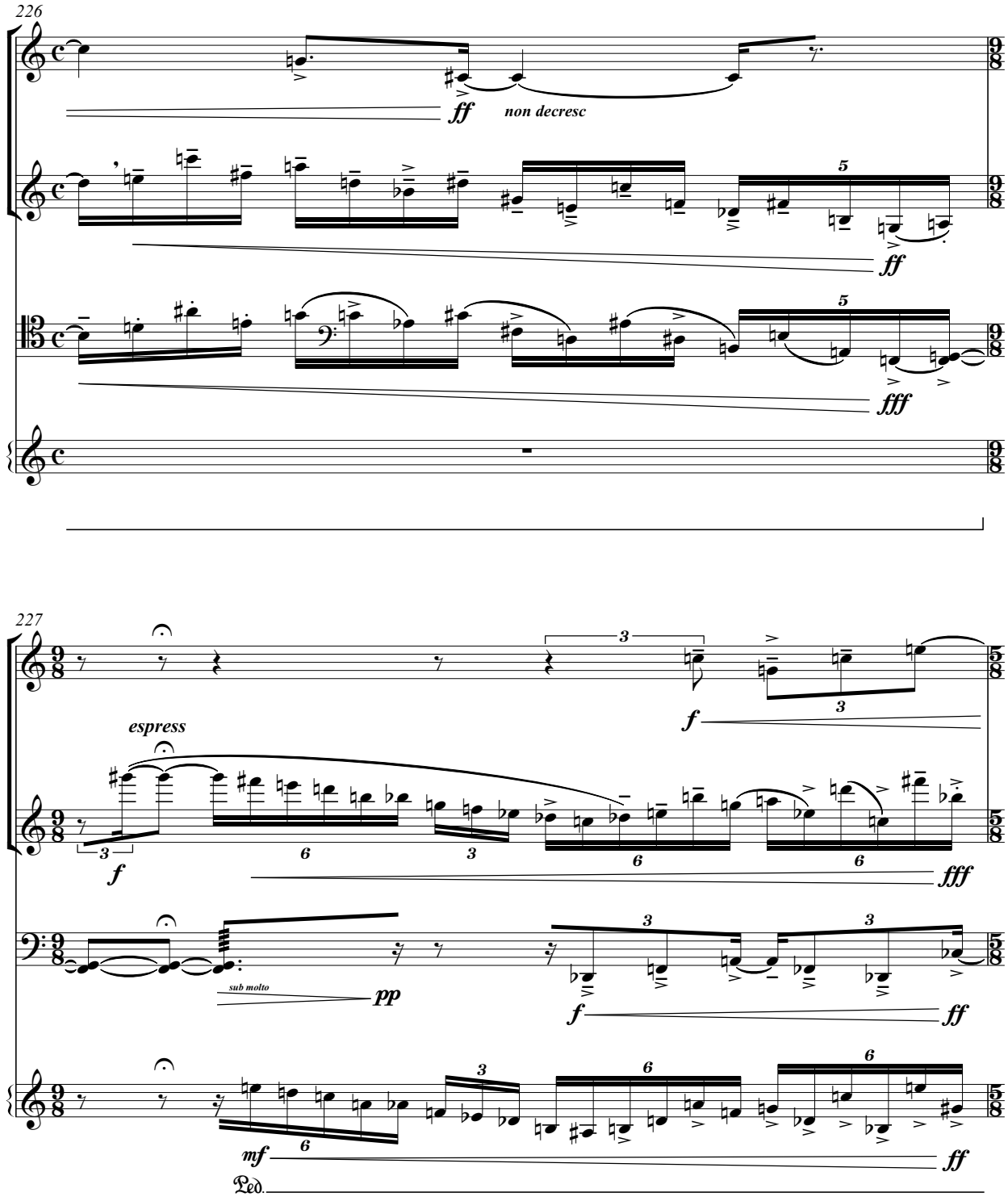

212
pp
mf
f
mf
f
p
Ped.
213
♩ = 52
mf
f
molto
sub p
f
sub p
f
sub p
f
sub mp
f
più f
f
sub p
f
sub p
f
ff
sub p

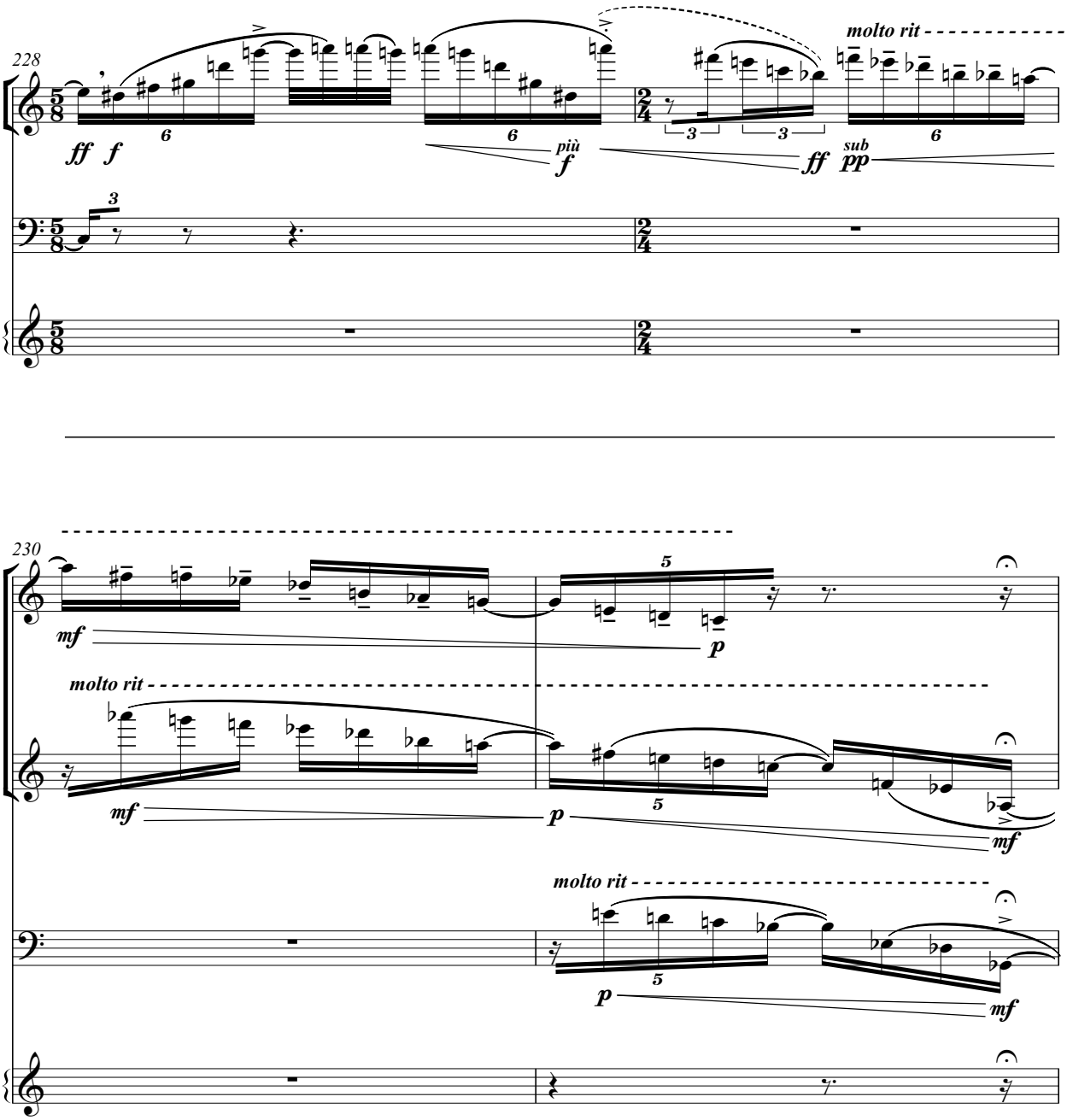

molto espress
214
fff
9
molto
ppp
mp
ff
sul pont
f
ffff
10
215
p
espress
ord
sul pont
ffff
molto espress
pp
Ped.

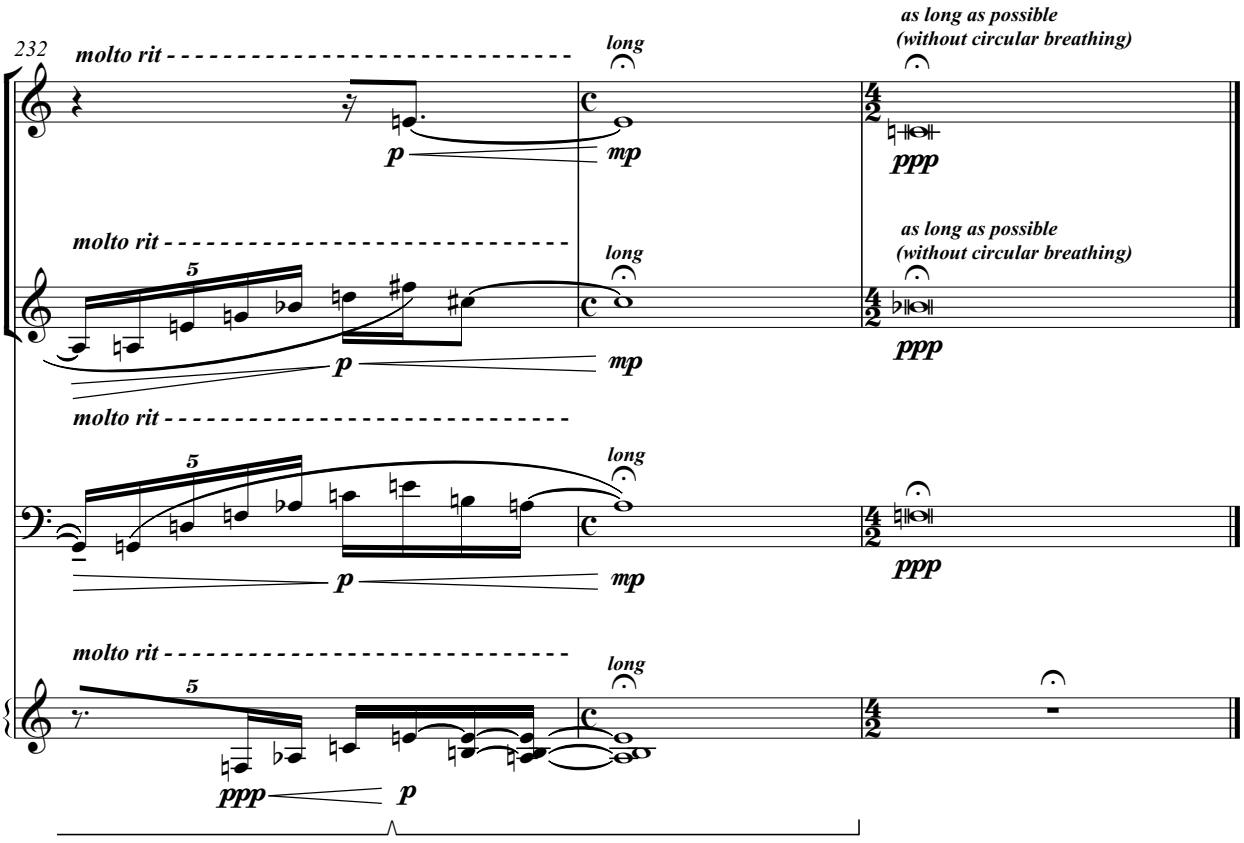

217
sub p
f
sub pp
f
sub pp
f
f
218
to CONCERT FLUTE
sub mp
f
sub mp
f
sub mp
f


CONCERT FLUTE
♩ = 50
220
p
p
p
mp
222
mp
mp
mf
p
Ped.


223
f
sub
p
più
f
mf
f
più
f
ff
f
più
f
fff
ff
f
sub
p
più
f
224
♩ = 66
mf
sub
p
f
p
f
mf
sub molto
pp
f
sub molto
pp
mf
mf
f


226
ff
non decresc
ff
fff
227
espress
f
fff
sub molto
pp
f
ff
mf
ff
Ped.


228
molto rit
ff f
più f
ff
sub pp
230
mf
p
molto rit
mf
p
mf
molto rit
p
mf


232
molto rit
long
as long as possible
(without circular breathing)
p
mp
ppp
molto rit
long
as long as possible
(without circular breathing)
5
p
mp
ppp
molto rit
long
5
p
mp
ppp
molto rit
long
5
ppp
p

Music for Chamber Orchestra

Charles Cacioppo

Music for Chamber Orchestra

Charles Cacioppo

Instrumentation:

Flute
Oboe
Clarinet in B-flat
Contrabassoon
Horn in F
Trumpet in B-flat
Trombone
Percussion: Two Corn-Husk Shakers, Timpani, Drum Set
Violin I
Violin II
Viola
Violoncello
Contrabass

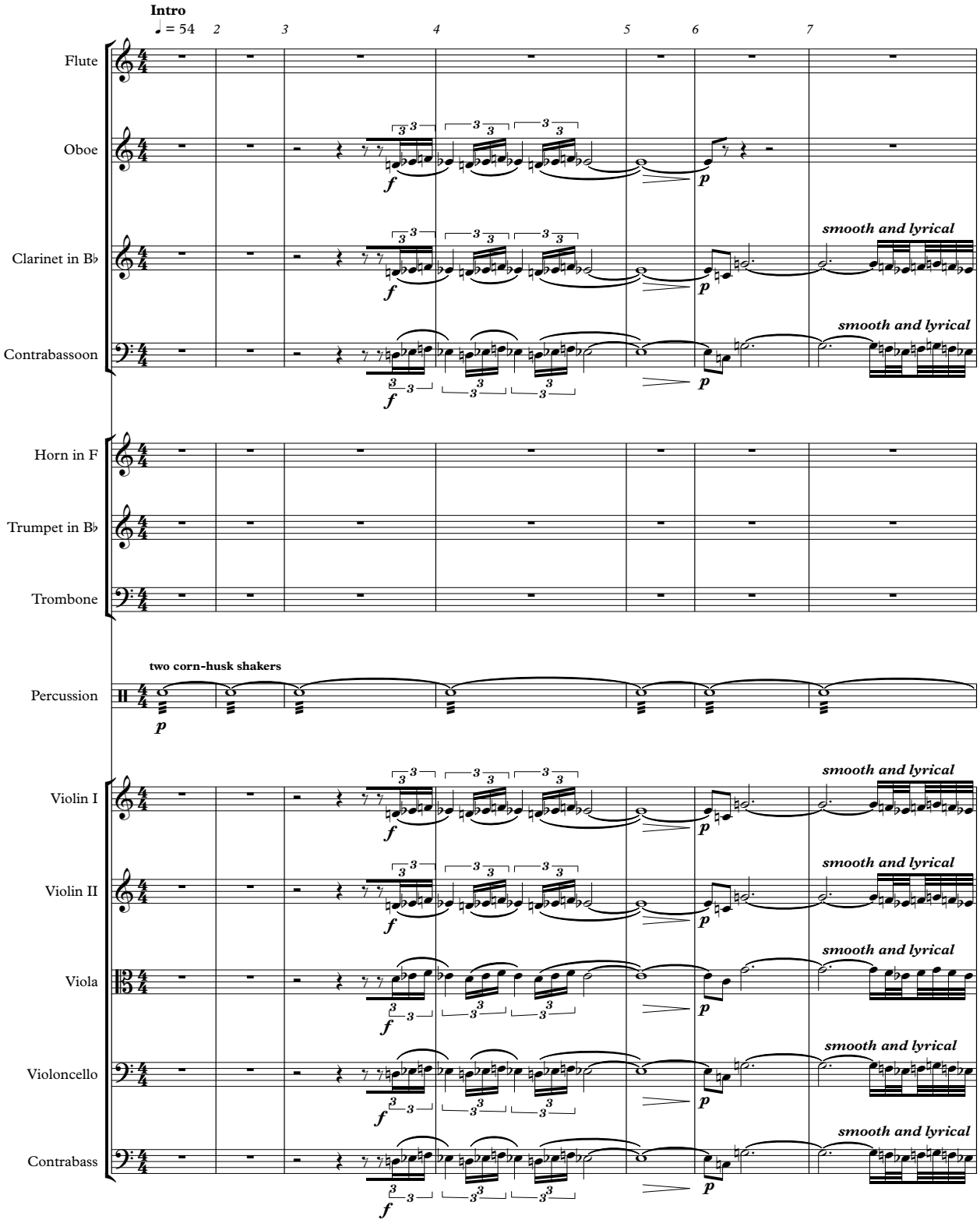
Form:

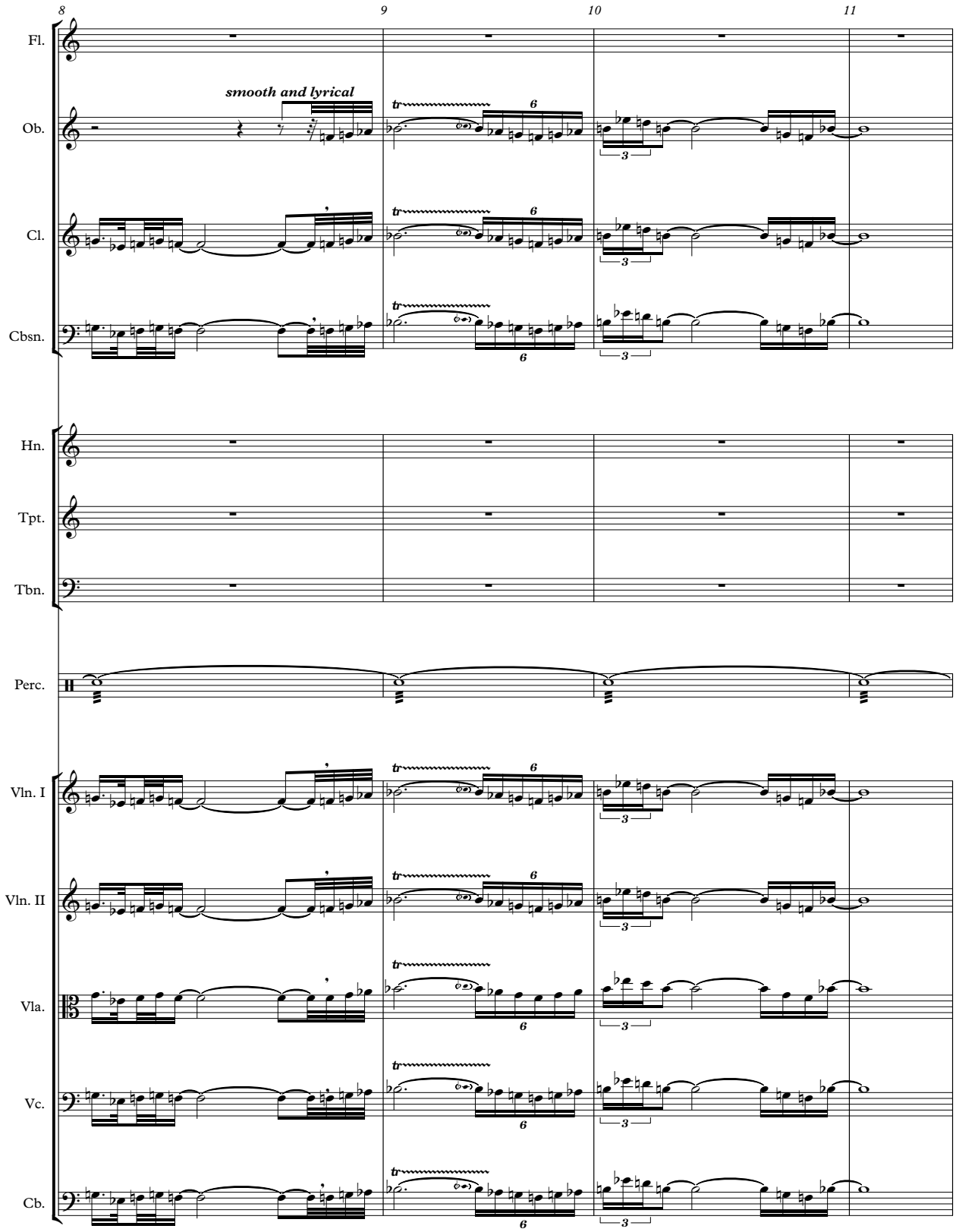
Intro	mm. 1-84
Melody I	mm. 85-114
Counterpoint I	mm. 115-163
Melody II	mm. 164-198
Counterpoint II	mm. 199-255
Melody III with Imitation	mm. 256-315
Counterpoint III	mm. 316-383
Counterpoint IV	mm. 384-460
Melody IV	mm. 461-501
Coda	mm. 502-510

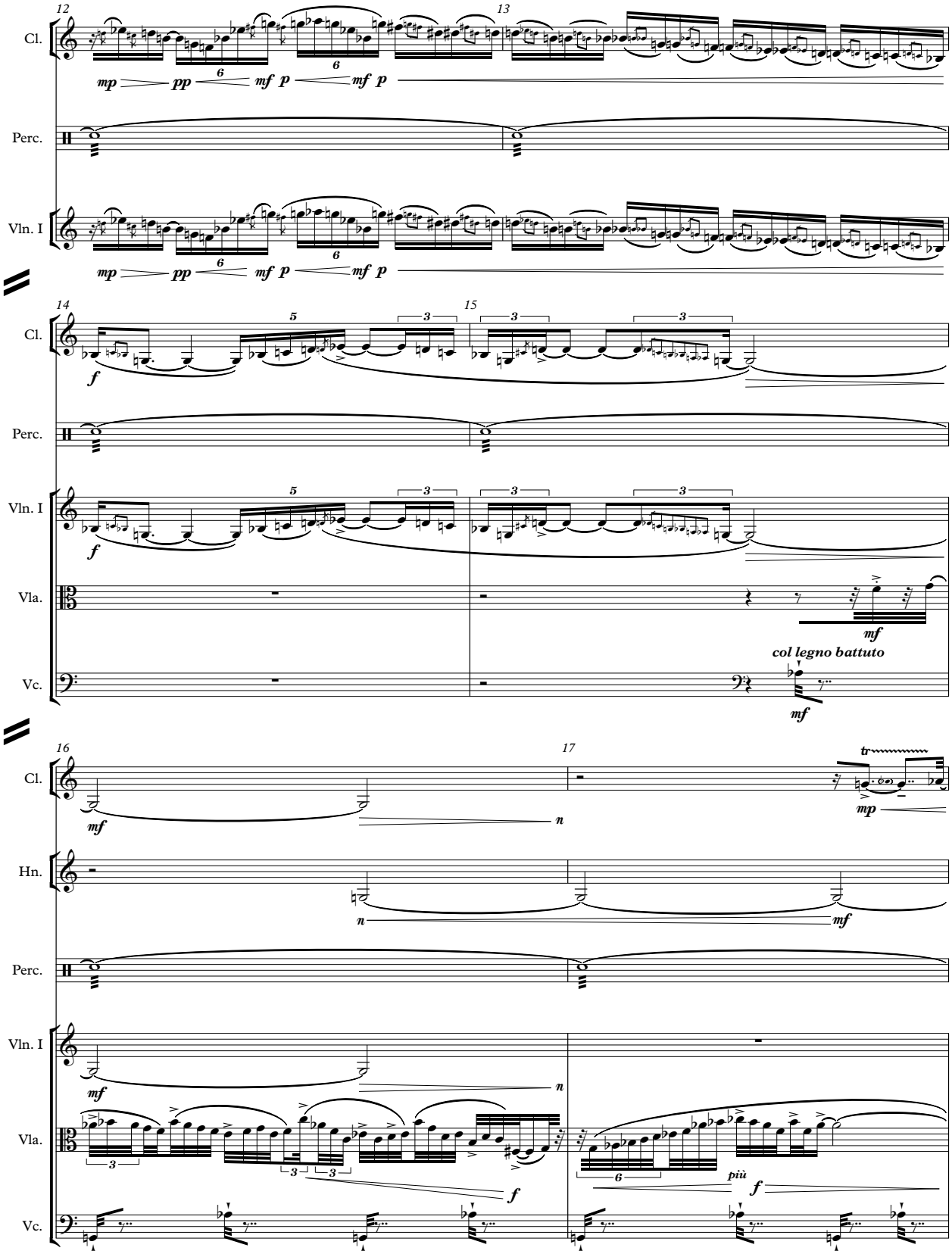
Music for Chamber Orchestra

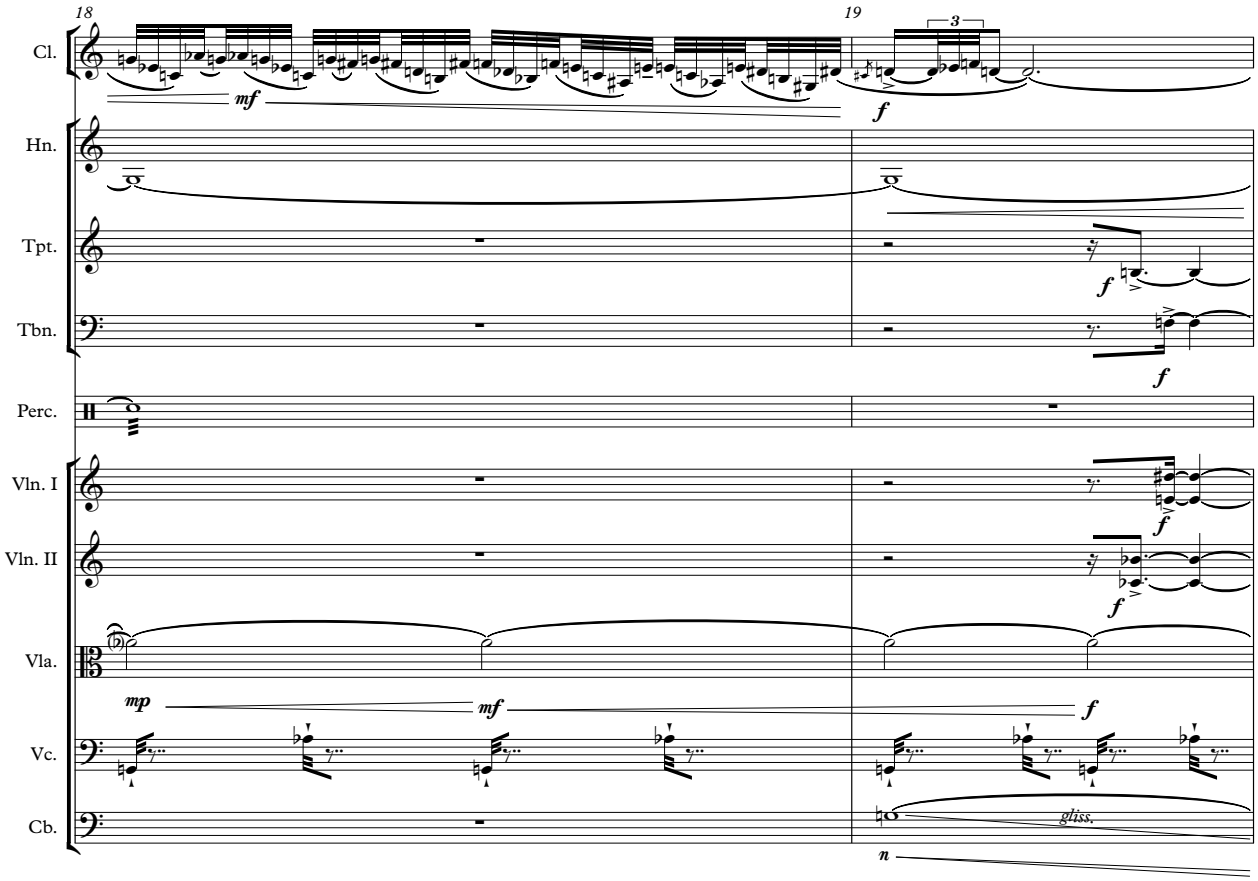
Charles Cacioppo

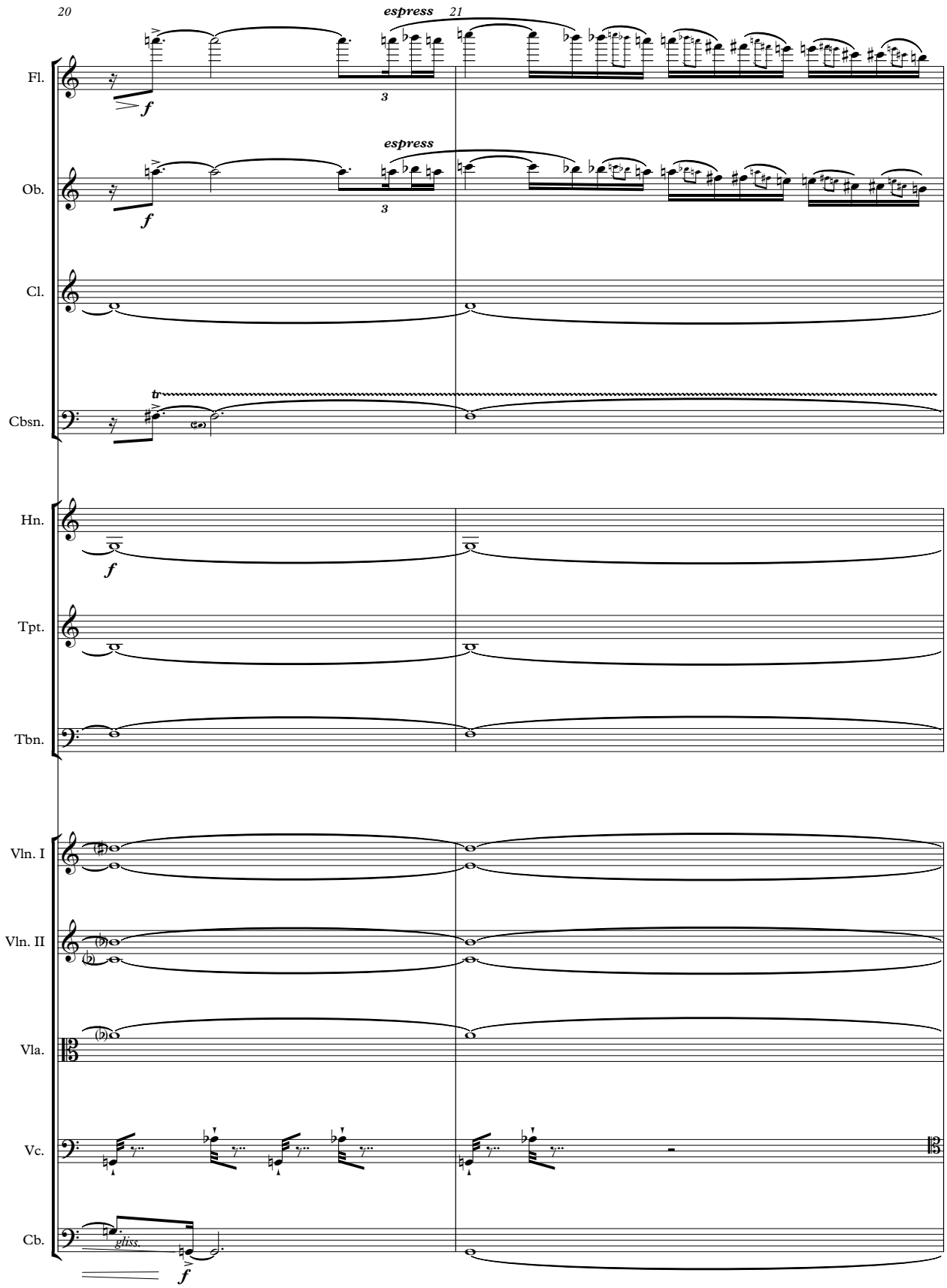
Full Score in C

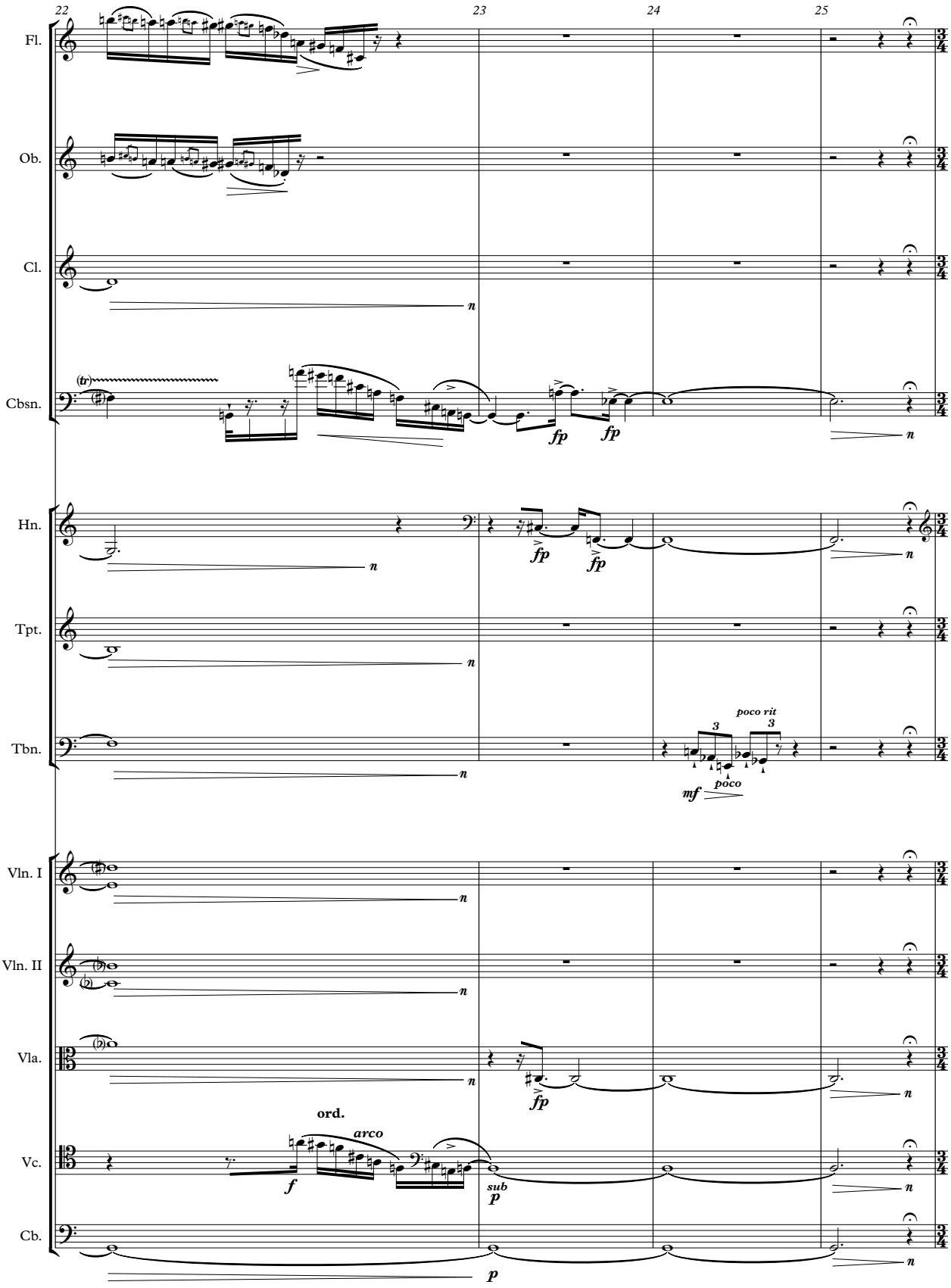


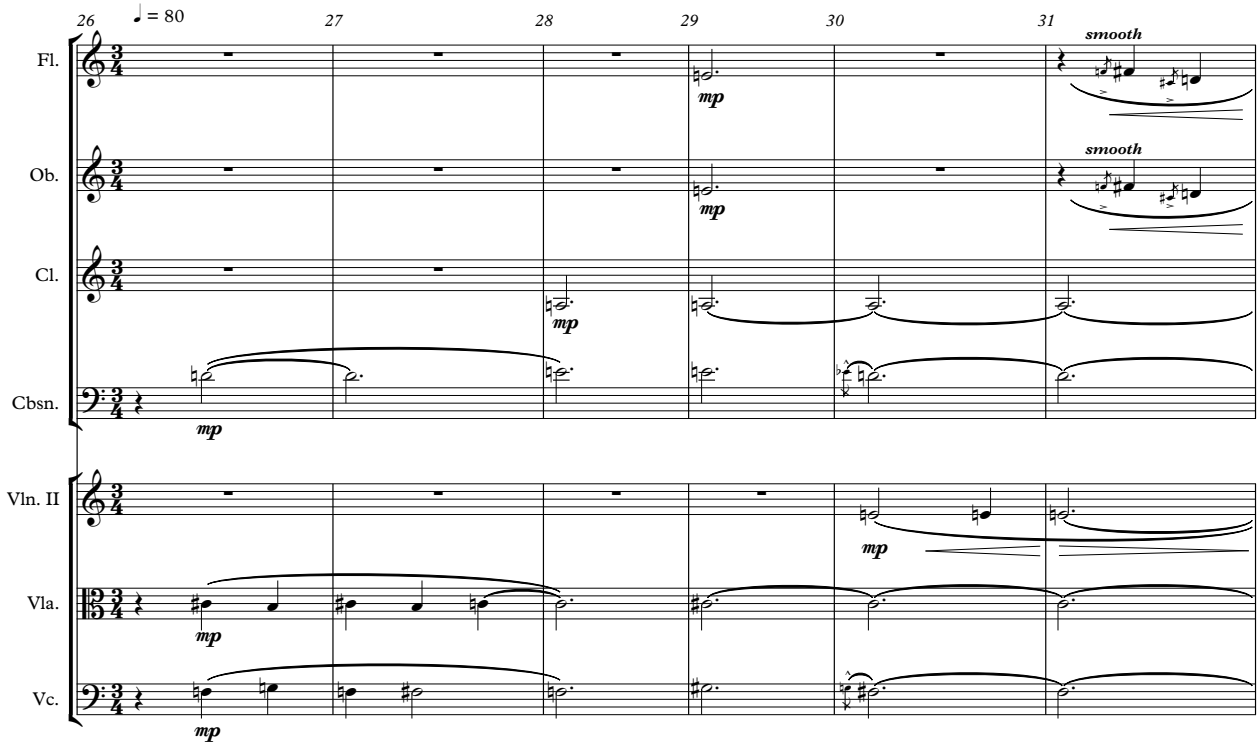

8
9
10
11
Fl.
Ob.
smooth and lyrical
Cl.
Cbsn.
Hn.
Tpt.
Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

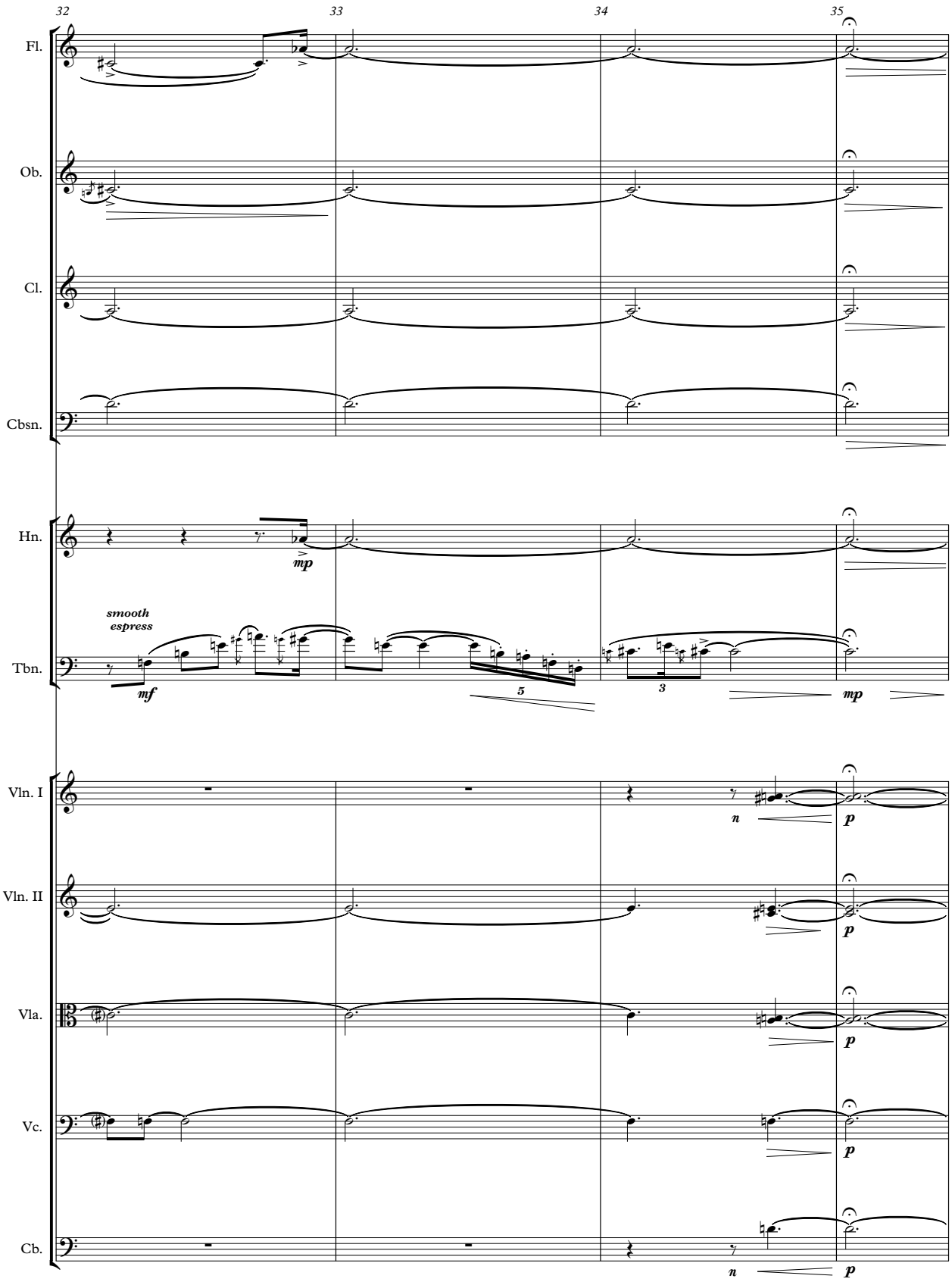

12
13
Cl.
mp
pp
mf p
mf p
Perc.
Vln. I
14
15
f
Vla.
mf
col legno battuto
Vc.
16
17
tr
n
Hn.
più

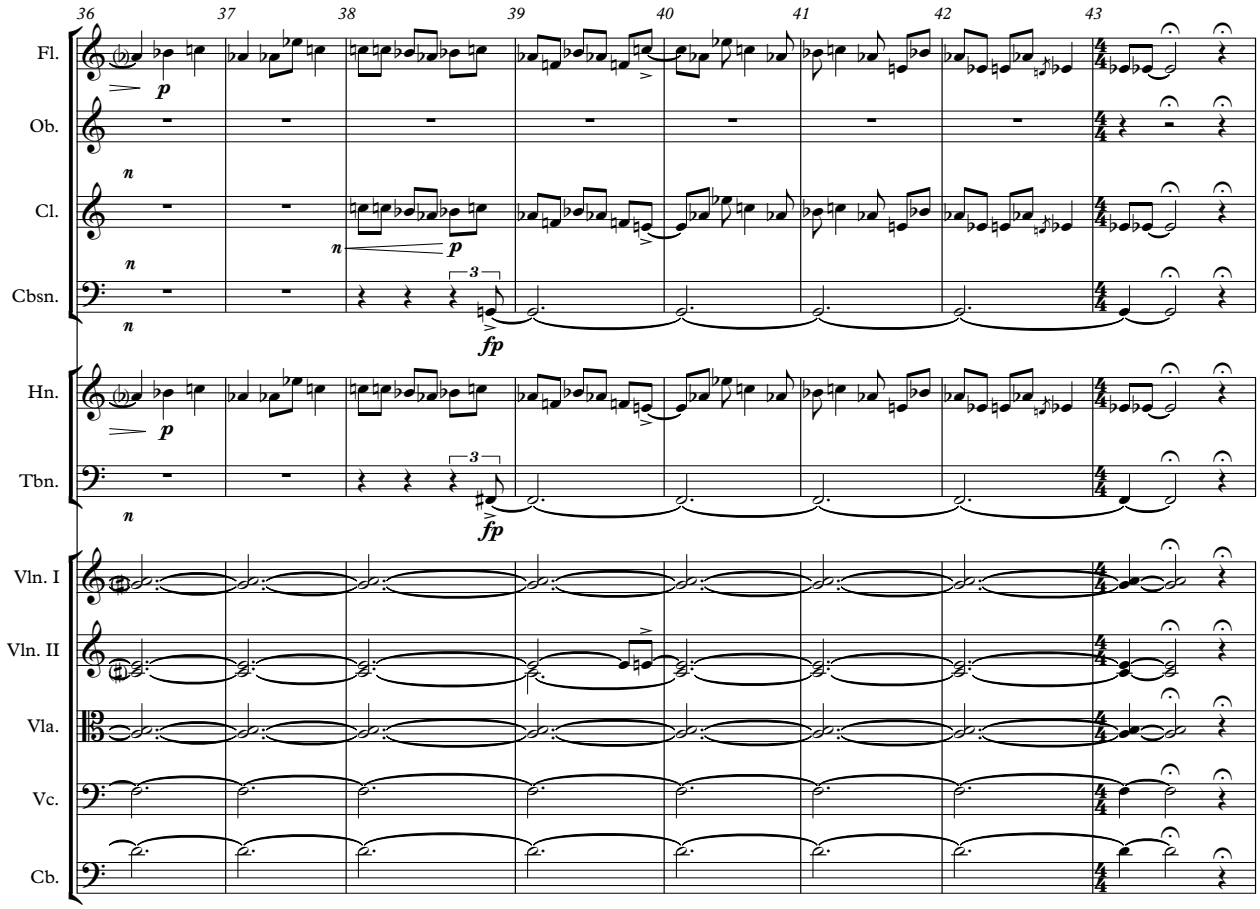

18
19
Cl.
Hn.
Tpt.
Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
f
mp
gliss.

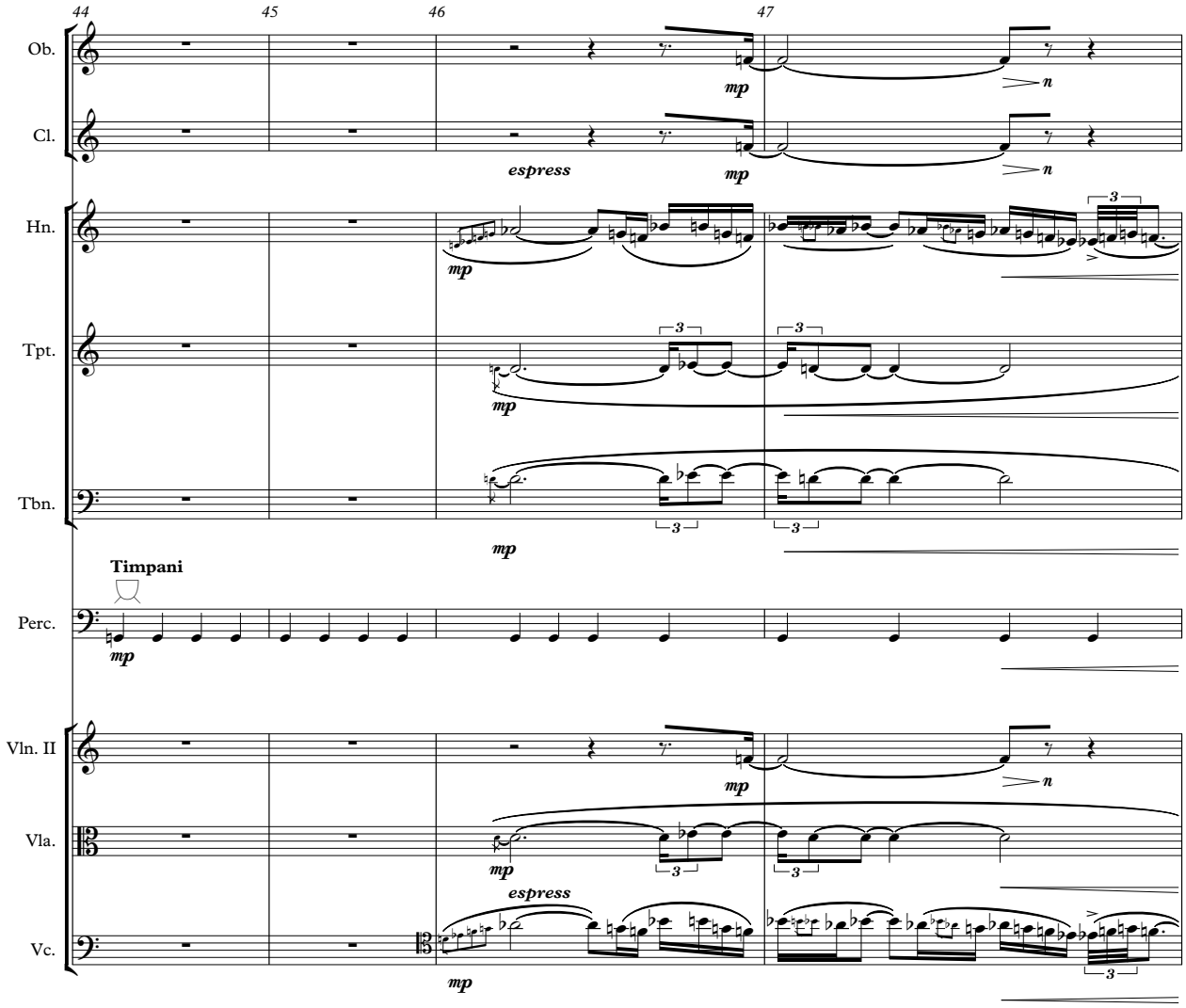

20
21
espress
espress
Fl.
Ob.
Cl.
Cbsn.
Hn.
Tpt.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
gliss.

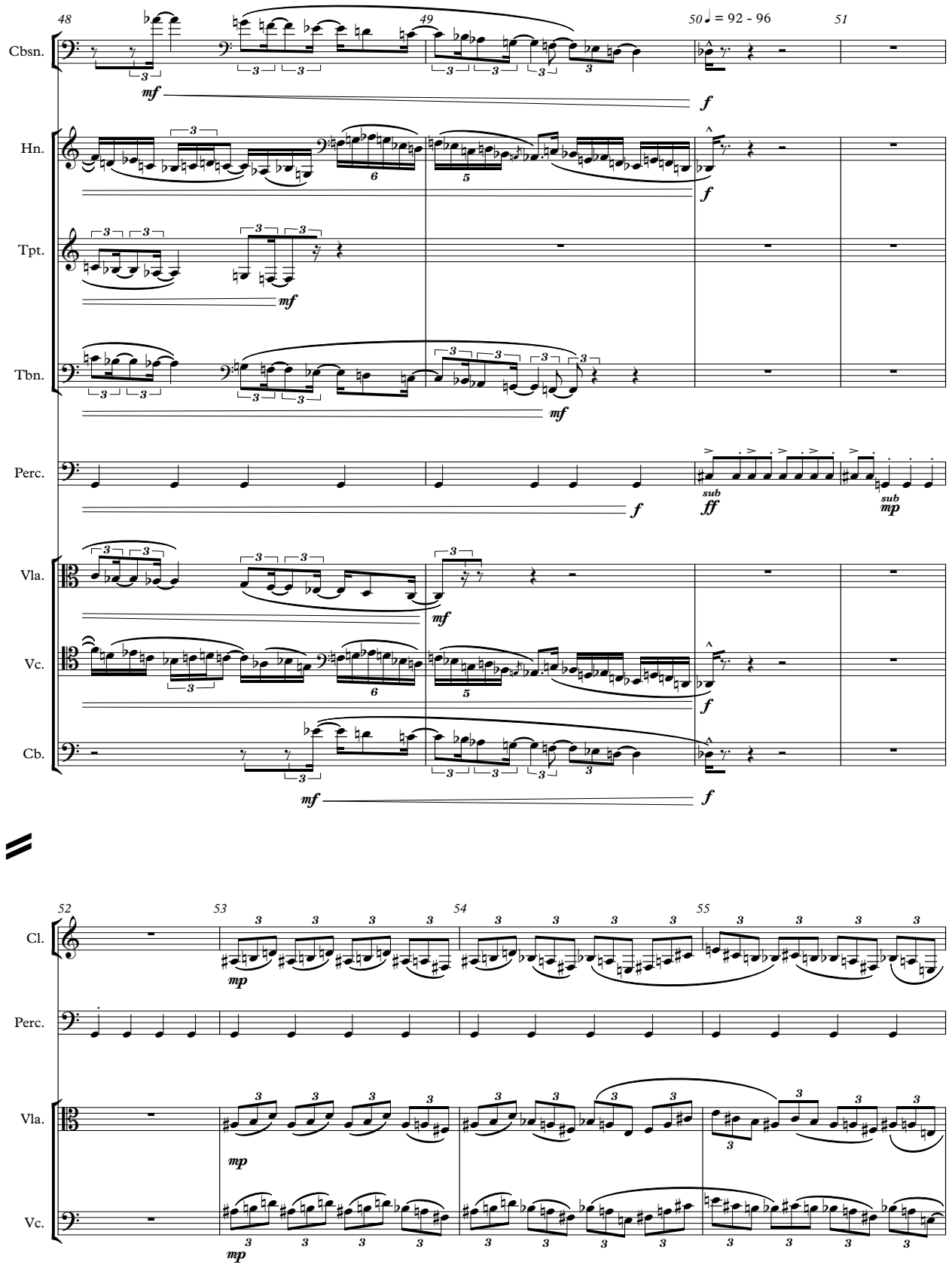

22
23
24
25
Fl.
Ob.
Cl.
Cbsn.
Hn.
Tpt.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
(tr)
fp
fp
fp
fp
n
poco rit
3
3
poco
mf
ord.
arco
f
sub
p
p

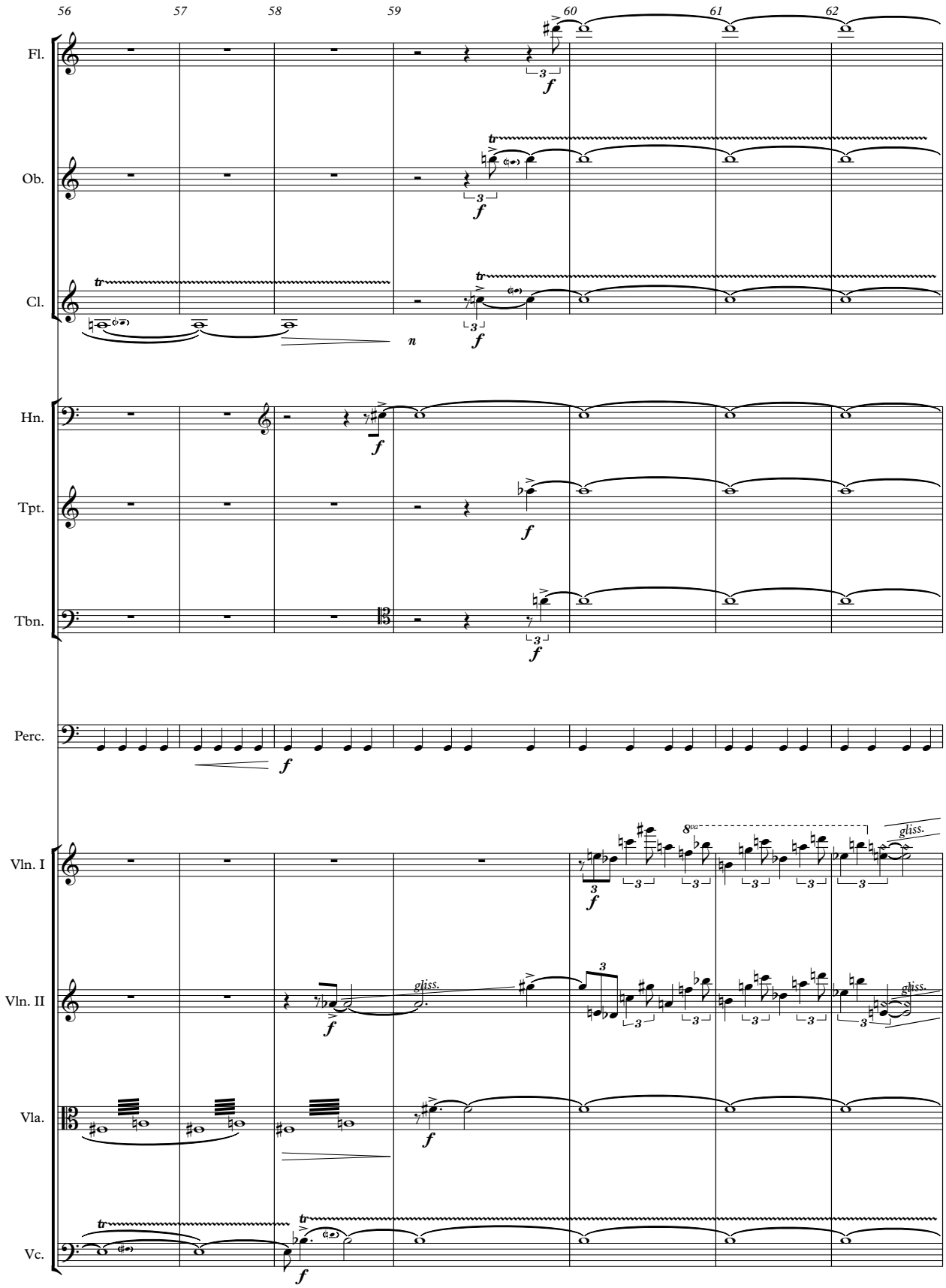

26
♩ = 80
27
28
29
30
31
Fl.
Ob.
Cl.
Cbsn.
Vln. II
Vla.
Vc.
mp
smooth

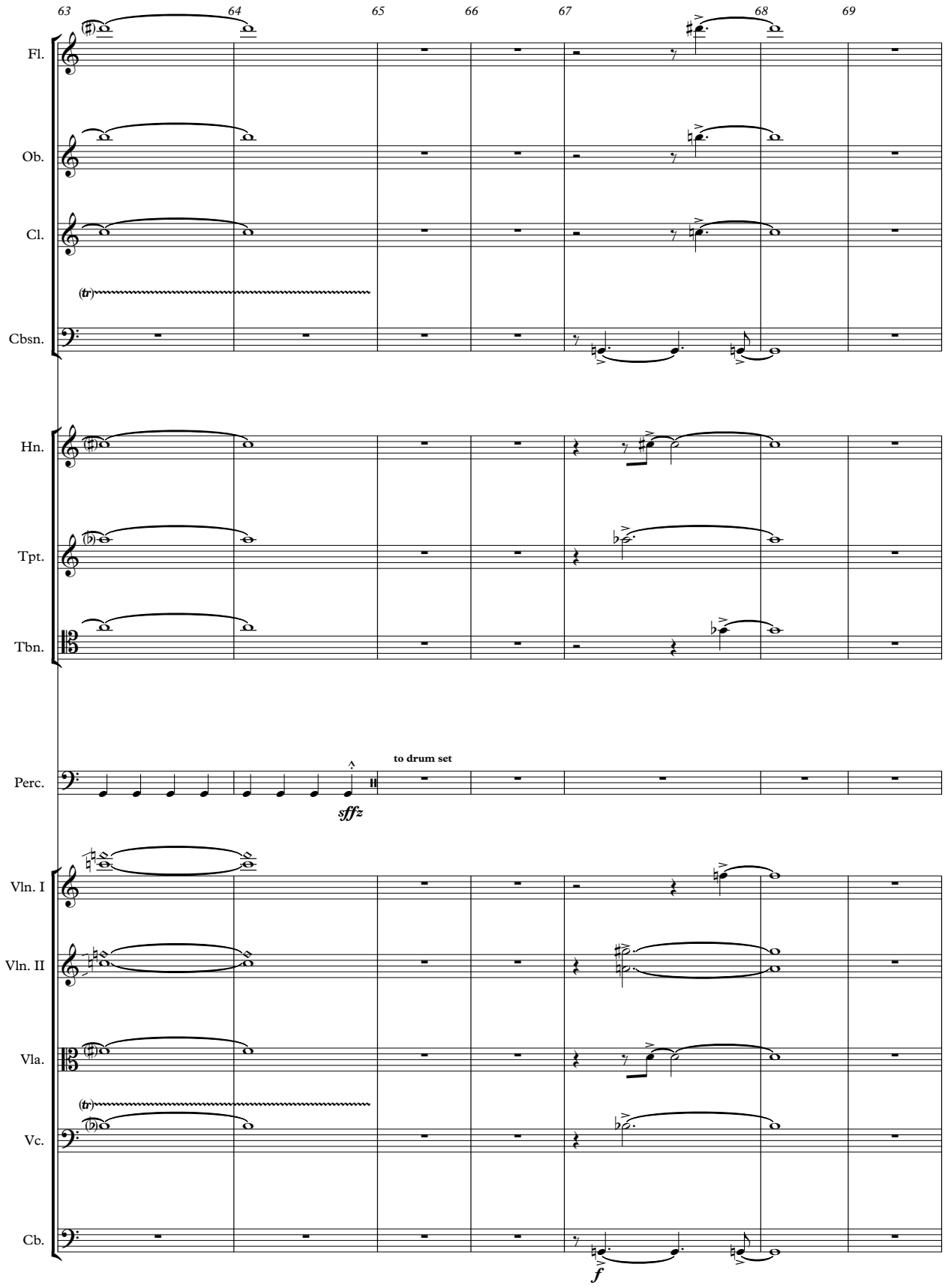

32
33
34
35
Fl.
Ob.
Cl.
Cbsn.
Hn.
mp
smooth
espress
Tbn.
mf
5
3
mp
Vln. I
n
p
Vln. II
p
Vla.
p
Vc.
p
Cb.
n
p

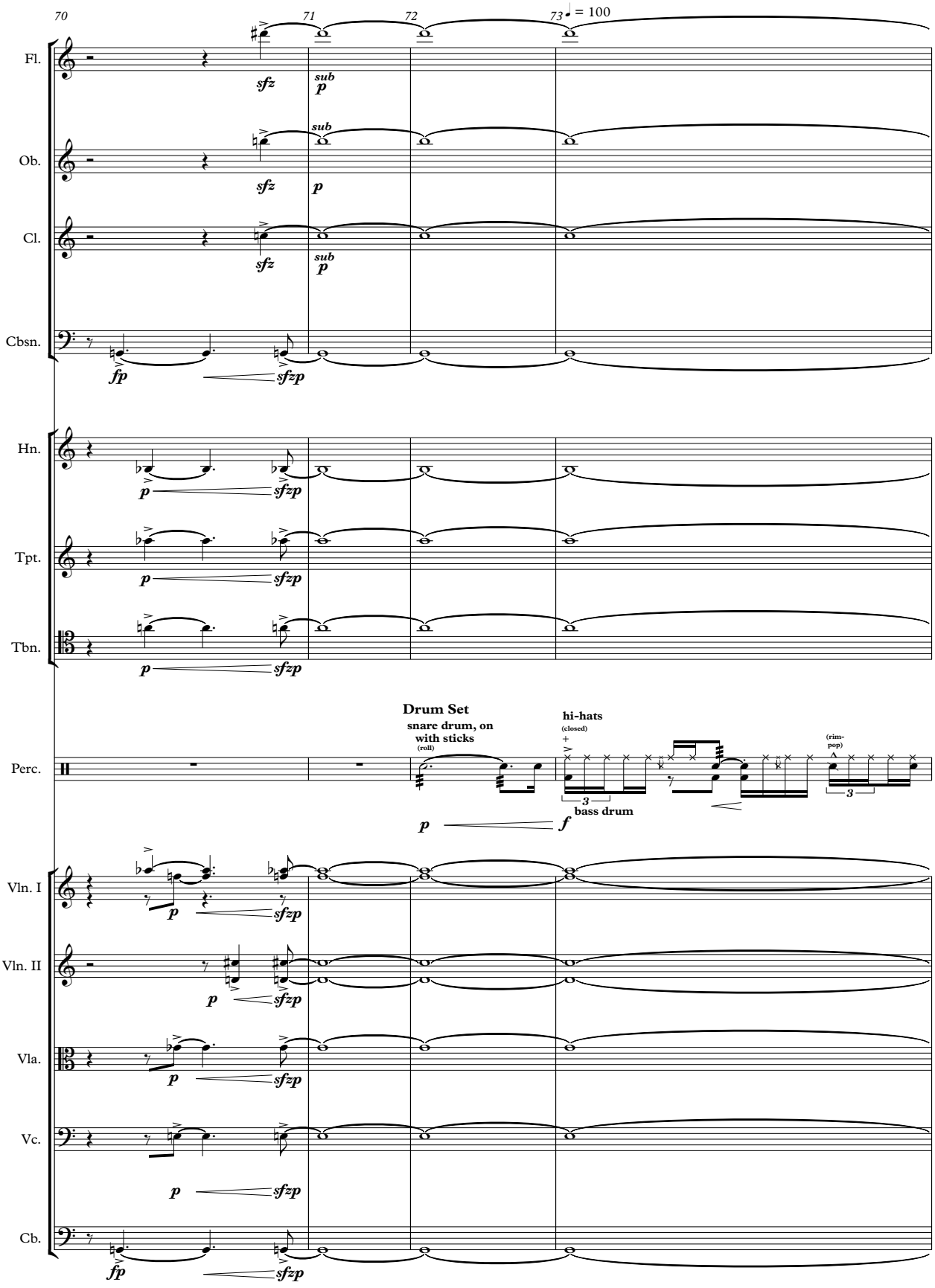

36
37
38
39
40
41
42
43
Fl.
Ob.
Cl.
Cbsn.
Hn.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
n
fp
3

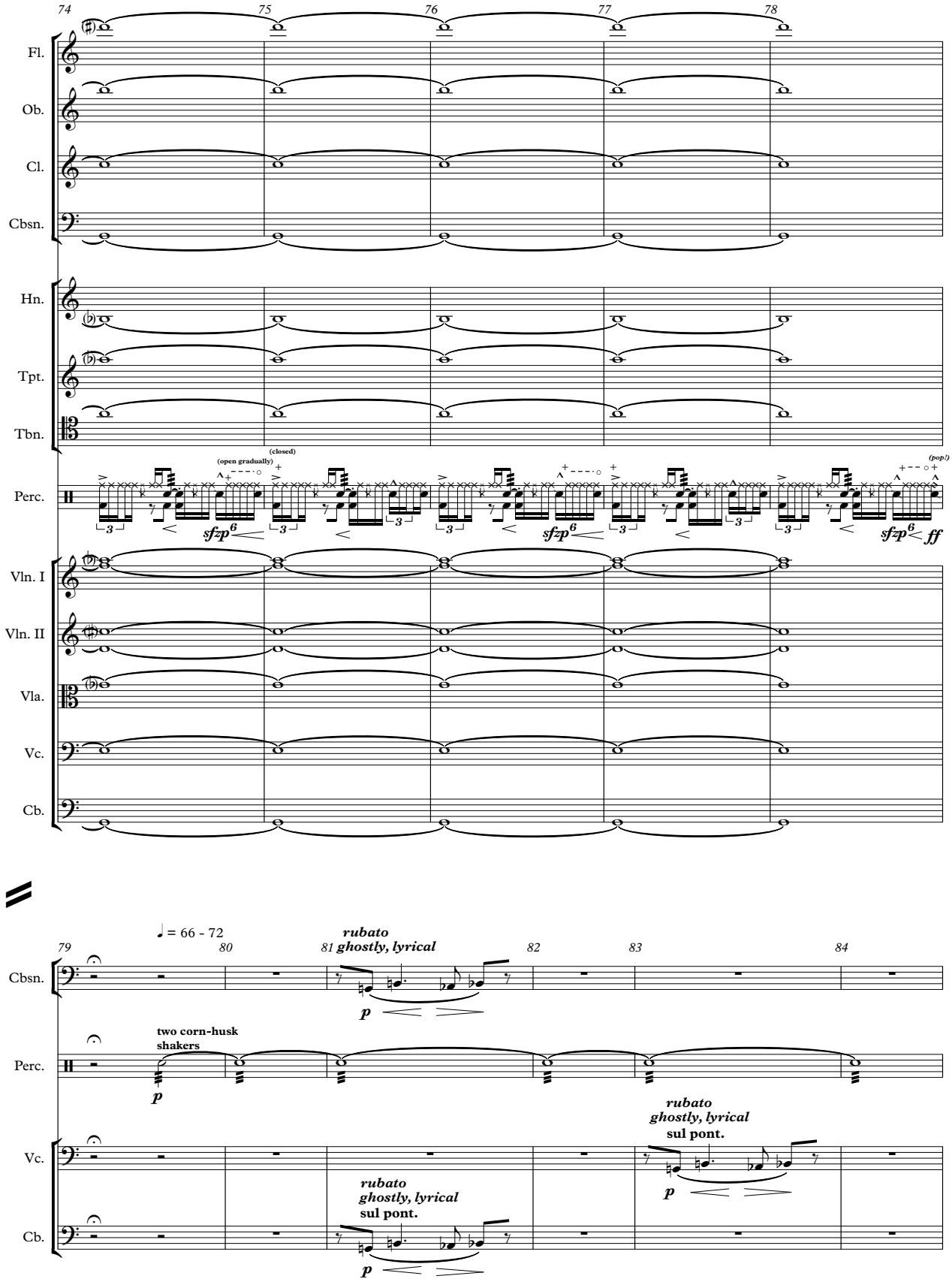

44
45
46
47
Ob.
Cl.
Hn.
Tpt.
Tbn.
Timpani
Perc.
Vln. II
Vla.
Vc.
mp
espress
n
3

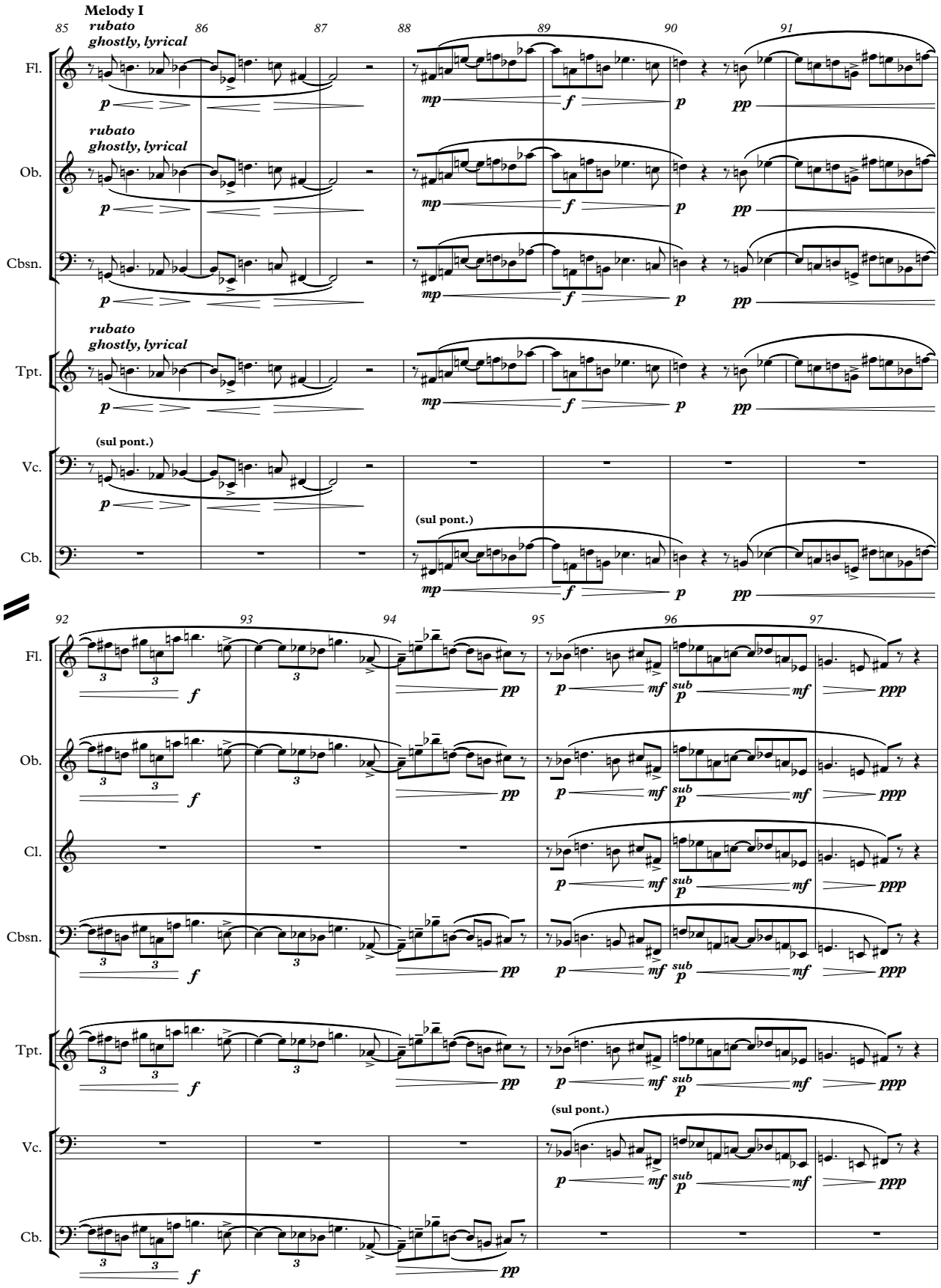

48
49
50
= 92 - 96
51
Cbsn.
Hn.
Tpt.
Tbn.
Perc.
Vla.
Vc.
Cb.
mf
f
ff
sub
mp
52
53
54
55
Cl.
Perc.
Vla.
Vc.

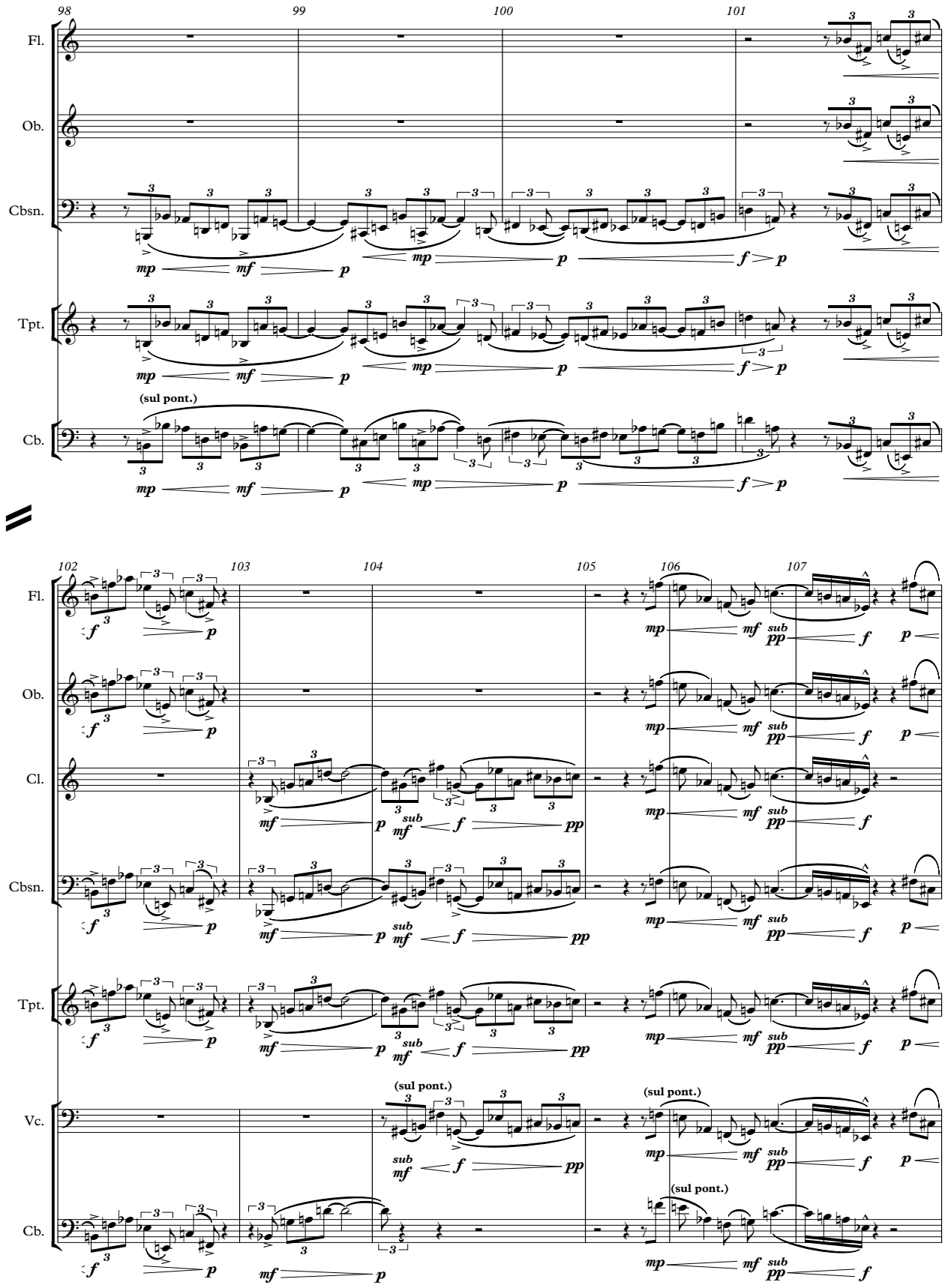

56
57
58
59
60
61
62
Fl.
Ob.
Cl.
Hn.
Tpt.
Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
gliss.
gliss.
gliss.

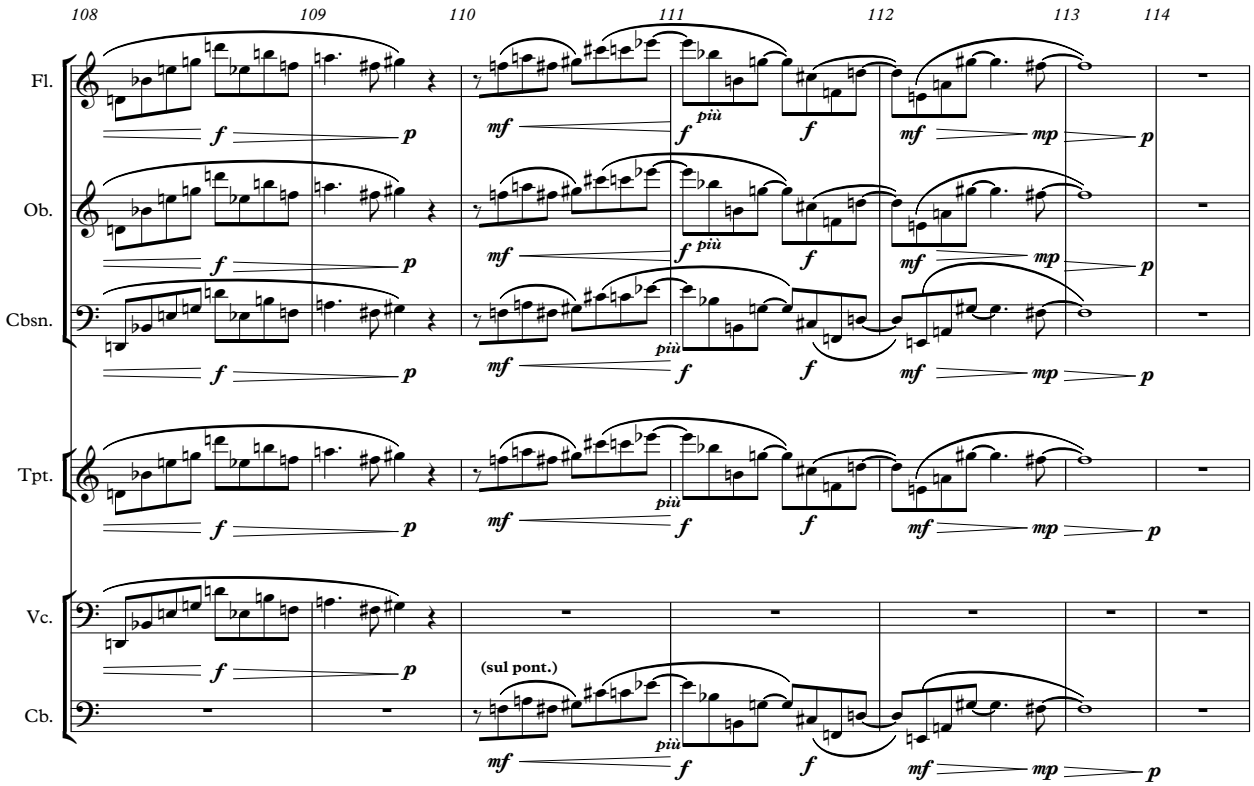

63
64
65
66
67
68
69
Fl.
Ob.
Cl.
(tr)
Cbsn.
Hn.
Tpt.
Tbn.
Perc.
to drum set
sffz
Vln. I
Vln. II
Vla.
(tr)
Vc.
Cb.
f

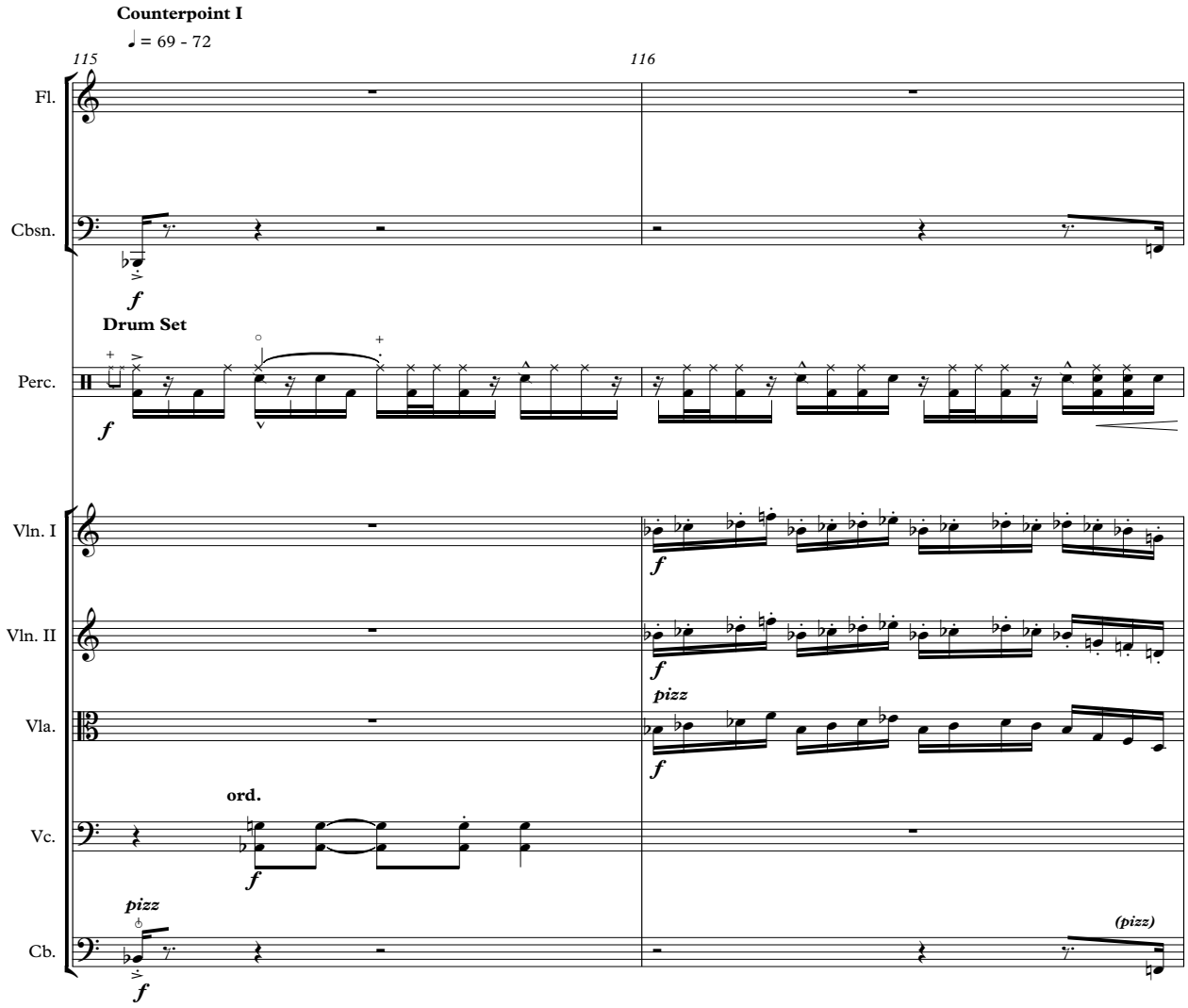

70
71
72
73
♩ = 100
Fl.
sfz
sub
p
Ob.
sfz
sub
p
Cl.
sfz
sub
p
Cbsn.
fp
sfzp
Hn.
p
sfzp
Tpt.
p
sfzp
Tbn.
p
sfzp
Drum Set
snare drum, on with sticks
(roll)
hi-hats
(closed)
(rim-pop)
3
bass drum
Perc.
p
f
Vln. I
p
sfzp
Vln. II
p
sfzp
Vla.
p
sfzp
Vc.
p
sfzp
Cb.
fp
sfzp

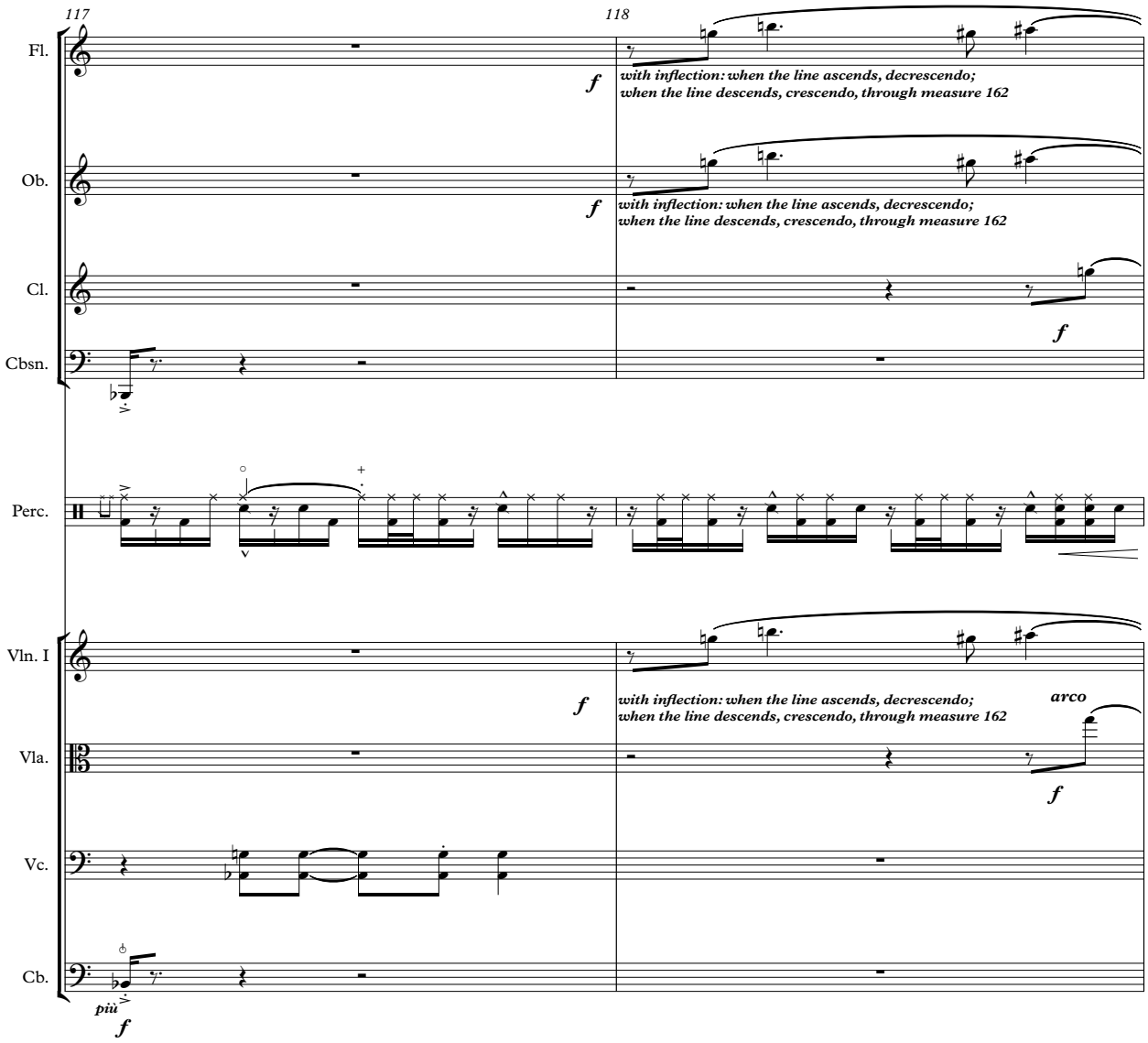

74
75
76
77
78
Fl.
Ob.
Cl.
Cbsn.
Hn.
Tpt.
Tbn.
Perc.
(open gradually)
(closed)
(pop!)
sfzp6
ff
Vln. I
Vln. II
Vla.
Vc.
Cb.
♩ = 66 - 72
79
80
81
82
83
84
rubato
ghostly, lyrical
p
two corn-husk
shakers
sul pont.

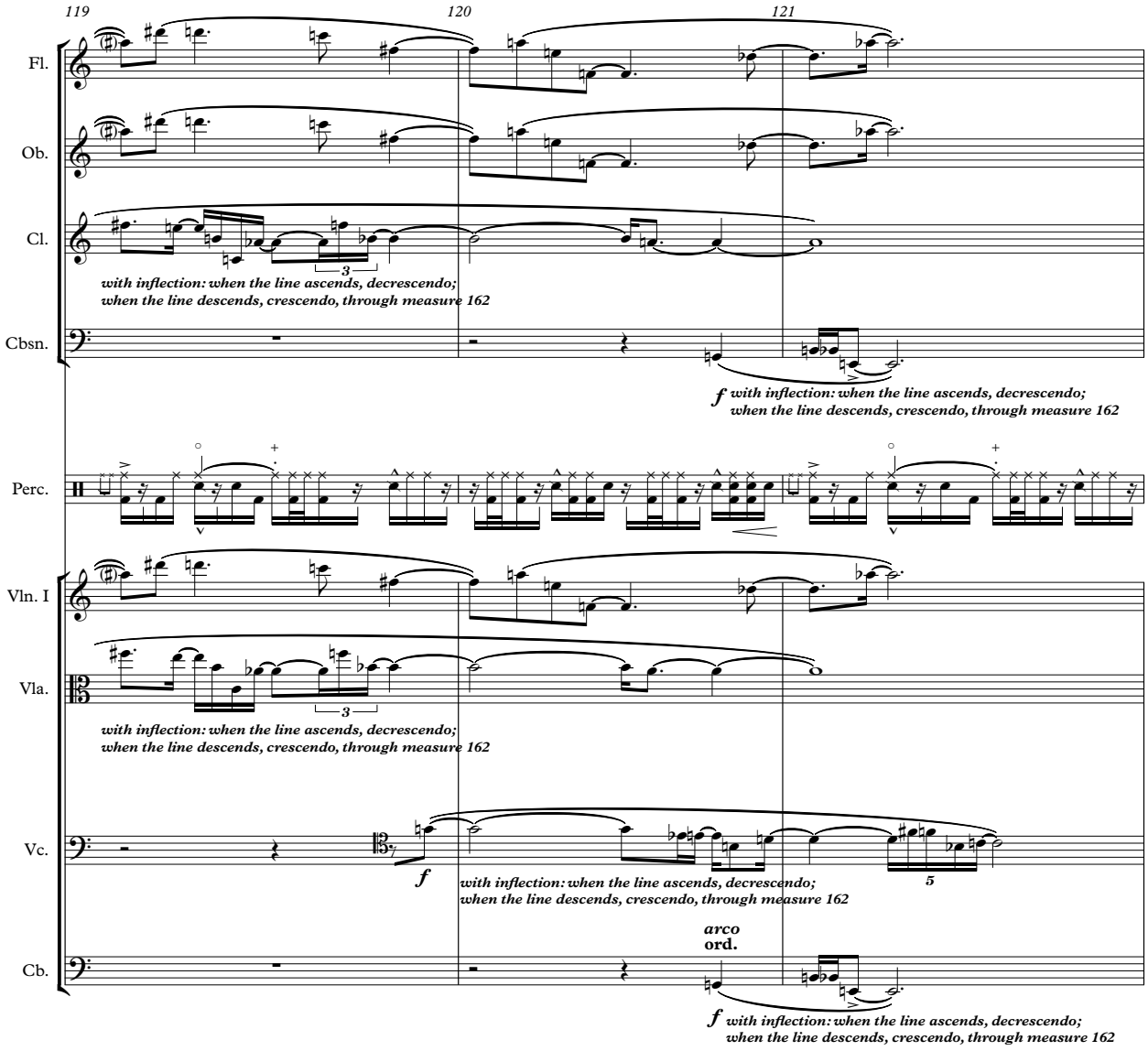

Melody I
rubato
ghostly, lyrical
Fl.
Ob.
Cbsn.
Tpt.
Vc.
Cb.
(sul pont.)
Cl.
p
mp
f
pp
mf
sub p
ppp

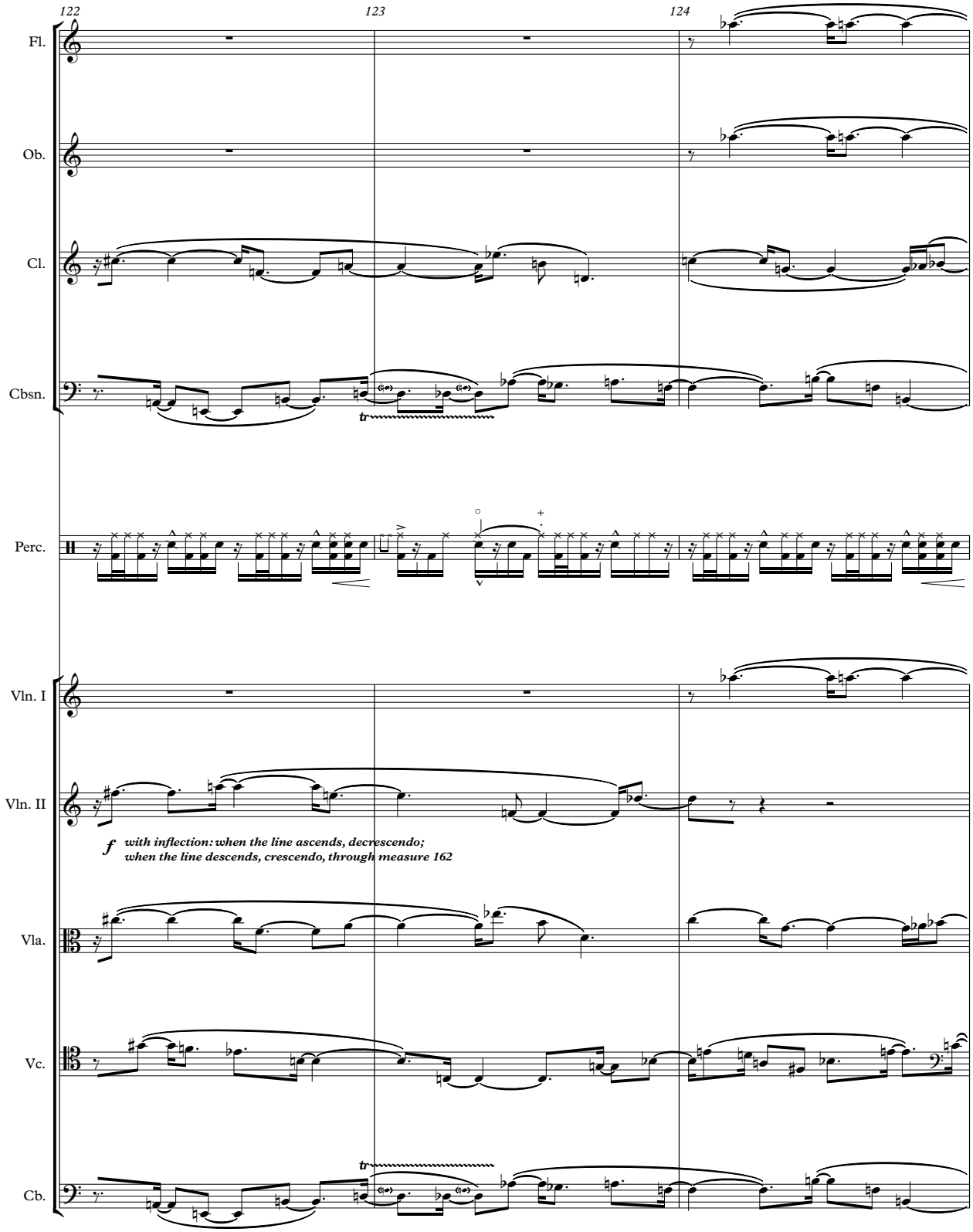

98
99
100
101
Fl.
Ob.
Cbsn.
Tpt.
Cb.
(sul pont.)
102
103
104
105
106
107
Cl.
Vc.
(sul pont.)

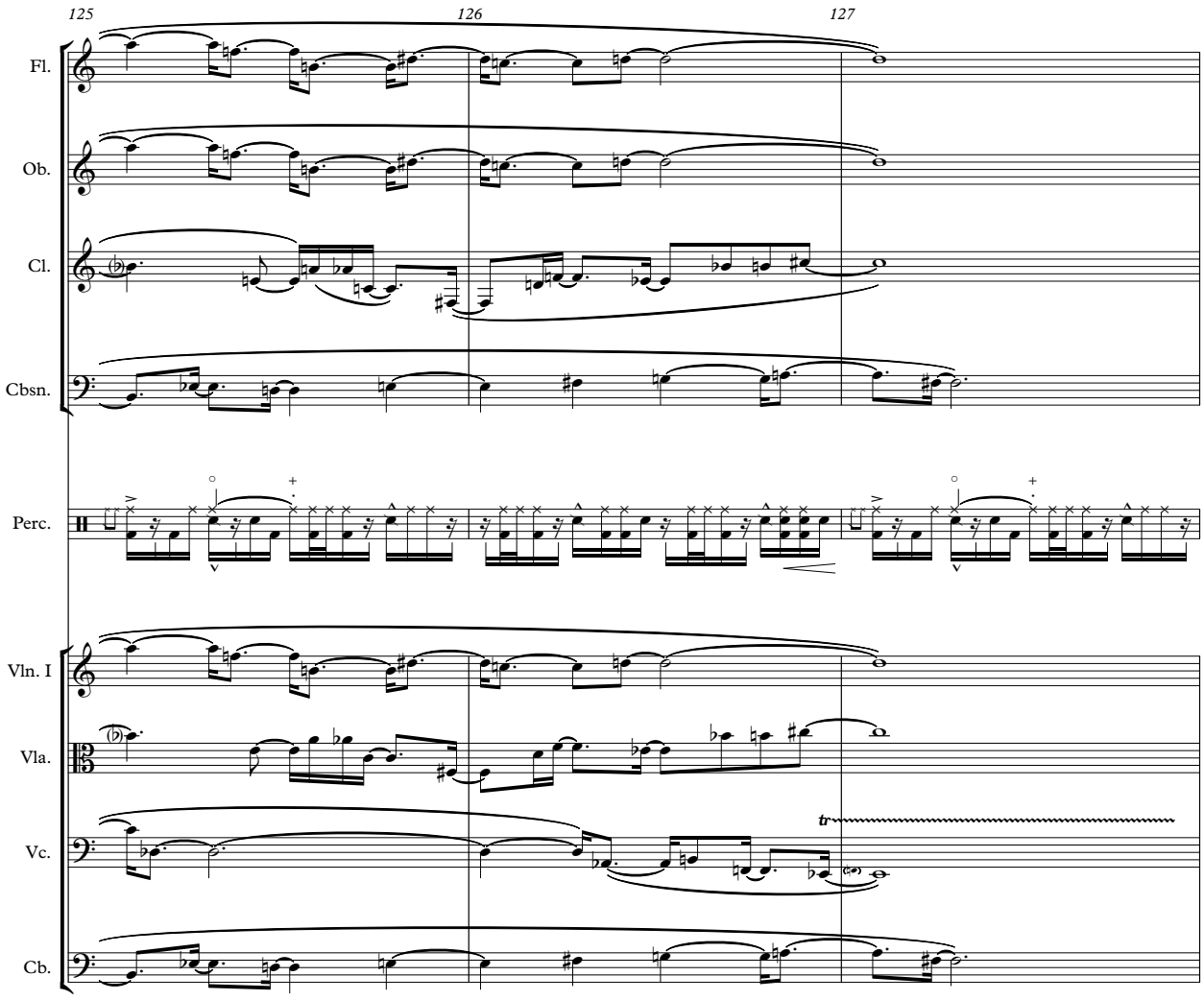

108
109
110
111
112
113
114
Fl.
Ob.
Cbsn.
Tpt.
Vc.
Cb.
(sul pont.)
f
p
mf
più
mp

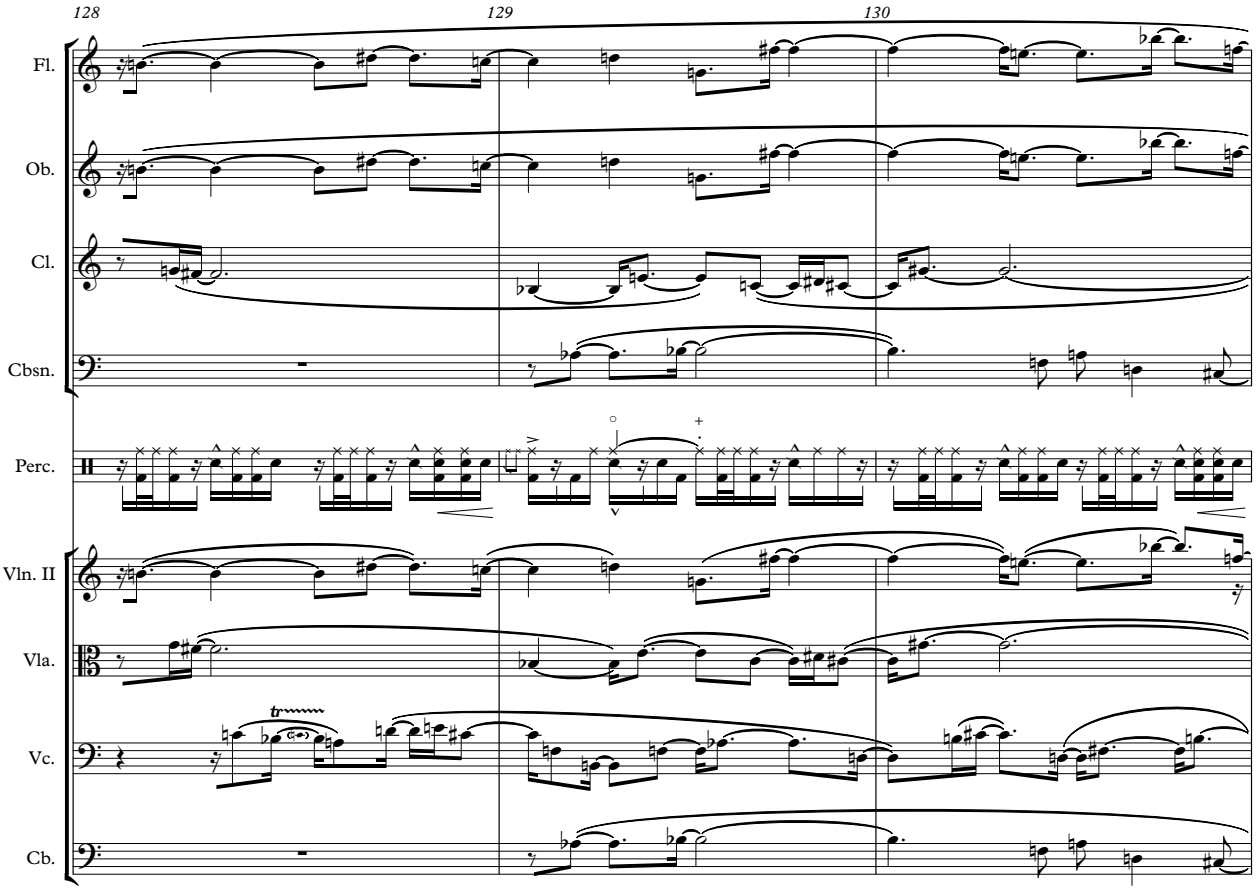

Counterpoint I
♩ = 69 - 72
115
116
Fl.
Cbsn.
f
Drum Set
Perc.
f
Vln. I
f
Vln. II
f
pizz
Vla.
f
ord.
Vc.
f
pizz
Cb.
f
(pizz)

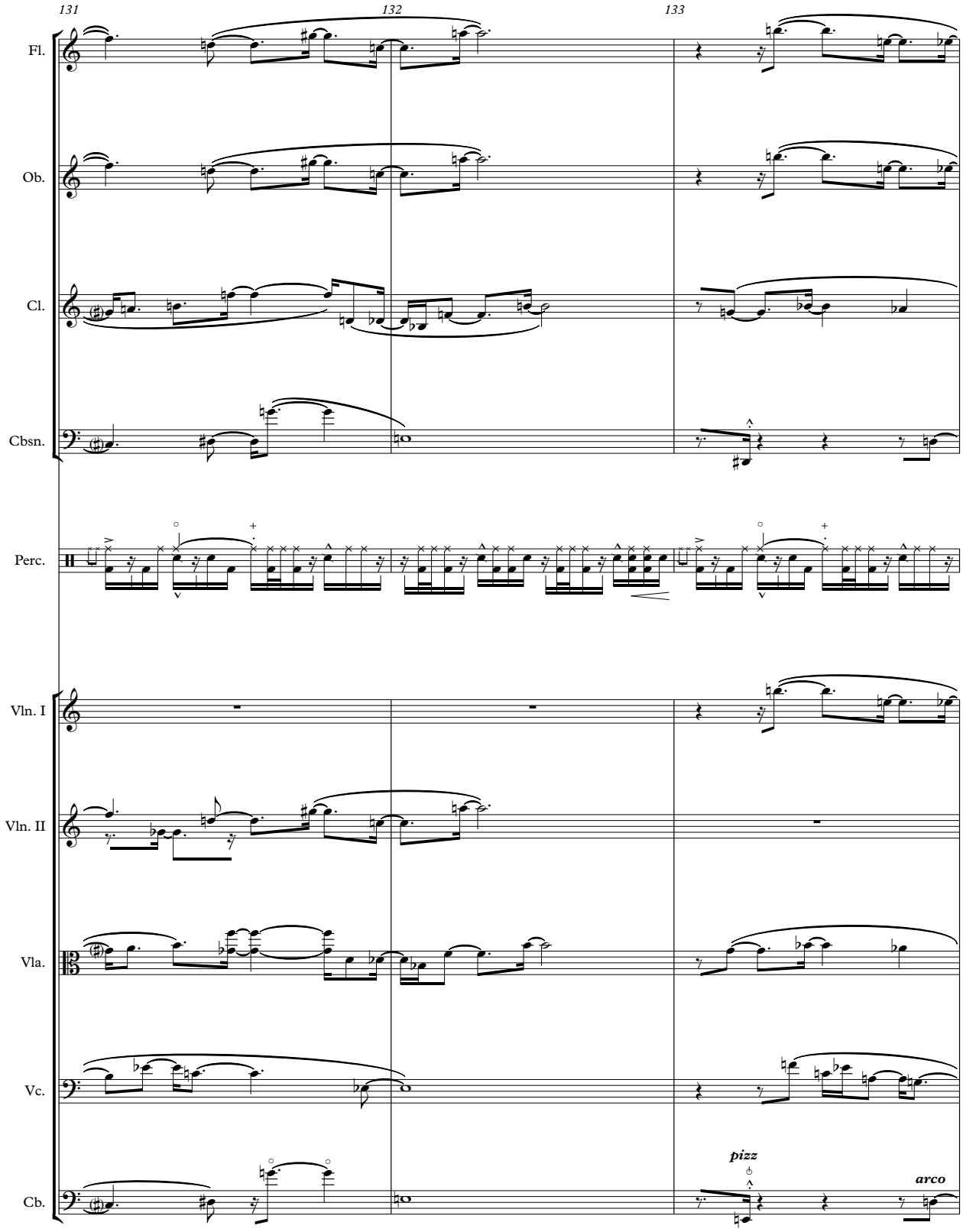

117
118
Fl.
f
with inflection: when the line ascends, decrescendo;
when the line descends, crescendo, through measure 162
Ob.
f
with inflection: when the line ascends, decrescendo;
when the line descends, crescendo, through measure 162
Cl.
f
Cbsn.
Perc.
Vln. I
f
with inflection: when the line ascends, decrescendo;
when the line descends, crescendo, through measure 162
arco
Vla.
f
Vc.
Cb.
più
f

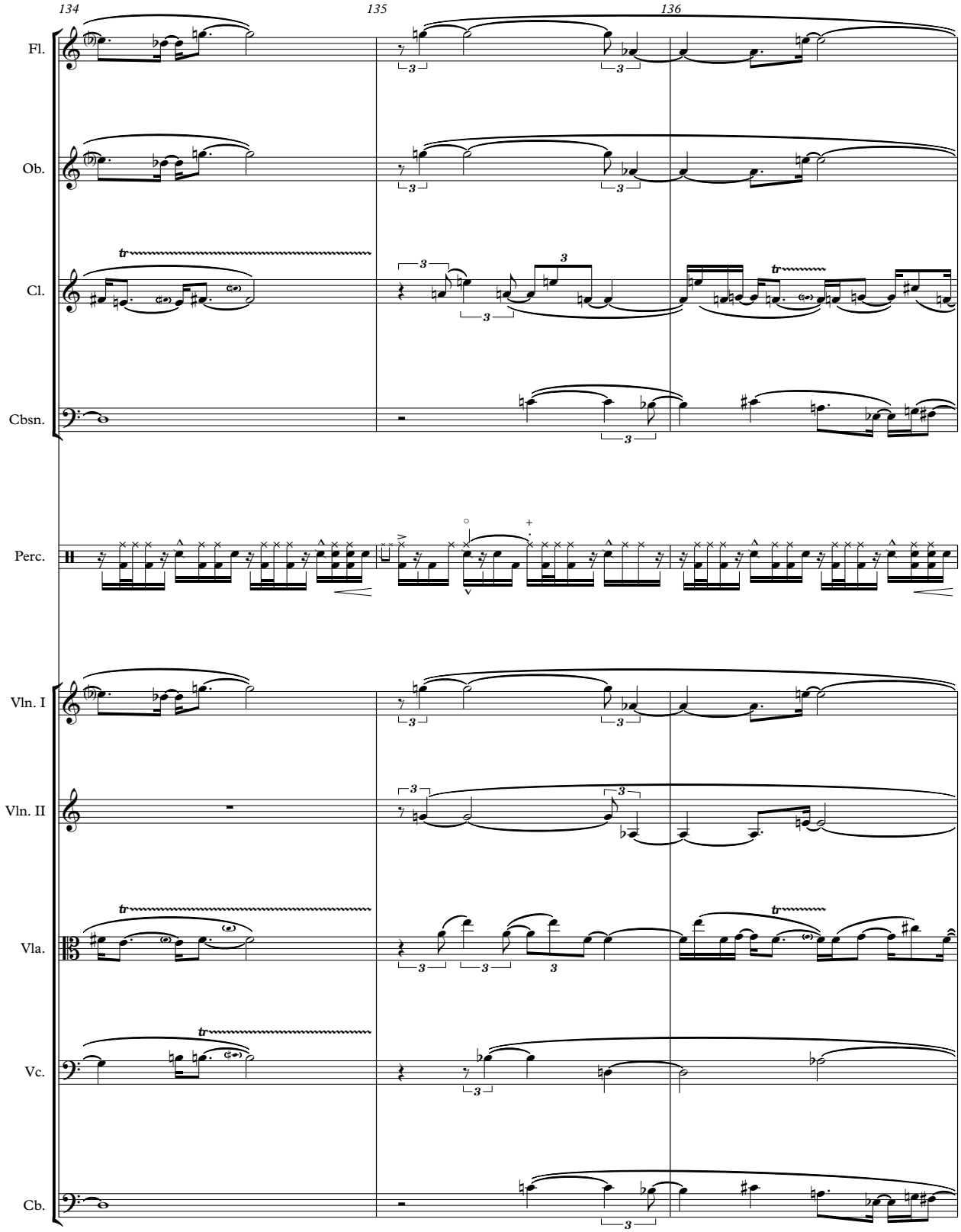

119
120
121
Fl.
Ob.
Cl.
with inflection: when the line ascends, decrescendo;
when the line descends, crescendo, through measure 162
Cbsn.
f with inflection: when the line ascends, decrescendo;
when the line descends, crescendo, through measure 162
Perc.
Vln. I
Vla.
with inflection: when the line ascends, decrescendo;
when the line descends, crescendo, through measure 162
Vc.
f
with inflection: when the line ascends, decrescendo;
when the line descends, crescendo, through measure 162
arco
ord.
Cb.
f with inflection: when the line ascends, decrescendo;
when the line descends, crescendo, through measure 162

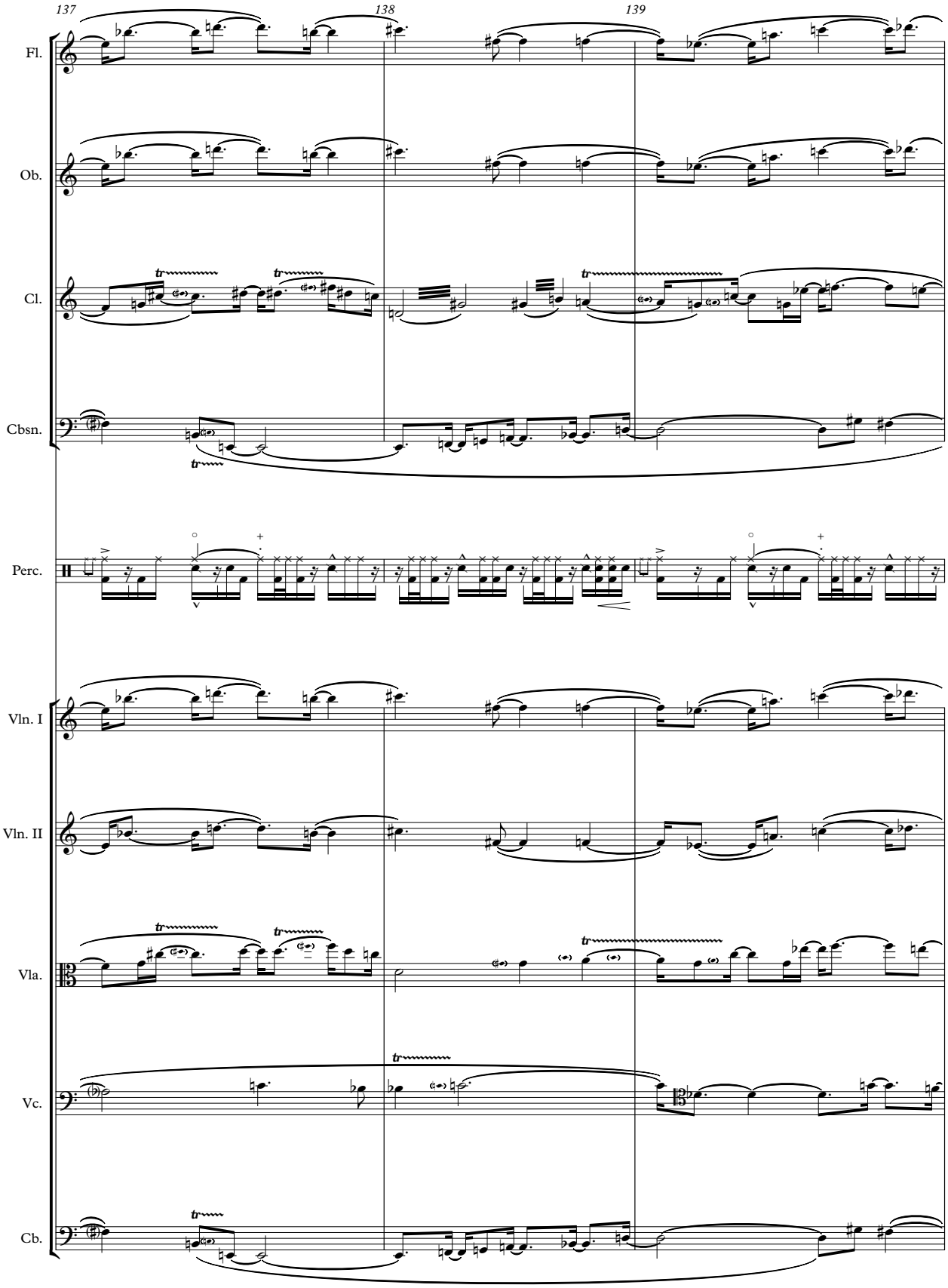

122
123
124
Fl.
Ob.
Cl.
Cbsn.
tr
Perc.
Vln. I
Vln. II
f with inflection: when the line ascends, decrescendo;
when the line descends, crescendo, through measure 162
Vla.
Vc.
Cb.
tr

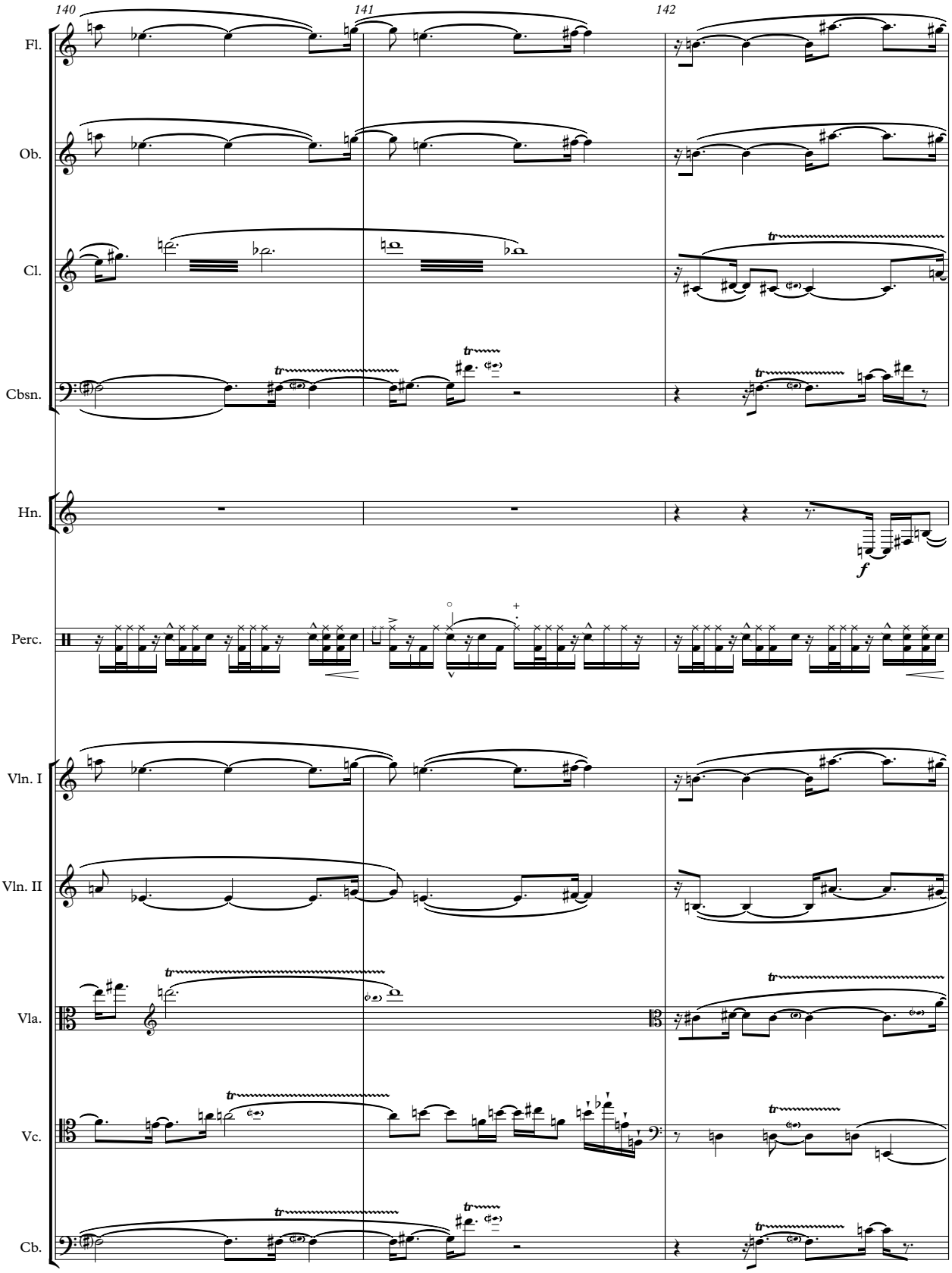

125
126
127
Fl.
Ob.
Cl.
Cbsn.
Perc.
Vln. I
Vla.
Vc.
Cb.
tr

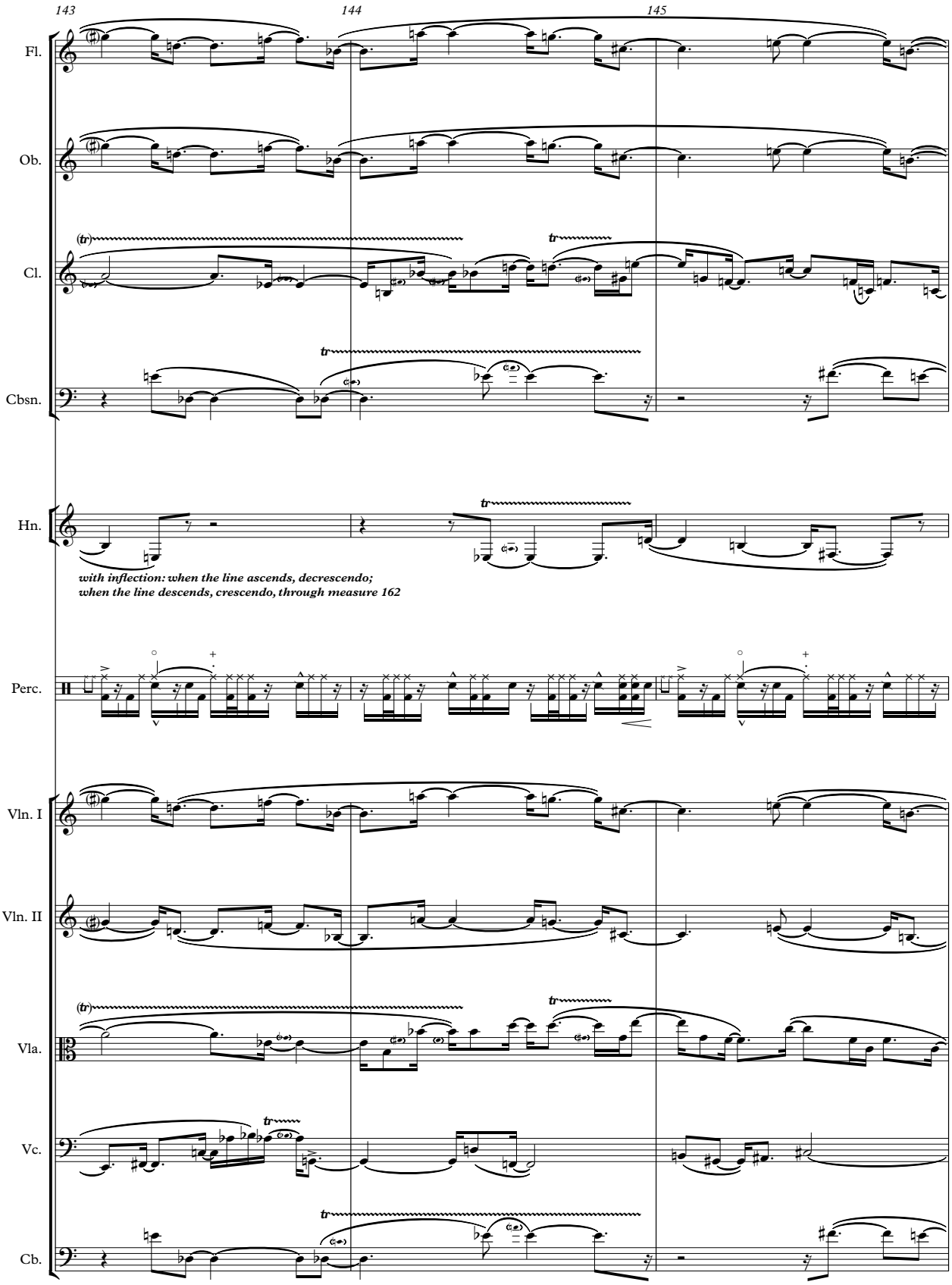

128
129
130
Fl.
Ob.
Cl.
Cbsn.
Perc.
Vln. II
Vla.
Vc.
Cb.

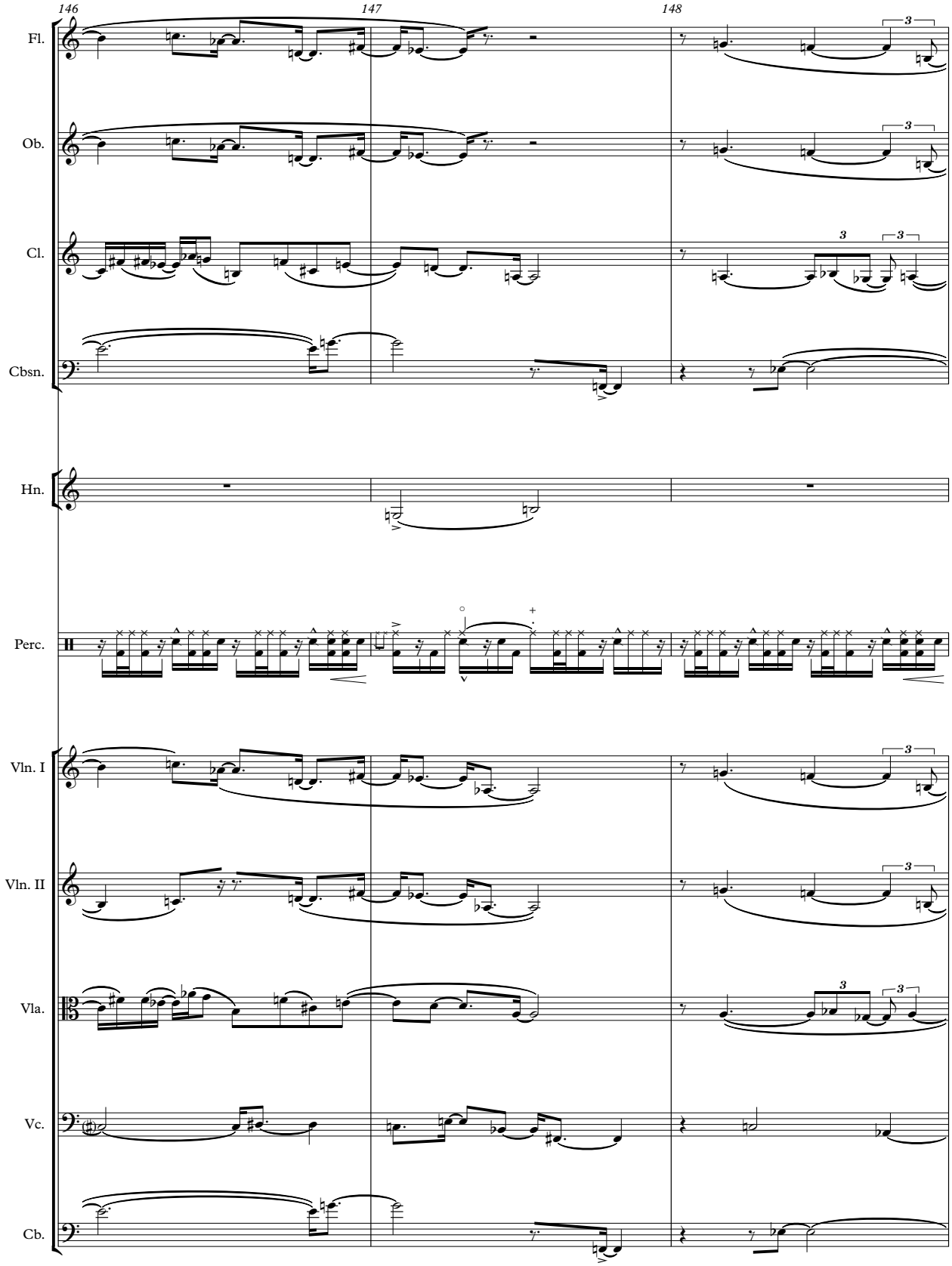

131
132
133
Fl.
Ob.
Cl.
Cbsn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz
arco

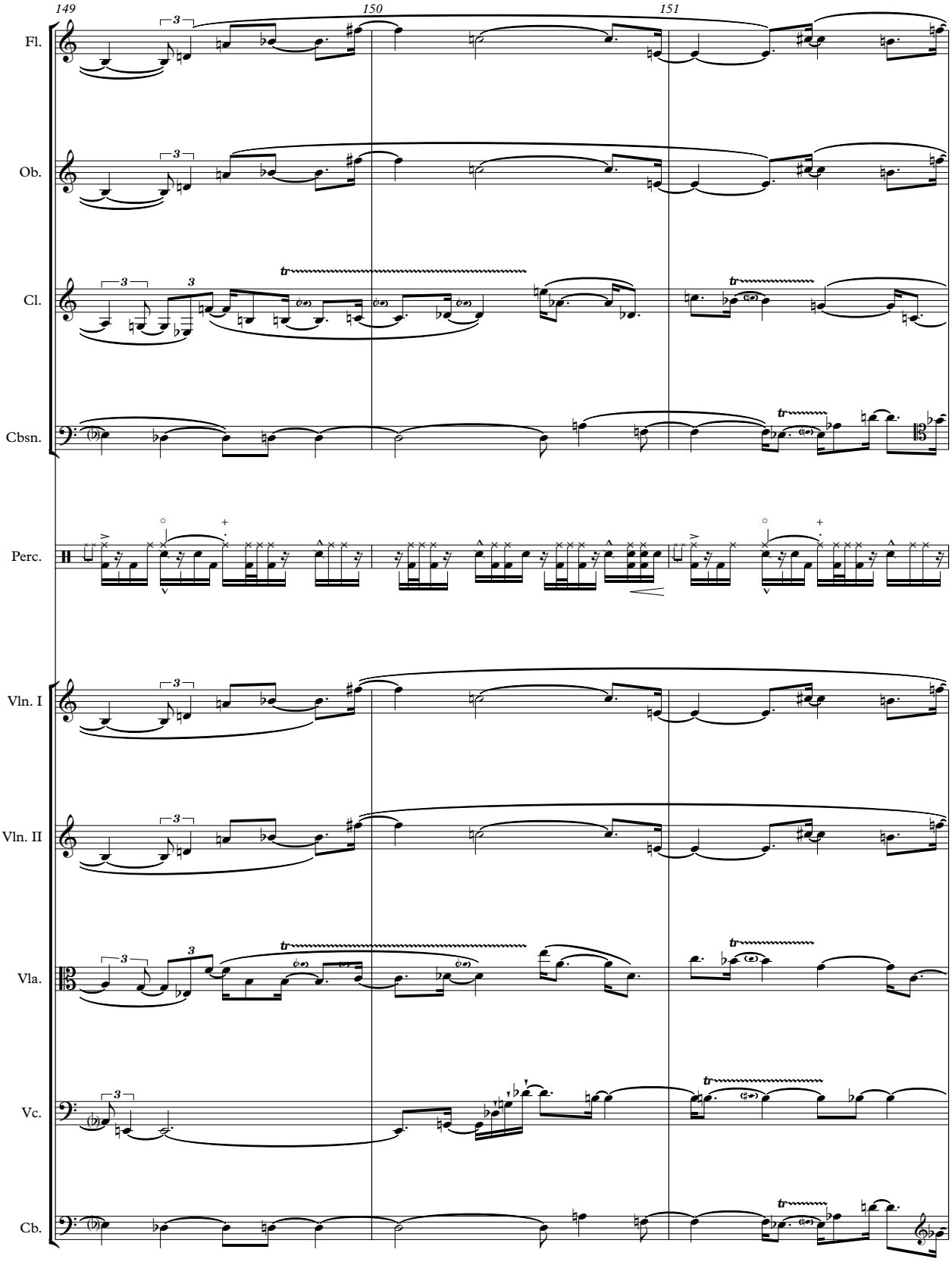

134
135
136
Fl.
Ob.
Cl.
Cbsn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

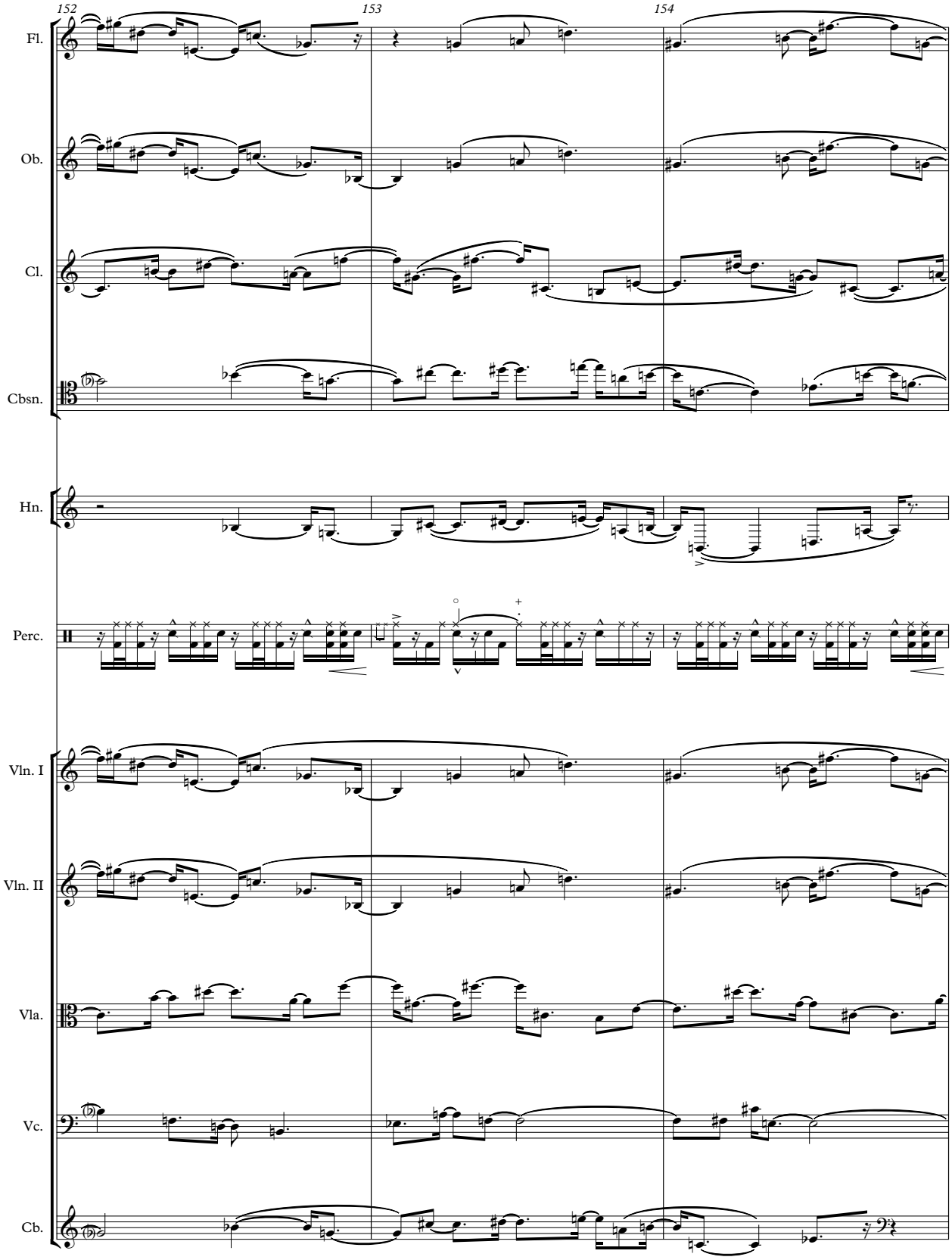

137
138
139
Fl.
Ob.
Cl.
Cbsn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

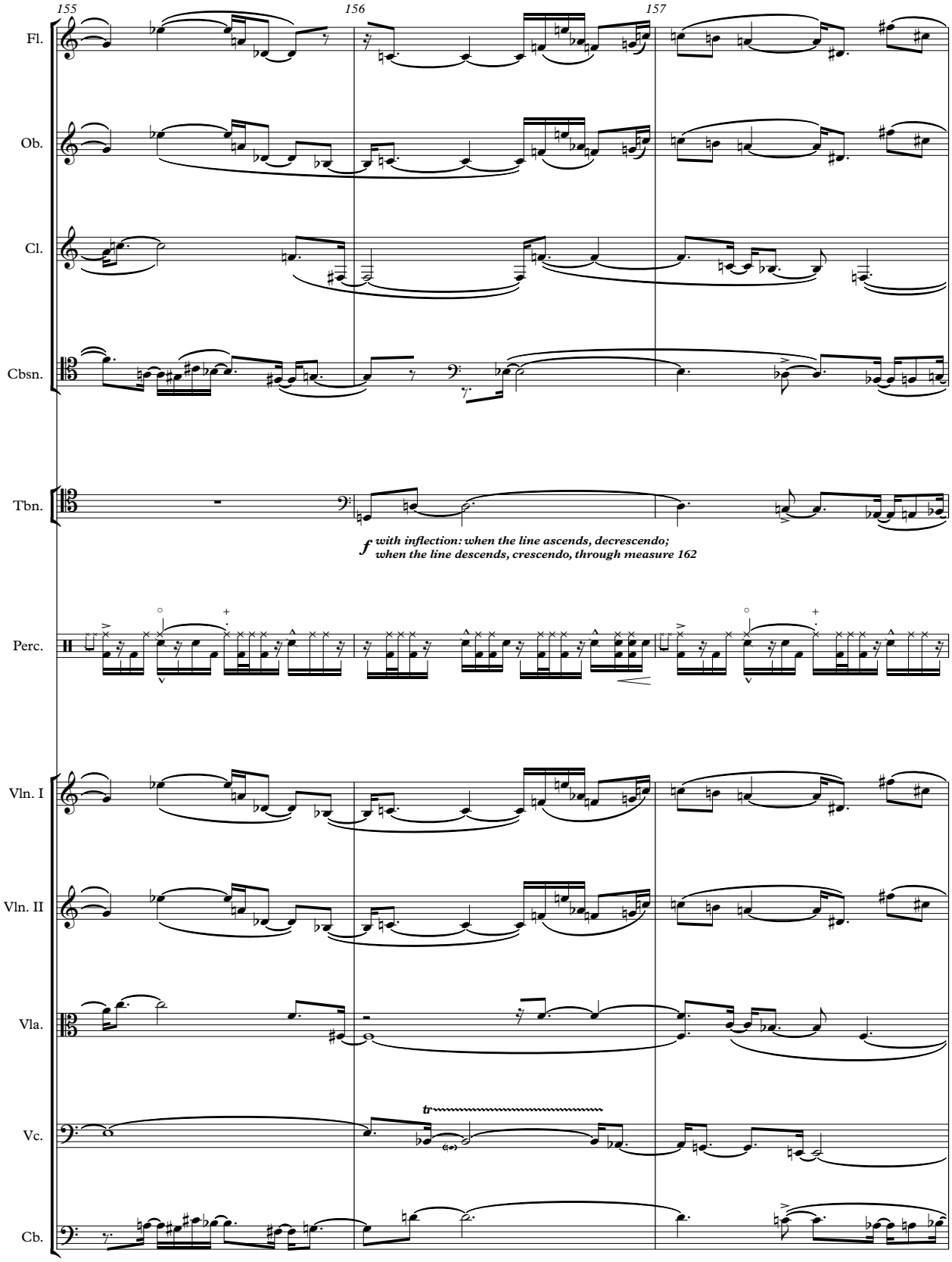

140
141
142
Fl.
Ob.
Cl.
Cbsn.
Hn.
f
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

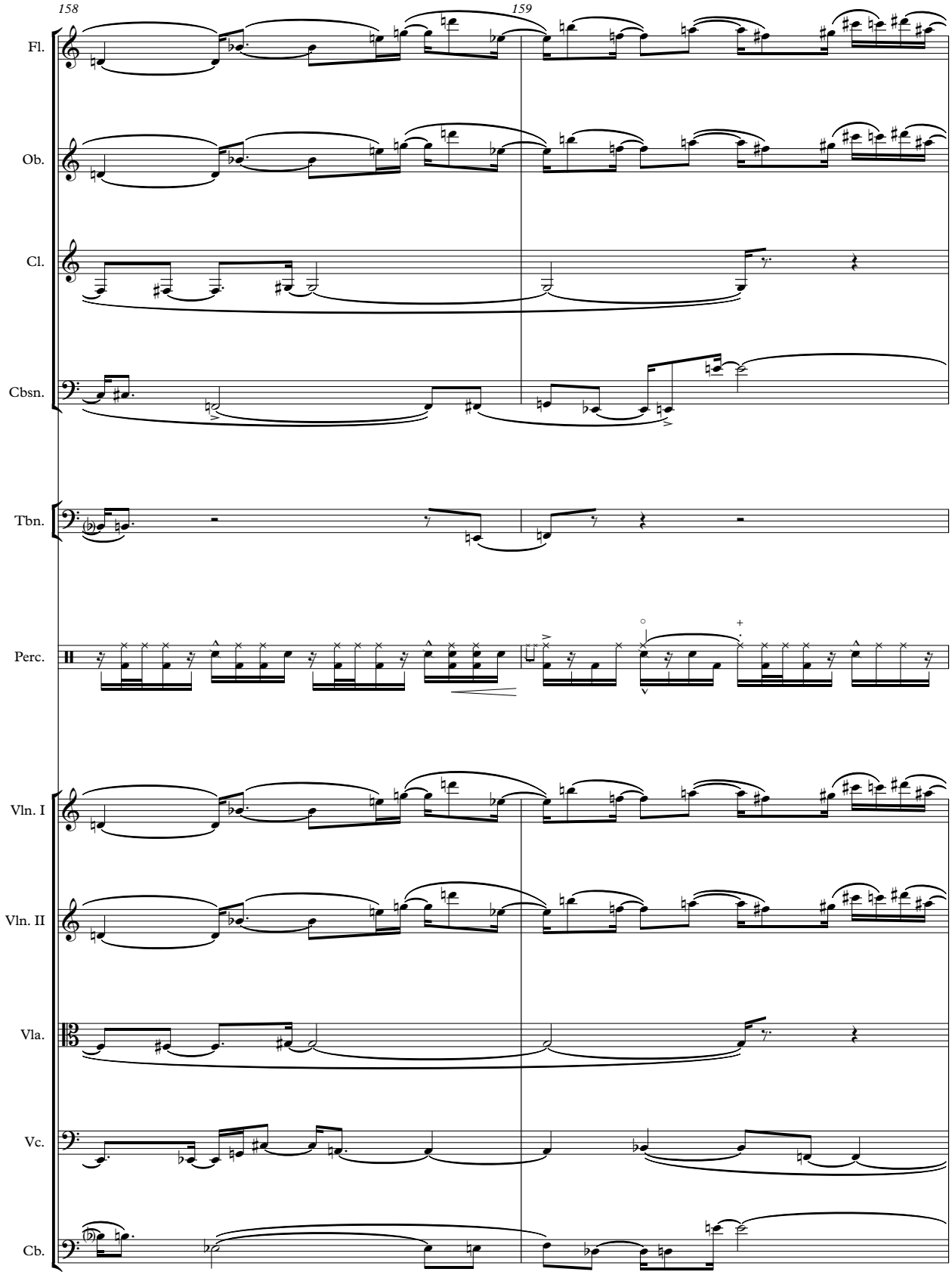

143
144
145
Fl.
Ob.
Cl.
Cbsn.
Hn.
with inflection: when the line ascends, decrescendo;
when the line descends, crescendo, through measure 162
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

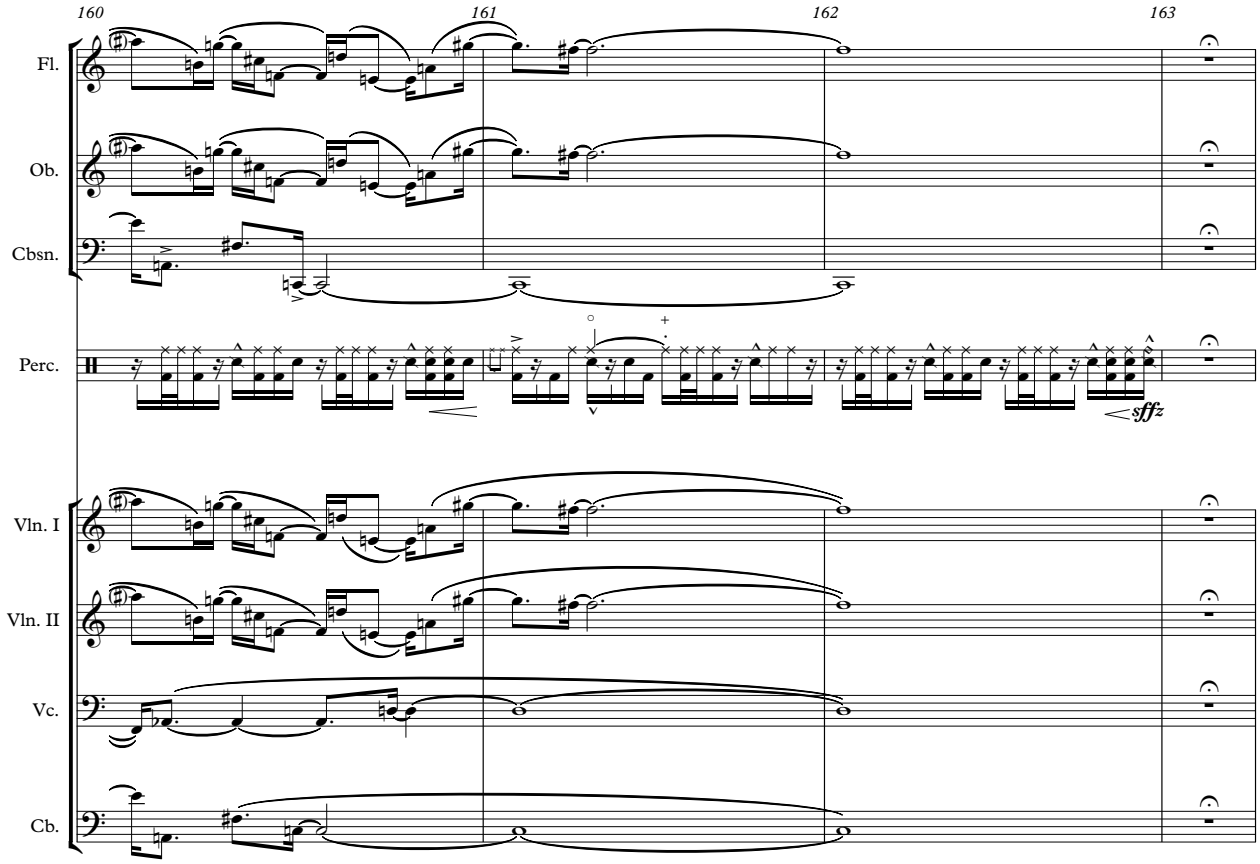

146
147
148
Fl.
Ob.
Cl.
Cbsn.
Hn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

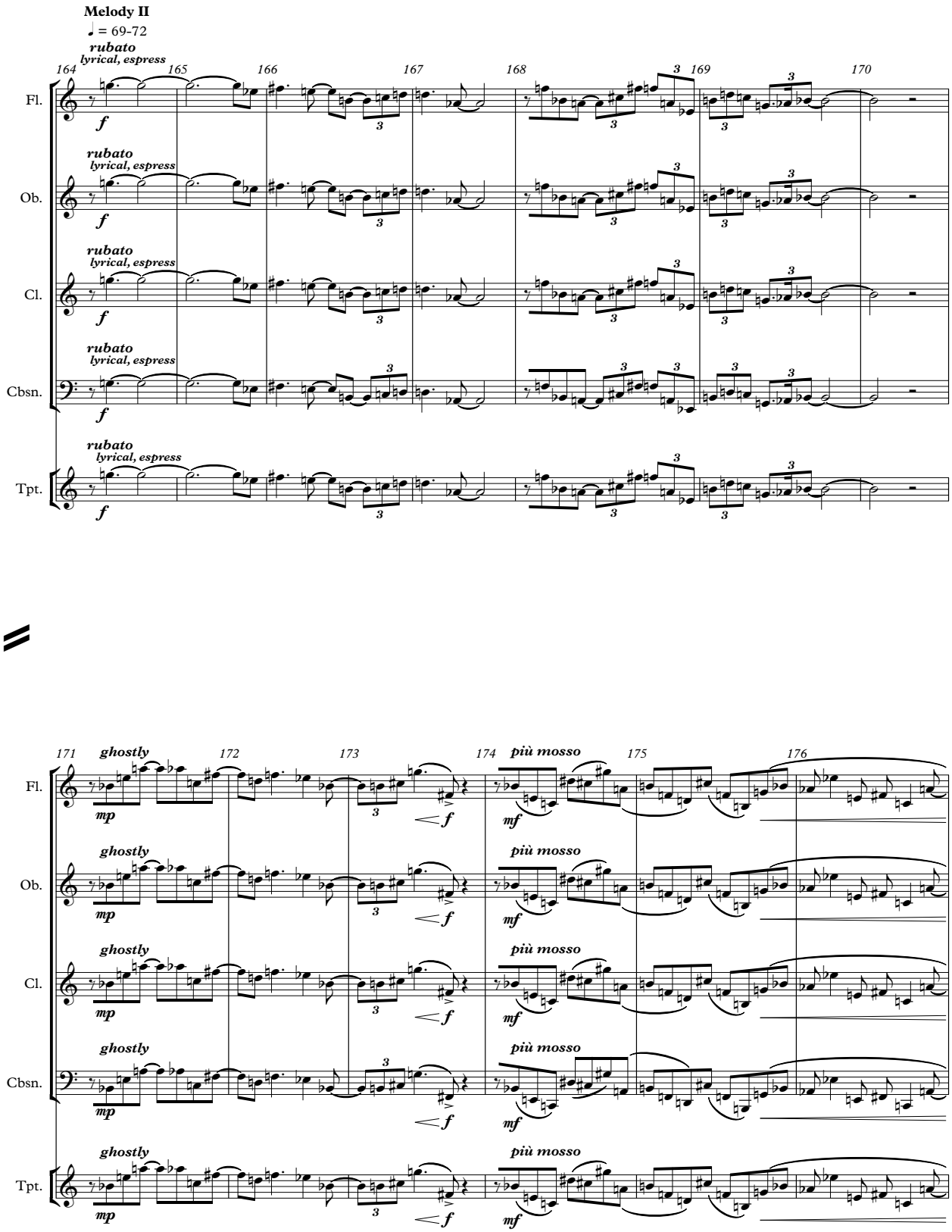

149
150
151
Fl.
Ob.
Cl.
Cbsn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

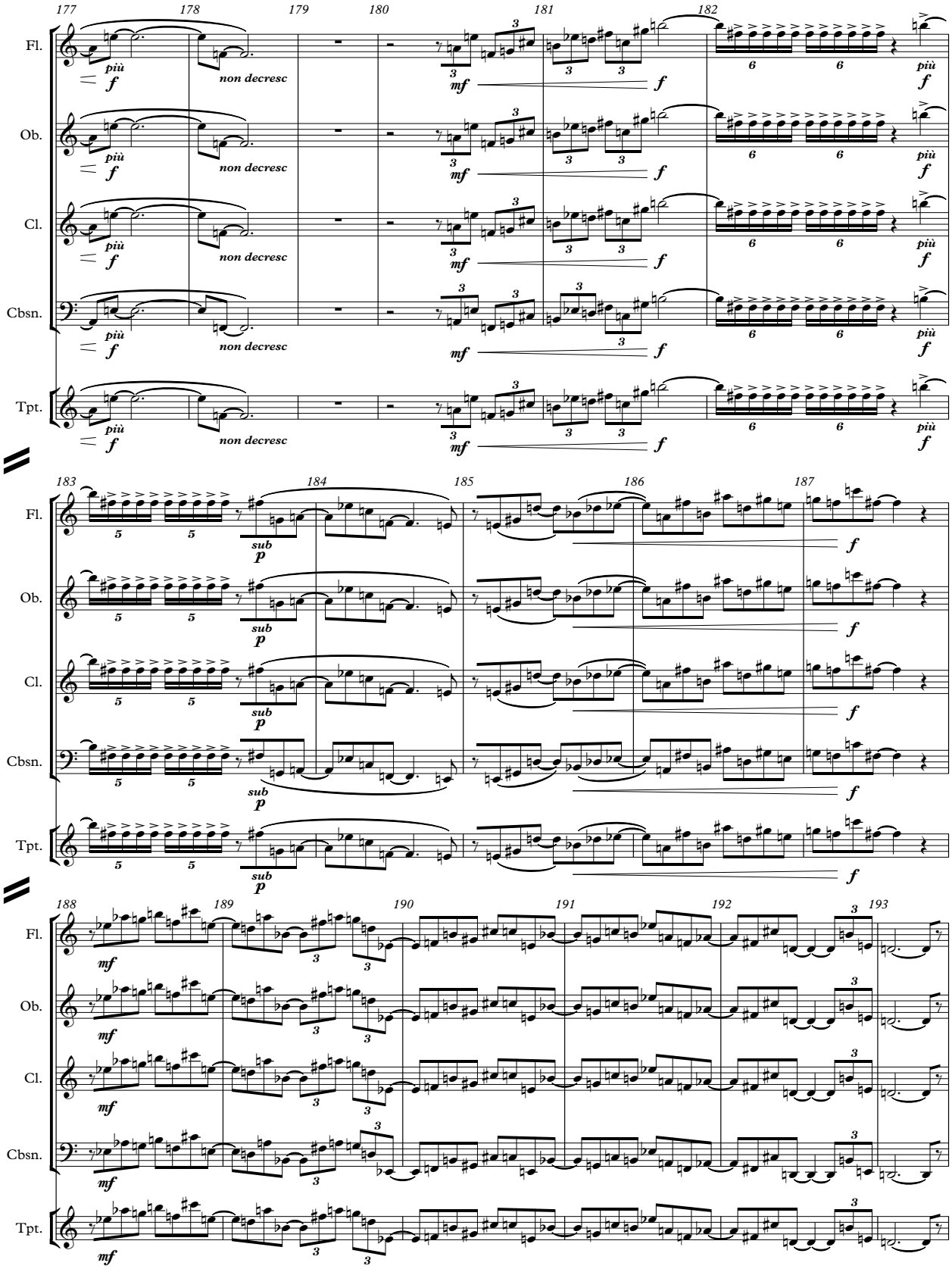

152
153
154
Fl.
Ob.
Cl.
Cbsn.
Hn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.


155
156
157
Fl.
Ob.
Cl.
Cbsn.
Tbn.
f with inflection: when the line ascends, decrescendo;
when the line descends, crescendo, through measure 162
Perc.
Vln. I
Vln. II
Vla.
tr
Vc.
Cb.


158
159
Fl.
Ob.
Cl.
Cbsn.
Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.


160
161
162
163
Fl.
Ob.
Cbsn.
Perc.
sffz
Vln. I
Vln. II
Vc.
Cb.


Melody II
♩ = 69-72
rubato
lyrical, espress
Fl.
Ob.
Cl.
Cbsn.
Tpt.
ghostly
più mosso


177
178
179
180
181
182
Fl.
Ob.
Cl.
Cbsn.
Tpt.
più
f
non decresc
mf
183
184
185
186
187
sub
p
188
189
190
191
192
193

194 195 196 197 198

Fl. Ob. Cl. Cbsn. Tpt.

slower *p* *lunga*

Counterpoint II

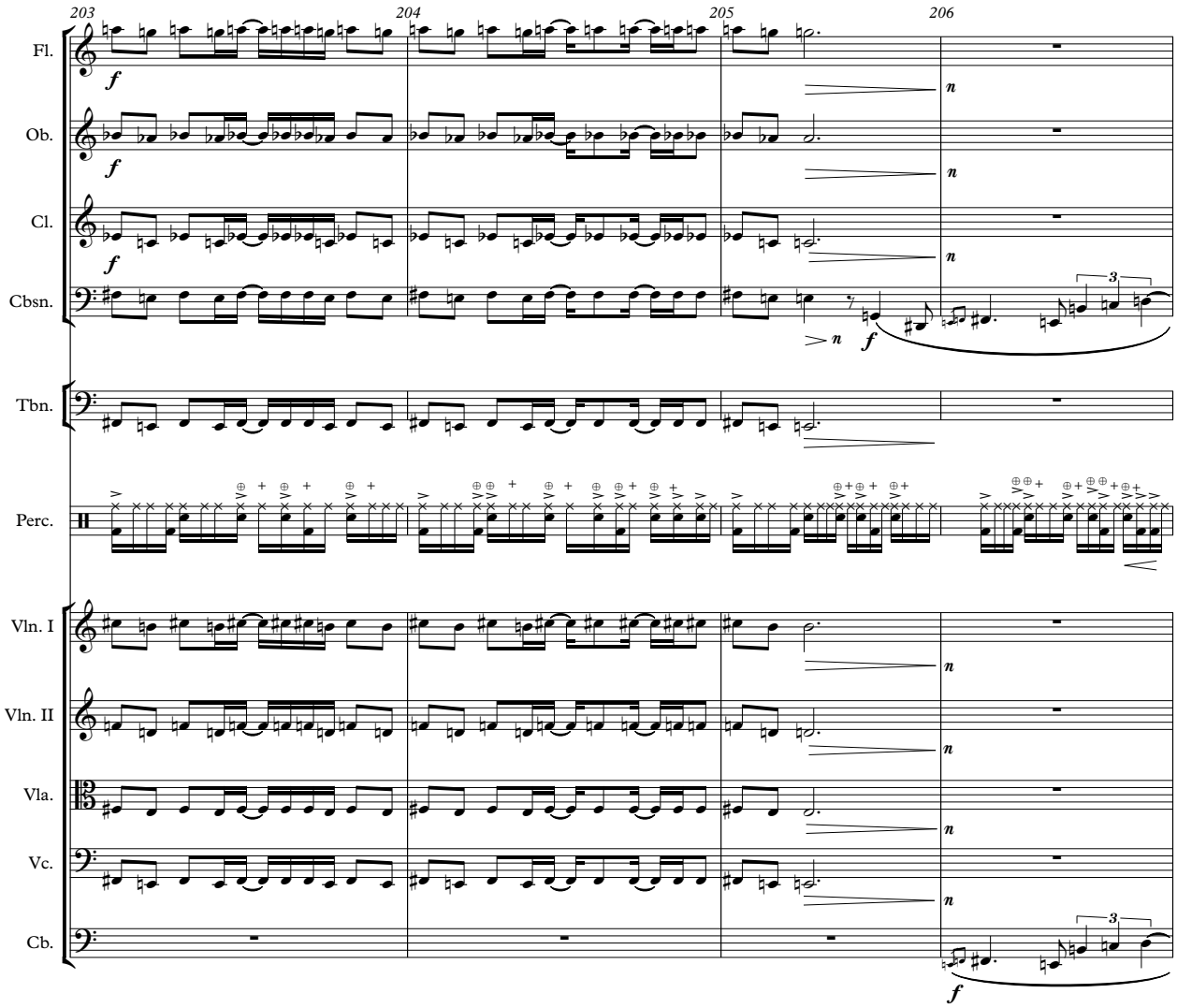
♩ = 96-100

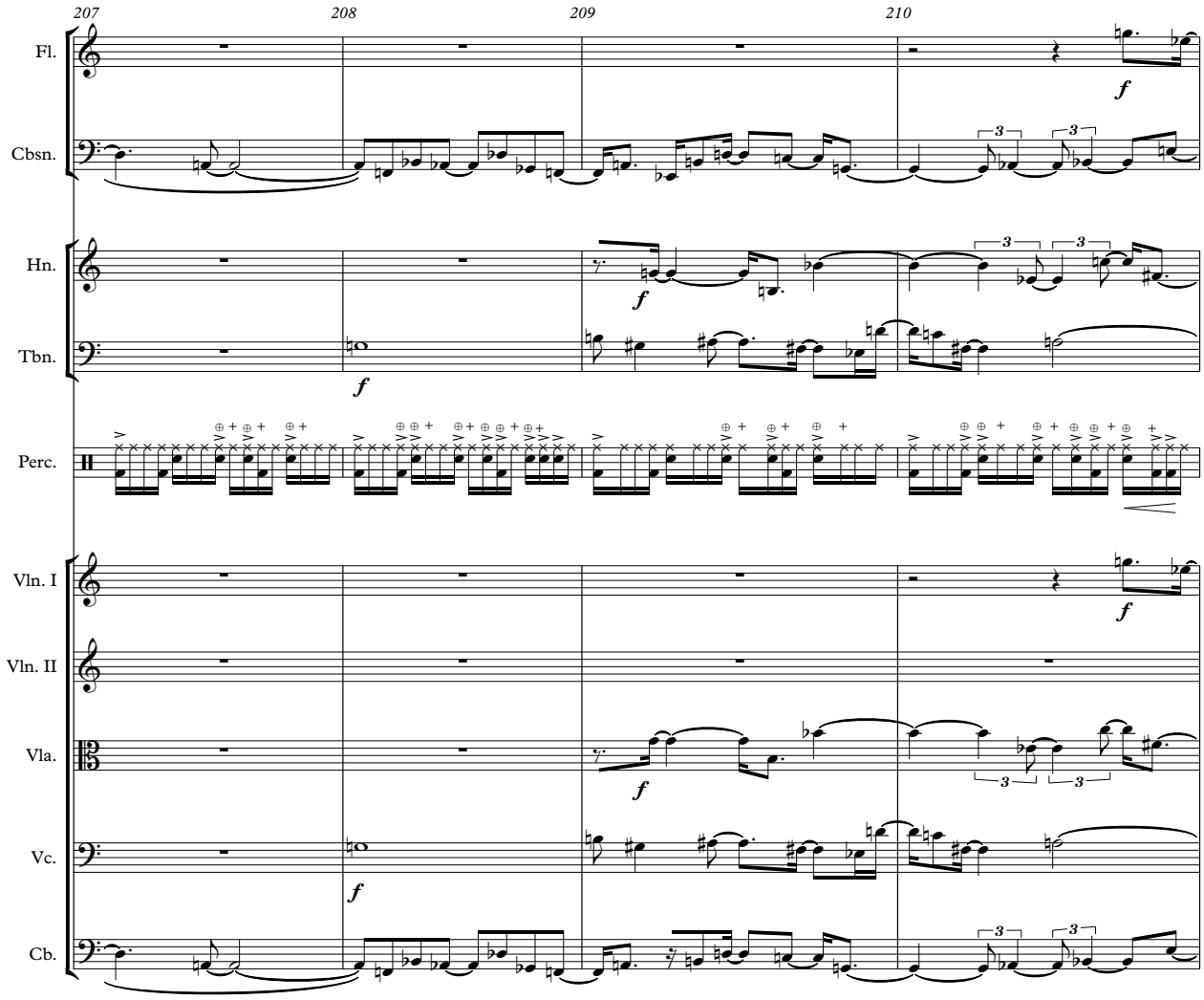
199 200 201 202

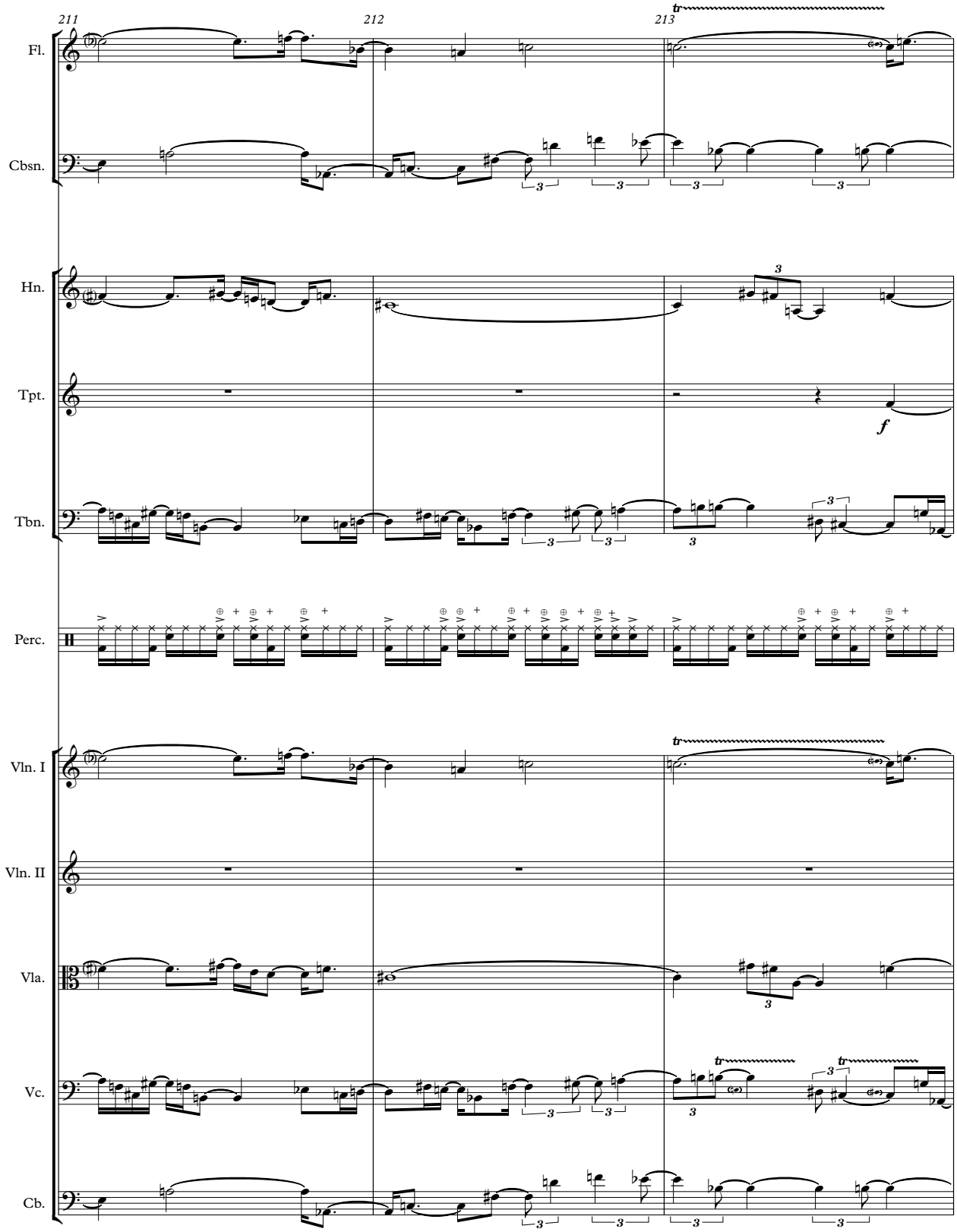
Fl. Cbsn. Tbn. Perc. Vln. I Vln. II Vla. Vc.

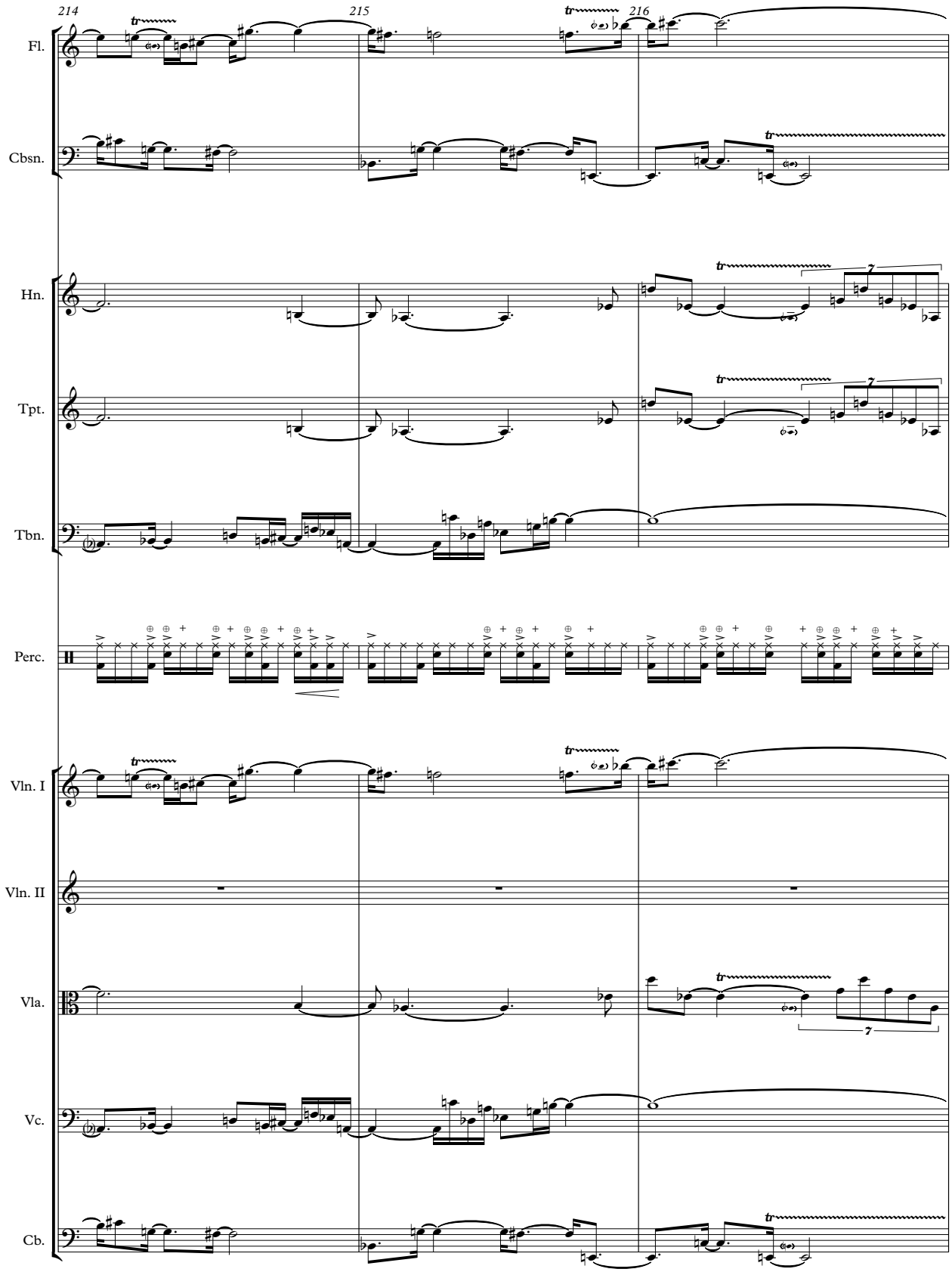
f

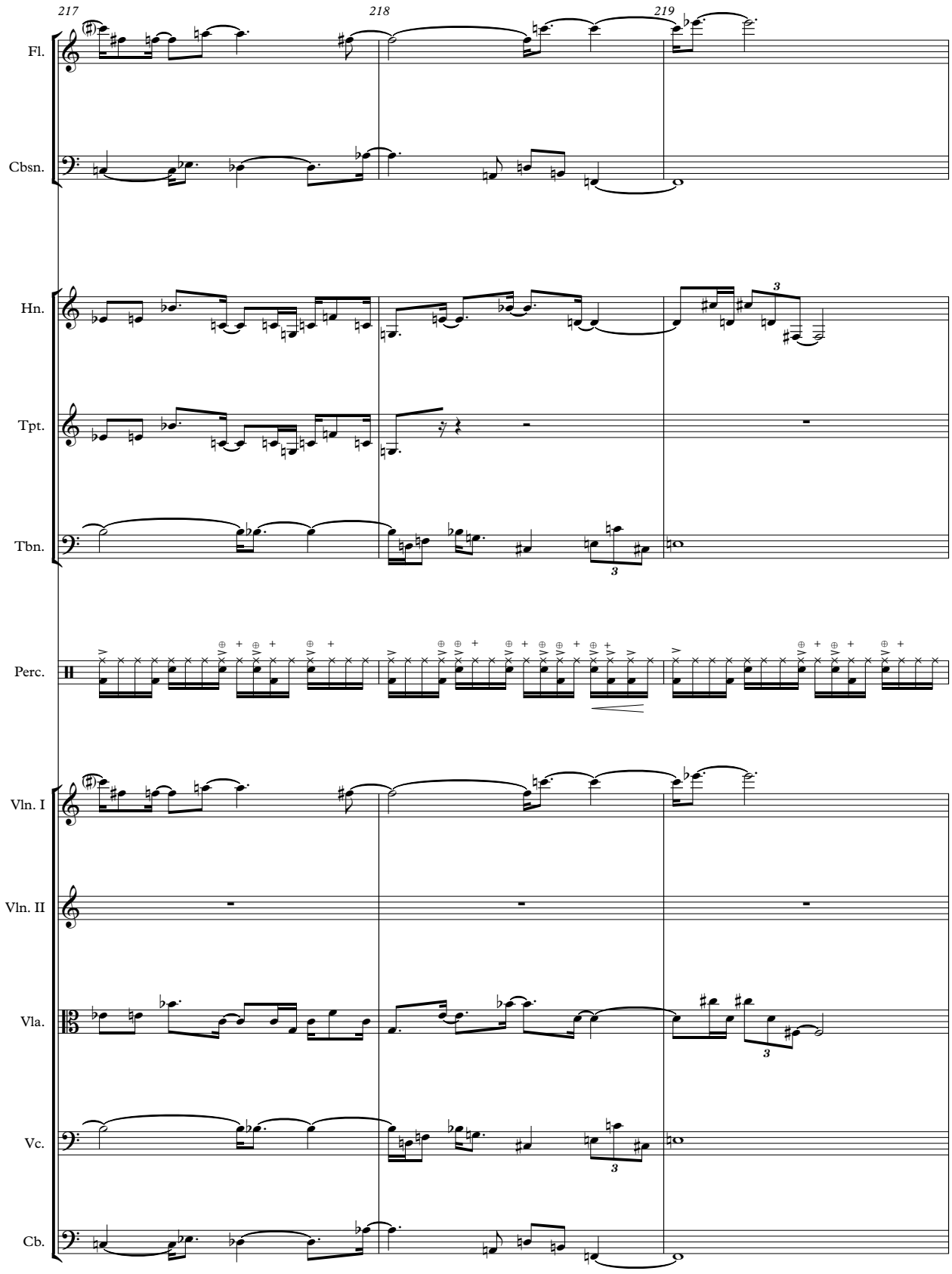
1/2 open

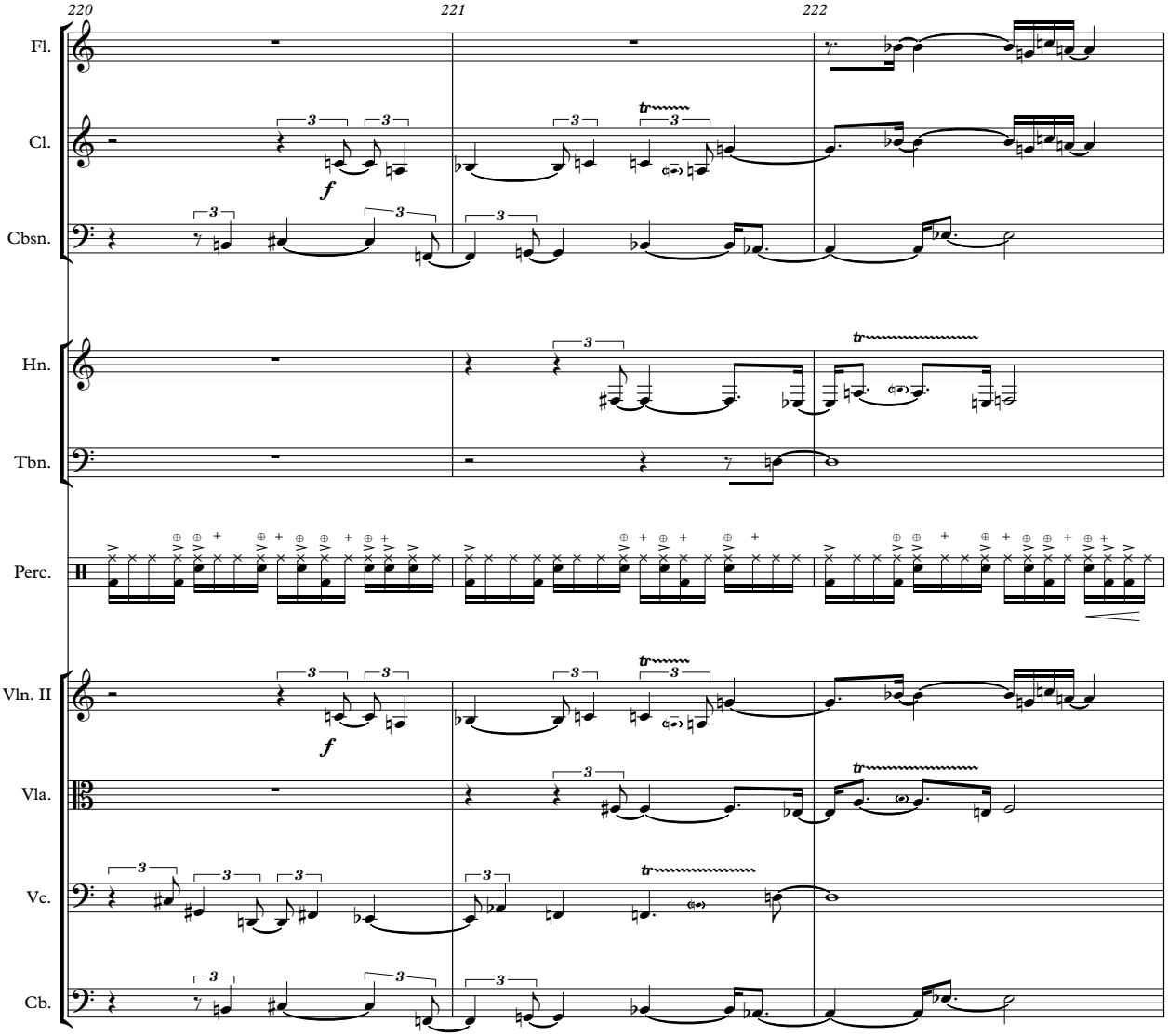

203
204
205
206
Fl.
Ob.
Cl.
Cbsn.
Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

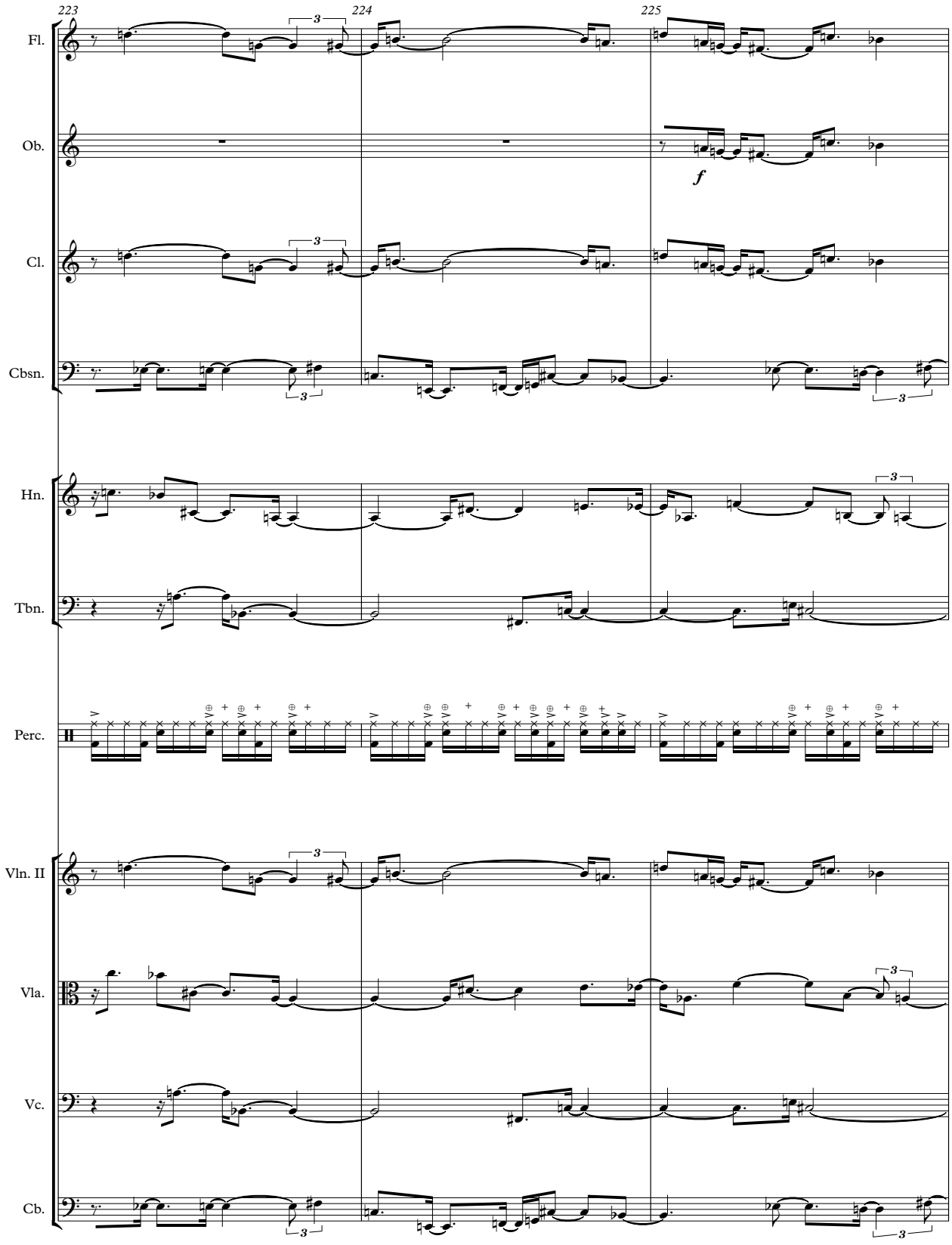

207
208
209
210
Fl.
Cbsn.
Hn.
Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

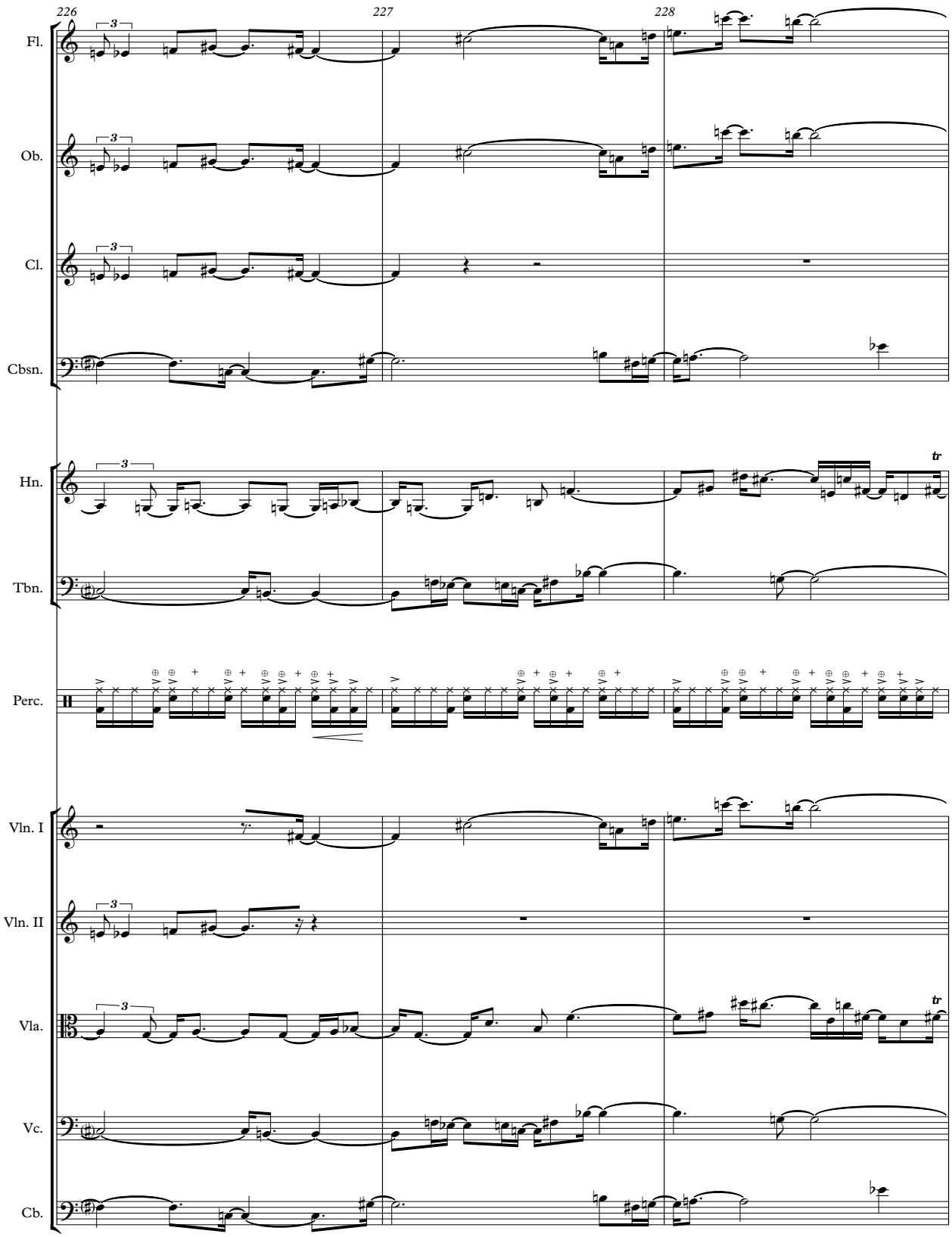

211
212
213
Fl.
Cbsn.
Hn.
Tpt.
Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

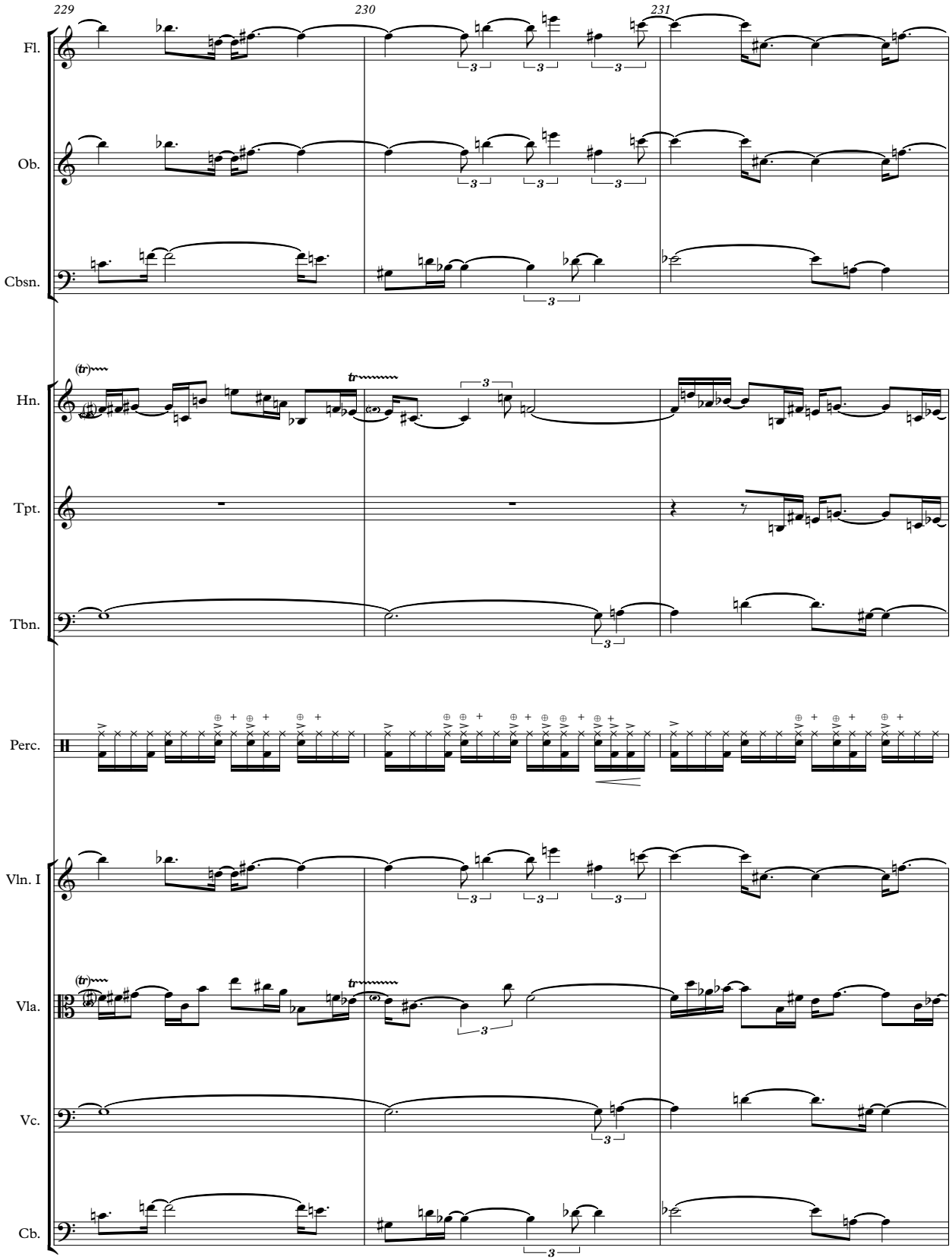

214
215
216
Fl.
Cbsn.
Hn.
Tpt.
Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

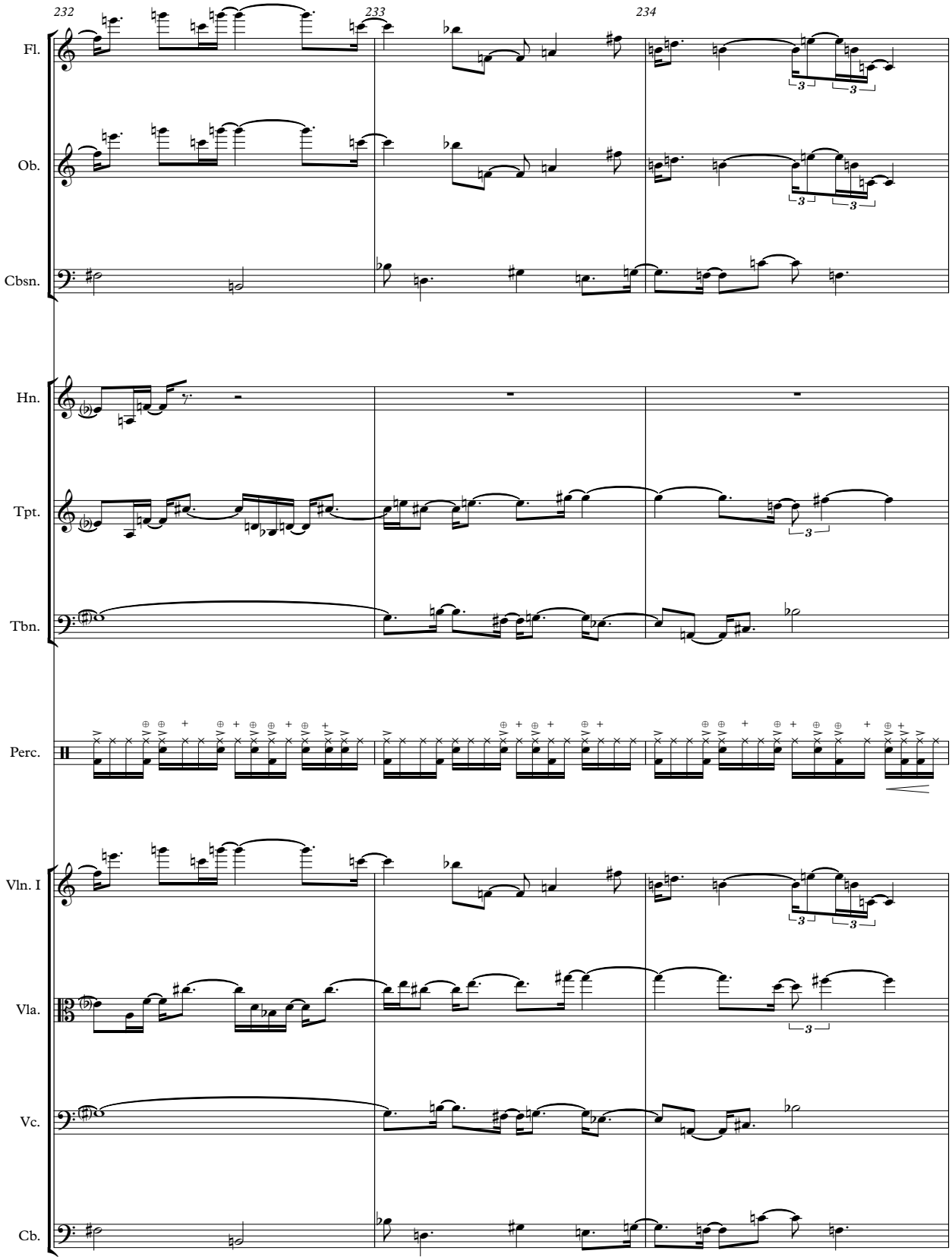

217
218
219
Fl.
Cbsn.
Hn.
Tpt.
Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

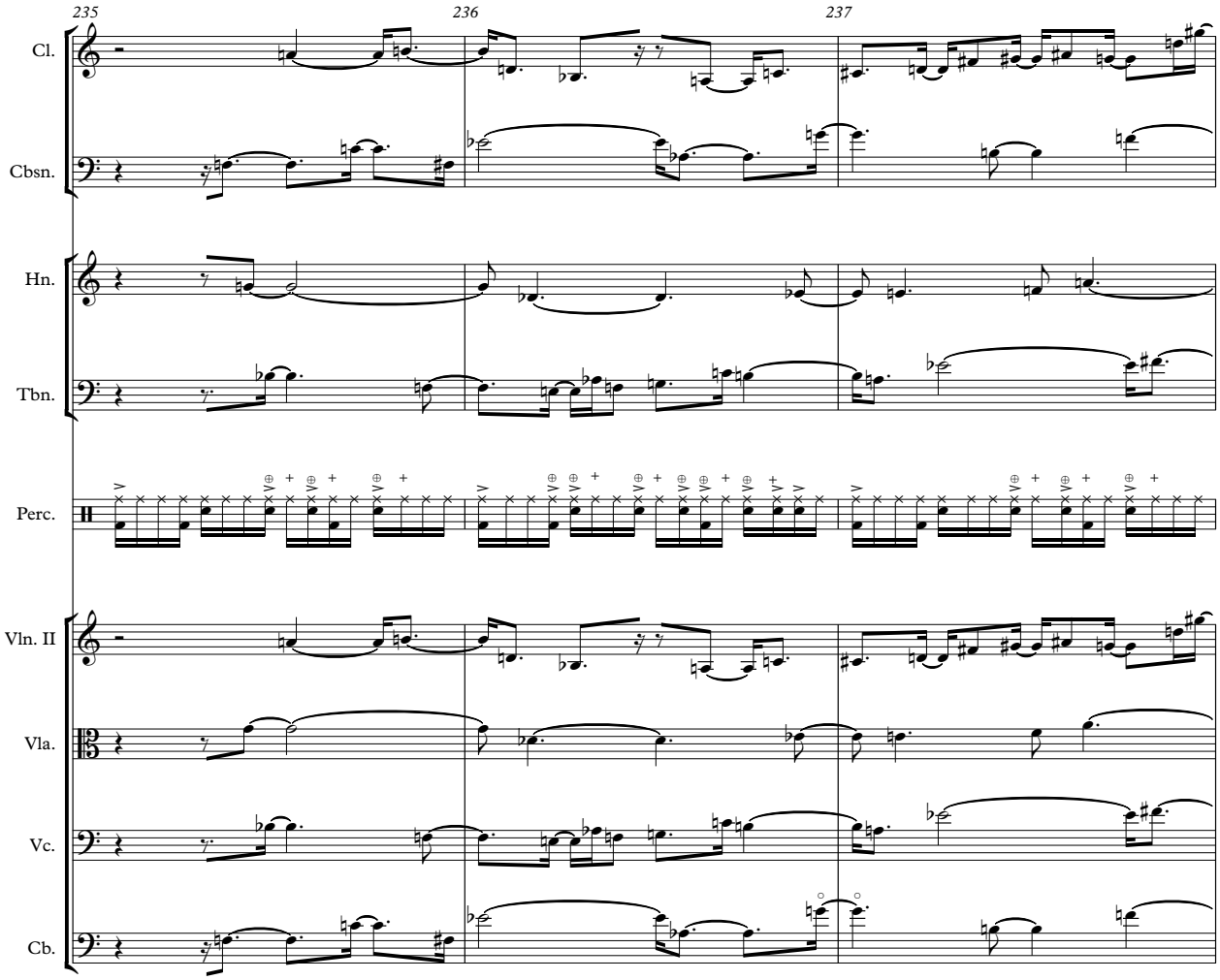

220
221
222
Fl.
Cl.
Cbsn.
Hn.
Tbn.
Perc.
Vln. II
Vla.
Vc.
Cb.
f
f
tr
tr
tr
tr

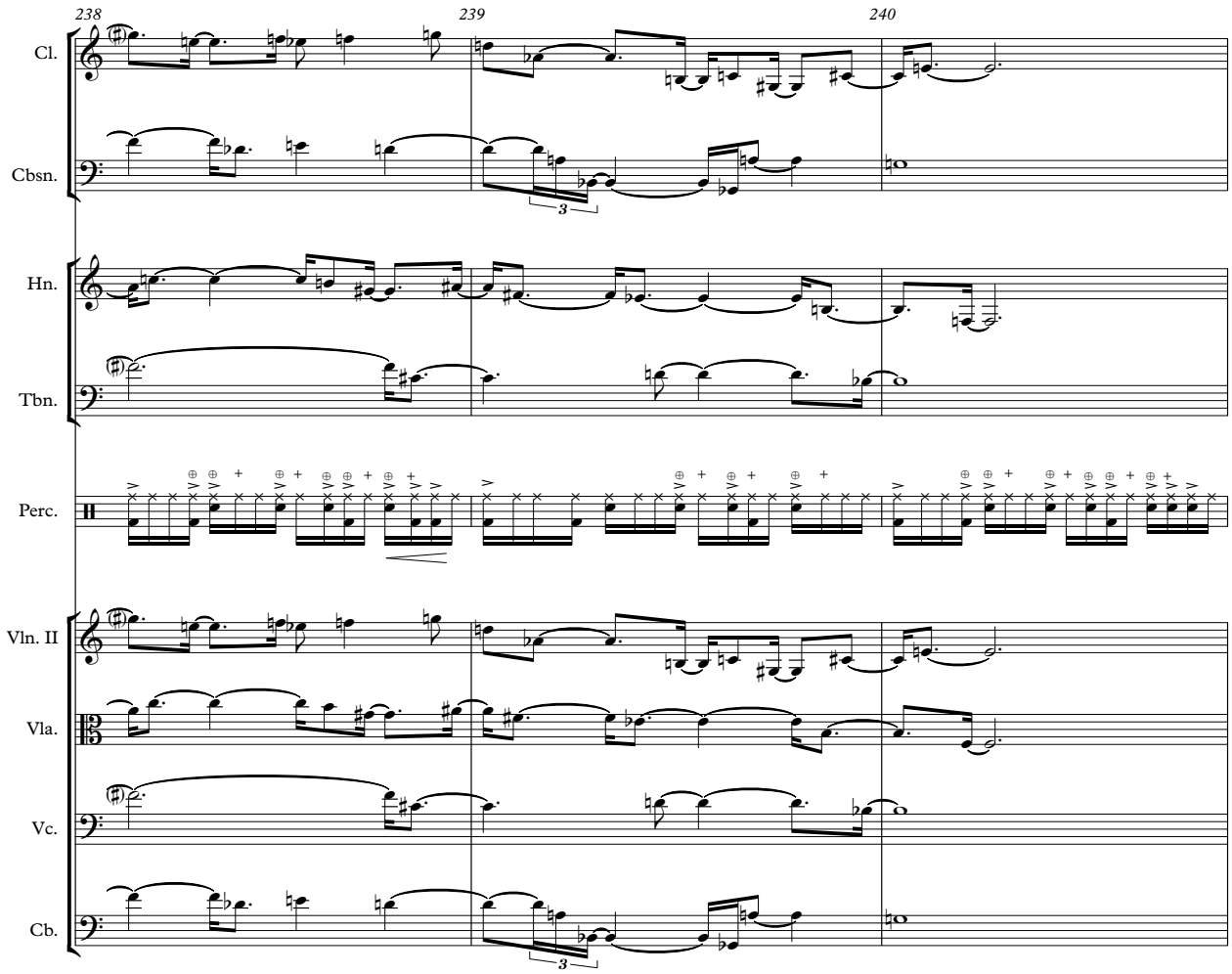

223
224
225
Fl.
Ob.
f
Cl.
Cbsn.
Hn.
Tbn.
Perc.
Vln. II
Vla.
Vc.
Cb.

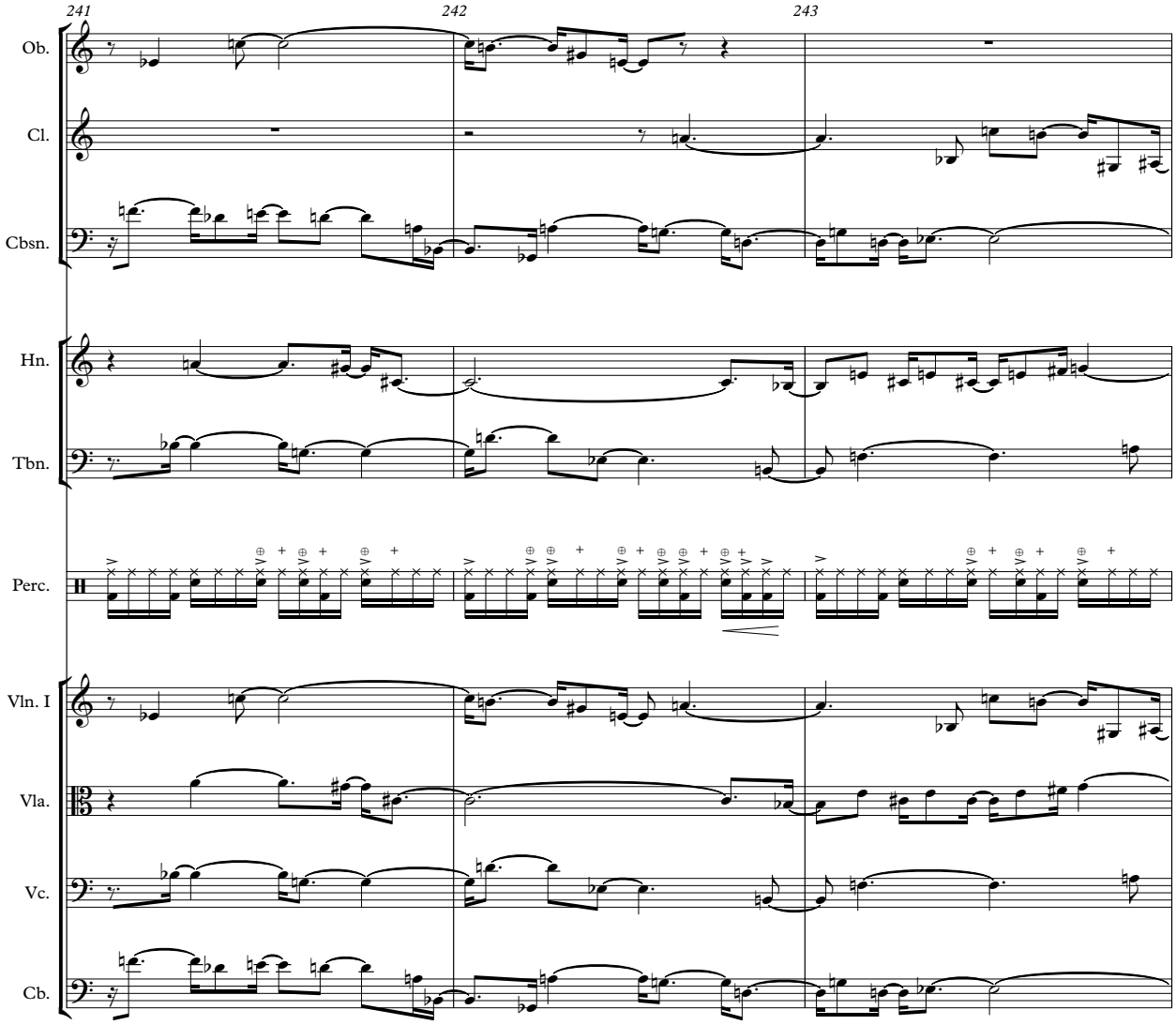

226
227
228
Fl.
Ob.
Cl.
Cbsn.
Hn.
Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

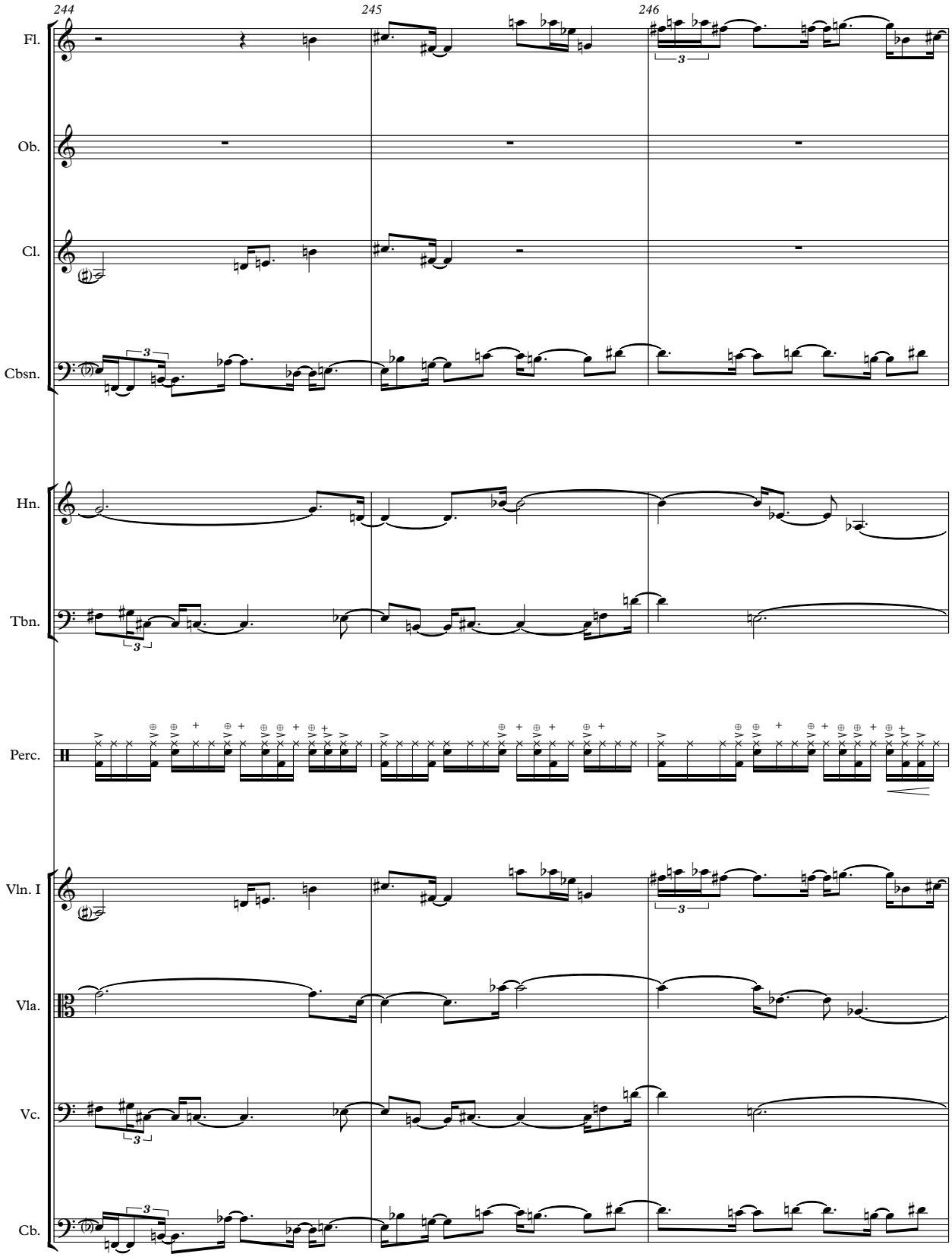

229
230
231
Fl.
Ob.
Cbsn.
Hn.
Tpt.
Tbn.
Perc.
Vln. I
Vla.
Vc.
Cb.

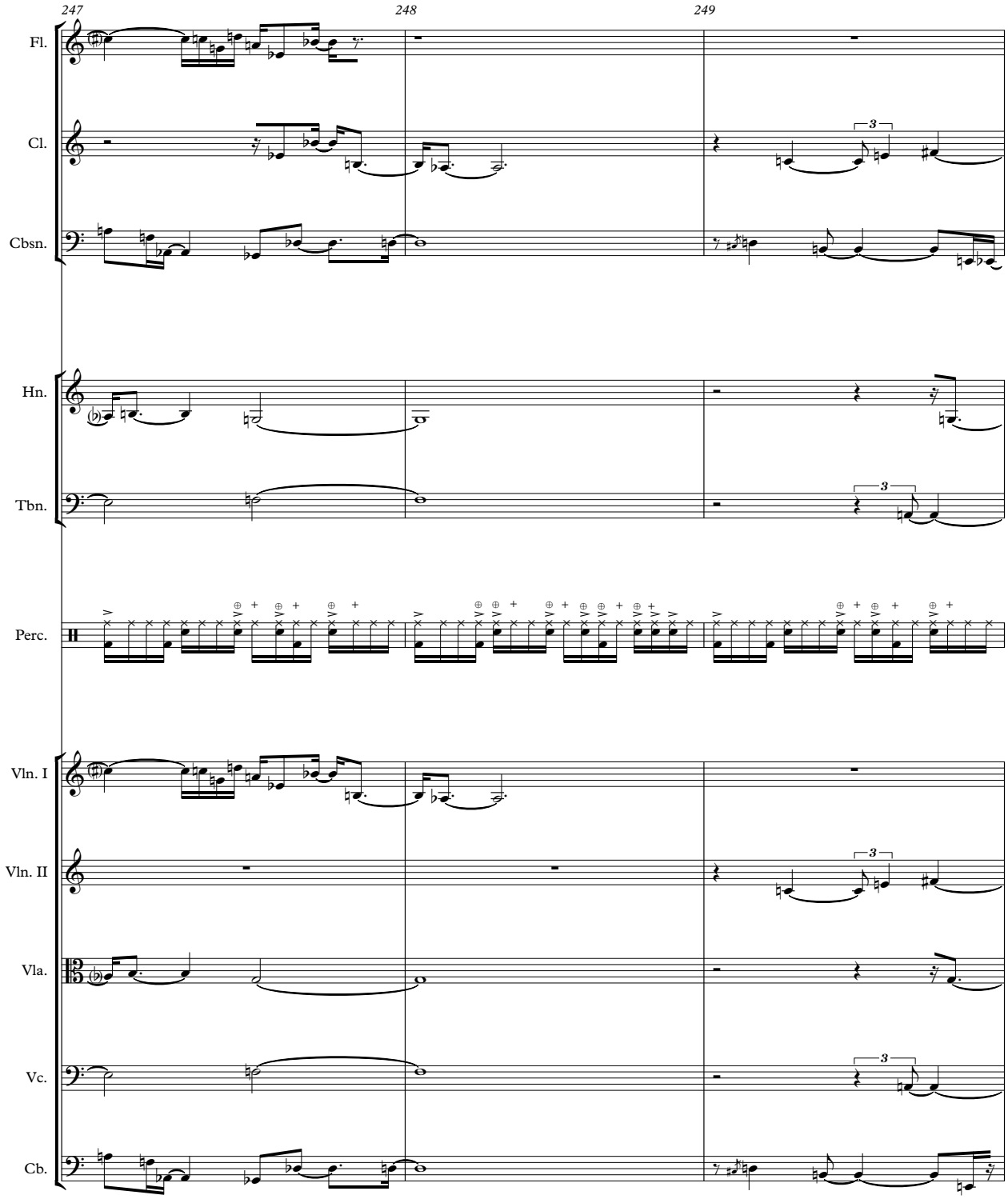

232
233
234
Fl.
Ob.
Cbsn.
Hn.
Tpt.
Tbn.
Perc.
Vln. I
Vla.
Vc.
Cb.

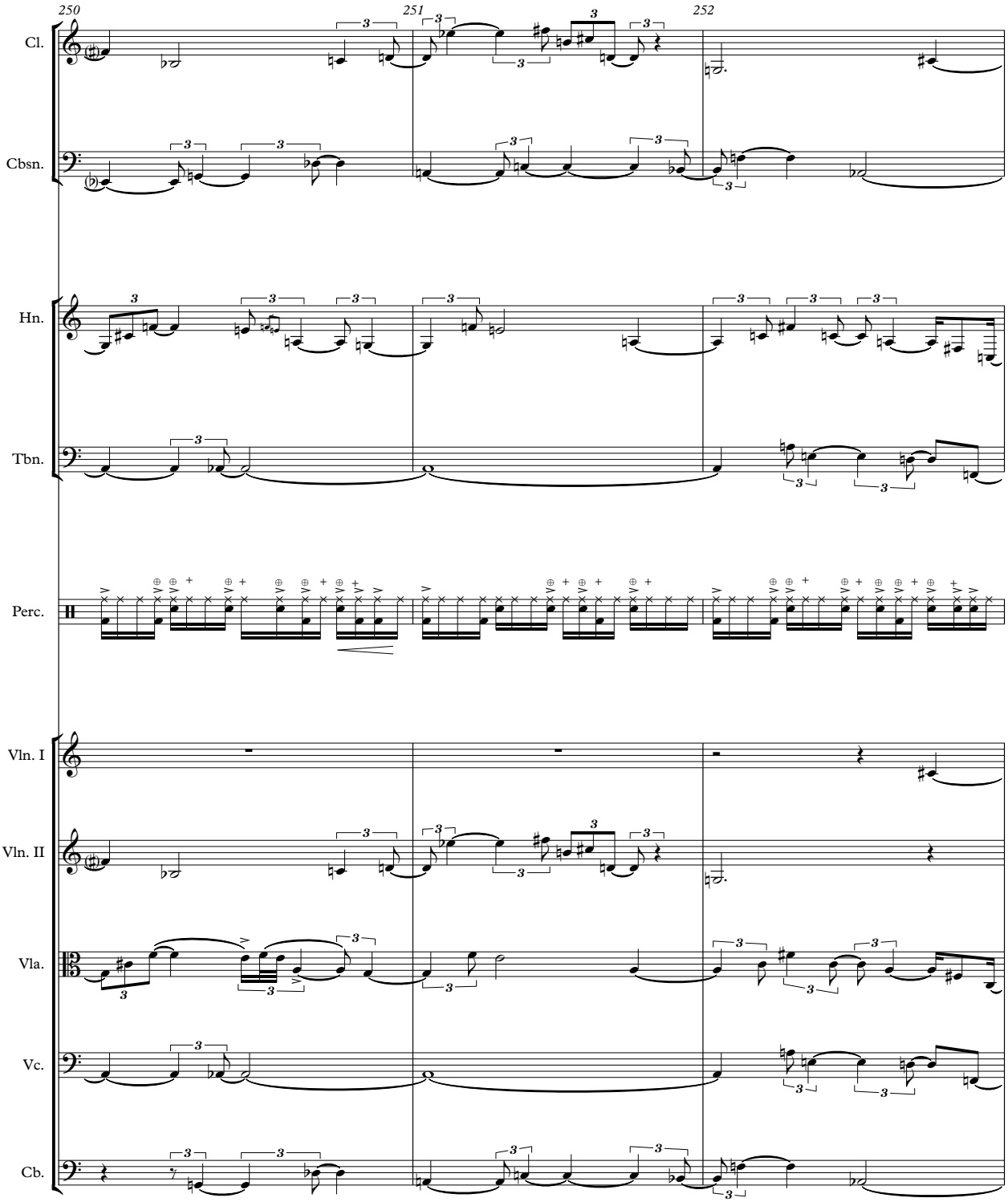

235
236
237
Cl.
Cbsn.
Hn.
Tbn.
Perc.
Vln. II
Vla.
Vc.
Cb.

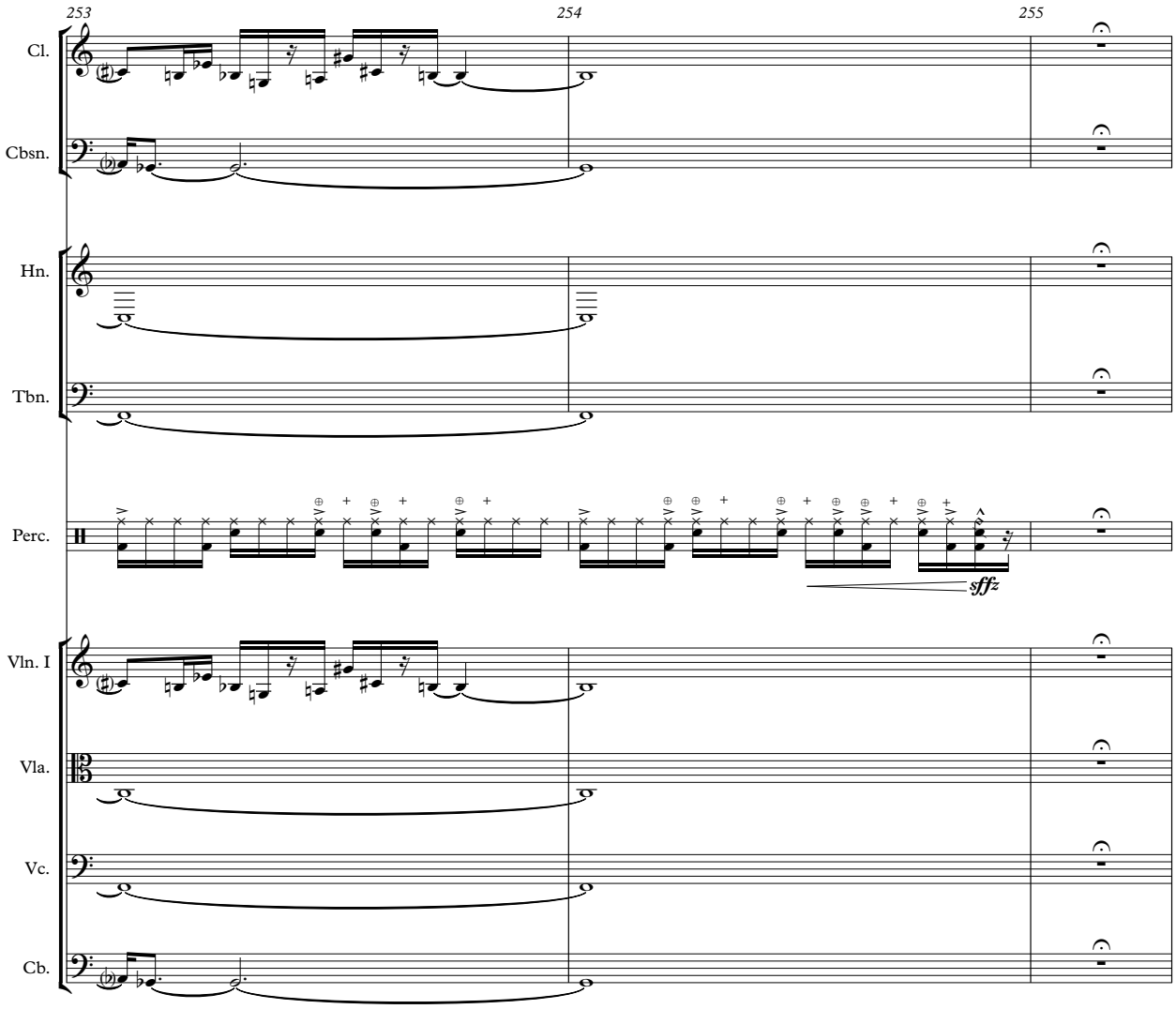

238
239
240
Cl.
Cbsn.
Hn.
Tbn.
Perc.
Vln. II
Vla.
Vc.
Cb.

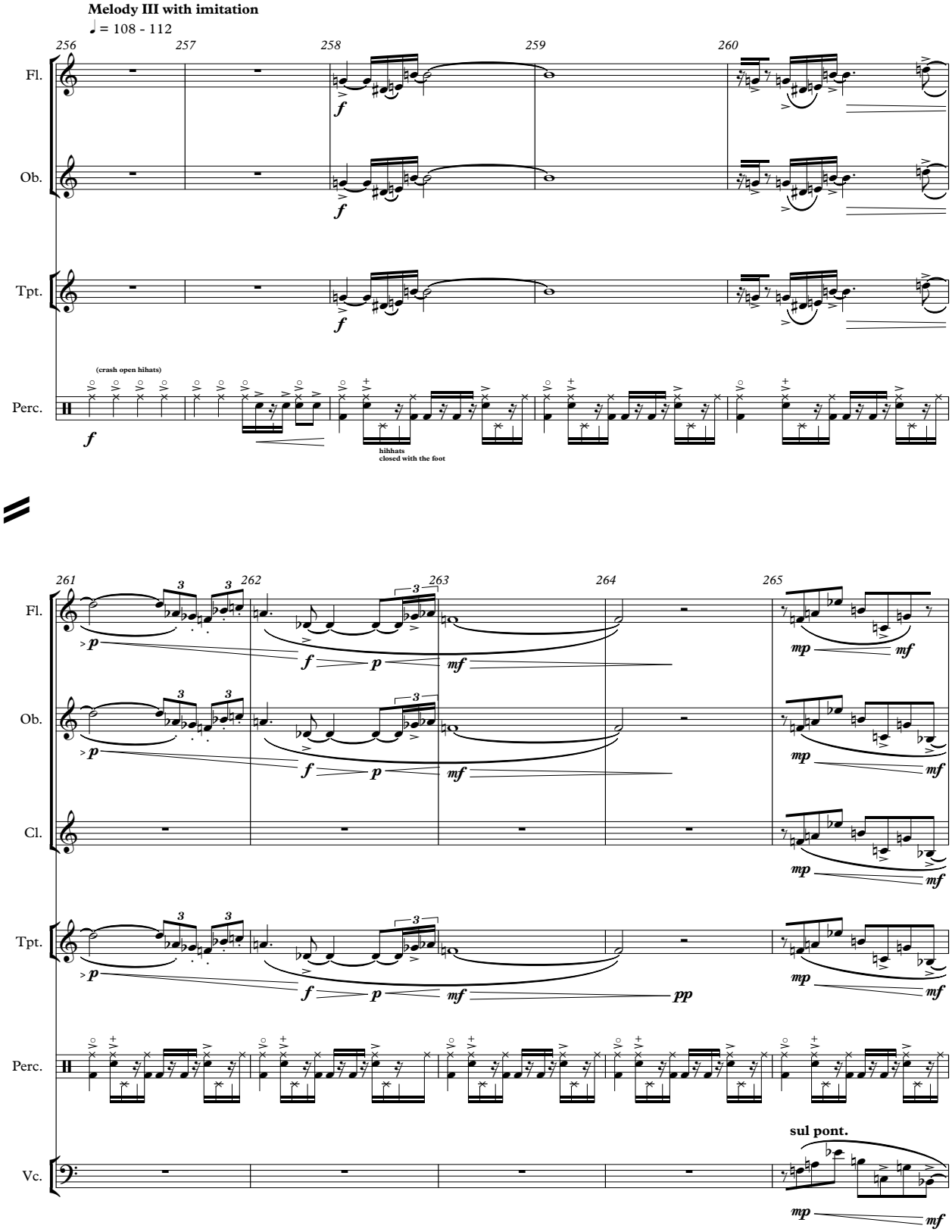

241
242
243
Ob.
Cl.
Cbsn.
Hn.
Tbn.
Perc.
Vln. I
Vla.
Vc.
Cb.

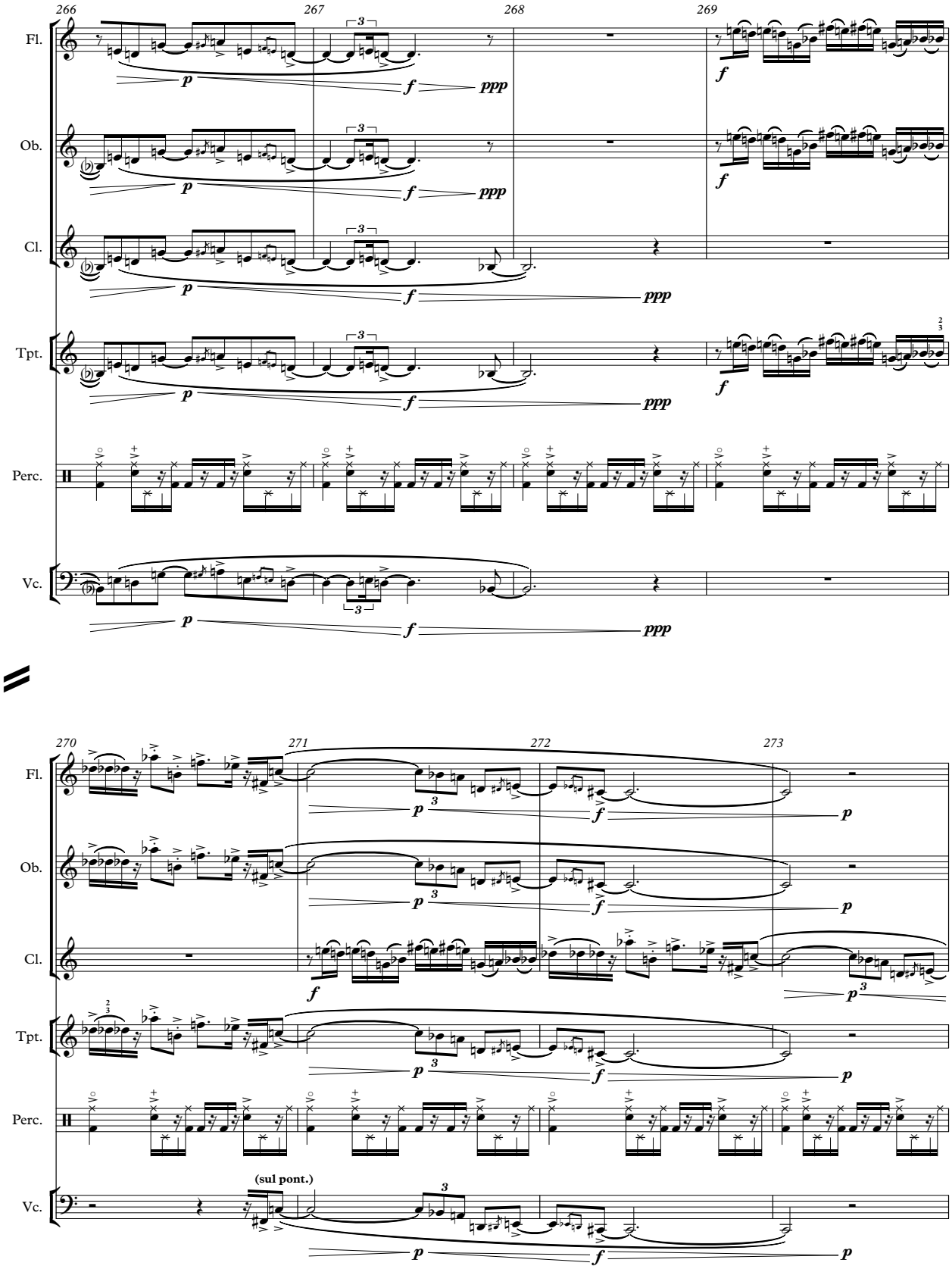

244
245
246
Fl.
Ob.
Cl.
Cbsn.
Hn.
Tbn.
Perc.
Vln. I
Vla.
Vc.
Cb.

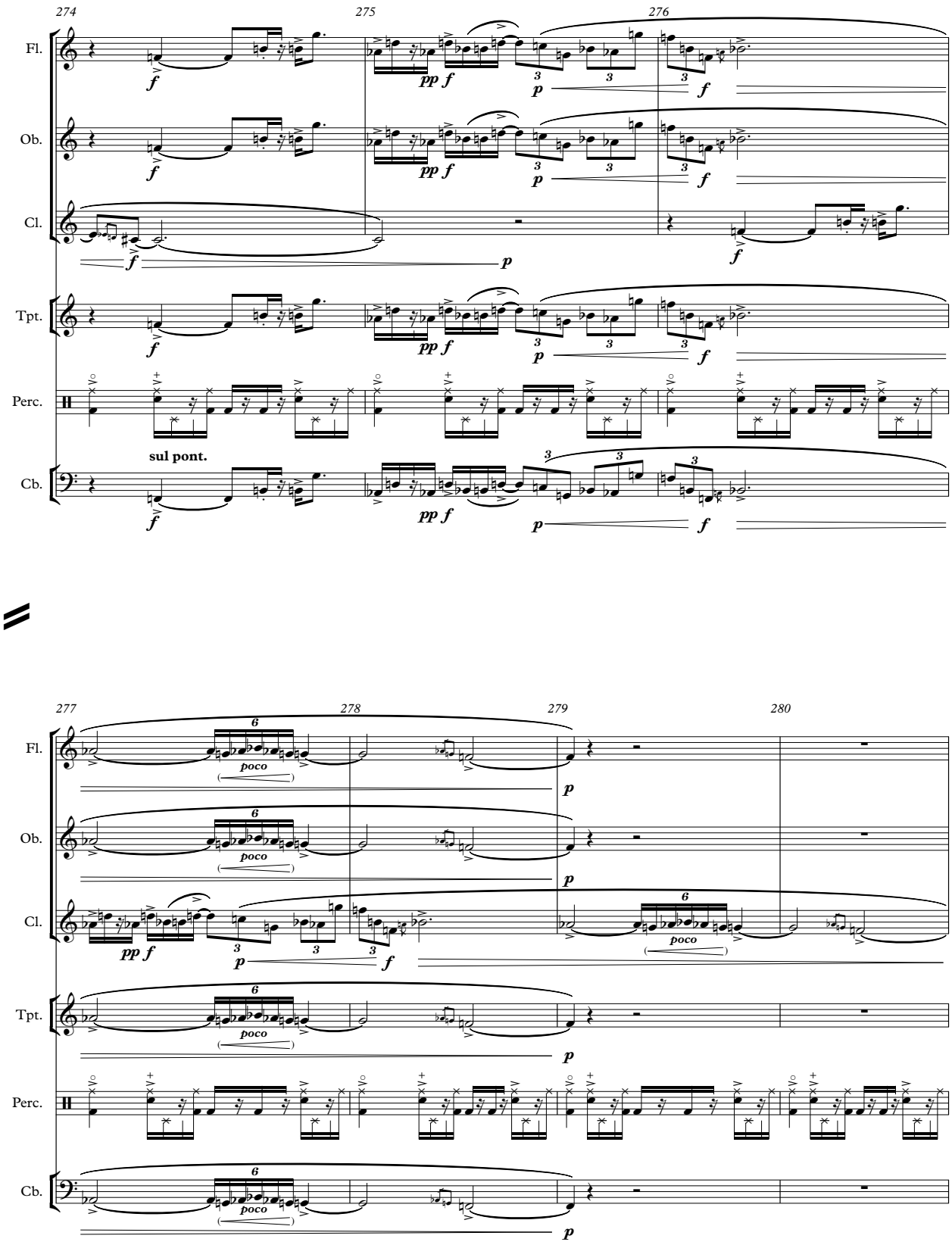

247
248
249
Fl.
Cl.
Cbsn.
Hn.
Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

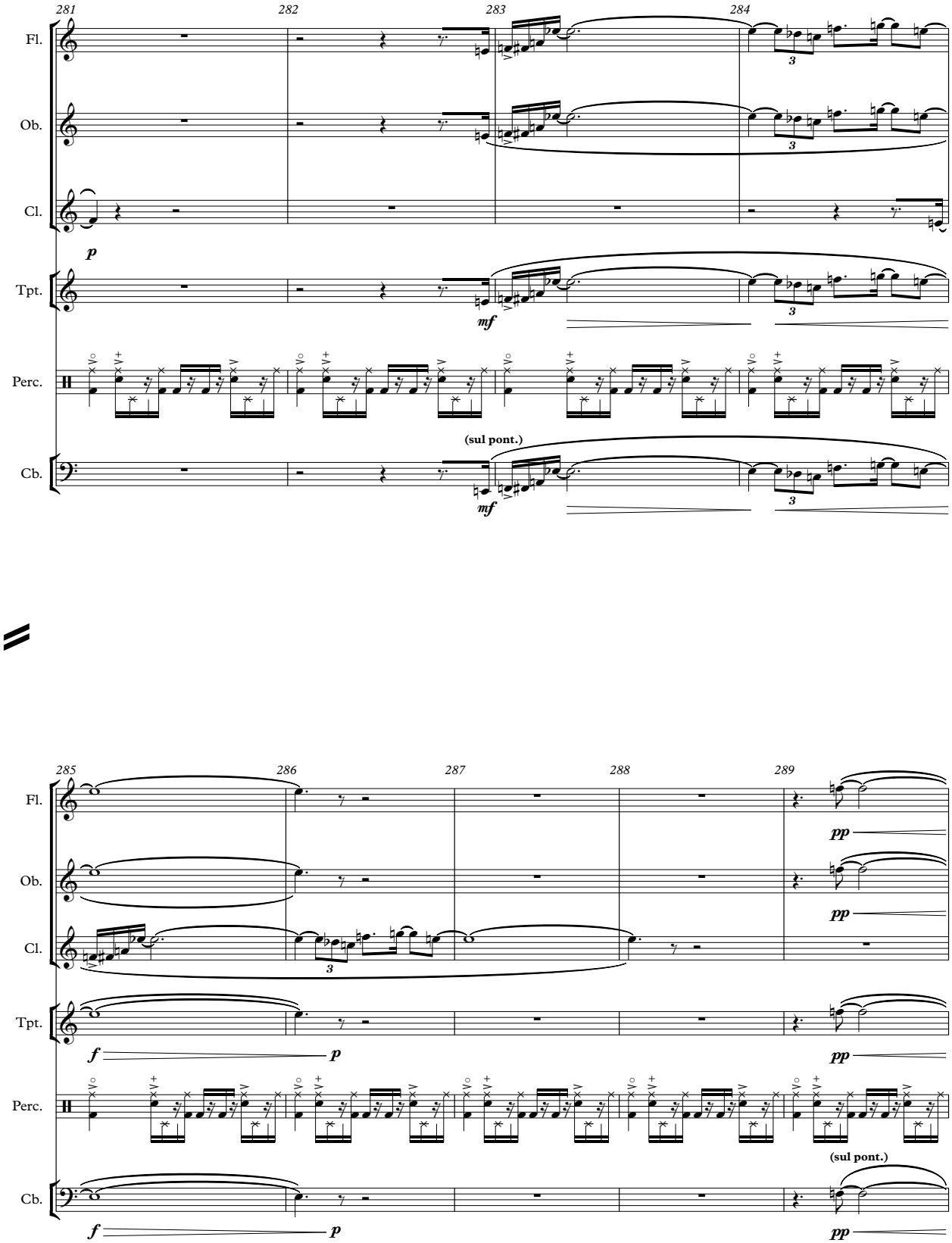

250
251
252
Cl.
Cbsn.
Hn.
Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

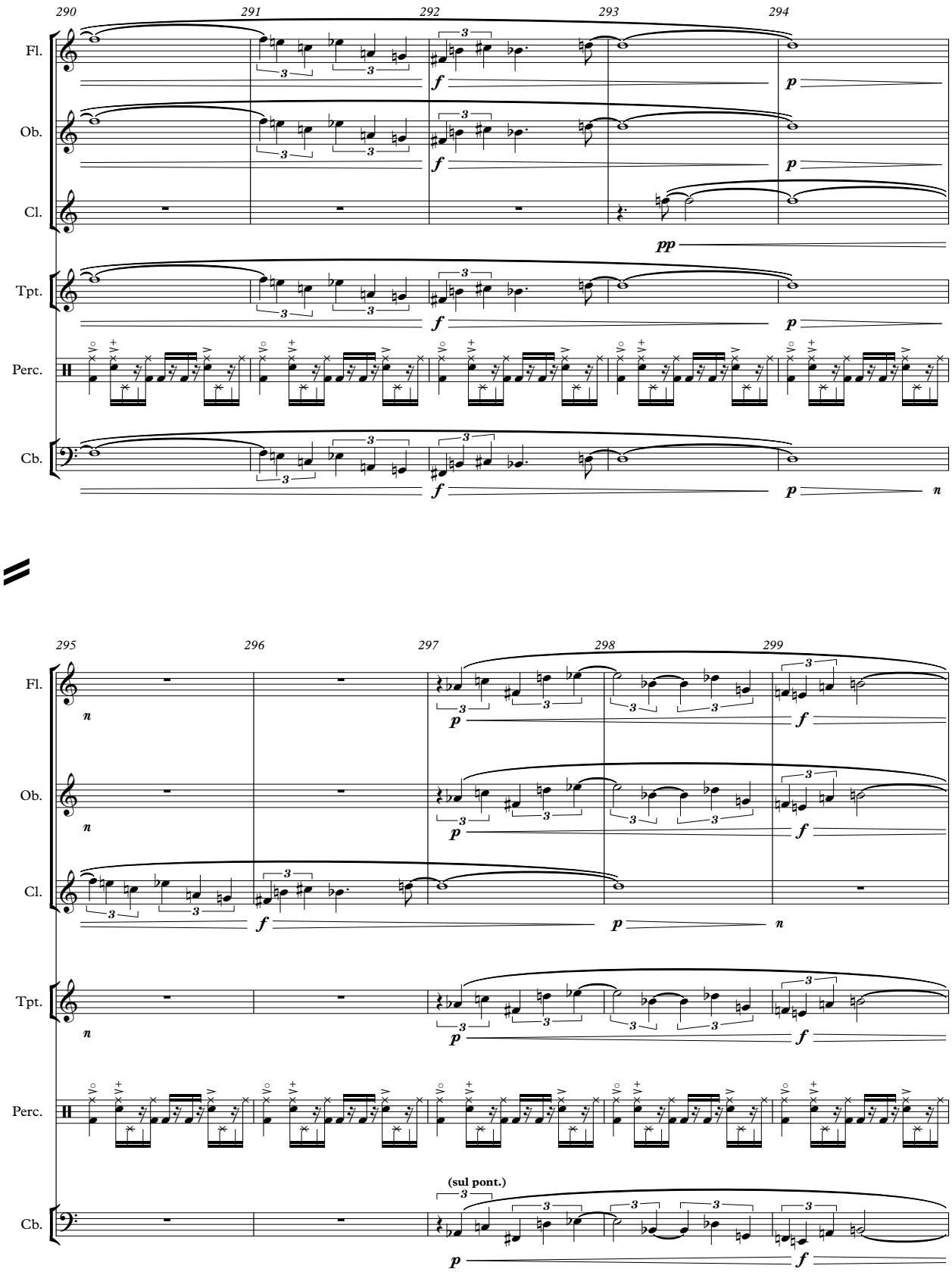

253
254
255
Cl.
Cbsn.
Hn.
Tbn.
Perc.
sffz
Vln. I
Vla.
Vc.
Cb.

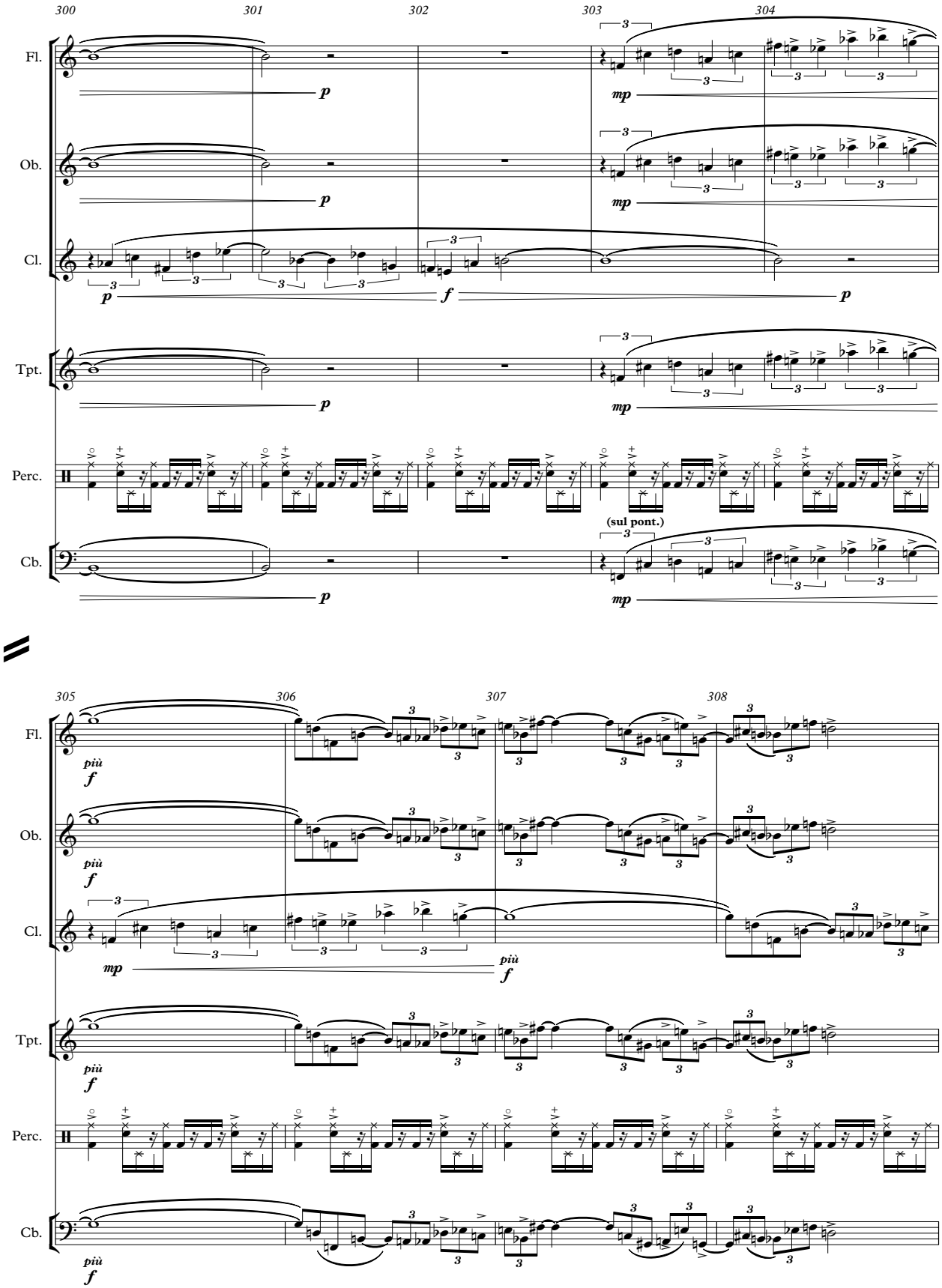

Melody III with imitation
♩= 108 - 112
256
257
258
259
260
Fl.
Ob.
Tpt.
Perc.
(crash open hihats)
hihhats
closed with the foot
261
262
263
264
265
Cl.
Vc.
sul pont.

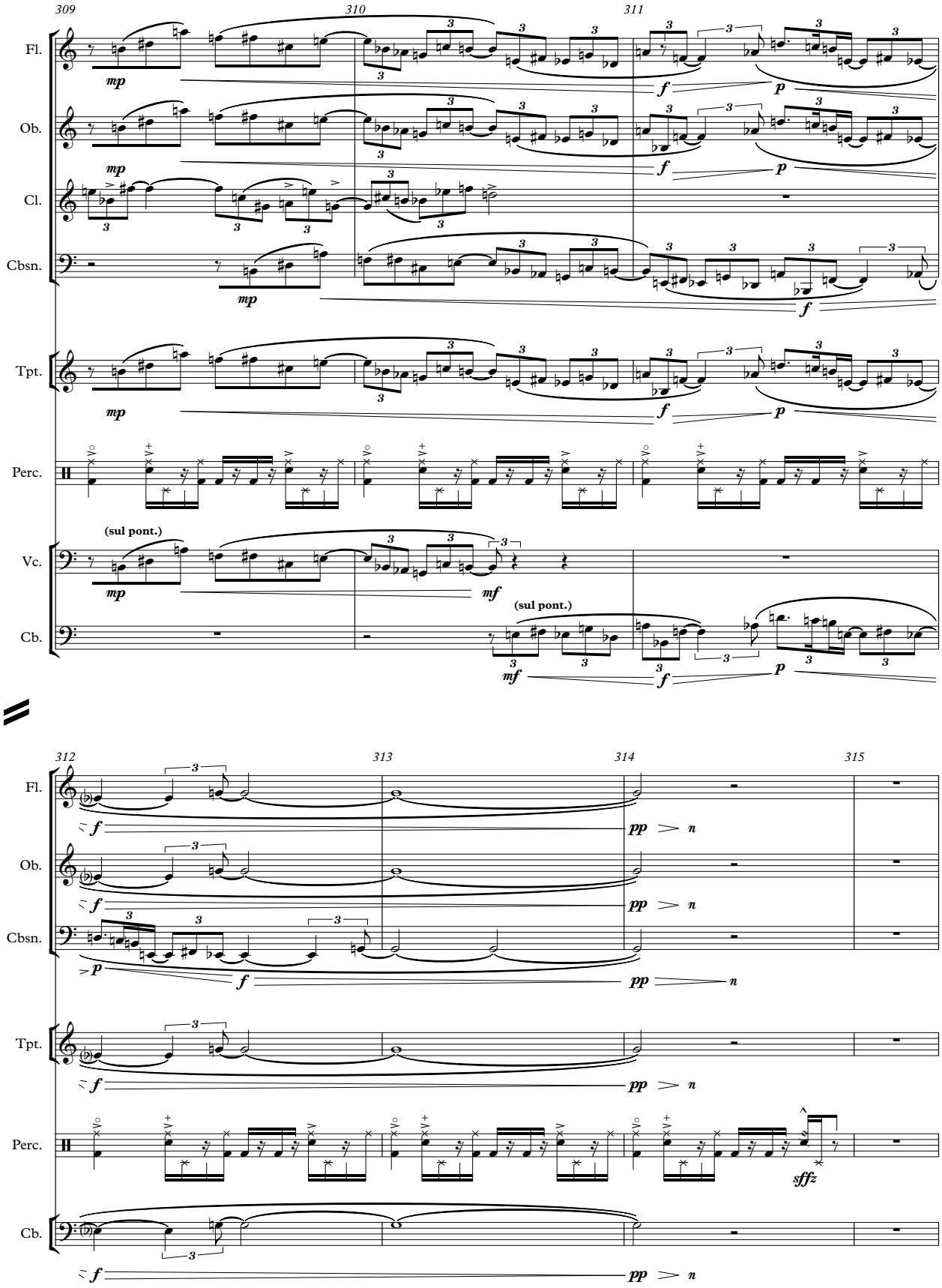

266
267
268
269
Fl.
Ob.
Cl.
Tpt.
Perc.
Vc.
p
f
ppp
270
271
272
273
(sul pont.)

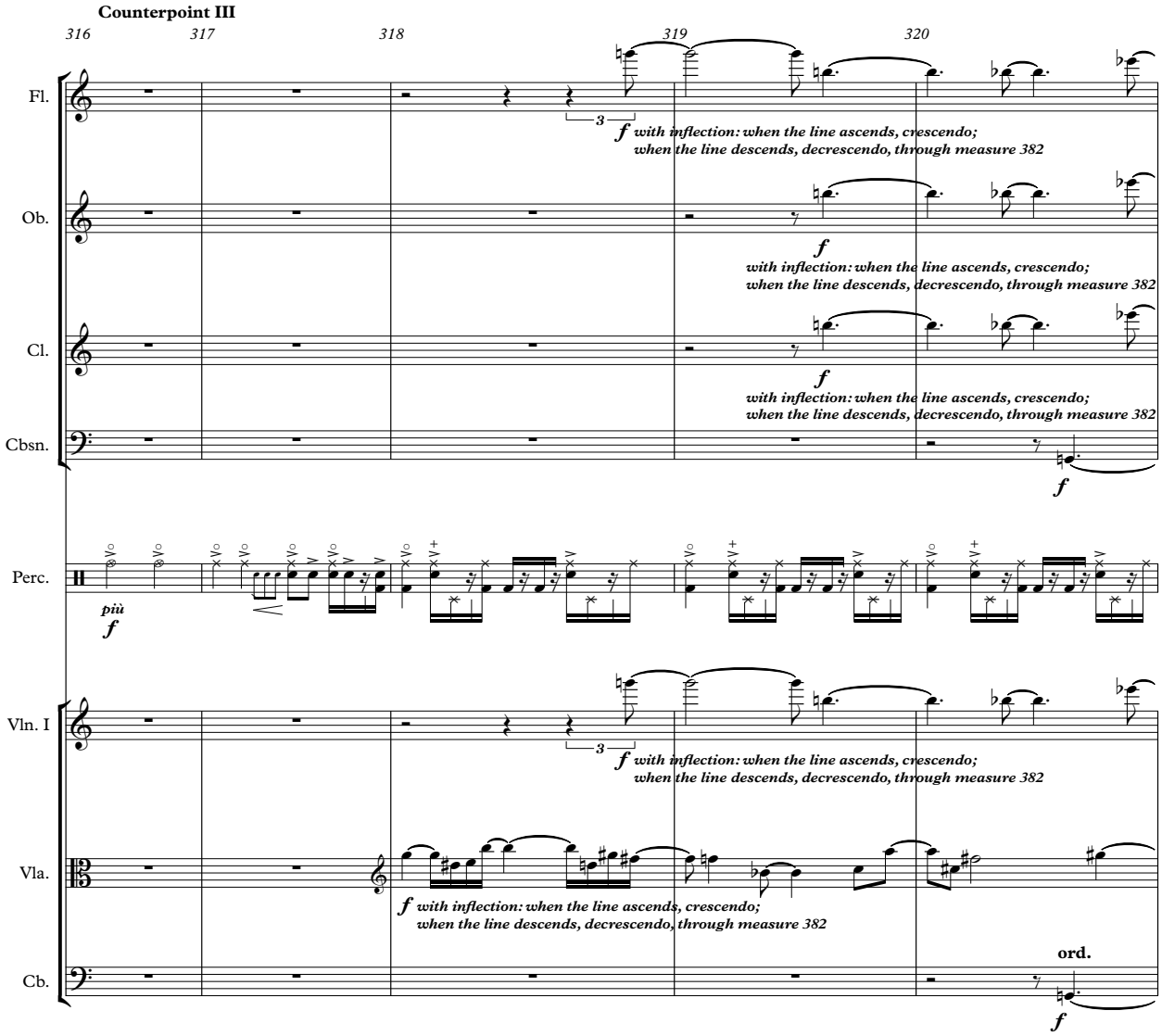

274
275
276
Fl.
Ob.
Cl.
Tpt.
Perc.
Cb.
sul pont.
277
278
279
280
poco

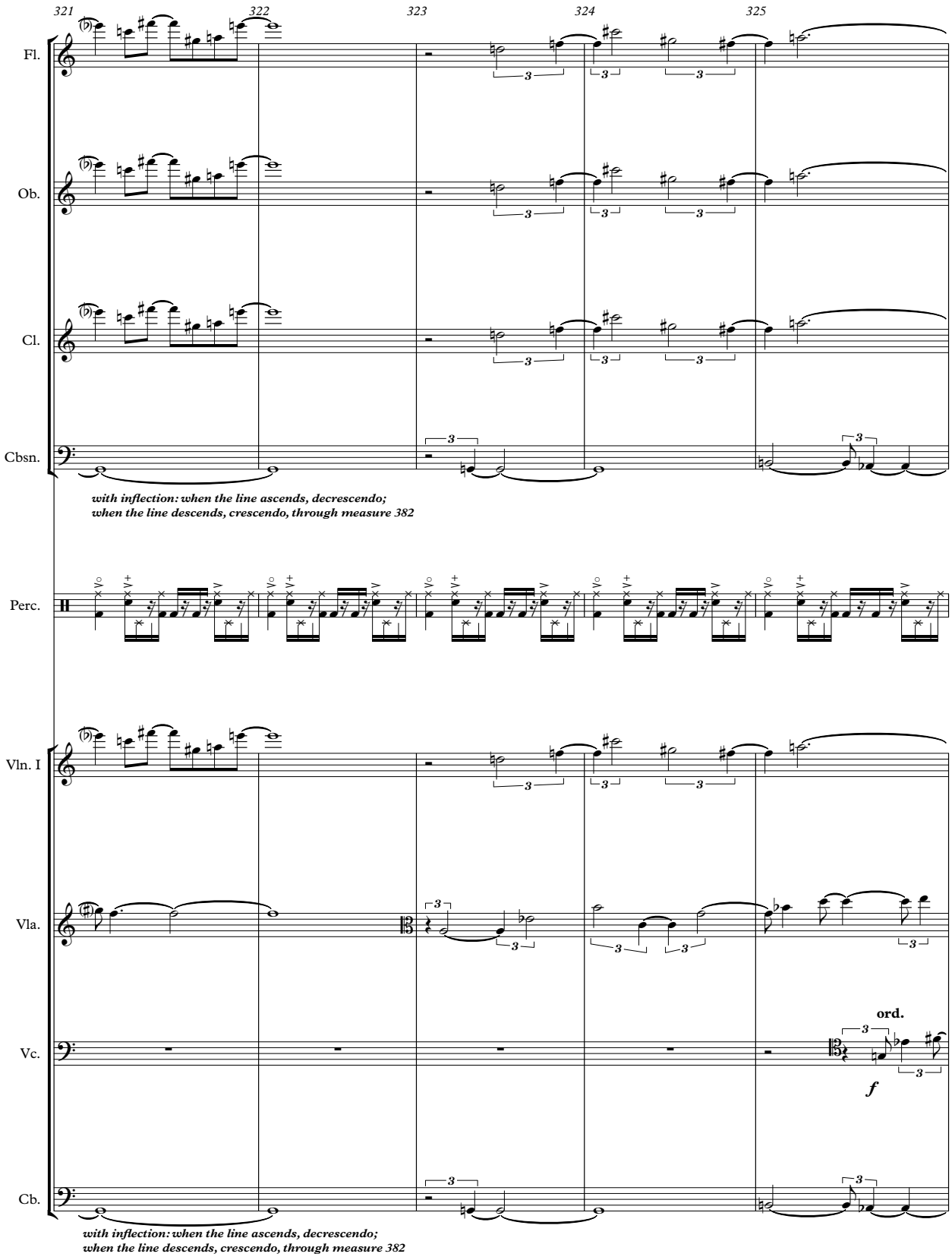

281
282
283
284
Fl.
Ob.
Cl.
p
Tpt.
mf
Perc.
(sul pont.)
Cb.
mf
285
286
287
288
289
Fl.
pp
Ob.
pp
Cl.
Tpt.
f
p
pp
Perc.
(sul pont.)
Cb.
f
p
pp

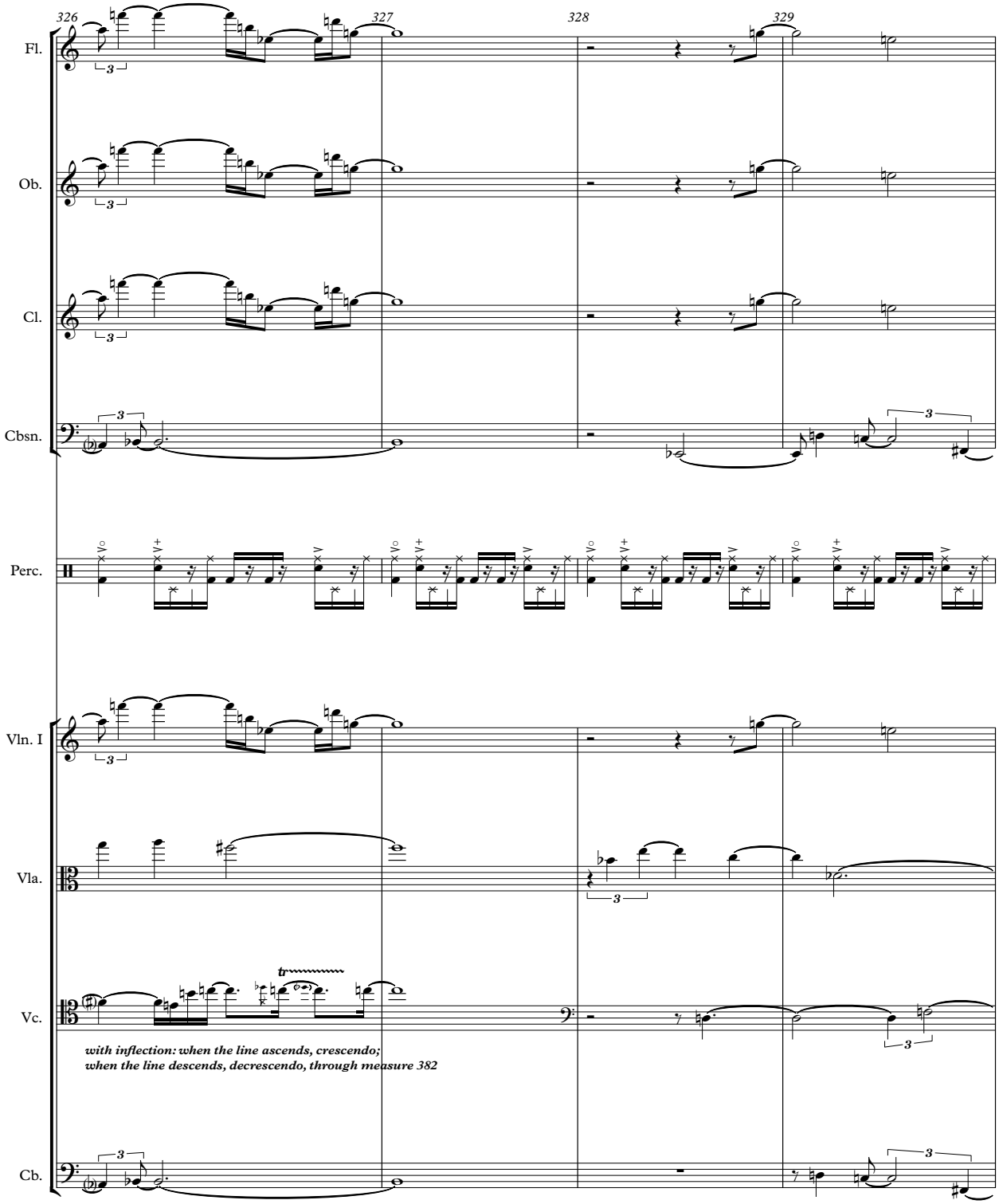

290
291
292
293
294
Fl.
Ob.
Cl.
Tpt.
Perc.
Cb.
295
296
297
298
299
(sul pont.)

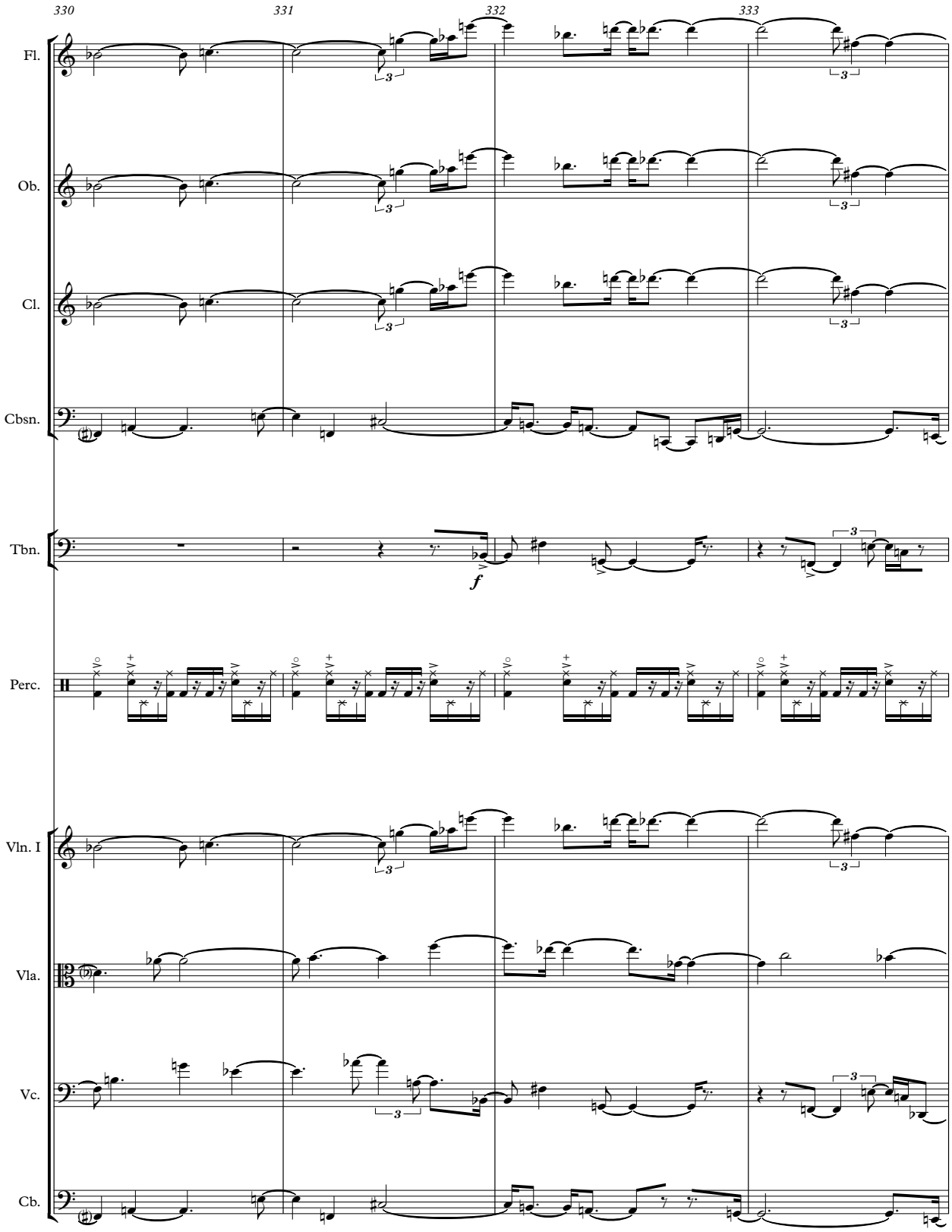

300
301
302
303
304
Fl.
Ob.
Cl.
Tpt.
Perc.
Cb.
p
mp
f
(sul pont.)
305
306
307
308
più f

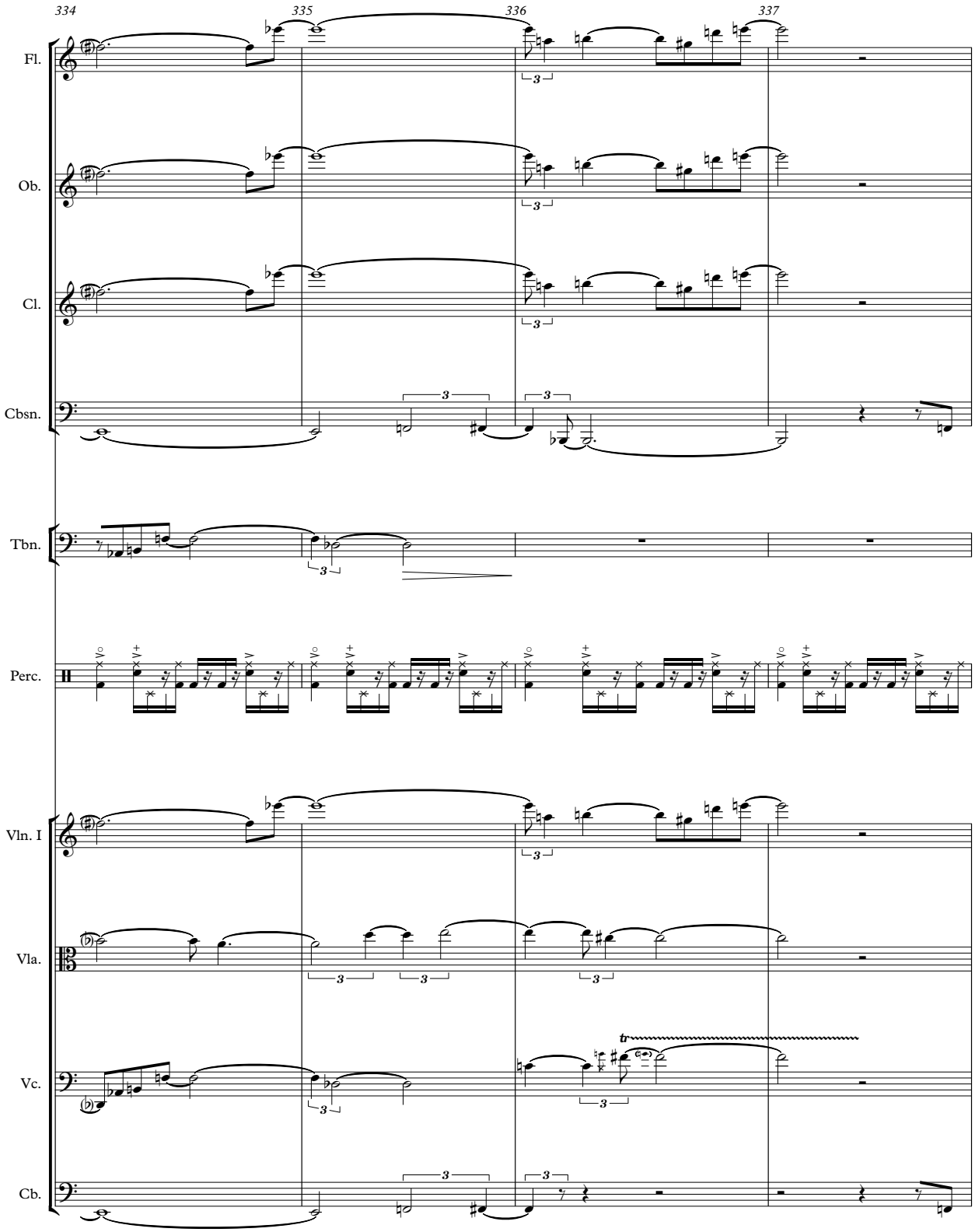

309
310
311
Fl.
Ob.
Cl.
Cbsn.
Tpt.
Perc.
Vc.
Cb.
(sul pont.)
(sul pont.)
312
313
314
315
Fl.
Ob.
Cbsn.
Tpt.
Perc.
Cb.

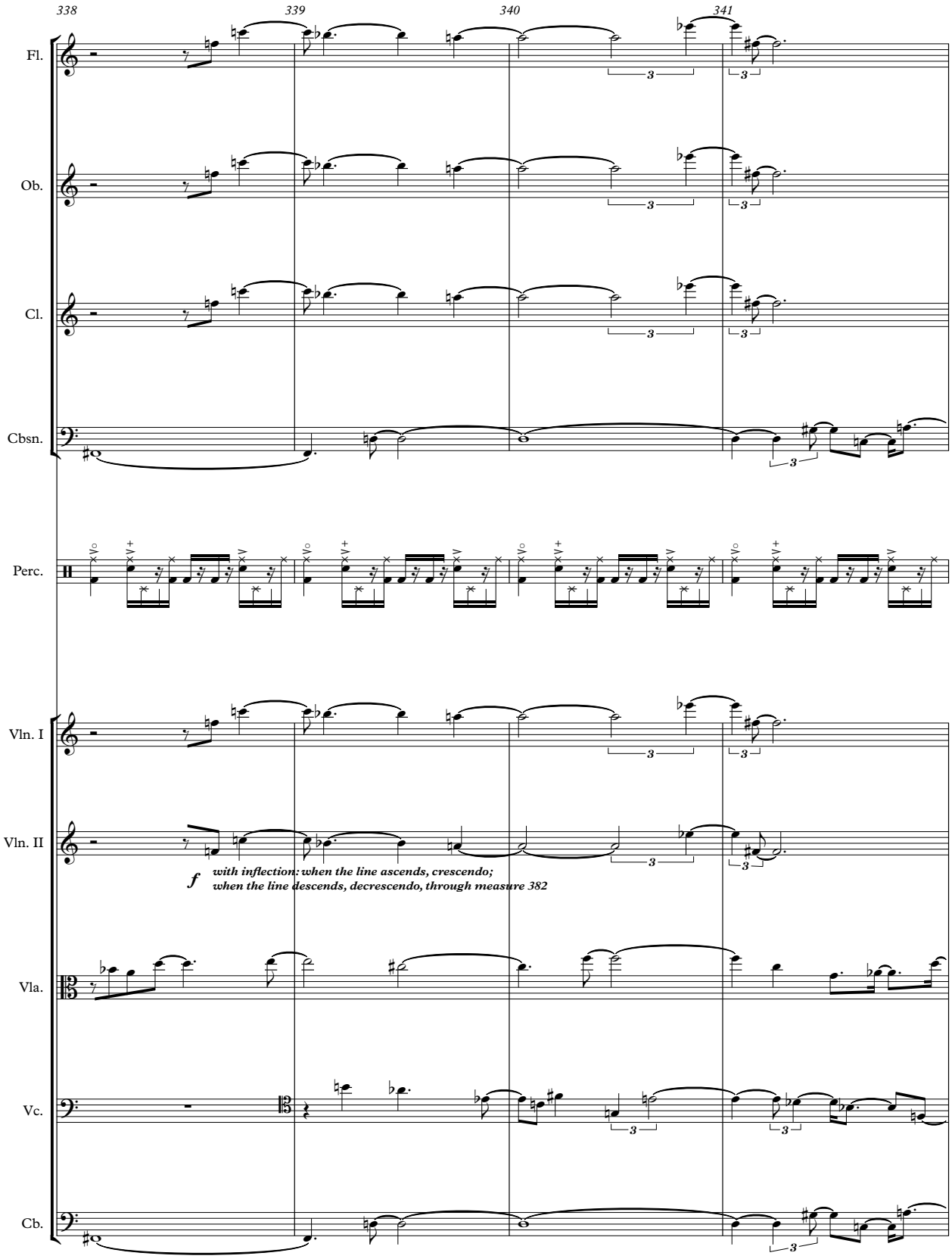

Counterpoint III
316
317
318
319
320
Fl.
f with inflection: when the line ascends, crescendo;
when the line descends, decrescendo, through measure 382
Ob.
f
with inflection: when the line ascends, crescendo;
when the line descends, decrescendo, through measure 382
Cl.
f
with inflection: when the line ascends, crescendo;
when the line descends, decrescendo, through measure 382
Cbsn.
f
Perc.
più
f
Vln. I
f with inflection: when the line ascends, crescendo;
when the line descends, decrescendo, through measure 382
Vla.
f with inflection: when the line ascends, crescendo;
when the line descends, decrescendo, through measure 382
Cb.
ord.
f

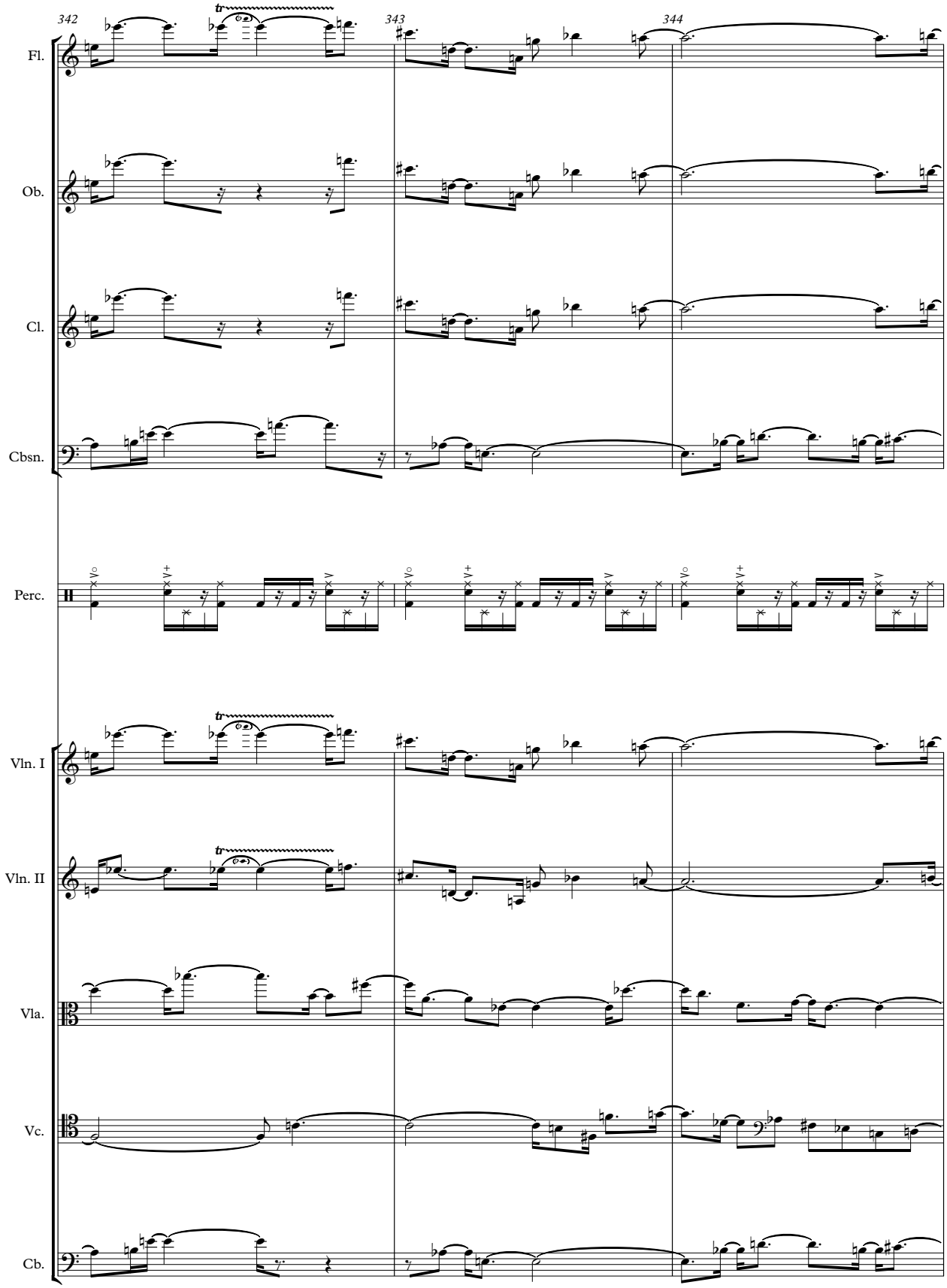

321
322
323
324
325
Fl.
Ob.
Cl.
Cbsn.
with inflection: when the line ascends, decrescendo;
when the line descends, crescendo, through measure 382
Perc.
Vln. I
Vla.
Vc.
ord.
f
Cb.
with inflection: when the line ascends, decrescendo;
when the line descends, crescendo, through measure 382

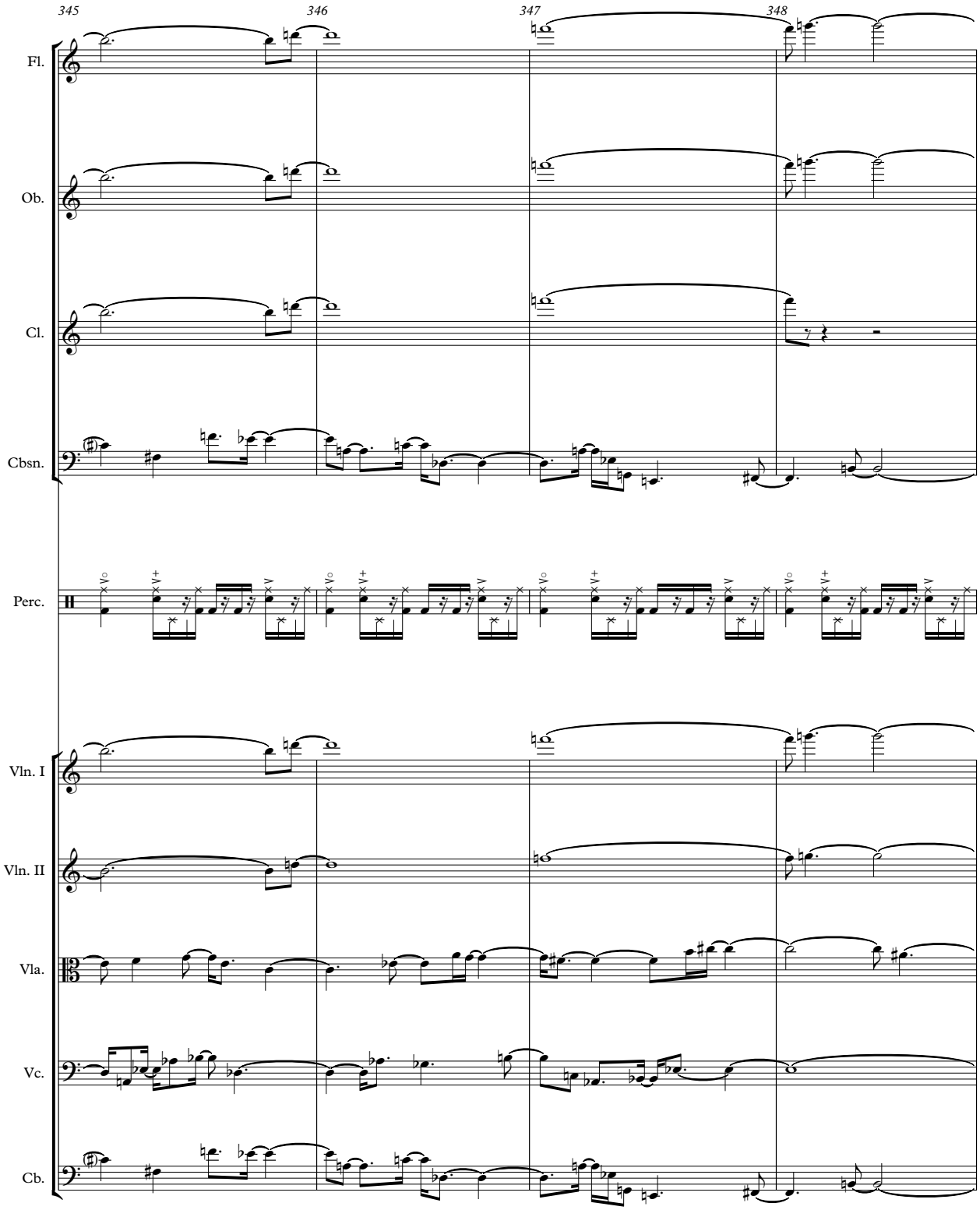

326
327
328
329
Fl.
Ob.
Cl.
Cbsn.
Perc.
Vln. I
Vla.
Vc.
Cb.
with inflection: when the line ascends, crescendo;
when the line descends, decrescendo, through measure 382

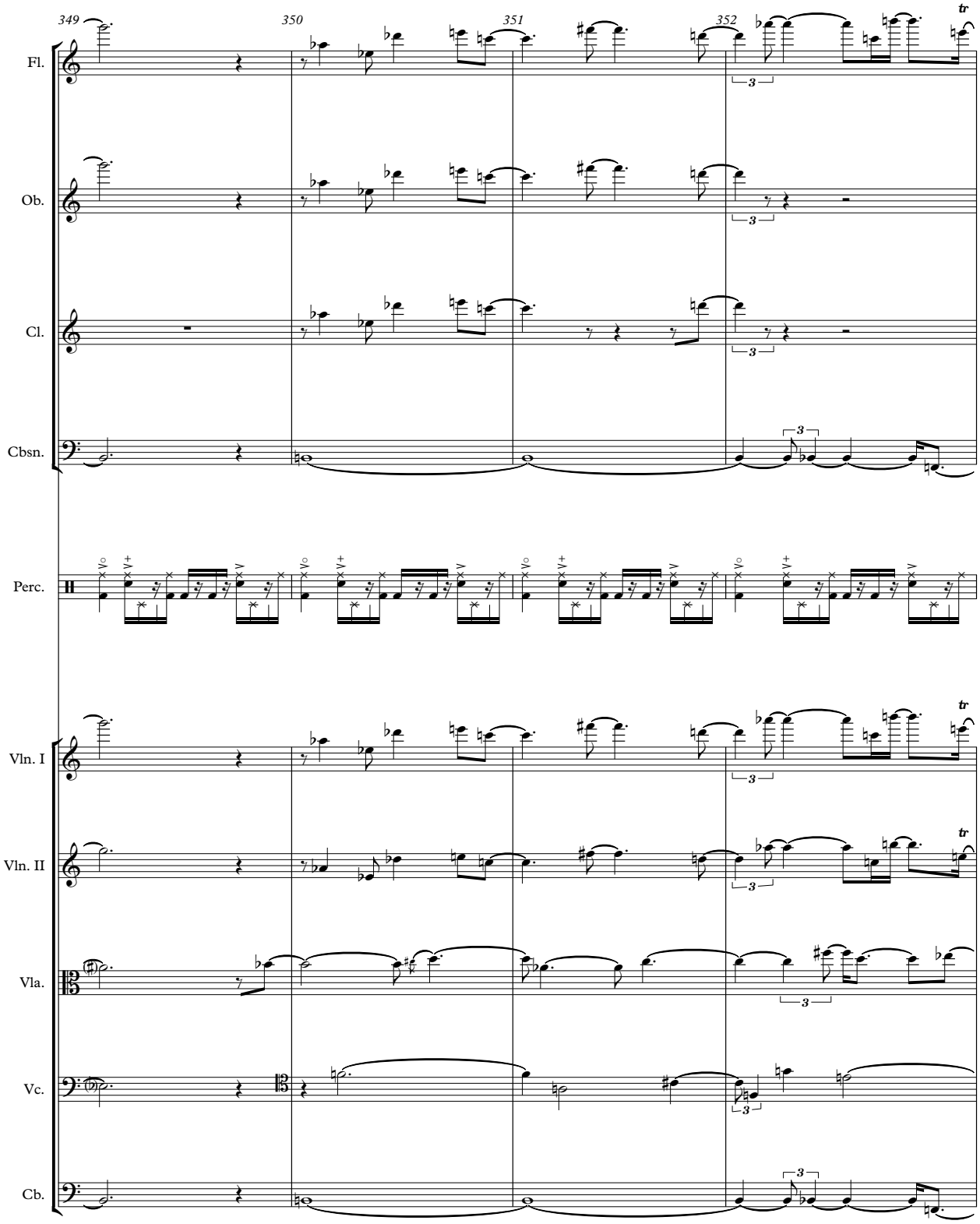

330
331
332
333
Fl.
Ob.
Cl.
Cbsn.
Tbn.
f
Perc.
Vln. I
Vla.
Vc.
Cb.

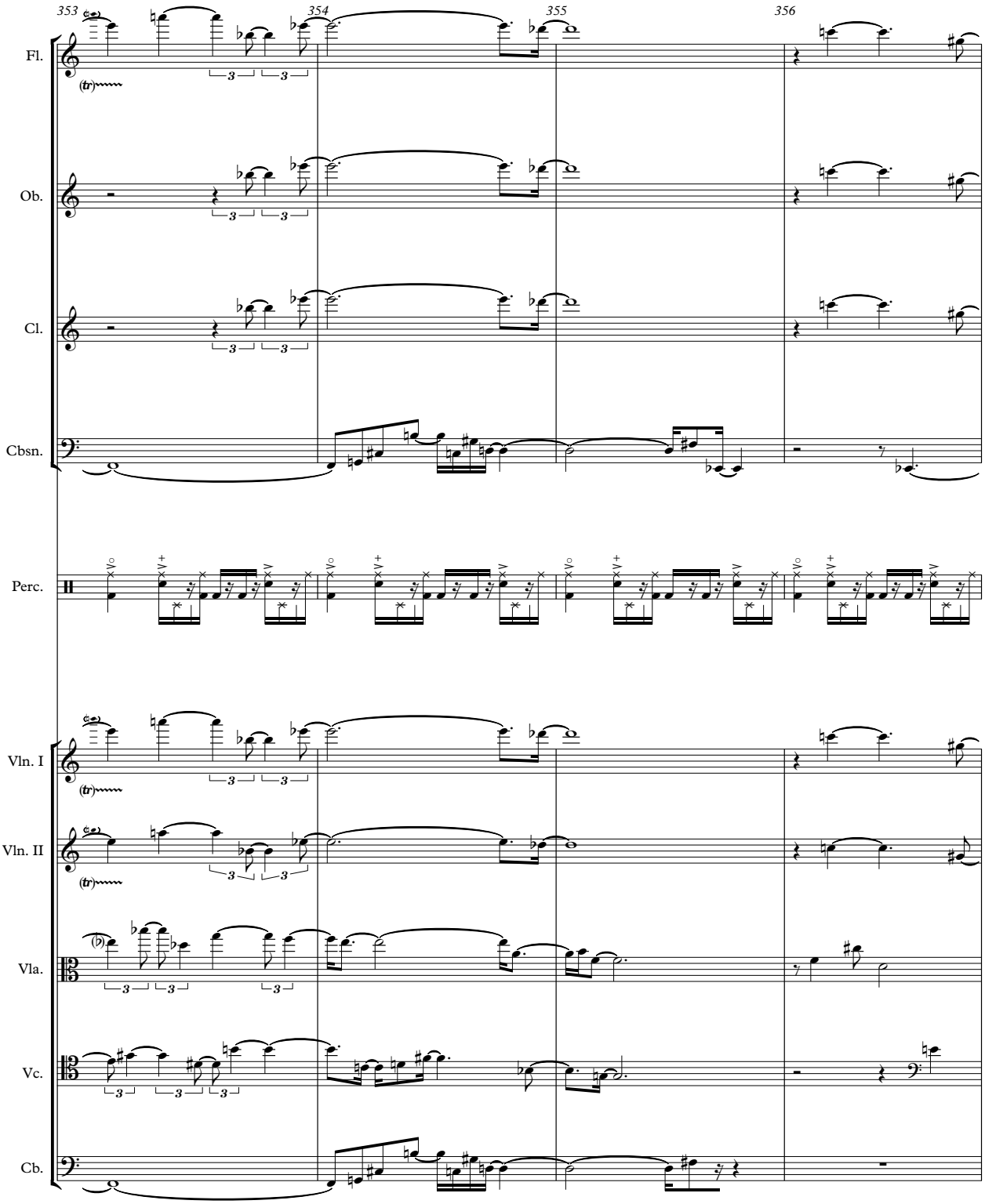

334
335
336
337
Fl.
Ob.
Cl.
Cbsn.
Tbn.
Perc.
Vln. I
Vla.
Vc.
Cb.

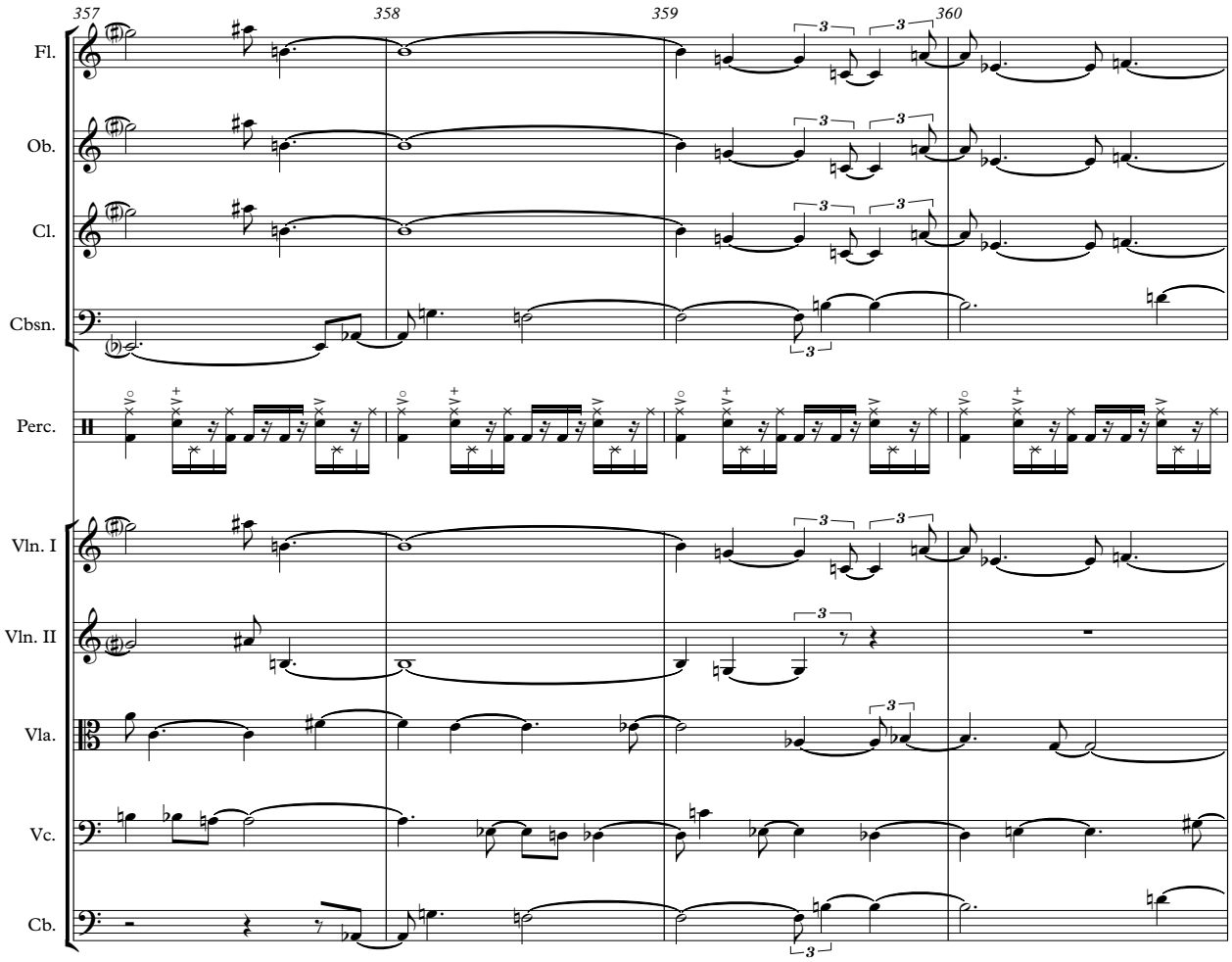

338
339
340
341
Fl.
Ob.
Cl.
Cbsn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
with inflection: when the line ascends, crescendo;
when the line descends, decrescendo, through measure 382

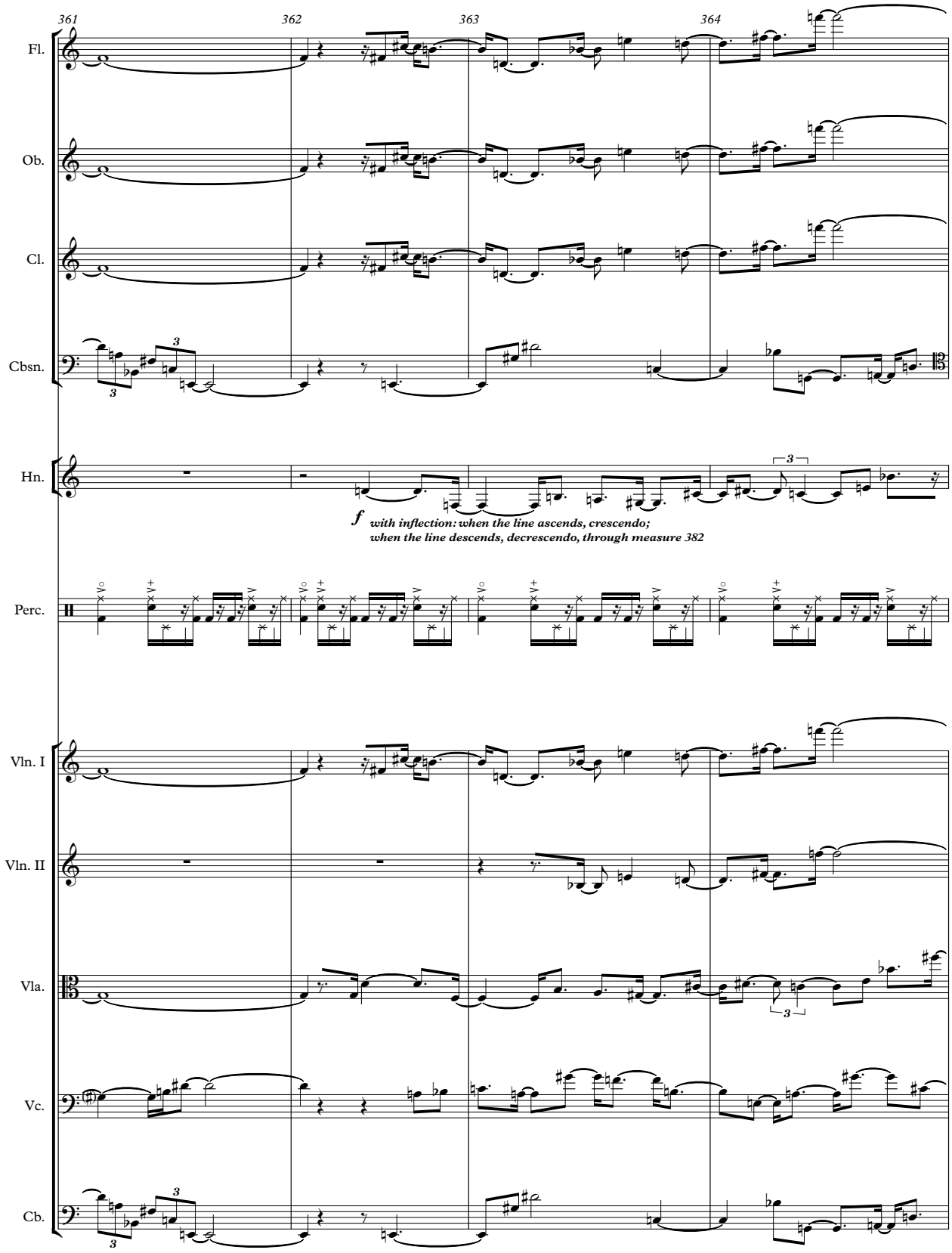

342
343
344
Fl.
Ob.
Cl.
Cbsn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

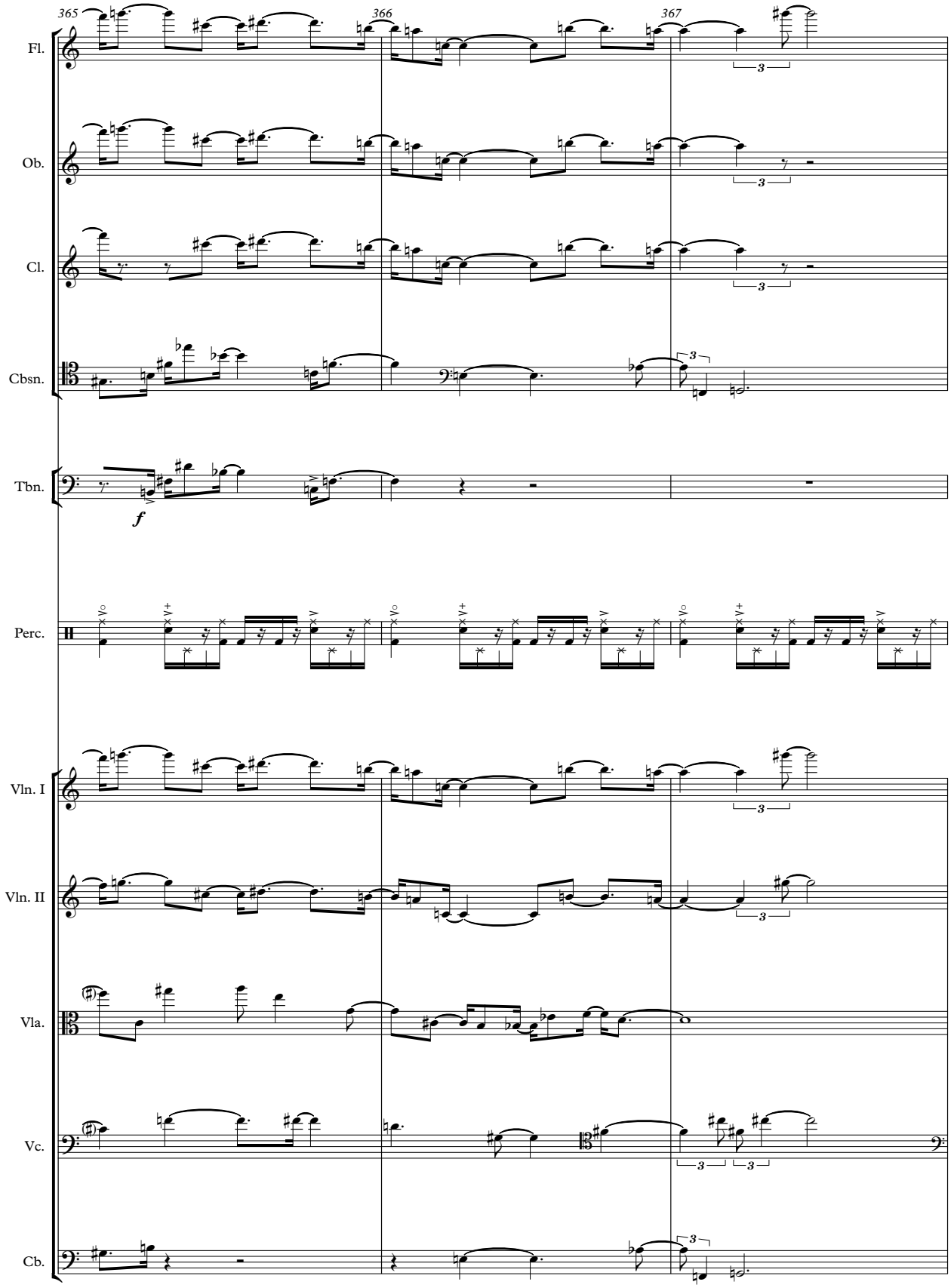

345
346
347
348
Fl.
Ob.
Cl.
Cbsn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

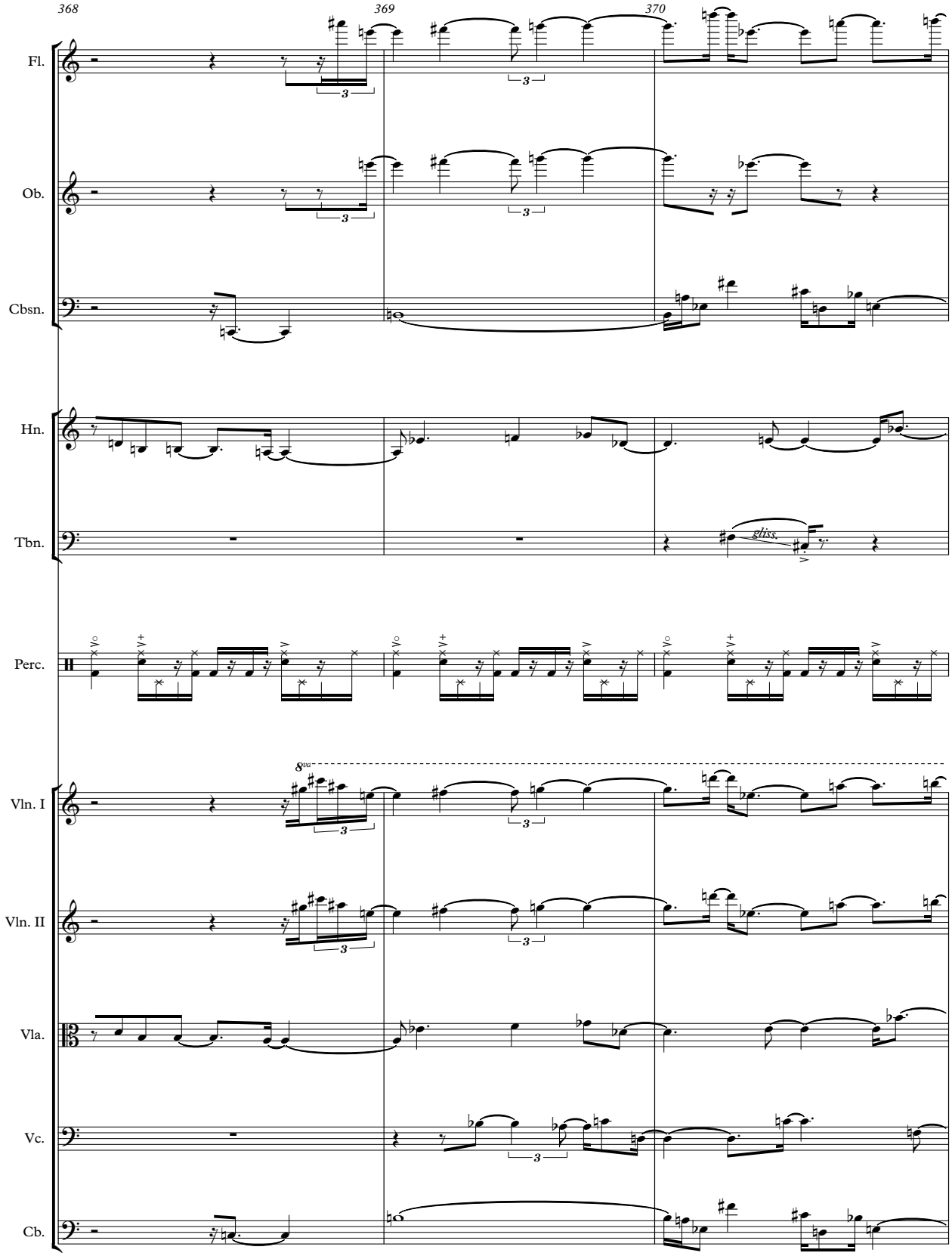

349
350
351
352
tr
Fl.
Ob.
Cl.
Cbsn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

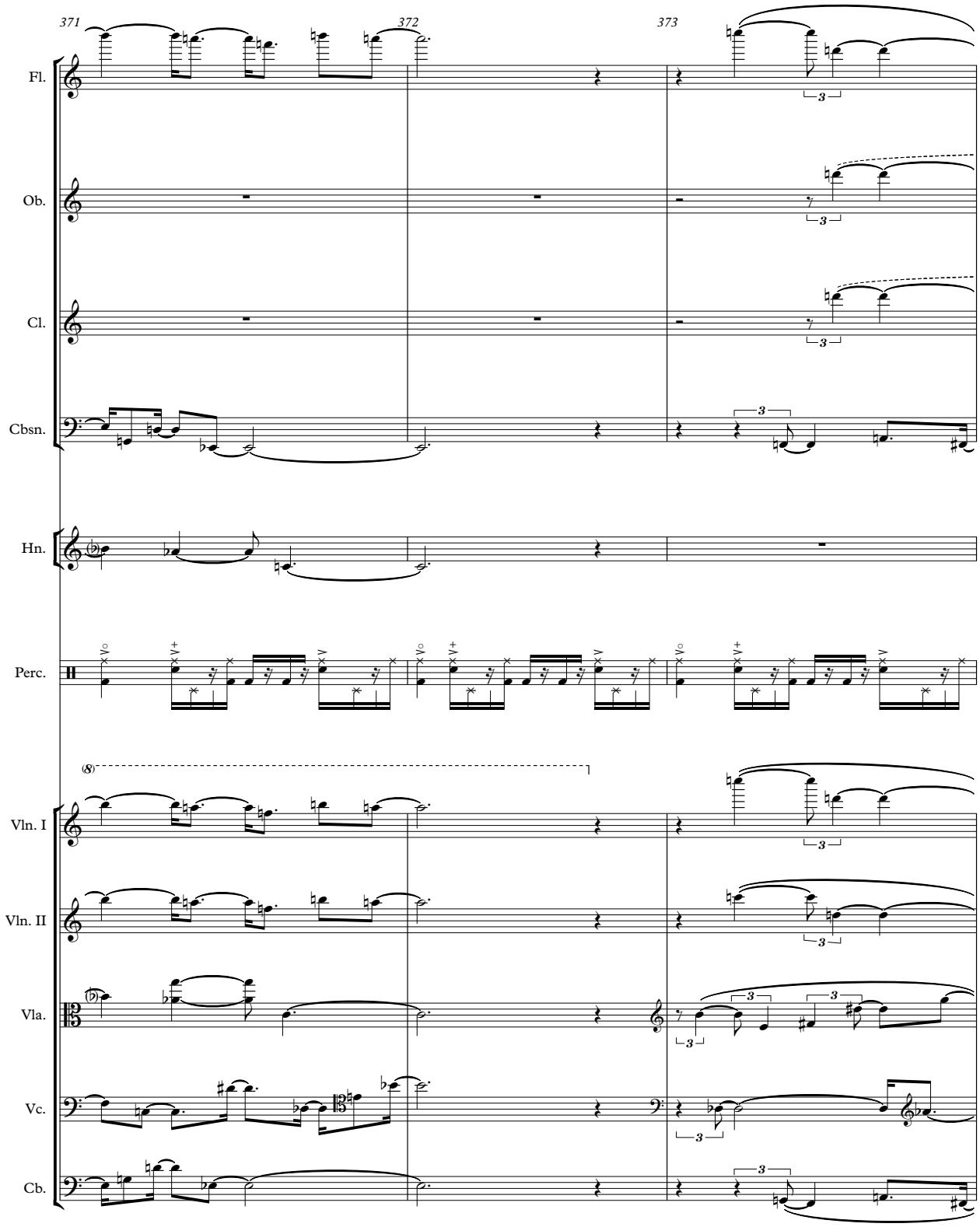

353
354
355
356
Fl.
Ob.
Cl.
Cbsn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

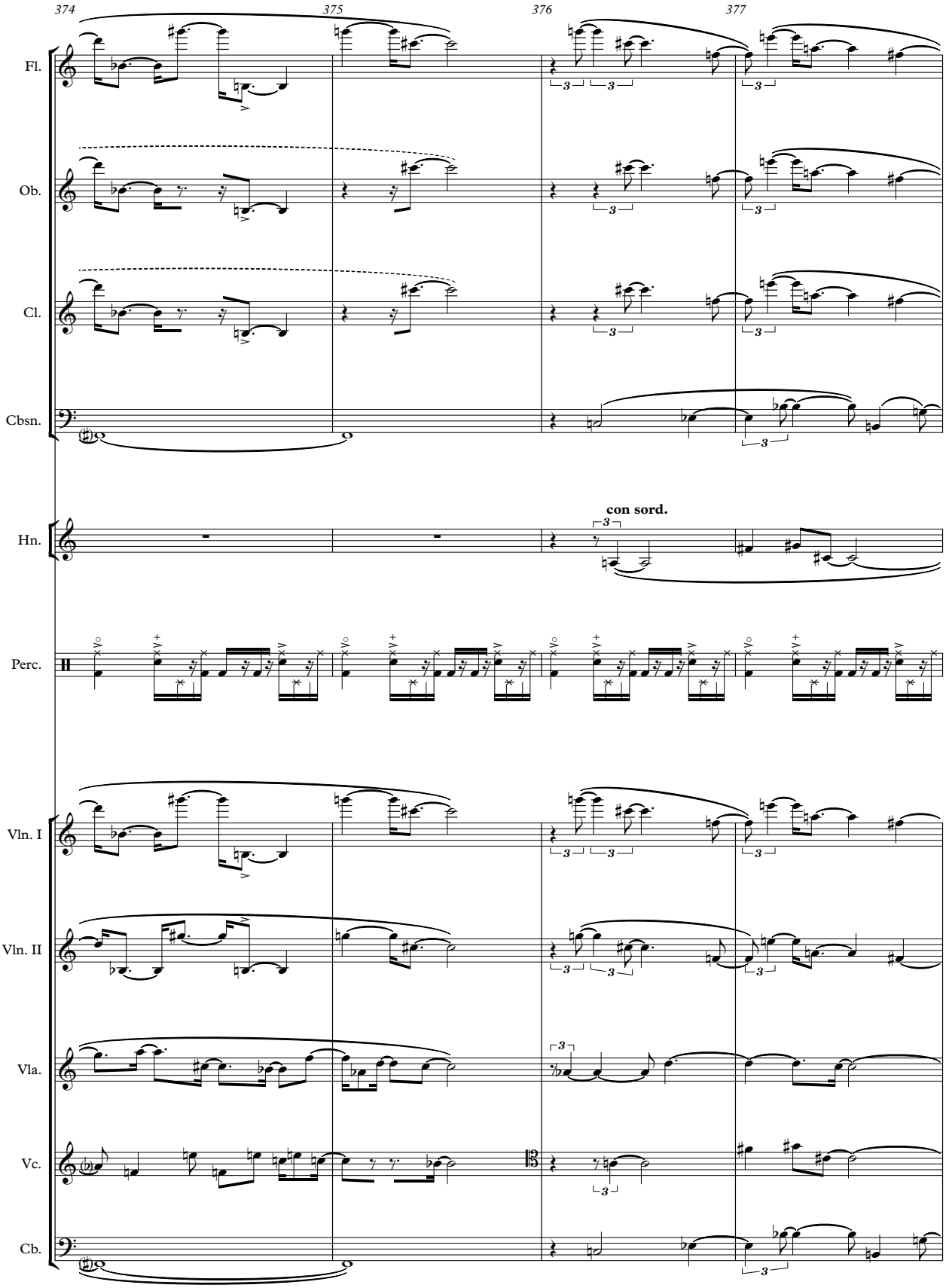

357
358
359
360
Fl.
Ob.
Cl.
Cbsn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

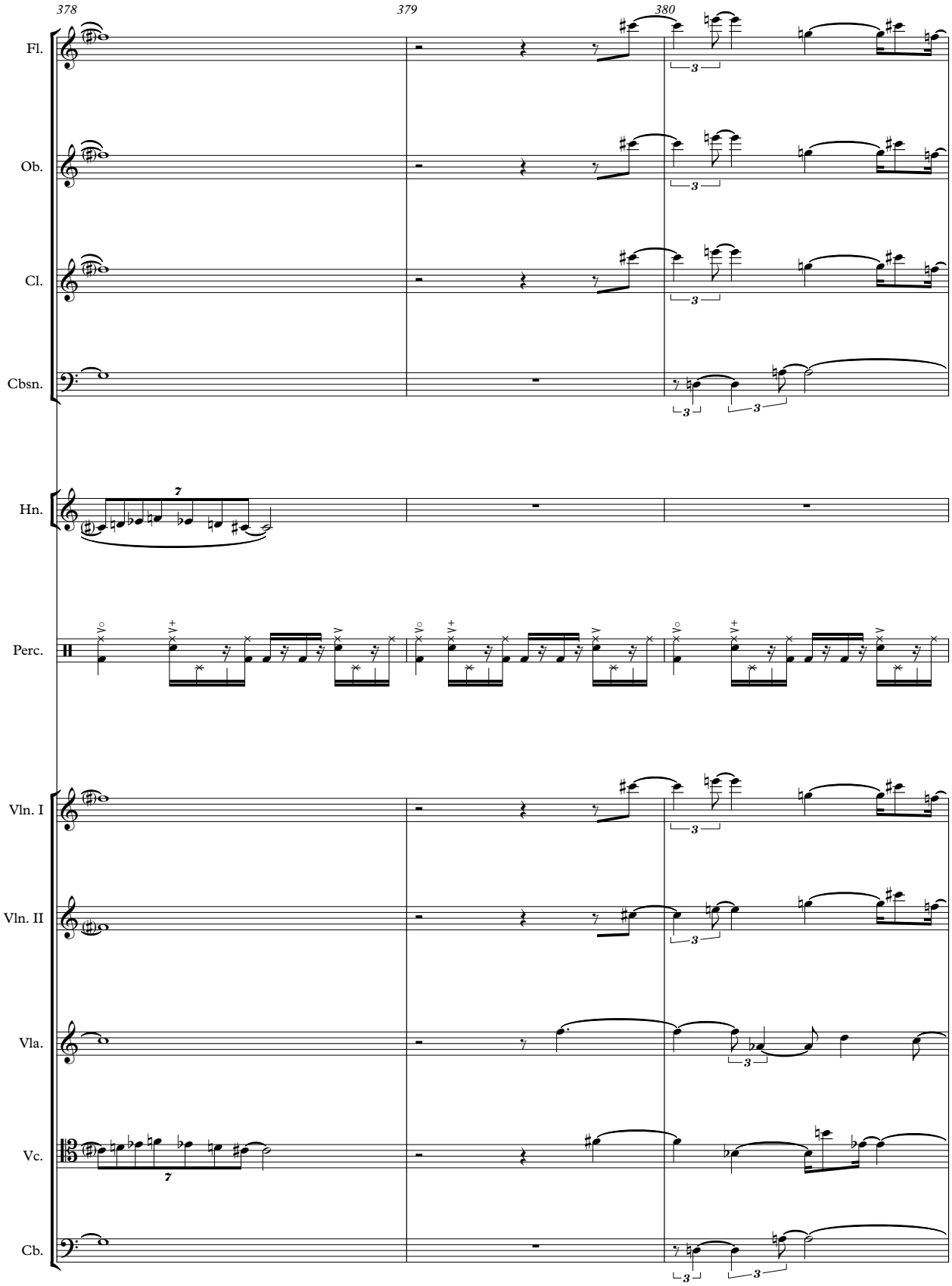

361
362
363
364
Fl.
Ob.
Cl.
Cbsn.
Hn.
f
with inflection: when the line ascends, crescendo;
when the line descends, decrescendo, through measure 382
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

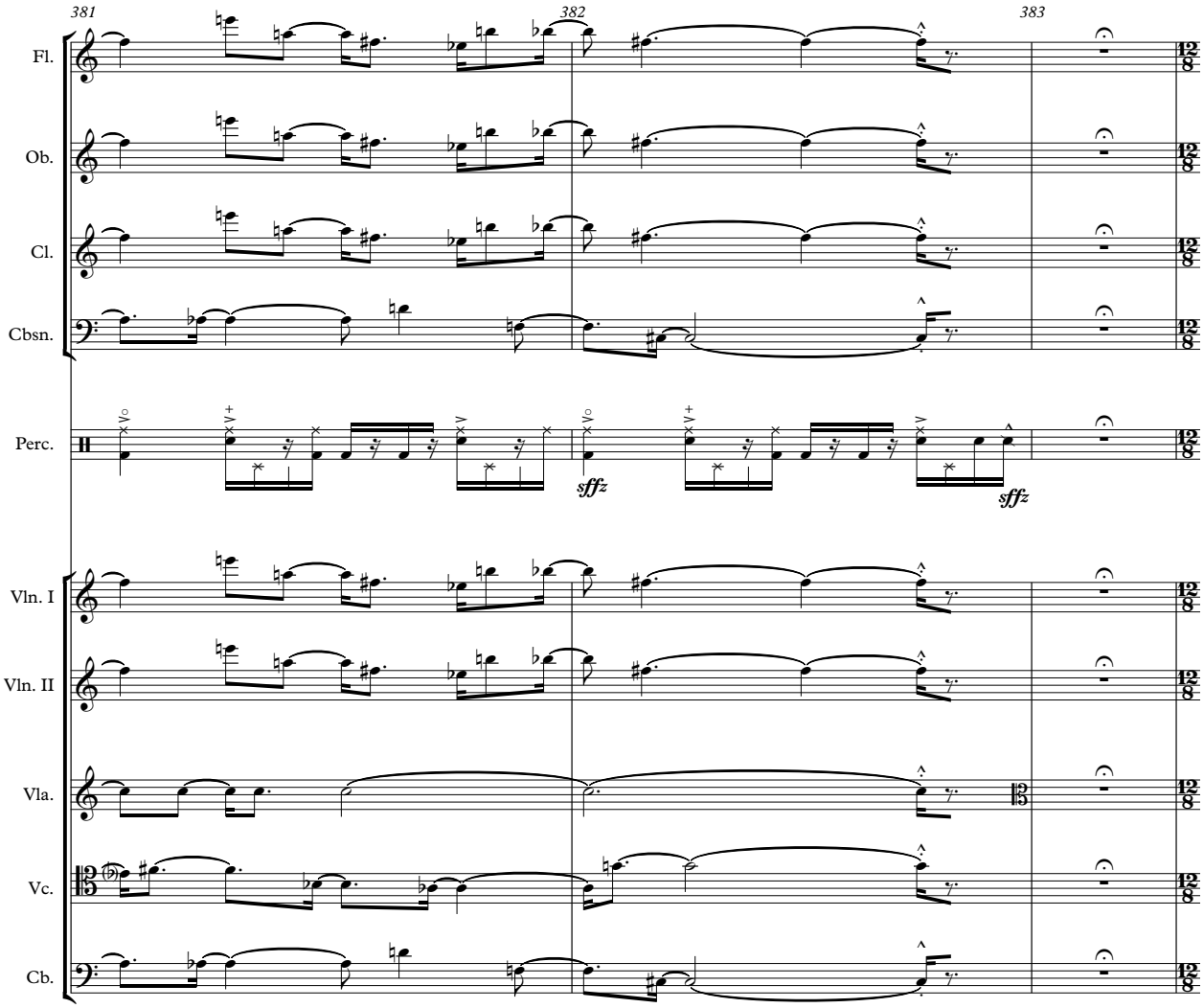

365
366
367
Fl.
Ob.
Cl.
Cbsn.
Tbn.
f
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

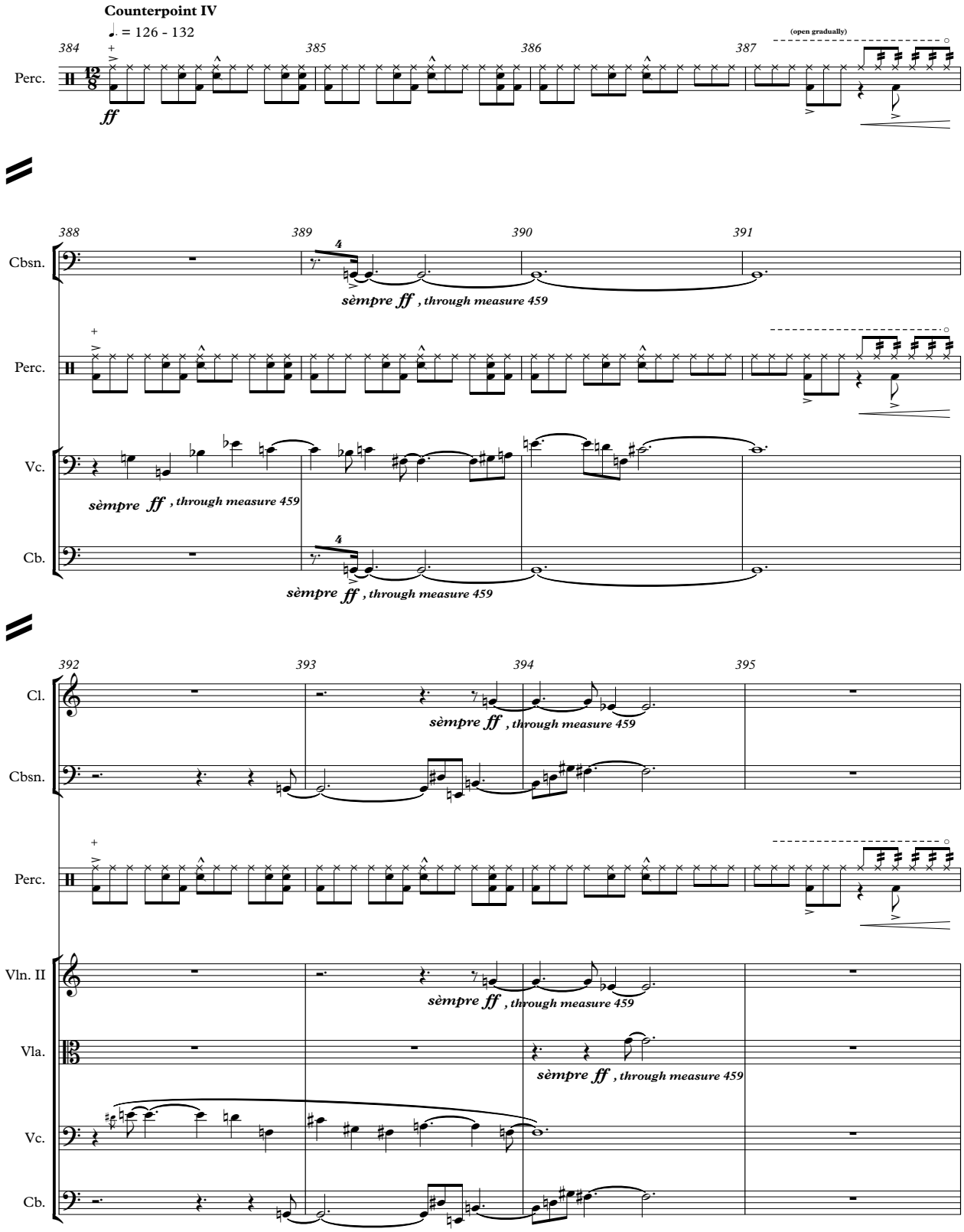

368
369
370
Fl.
Ob.
Cbsn.
Hn.
Tbn.
gliss.
Perc.
8va
Vln. I
Vln. II
Vla.
Vc.
Cb.

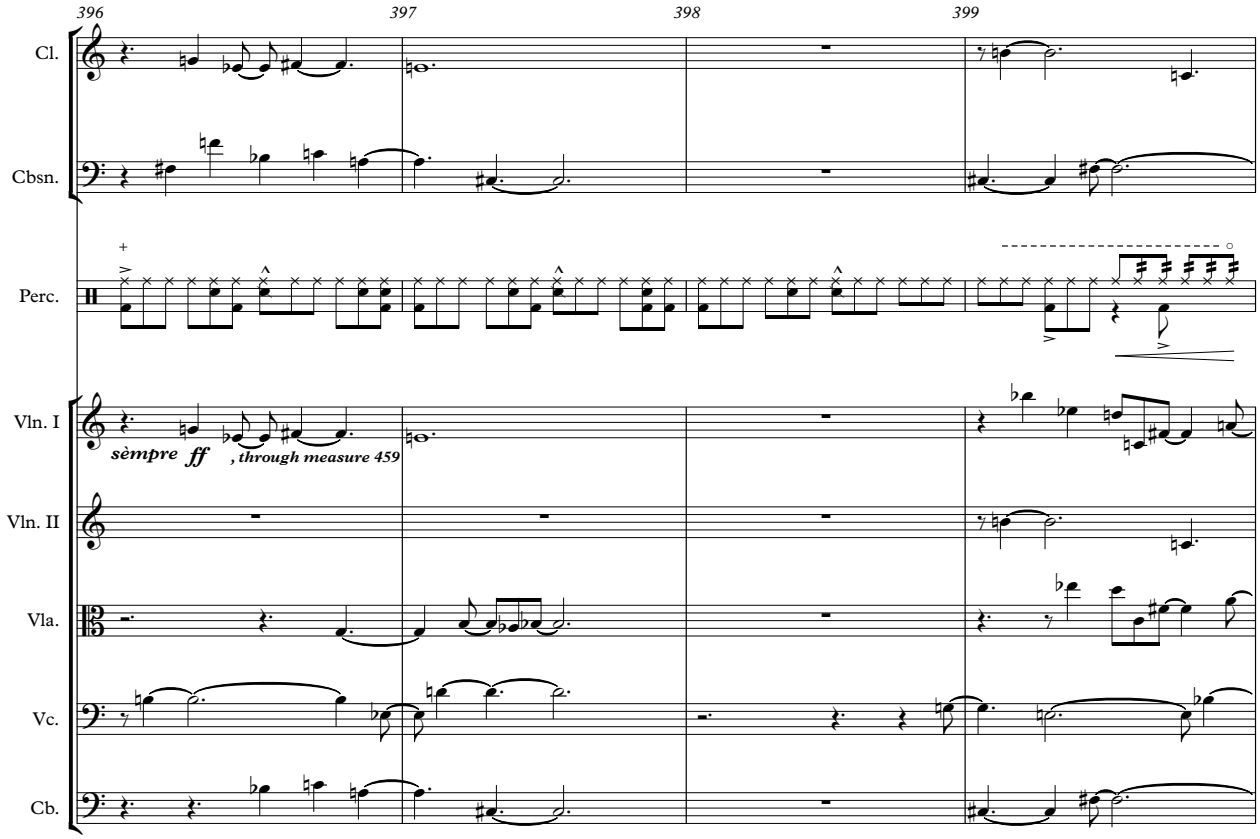

371
372
373
Fl.
Ob.
Cl.
Cbsn.
Hn.
Perc.
(8)
Vln. I
Vln. II
Vla.
Vc.
Cb.

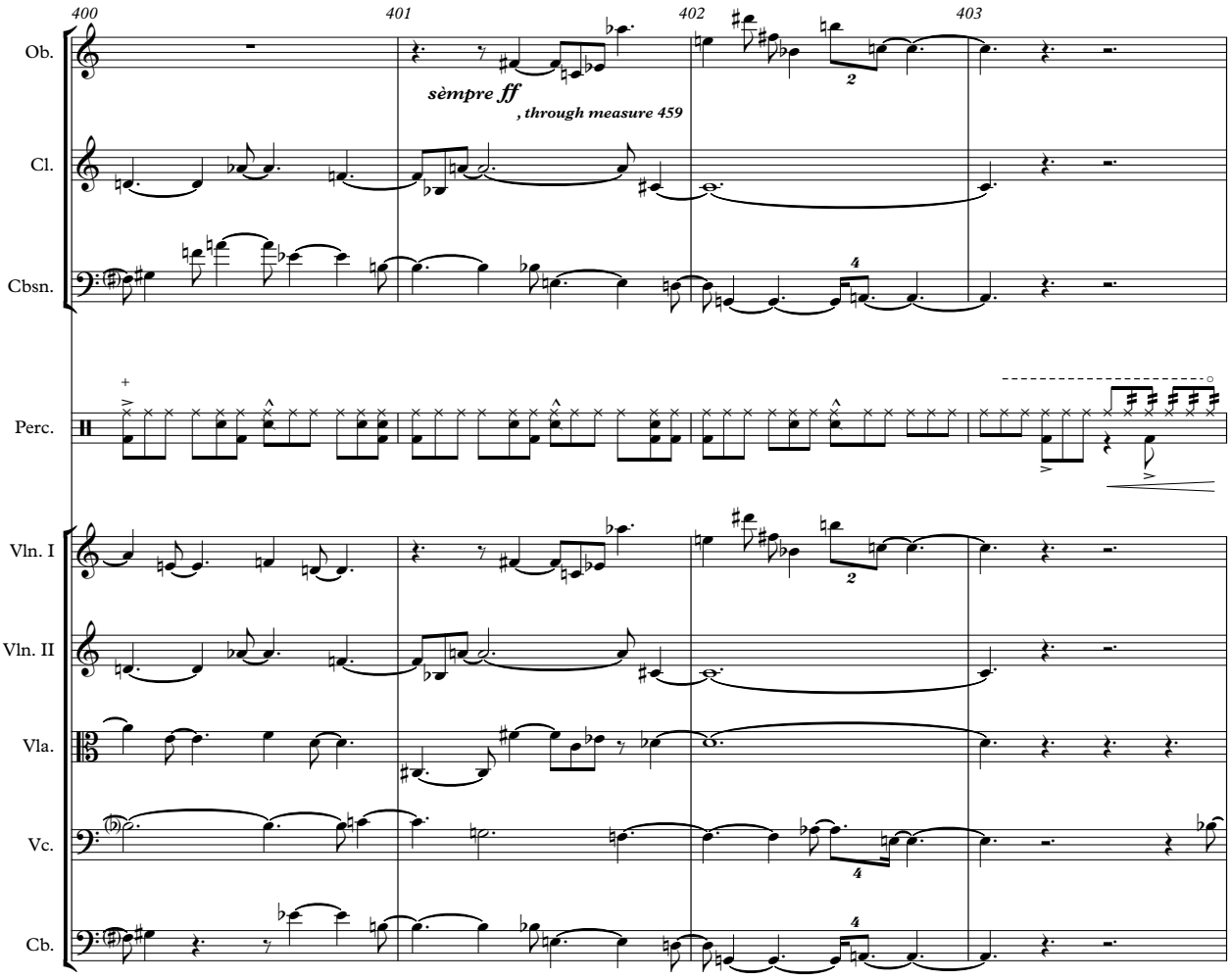

374
375
376
377
Fl.
Ob.
Cl.
Cbsn.
Hn.
con sord.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

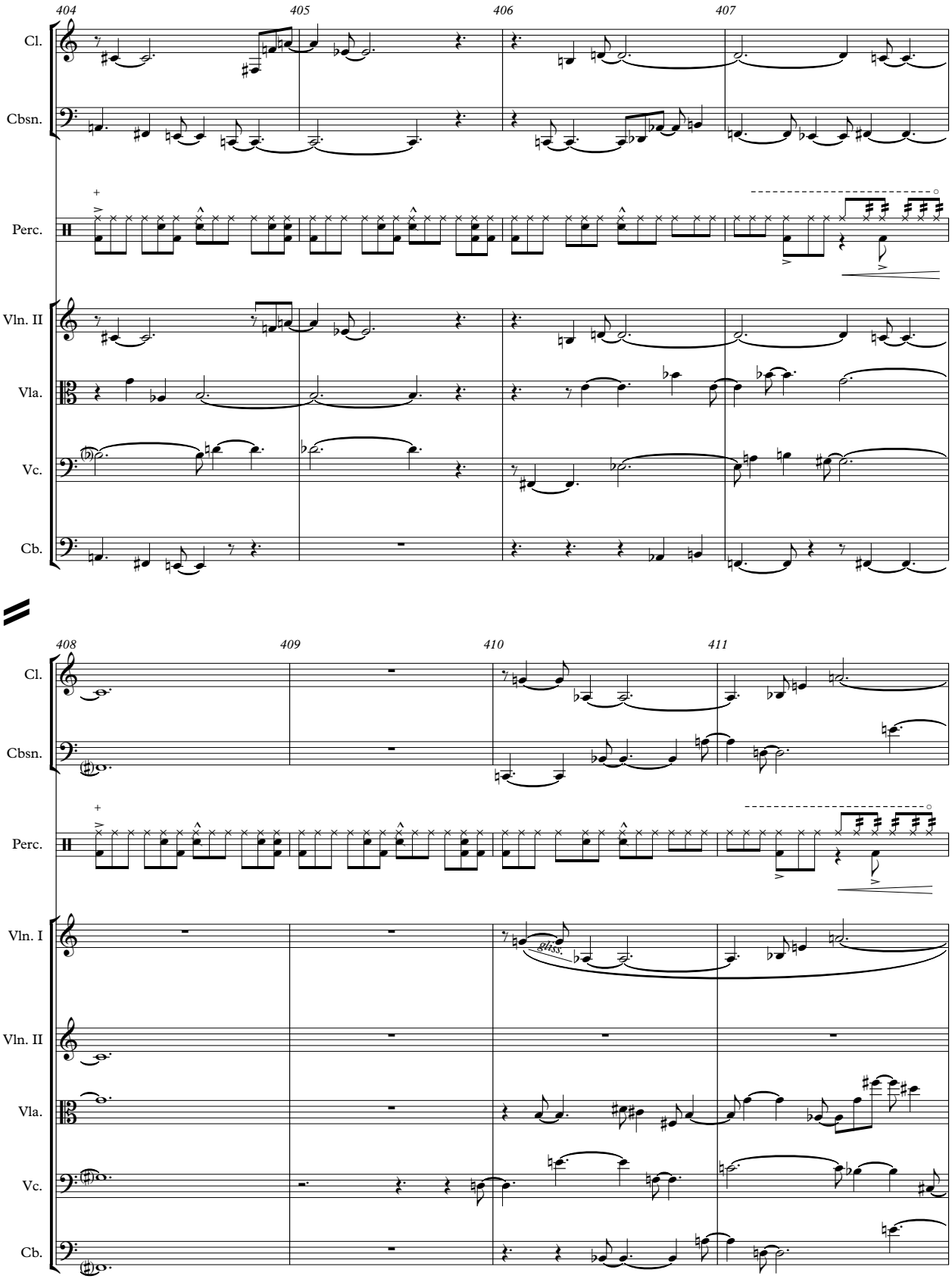

378
379
380
Fl.
Ob.
Cl.
Cbsn.
Hn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

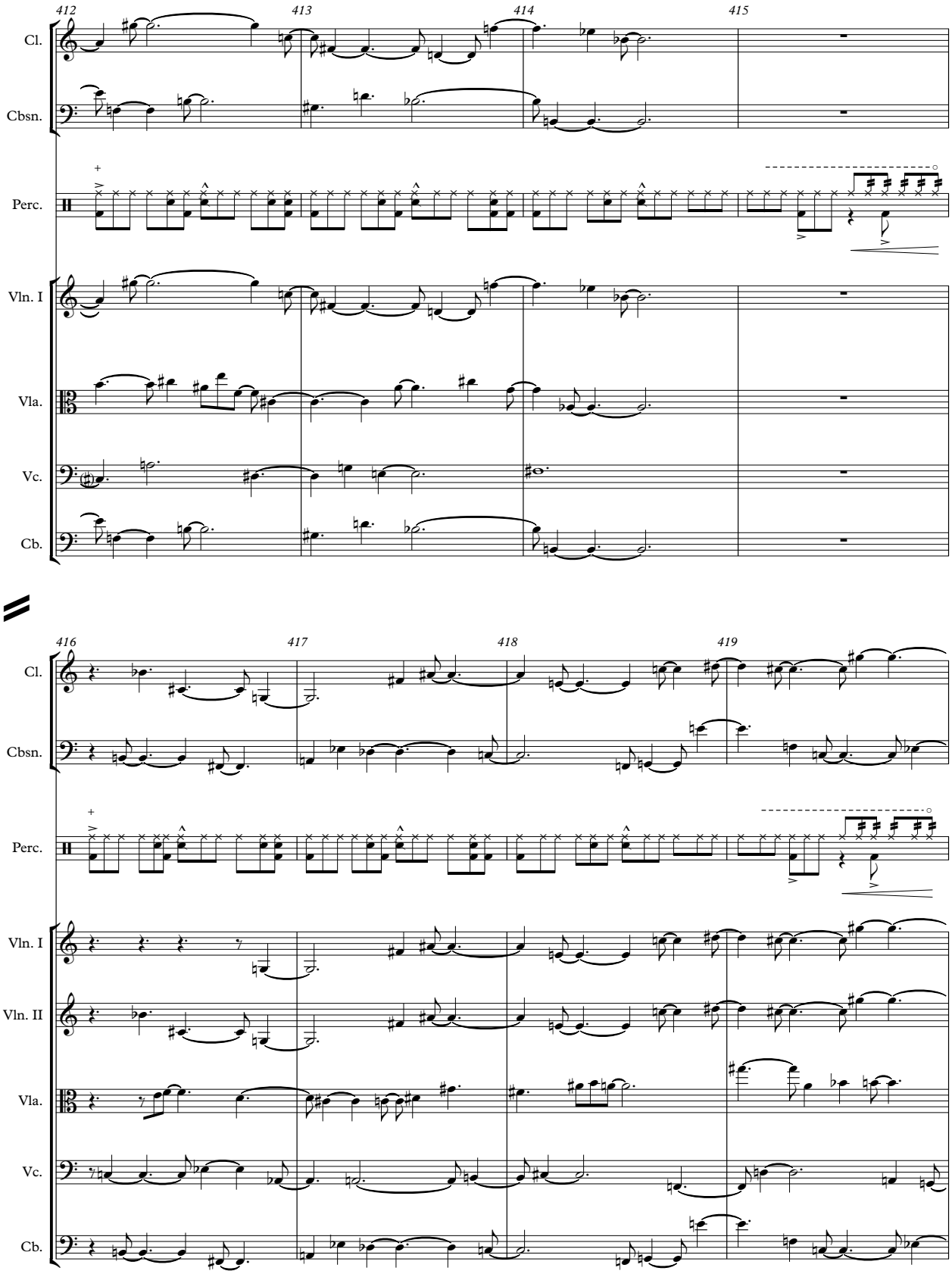

381
382
383
Fl.
Ob.
Cl.
Cbsn.
Perc.
sffz
sffz
Vln. I
Vln. II
Vla.
Vc.
Cb.

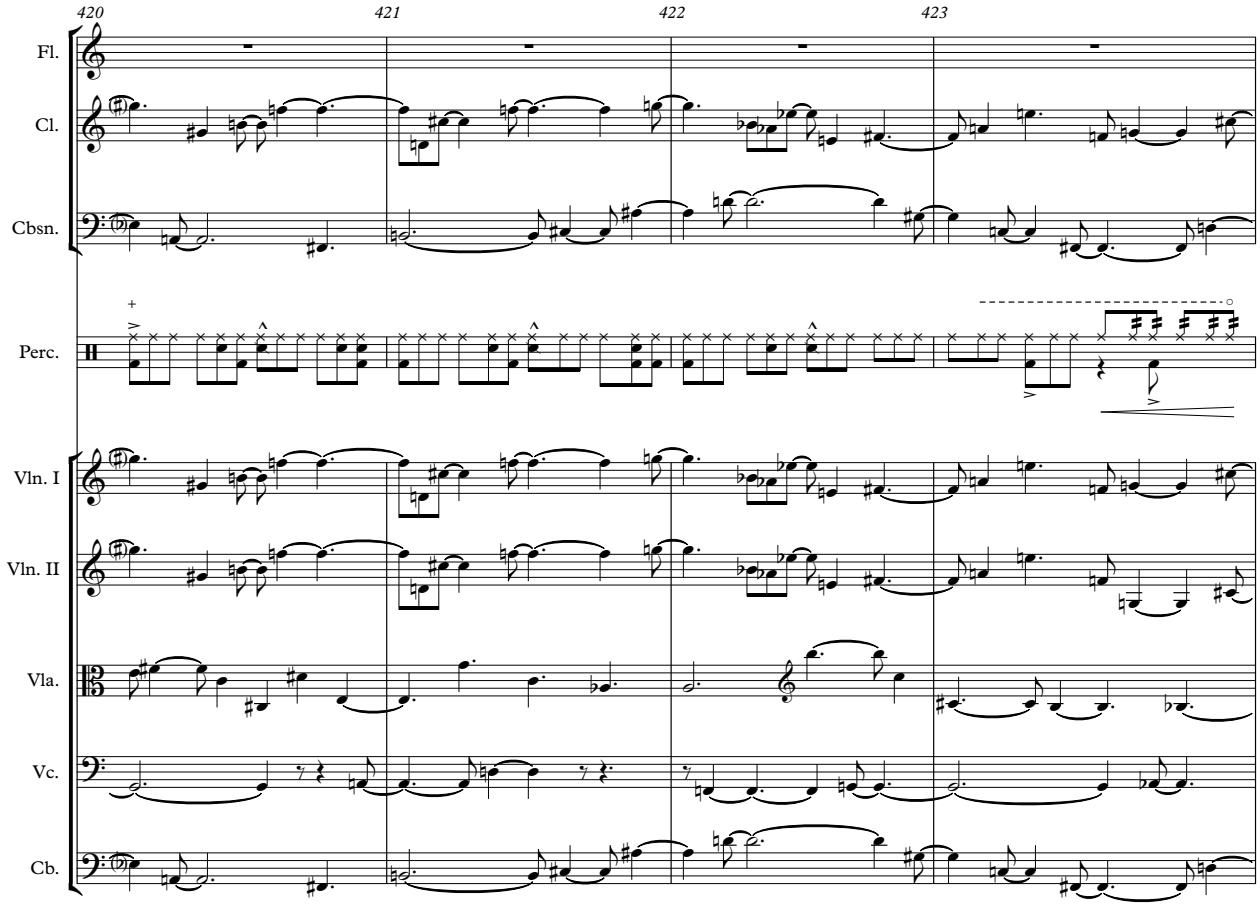

Counterpoint IV
♩. = 126 - 132
384
385
386
387
(open gradually)
Perc.
ff
388
389
390
391
Cbsn.
sèmpre ff , through measure 459
Perc.
Vc.
sèmpre ff , through measure 459
Cb.
sèmpre ff , through measure 459
392
393
394
395
Cl.
sèmpre ff , through measure 459
Cbsn.
Perc.
Vln. II
sèmpre ff , through measure 459
Vla.
sèmpre ff , through measure 459
Vc.
Cb.

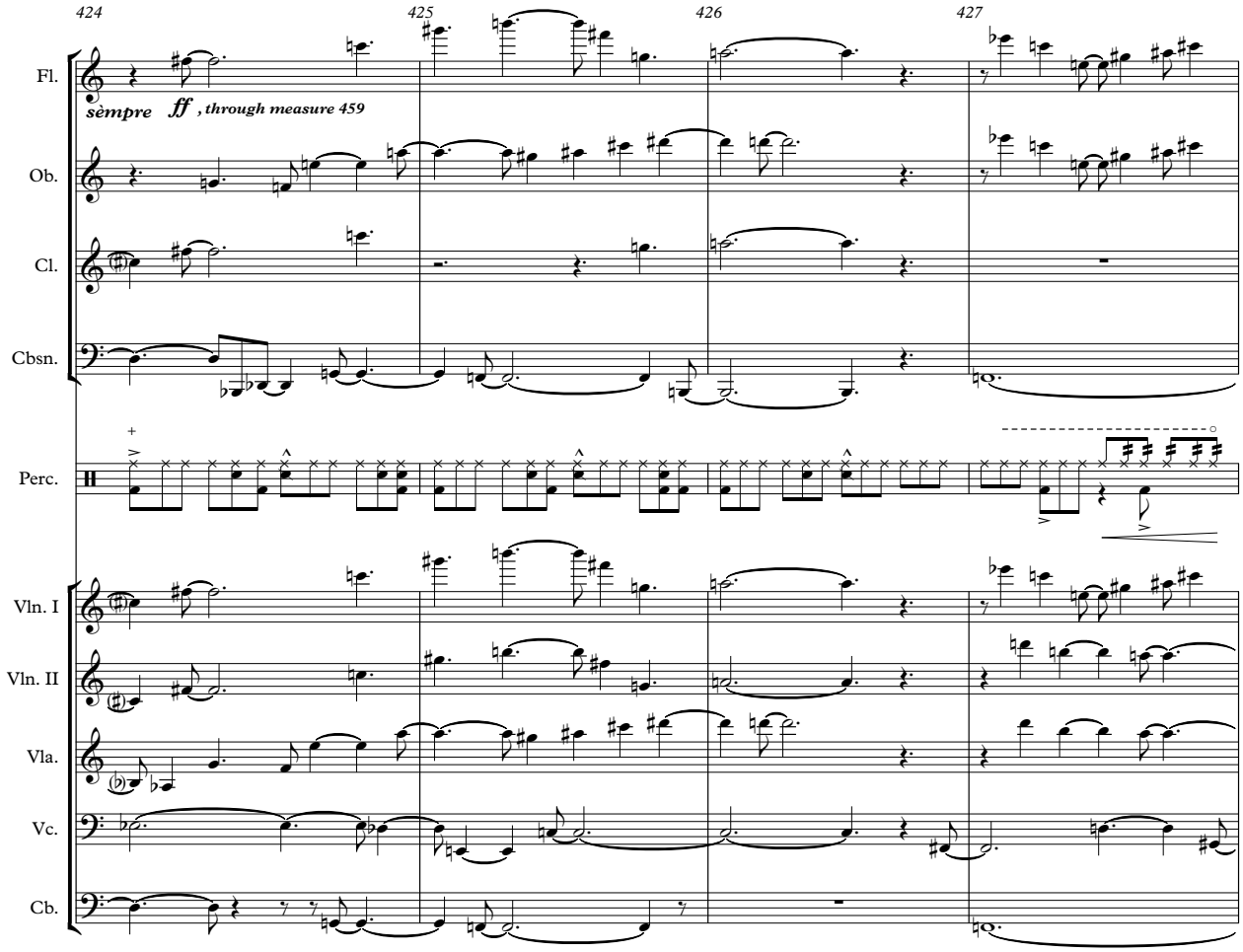

396
397
398
399
Cl.
Cbsn.
Perc.
Vln. I
sèmpre ff
, through measure 459
Vln. II
Vla.
Vc.
Cb.

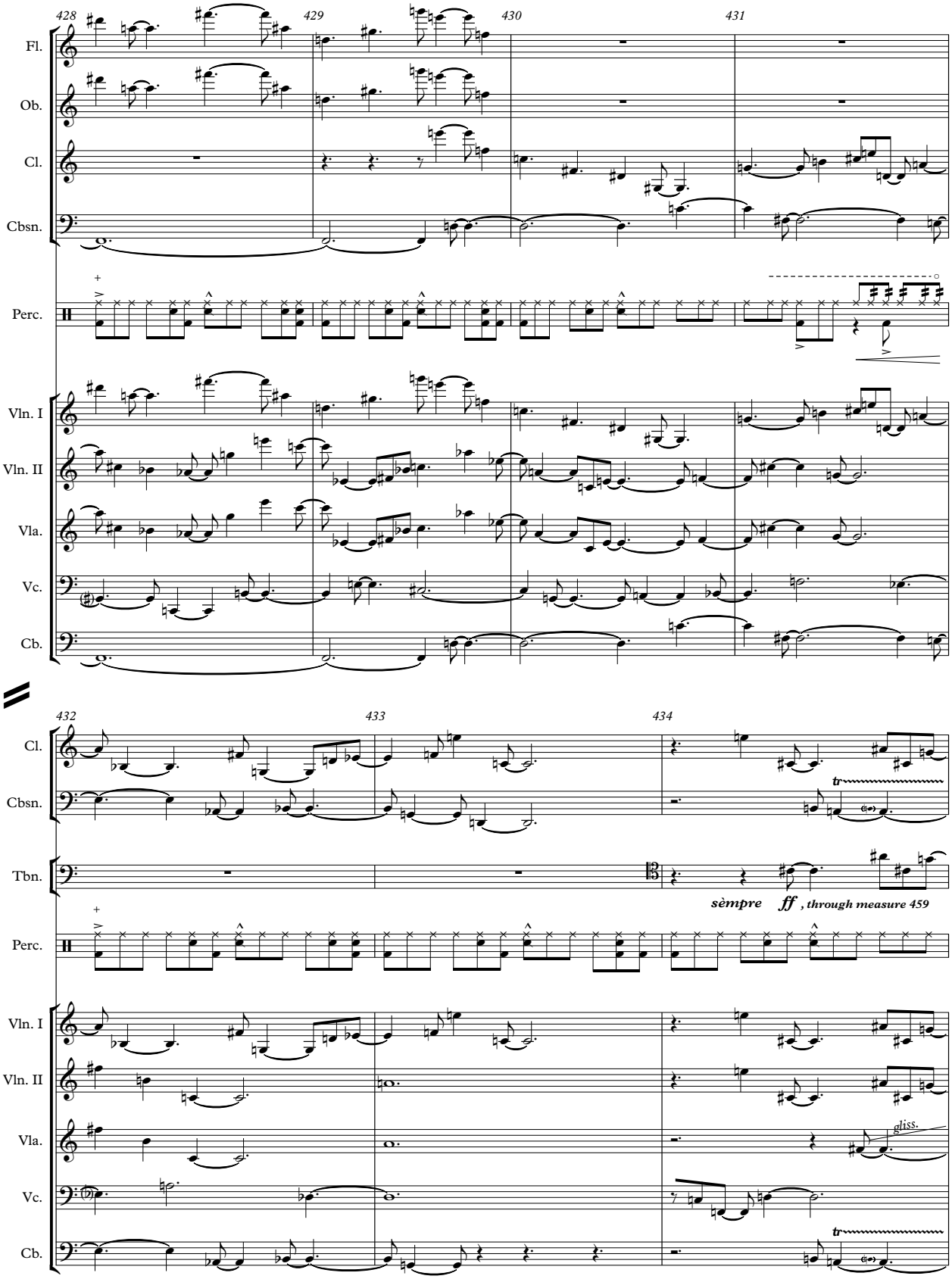

400
401
402
403
Ob.
sèmpre ff
, through measure 459
Cl.
Cbsn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

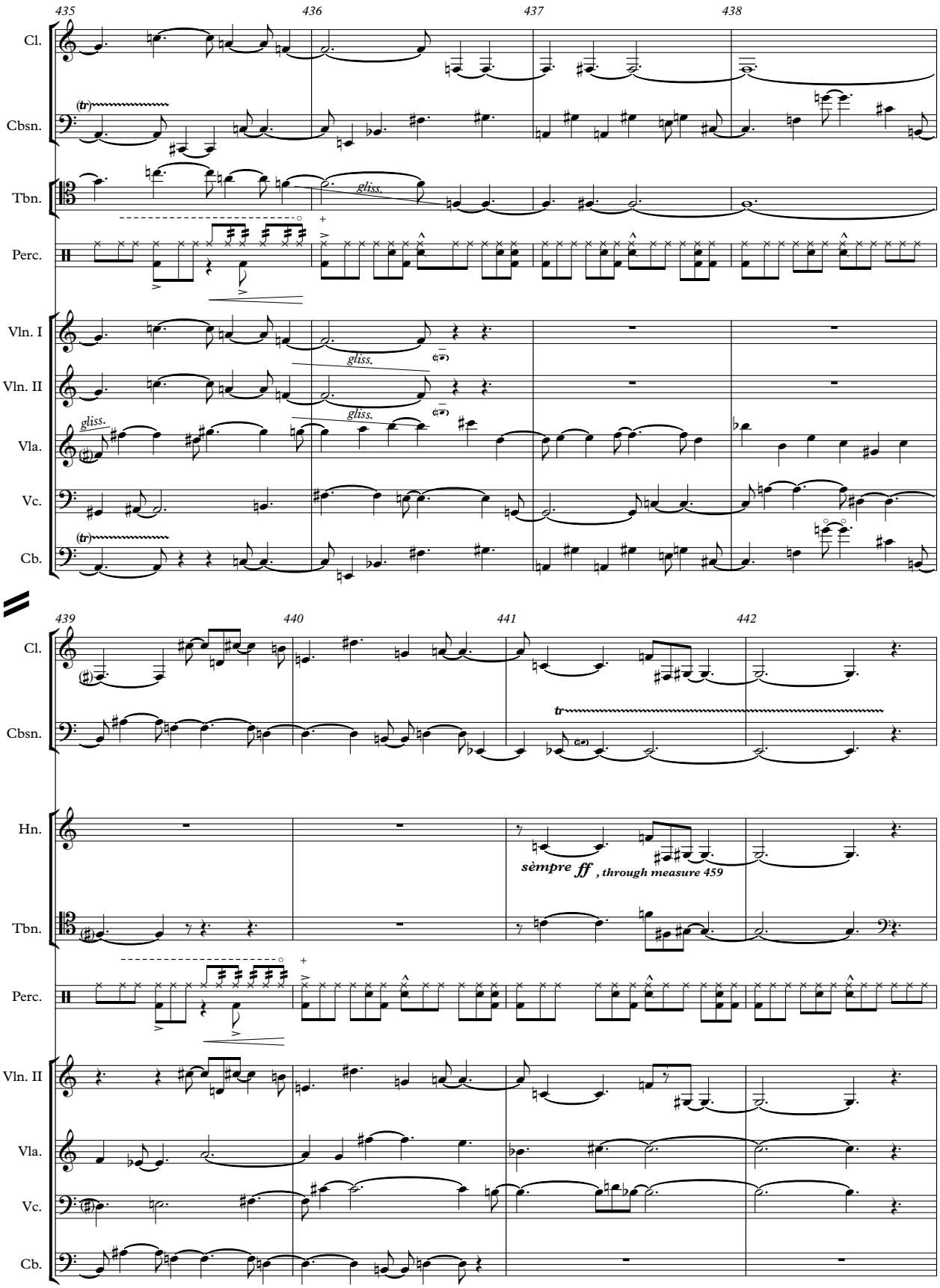

404
405
406
407
Cl.
Cbsn.
Perc.
Vln. II
Vla.
Vc.
Cb.
408
409
410
411
Cl.
Cbsn.
Perc.
Vln. I
gliss.
Vln. II
Vla.
Vc.
Cb.

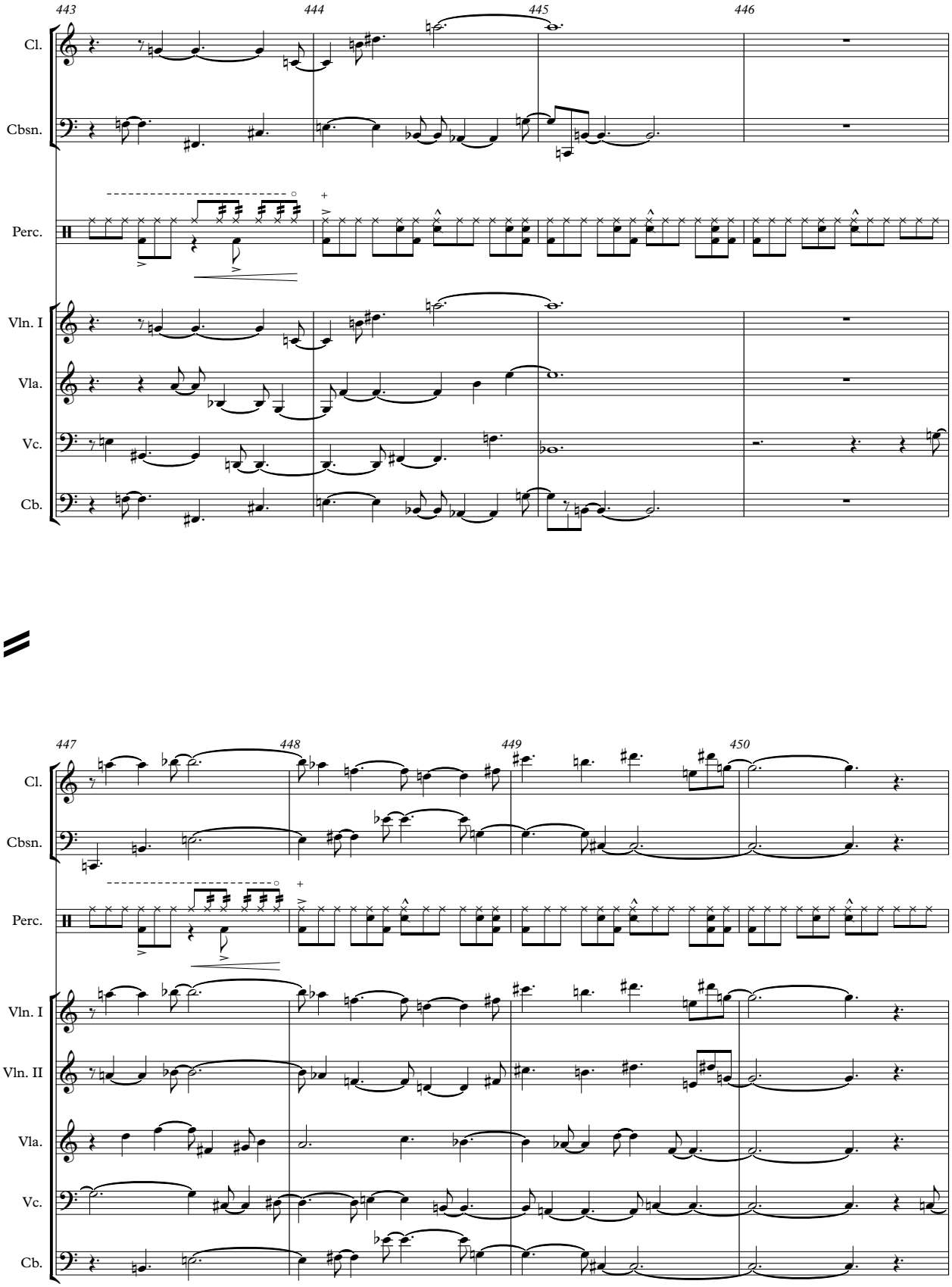

412
413
414
415
Cl.
Cbsn.
Perc.
Vln. I
Vla.
Vc.
Cb.
416
417
418
419
Cl.
Cbsn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

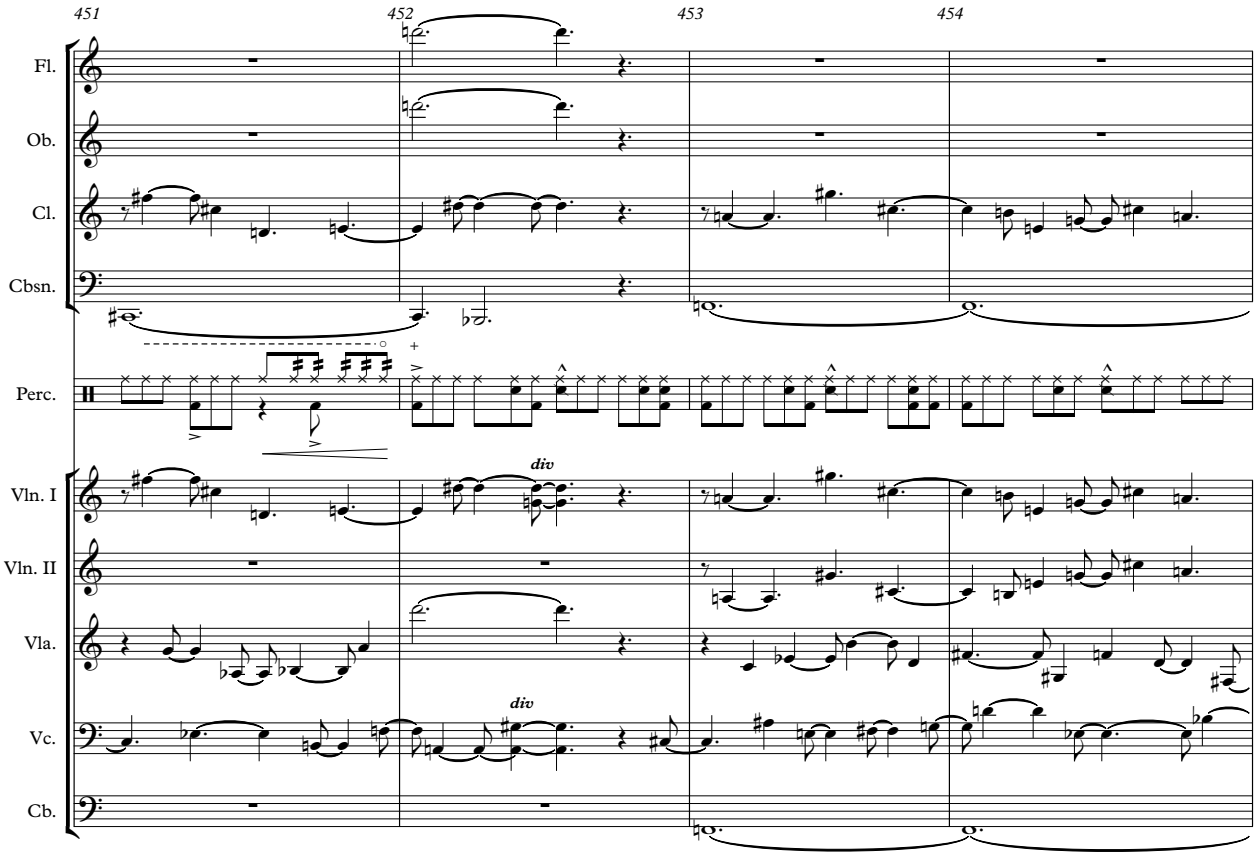

420
421
422
423
Fl.
Cl.
Cbsn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

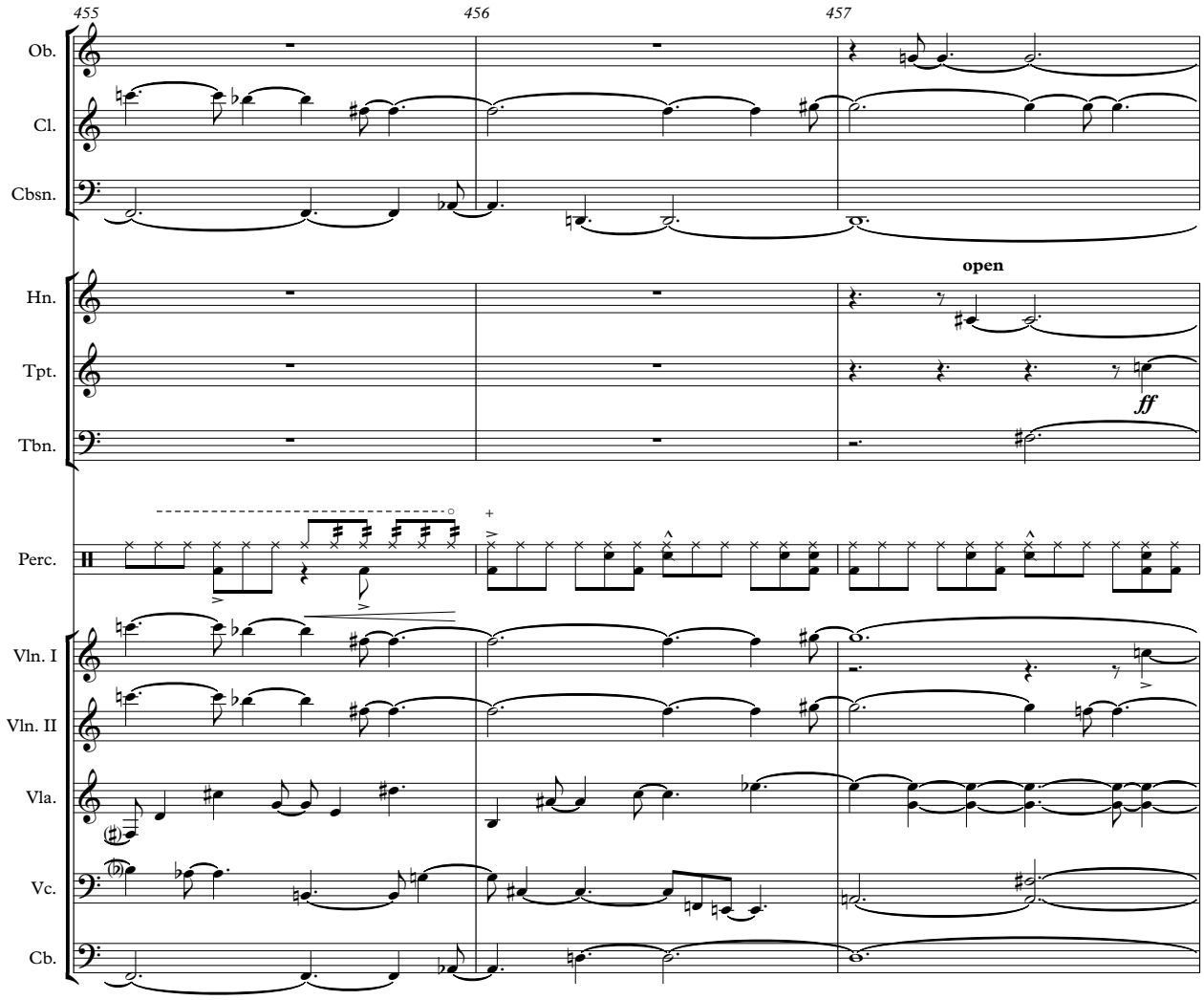

424
425
426
427
Fl.
sèmpre ff , through measure 459
Ob.
Cl.
Cbsn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

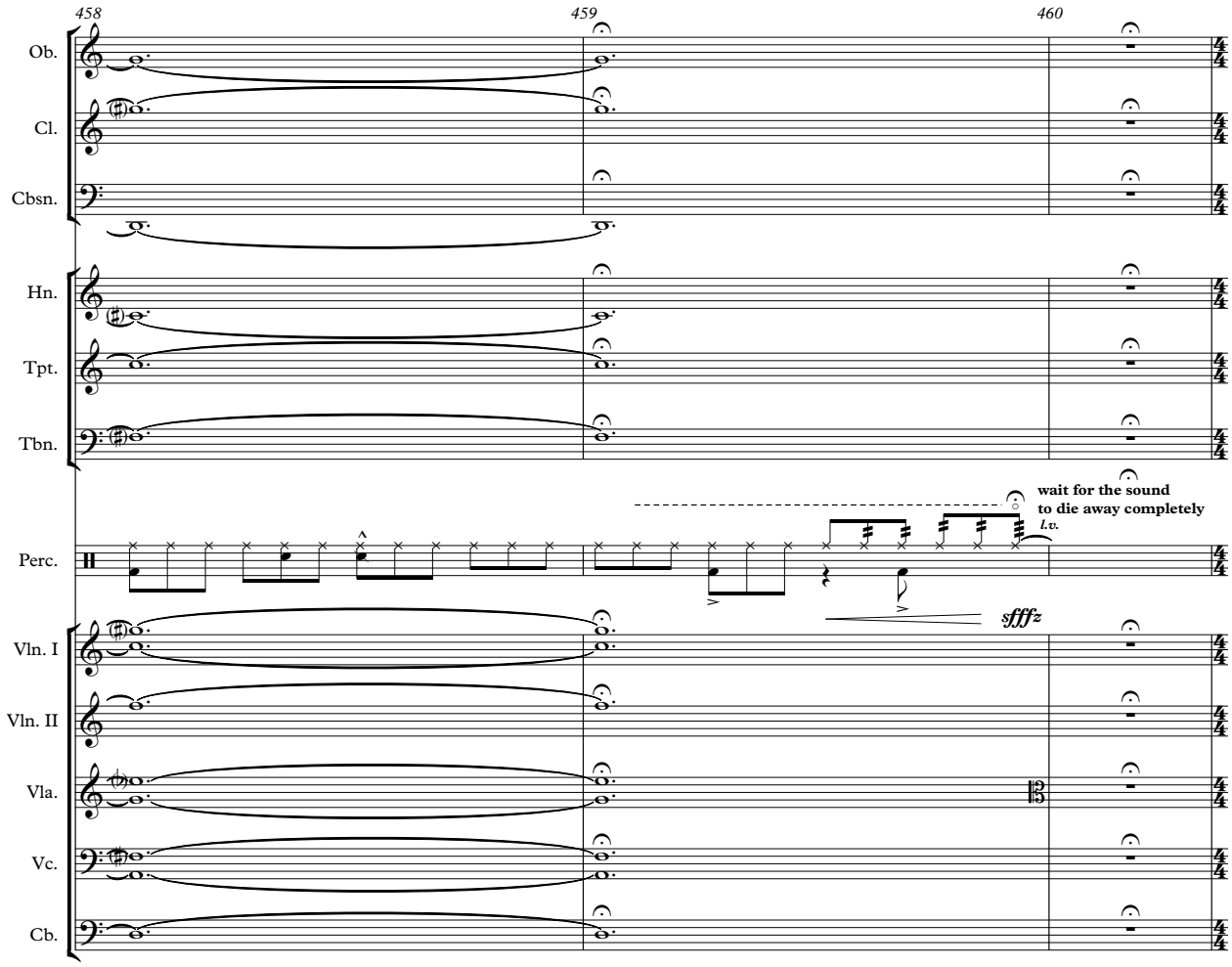

428
429
430
431
Fl.
Ob.
Cl.
Cbsn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
432
433
434
Cl.
Cbsn.
Tbn.
sèmpre ff , through measure 459
Perc.
Vln. I
Vln. II
Vla.
gliss.
Vc.
Cb.

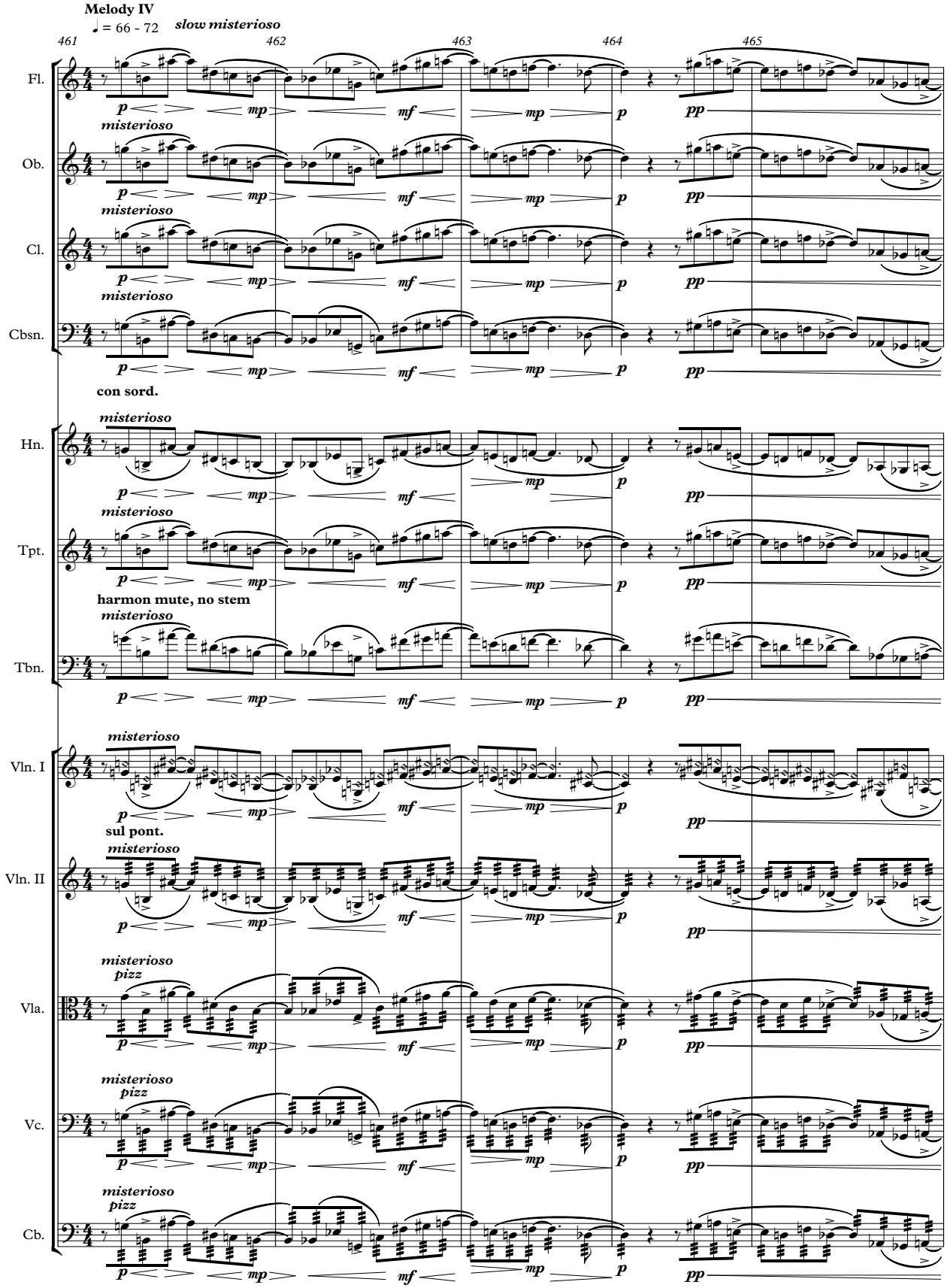

435
436
437
438
Cl.
Cbsn.
Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
gliss.
439
440
441
442
Hn.
sèmpre ff , through measure 459

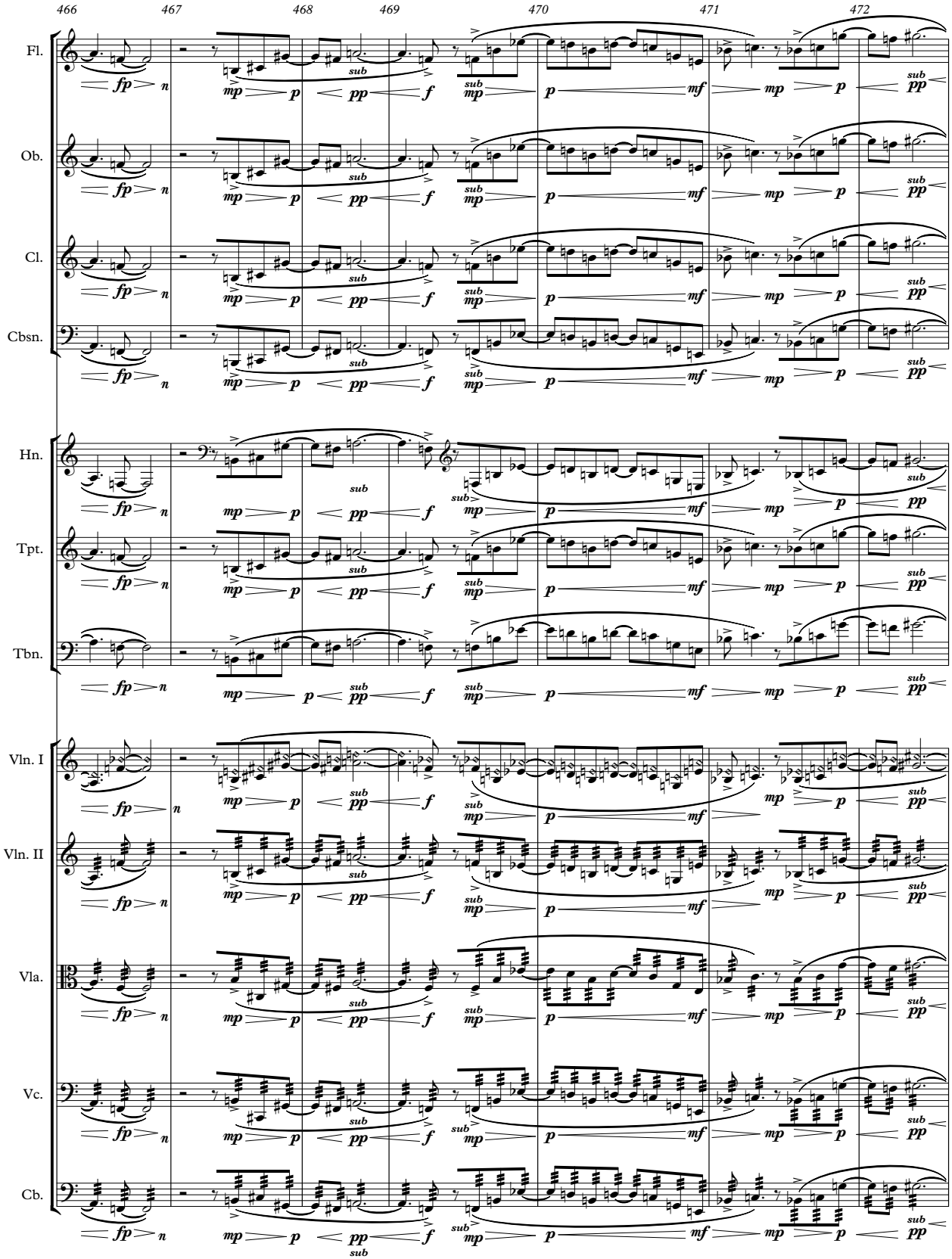

443
444
445
446
Cl.
Cbsn.
Perc.
Vln. I
Vla.
Vc.
Cb.
447
448
449
450
Cl.
Cbsn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

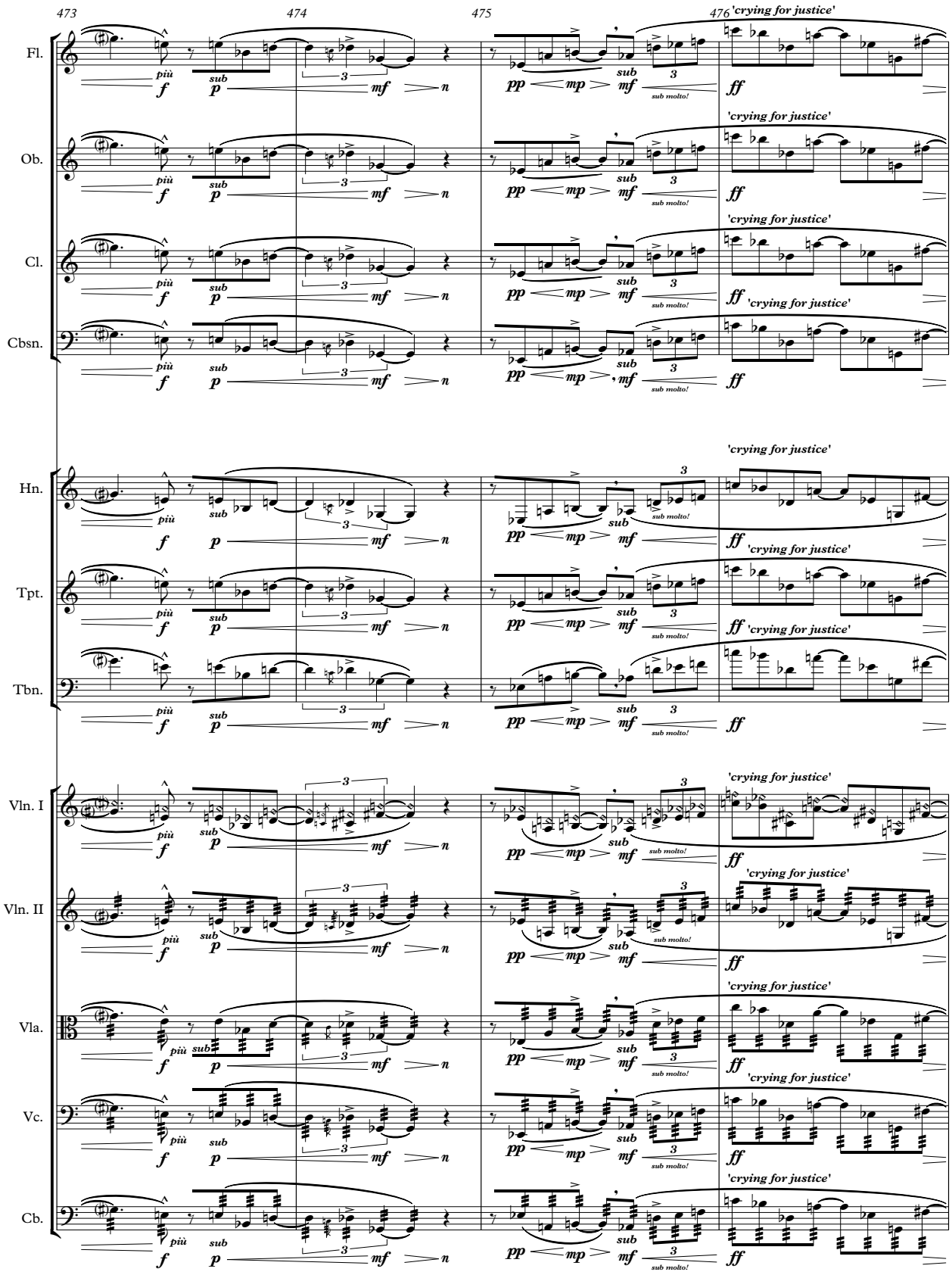

451
452
453
454
Fl.
Ob.
Cl.
Cbsn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
div
div

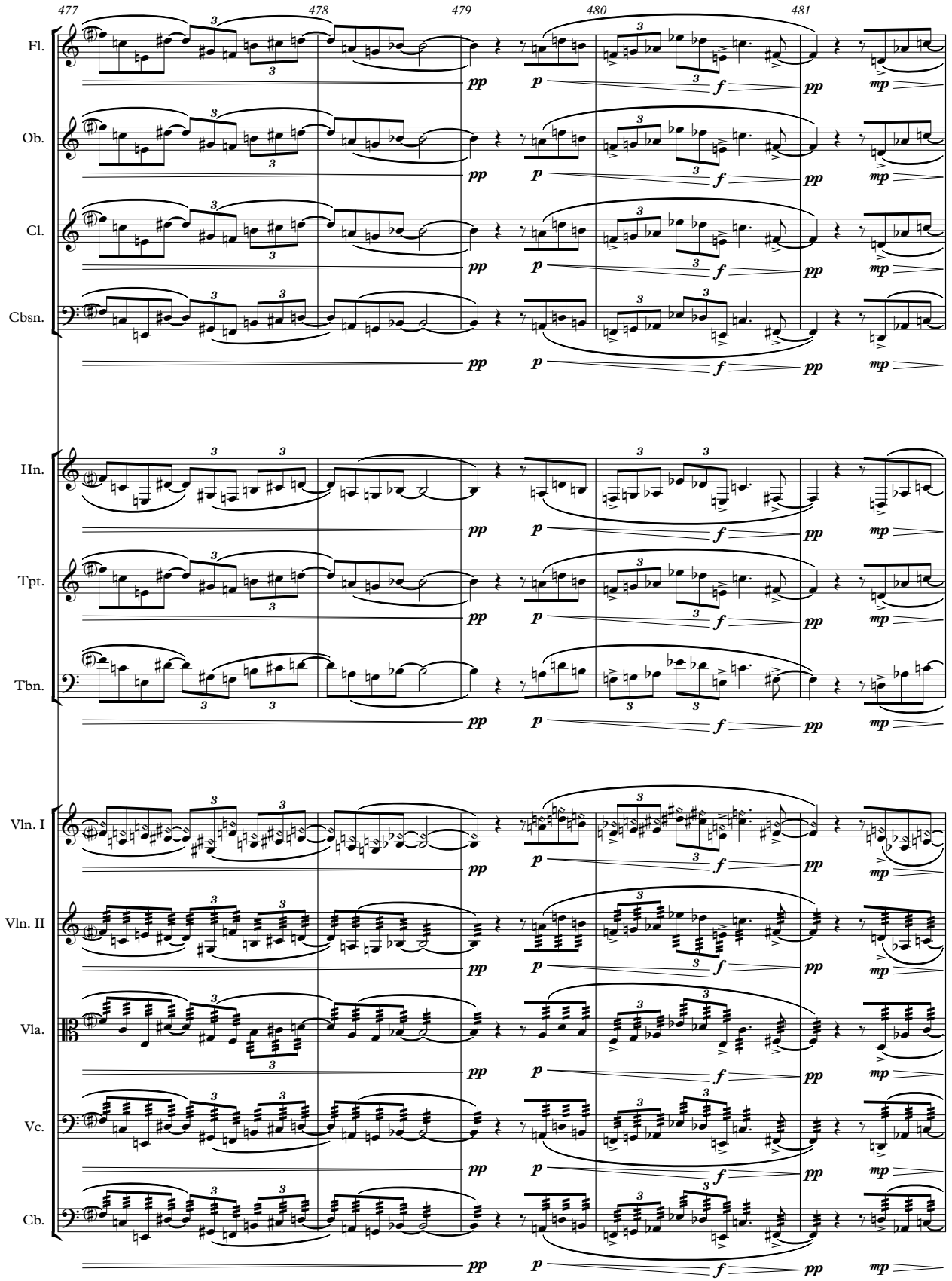

455
456
457
Ob.
Cl.
Cbsn.
Hn.
Tpt.
Tbn.
open
ff
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

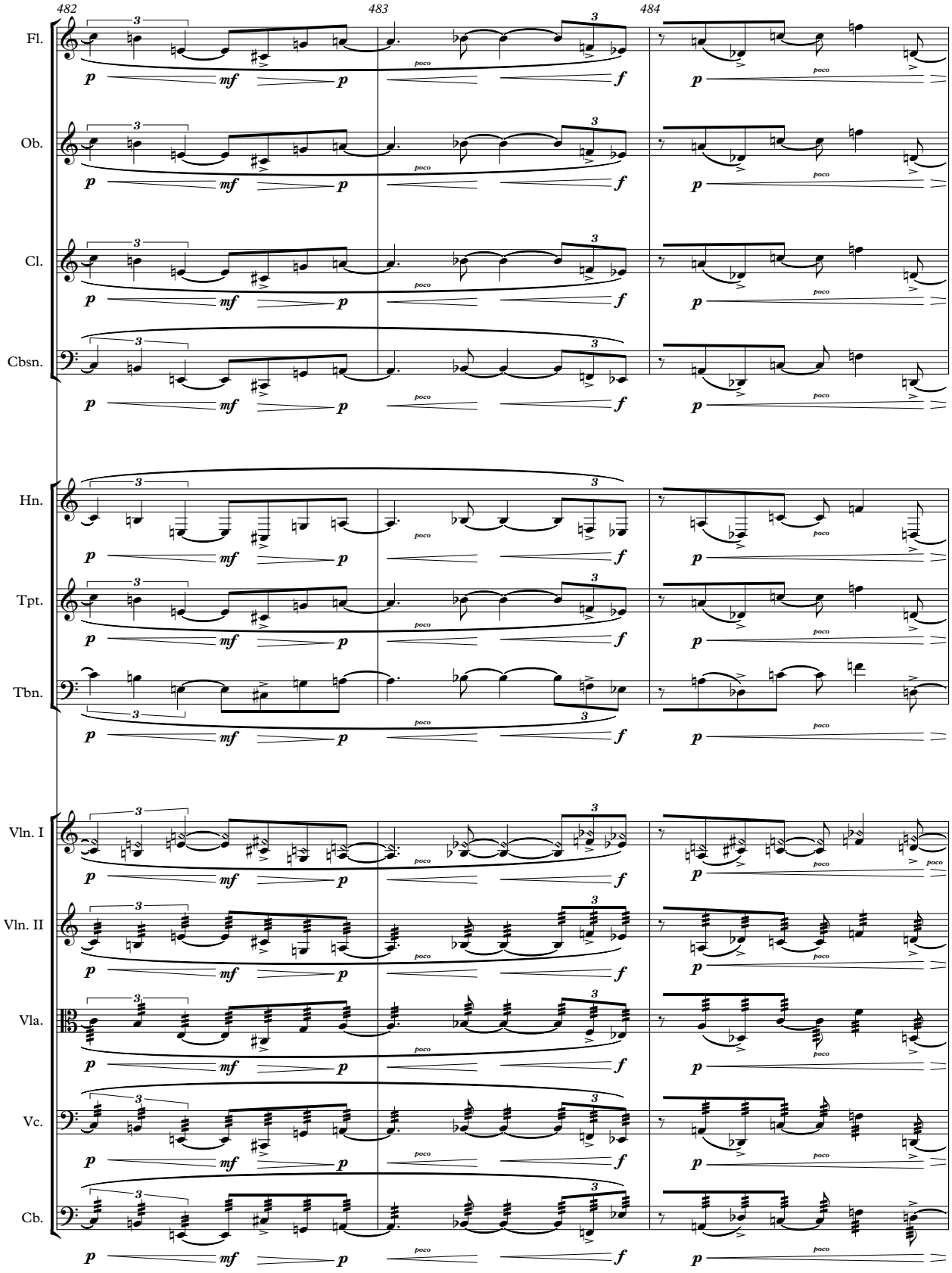

458
459
460
Ob.
Cl.
Cbsn.
Hn.
Tpt.
Tbn.
Perc.
wait for the sound
to die away completely
l.v.
sfffz
Vln. I
Vln. II
Vla.
Vc.
Cb.

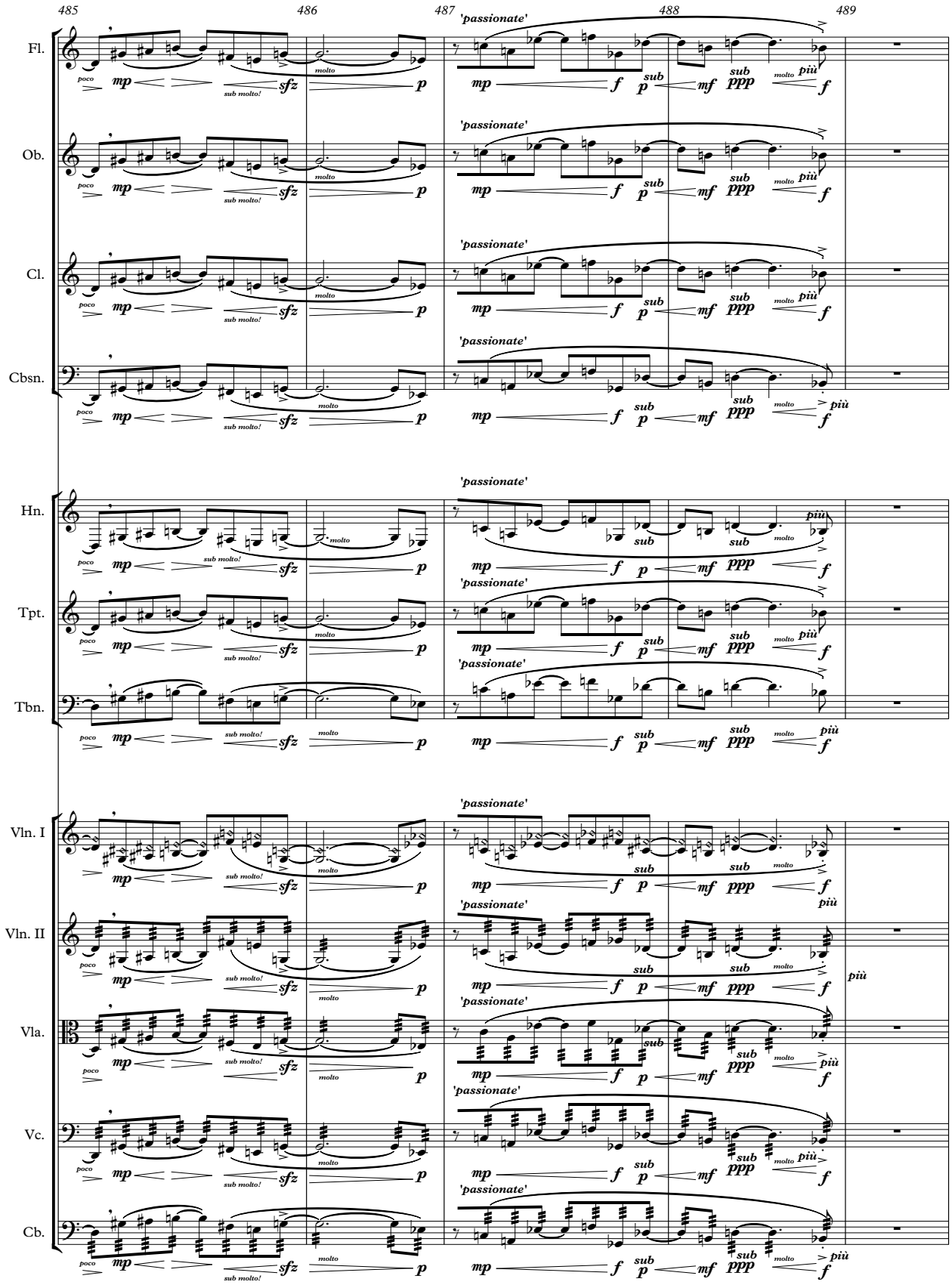

Melody IV
♩ = 66 - 72
slow misterioso
461
462
463
464
465
Fl.
Ob.
Cl.
Cbsn.
con sord.
Hn.
Tpt.
harmon mute, no stem
Tbn.
Vln. I
sul pont.
Vln. II
Vla.
pizz
Vc.
Cb.
misterioso
p
mp
mf
pp

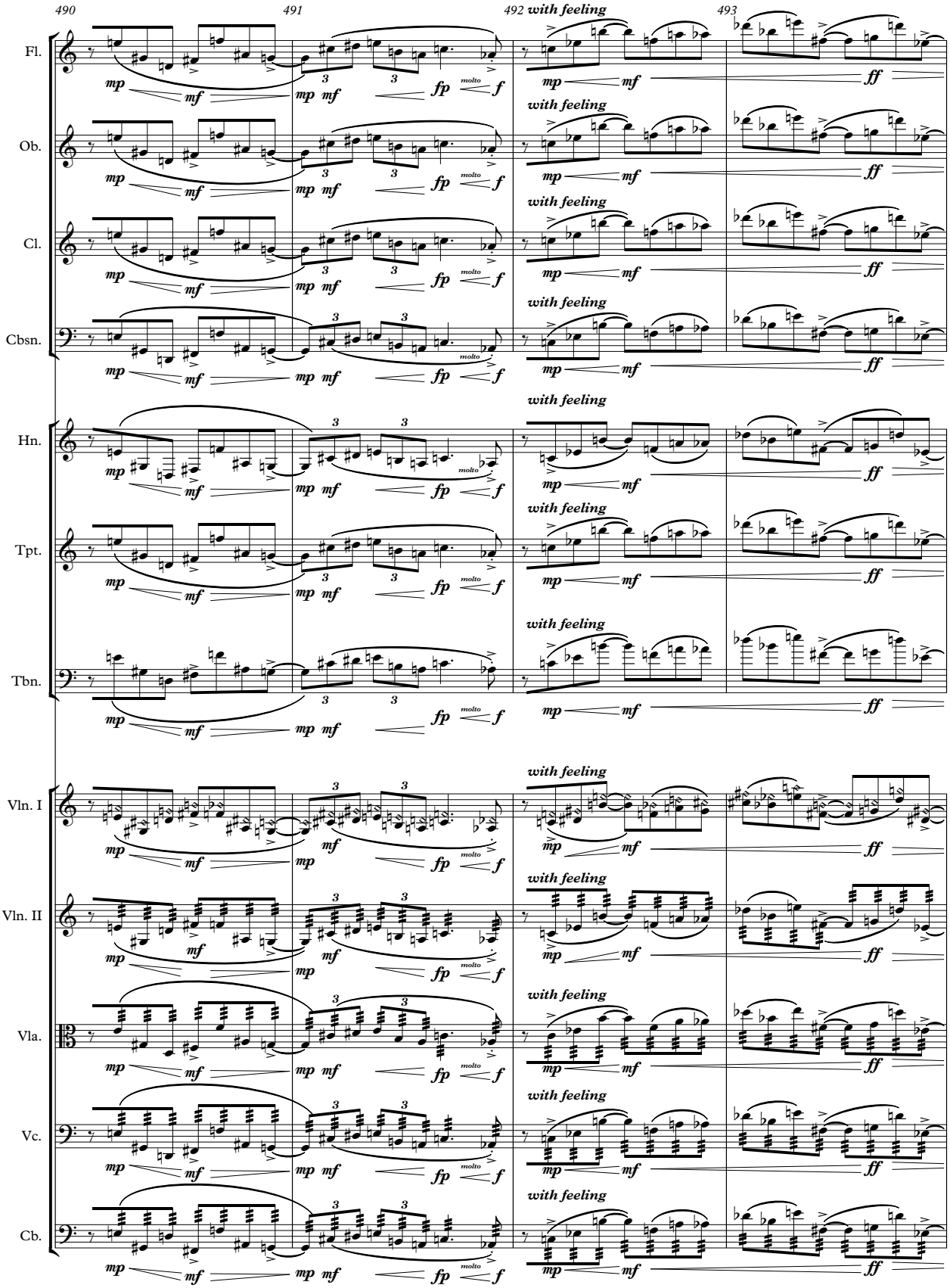

466
467
468
469
470
471
472
Fl.
Ob.
Cl.
Cbsn.
Hn.
Tpt.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fp
n
mp
p
pp
f
sub
mf

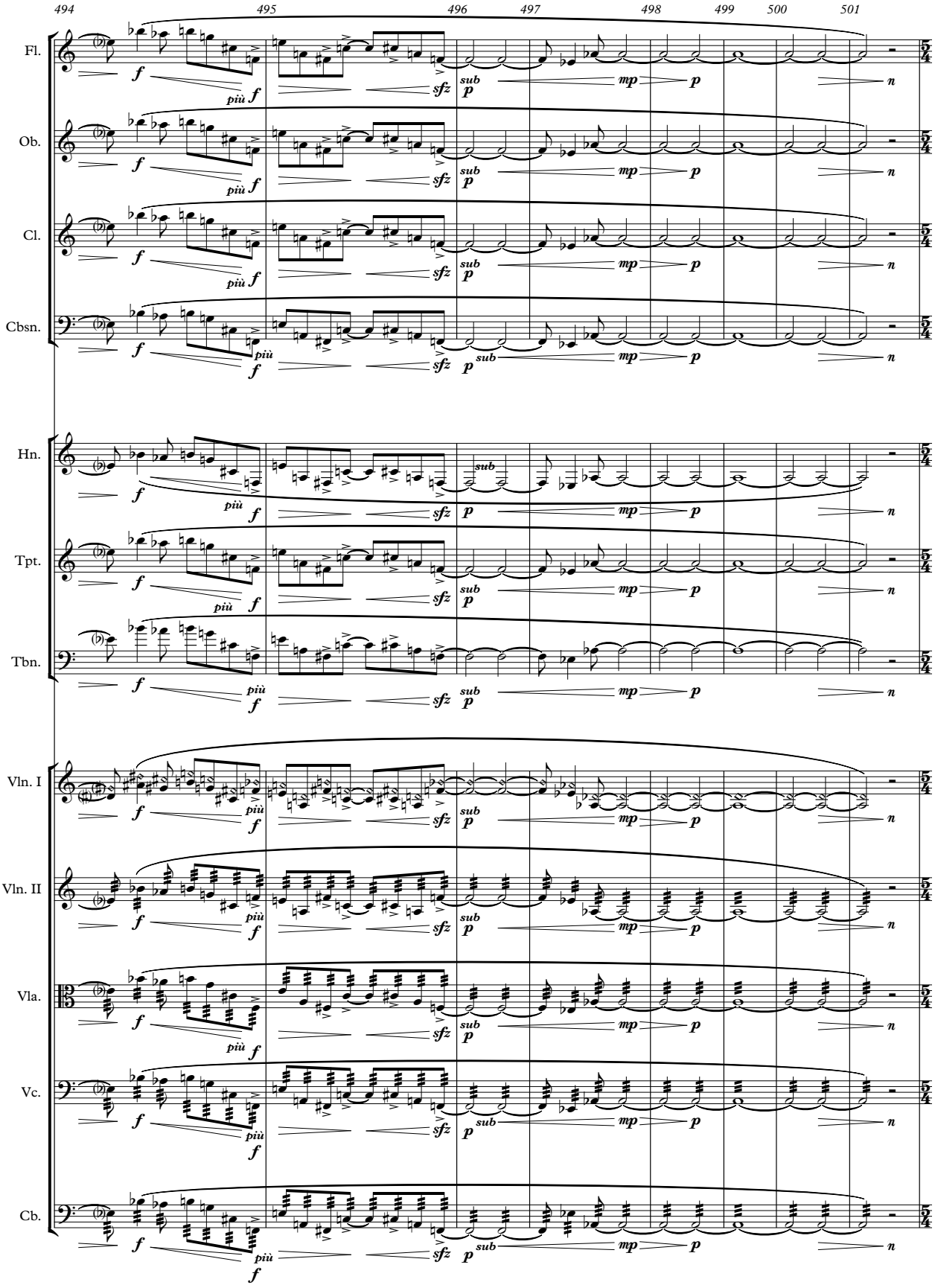

473
474
475
476
Fl.
Ob.
Cl.
Cbsn.
Hn.
Tpt.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
'crying for justice'
più
sub
sub molto!
f
p
mf
n
pp
mp
ff

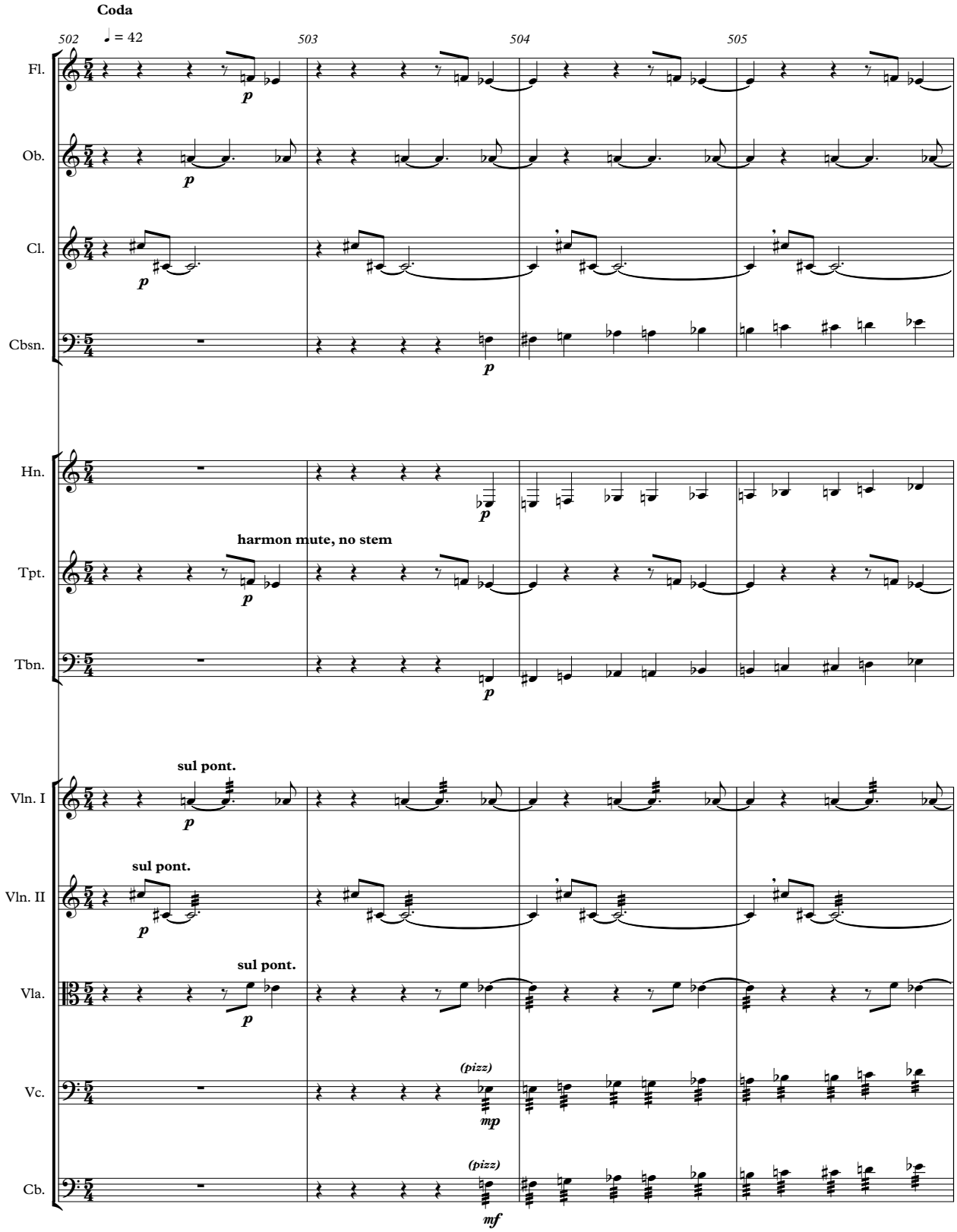

477
478
479
480
481
Fl.
Ob.
Cl.
Cbsn.
Hn.
Tpt.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
p
f
mp

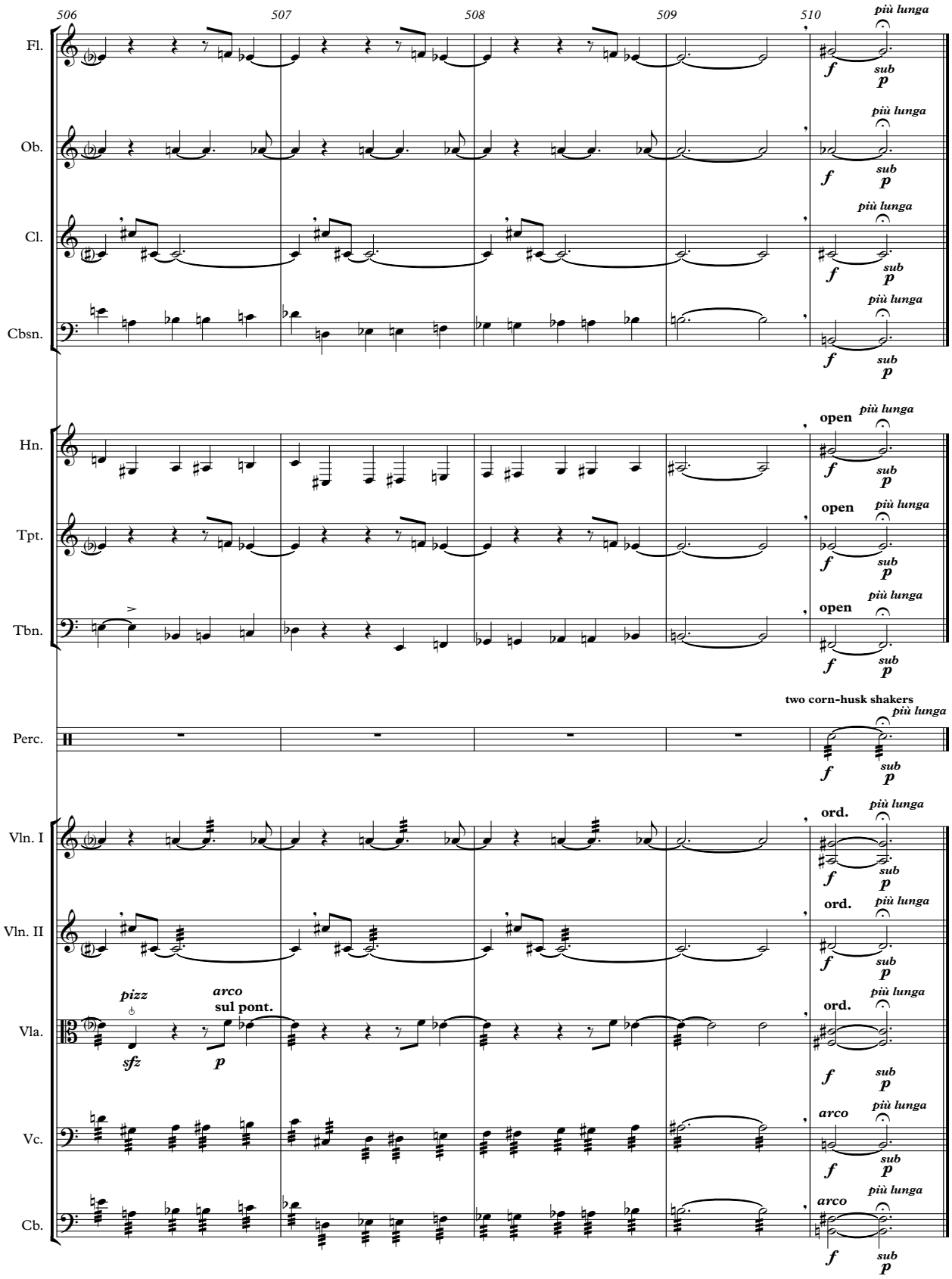

482
483
484
Fl.
Ob.
Cl.
Cbsn.
Hn.
Tpt.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mf
p
poco
f
p
poco


485
486
487
488
489
Fl.
Ob.
Cl.
Cbsn.
Hn.
Tpt.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
'passionate'
poco
mp
sfz
sub molto!
molto
p
f
sub
mf
ppp
più


490
491
492
493
with feeling
Fl.
Ob.
Cl.
Cbsn.
Hn.
Tpt.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
fp
molto
f
ff


494
495
496
497
498
499
500
501
Fl.
Ob.
Cl.
Cbsn.
Hn.
Tpt.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
più f
sfz
sub p
mp
p
n


Coda
502
♩ = 42
503
504
505
Fl.
Ob.
Cl.
Cbsn.
Hn.
Tpt.
harmon mute, no stem
Tbn.
Vln. I
sul pont.
Vln. II
sul pont.
Vla.
sul pont.
Vc.
(pizz)
Cb.
(pizz)


506
507
508
509
510
Fl.
Ob.
Cl.
Cbsn.
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Tpt.
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Perc.
Vln. I
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Vla.
Vc.
Cb.
più lunga
f
sub
p
open
two corn-husk shakers
ord.
pizz
sfz
arco
sul pont.
p

VOLUME II

MODERN JAZZ TRUMPET SOLOS AS SPONTANEOUS COMPOSITIONS: TRANSCRIPTION, ANALYSIS, SYNTHESIS, EXEGESIS

A Dissertation

Presented to the Faculty of the Graduate School

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In Partial Fulfillment of the Requirements for the Degree of

Doctor of Musical Arts

by

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MODERN JAZZ TRUMPET SOLOS AS SPONTANEOUS COMPOSITIONS: TRANSCRIPTION, ANALYSIS, SYNTHESIS, EXEGESIS

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Modern Jazz Trumpet Solos: Transcription, Analysis, Synthesis, Exegesis is an in-depth study of modern jazz trumpet style. Over 30 solos were selected from jazz's rich recorded history and were transcribed by the author in rigorous detail. The solos were selected for their uniqueness, virtuosity, lyricism, depth of expression, melodic and rhythmic sophistication, modes of thematic, motivic and formal development, exemplification of different approaches to playing and conventions within the idiom, and for their overall transcendent beauty. While the solos are part of a larger performance, and the performance is part of a larger album or live concert, the above characteristics also define them as complete works of art in and of themselves; dynamic compositions within larger compositions. The author gained insight into the solos by studying them at the piano, at the trumpet, and through further close listening in consultation with the printed transcriptions. These insights are communicated through a series of detailed commentaries, where the solos variably become the subject of several close readings, analyses, and comparative discussions. The commentaries are supplemented further by historical and anecdotal information, often from the artists themselves, as well as by research from other musicians and researchers in the field. The solos selected span over eight decades, and are presented in chronological order showing a continual line of stylistic development among its artists. The topic is introduced by way of Louis Armstrong and Roy Eldridge, precursors to the

modern era. Dizzy Gillespie figures prominently, as one of the key originators of bebop style in the 1940s. Eight transcriptions are of Gillespie, ranging from 1941 to 1957. The study proceeds with examples from Miles Davis, Kenny Dorham, Clark Terry, Maynard Ferguson, Clifford Brown, Lee Morgan, and Clora Bryant. The centerpiece of the study is a large-scale transcription of Lee Morgan and Freddie Hubbard's complete live performance of "Pensativa" from the 1965 album *The Night of the Cookers*, in which both musicians solo and trade with one another for over 15 minutes. The transcriptions continue through the present day, with examples from Woody Shaw, Tom Harrell, Wallace Roney, Ryan Kisor, Ingrid Jensen, and Jon Faddis.

BIOGRAPHICAL SKETCH

Charles Cacioppo (b. 1983, Boston) is an American composer, trumpeter, and scholar. At Cornell University Cacioppo studied composition with Steven Stucky, Kevin Ernste, and Roberto Sierra, and explored ethnomusicology with Steven Pond. He was the recipient of the Sage Fellowship, assisted in a variety of courses as a teaching fellow, and also contributed to the activities, organization, and promotion of the Cornell Contemporary Chamber Players.
In 2008 Cacioppo earned an M.M. in Composition from the University of Maryland at College Park, with Robert Gibson as his teacher, and he received the Walsum Award for Excellence in Composition from the University of Maryland the same year. At the Conservatory at SUNY Purchase, Cacioppo earned a B.Mus. in Composition in 2006, working with Dary-John Mizelle, Joseph Hudson, and Suzanne Farrin, while pursuing trumpet studies with Graham Ashton and Lee Soper.

His compositional training has been supplemented by masterclasses and/or private lessons with Leon Kirchner, Joseph Schwantner, Daniel Kellogg, Anders Hillborg, Alejandro Cardona, Marino Formenti, Paul Chihara, Ingrid Arauco, and Marino Baratello, David Froom, and Louis Karchin at the Alba Music Festival.

As a classical trumpet player, he studied with Darin Kelly in Philadelphia, where he grew up, and he performed in the Philadelphia Youth Orchestra and Temple University Brass Ensemble. He received additional instruction through masterclasses and private lessons from David Bilger, Roger Blackburn, Robert Early, Rich Kelley, Kevin Cobb, William Vacchiano, and Phil Smith, and from conductor James Ross.

As a jazz trumpeter, Cacioppo was active as a student and teacher at Philadelphia's Clef

Club of Jazz and the Performing Arts, where he learned from and performed with many of the older jazz greats of the city, among them Charles Bowen Sr., Lovett Hines, Daud El-Bakara, Connie Murray, Tony Wyatt, Vernon Lewis, and Cornell Rochester. His jazz masterclass experience includes work with Marshall Allen and the Sun Ra Arkestra, Uri Caine, and Jon Faddis. Cacioppo continues to play jazz, both traditional straight-ahead as well as his own personal brand of free improvisation, in the Ithaca, NY, area.

Cacioppo's music combines contemporary classical techniques with jazz elements. He has written for violinist Joseph Lin, soprano Szilvia Schranz, the Momenta Quartet, the Argento Chamber Ensemble, the Israeli Chamber Project, Cornell University's Festival Chamber Orchestra, the Alba Music Festival Trumpet Ensemble, and others, and his works have been performed by these artists as well as by the University of Maryland Trumpet Ensemble under the direction of Chris Gekker, Santiago Rodriguez and the Left Bank Concert Society, the Ceccomori-Harbova Duo, the Haverford-Bryn Mawr Percussion Ensemble, and musicians from the Eastman School of Music. Pianist Bobby Avey has also premiered his work.
Notable among domestic performances was his premiere, under the direction of Jeff Silberschlag, on the Chesapeake Orchestra River Concert Series before an outdoor audience of 5000 listeners, with live radio simulcast. Abroad his music was performed in Italy at the American Academy in Rome (Villa Aurelia) in conjunction with the festival "Nuovi Spazi Musicali," at Palazzo Albrizzi and Teatrino Groggia in Venice, and in Bulgaria at the Union of Composers Concert Hall in Sofia.

Cacioppo's music can be heard in recording on the CD *Ghosts* (Beauport Classical, 2009), and on the multi-national release *Dialogues* (L.P. Records, 2010).
The breadth of his musical interests is reflected in transcriptions and writings that span repertoire

from Dufay to Hugo Wolf to hip-hop. In his late teens he transcribed a large body of music by Don Cherry and performed it in a two-hour concert with professional jazz players from Philadelphia and Baltimore. As an undergraduate, he orchestrated the Webern Piano Variations. His subsequent academic essay topics range from "Harmonic Rhythm and Choral Recitative in Monteverdi's 4th & 5th Books of Madrigals" to "Elements of Rhythmic Design in the Track *1977*, by Dr. Octagon aka Kool Keith, Dan the Automator, and DJ Q-Bert."

ACKNOWLEDGMENTS

First and foremost I would like to acknowledge the members of my Special Committee: my Committee Chair Professor Steven Stucky, Professor Kevin Ernste, and Professor Steven Pond, for their support and thoughtful guidance throughout the process of writing this work, and throughout my time as a graduate student at Cornell University. I would like to thank them especially for thoroughly critiquing the lengthy draft of my text. I would like to acknowledge trumpeter Paul Merrill for the lessons, coaching and advice he provided me with at Cornell. I would like to thank my colleagues at Cornell for inspiring me with their music, and for taking an active interest in my music. I would like to acknowledge and thank all of the trumpet players and educators who taught me so much about music over the years, especially Lee Soper, Graham Ashton, Jon Faddis, Rich Kelley, conductor James Ross, Vernon W. Lewis, Lovett Hines, Charles Bowen Sr., Connie Murray, Tony Wyatt, Jafar Barron, Daud El-Bakara, Charles Blenzig, Dary John Mizelle, Robert Fertitta, Ingrid Arauco, Heidi Jacob, and Darin Kelly. Finally, and most importantly, I would like to thank my parents and my brother for their immense love and support.

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INTRODUCTION

This study is as much concerned with preserving and continuing the aural tradition as it is with notation, and for that reason listening is absolutely mandatory for the reader. When discussing these works, it is assumed that the reader has indeed listened to them, and that the reader has the recordings at their disposal so that they may listen again following the transcriptions and in conjunction with what is being said. The only section of this document that may be read and fully understood without doing any listening is the section you are reading now, the introduction. A detailed discography is of course included in the study. The reader may find the recordings at a public library, or at a college music library, or they may simply buy them. Many of the performances from which the solos are taken are also available to hear online by way of YouTube, and a few of them are only available in this way.

In this study the reader is presented with over 30 trumpet solos representative of different modern jazz styles, newly transcribed by the author. This is first-hand, primary source, original research, and this study is primarily concerned with the collection and interpretation of musical data. The transcriptions are used in turn to tell a story. The selections span roughly eight decades, and vary in length from a single chorus of 12-bar blues ("Dizzy's Boogie") to over 700 bars of solos and trading between two players (Lee Morgan and Freddie Hubbard on "Pensativa"). They also vary in difficulty from one that could be played by a talented middle-school student (Miles Davis on "The Duke"), to one that's probably impossible to reproduce with a high degree of accuracy (Jon Faddis on "Nardis").

This study has multiple points of focus, and multiple uses. For a trumpeter, it has a practical use as an etude book, that is to say, it may be used to hone one's technique by making

exercises out of solos to improve specific areas of one's playing, independent of its other uses. For example, one might play a solo all single-tongued, varying extremes of dynamics and note-lengths to work on articulation, or one might extract a two-bar lick played over a ii-V and learn it in all keys, or one might practice a solo down an octave or take phrases up an octave, or a solo might be used to develop sight-transposition skills, and so on.

This study has obvious implications as a tool for the jazz musician, regardless of instrument. For example, if a pianist wanted to engage more deeply with these players and with trumpet style in general, this study would be a helpful tool. For students of jazz, it is nothing new for instrumentalists to learn solos that weren't originally done on their instruments, as a means of better understanding the other instruments they interact with, and how the language can be transferred from one medium to another. Saxophonist Greg Osby spoke of learning solos from other instruments on the saxophone, "When I was a student in college, I practiced out of piano books and violin books and I would transcribe solos from other instruments so that my playing wouldn't be adorned with only alto saxophone characteristics."[1] And at SUNY Purchase I worked with pianists who learned trumpet solos on the piano in an attempt to bring a purer, simpler, and more lyrical aesthetic to their playing. Furthermore many of the great trumpeters were also great leaders and iconic figures; the whole community can benefit, and has benefited, from learning their unique approaches to the common forms and seeking a better understanding of their distinct musical personalities. There are certain solos that are especially iconic, that everyone knows regardless of instrument, and there are even examples of musicians performing someone else's solo that was originally done on a different instrument, verbatim in their solo on

[1] Osby, Greg, Interview with Fred Jung, "A Fireside Chat with Greg Osby April 11, 2000," gregosby.com, April 11, 2000.

a gig or recording: In "Straight No Chaser," from the 1958 Miles Davis album *Milestones*,[2] pianist Red Garland quotes his boss's entire solo from the famous 1945 recording of "Now's the Time"[3] with Charlie Parker. Garland also quotes the beginning of the solo on his own album, *All Mornin' Long*,[4] from 1957. And while trading with fellow trumpeter Tom Williams on a blues at a Carnegie Hall Jazz Band Concert,[5] Jon Faddis quotes the first chorus of Charlie Parker's legendary solo on "Parker's Mood,"[6] in its entirety, and up two octaves. Transcribed solos can also be reinvented and orchestrated in a big band context. Such is the case with "Little Rootie Tootie," from *The Thelonious Monk Orchestra at Town Hall*,[7] wherein the whole band plays Thelonious Monk's 64-bar solo prior to the head-out.

A third point of focus in the study is an evolution of styles. One can hear musical ideas and vocabularies being passed from player to player, from stylistic period to period. A fundamental comparison of the solos, what remains the same and what is different from one to the next, will be strongly emphasized throughout.

Finally and most centrally, this study concerns the art of composition in a major way. Looking at these solos as spontaneous compositions is the dominant theme in the study. Having them notated allows them to be discussed the same way one might approach a piece by Haydn or whomever, referring to bar numbers and specific musical events that one can see as well as hear, and read back on their instrument of choice. Above all this study is intended as a grand

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[2] Davis, Miles, Cannonball Adderley, John Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones, 1987, *Milestones*, New York, N.Y.: Columbia.
[3] Parker, Charlie, 2000, *Charlie Parker the Complete Savoy and Dial Studio Recordings, 1944-1948*, [Atlanta, GA]: Savoy.
[4] Red Garland Quintet, and Red Garland, 1987, *All Mornin' Long*, Berkeley, CA: Prestige.
[5] "The Duel - Vienne Jazz Festival," YouTube video, 5:32, posted by "jazzscapes," October 26, 2010, http://www.youtube.com/watch?v=-dRdy1y_vTE.
[6] Parker, Charlie, *Charlie Parker Complete Savoy and Dial Studio Recordings.*
[7] Thelonious Monk Orchestra, and Thelonious Monk, 1989, *Thelonious Monk Orchestra at Town Hall*, Berkeley, CA: Riverside.

composition lesson for improvisers and concert-music composers alike.

The following table shows basic information for each transcription:

Table 0.1

Soloist(s)	Year of solo	Age at time of solo	Title of Tune/Solo	Tune's Composer	Tempo (Tempi), approximate, quarter note =	Key(s), concert-pitch	Form	# of Choruses	# of Bars	Duration, approximate
Louis Armstrong (1901-1971)	1931	30	Star Dust	Hoagy Carmichael	ca. 118	d-flat major	32-bar A(16)+A'(16), +2-bar codetta	1	34	1:14:00
Dizzy Gillespie (1917-1993)	1941	23	Stardust I	Carmichael	ca. 86	d-flat major	32-bar	1	32	1:42:00
Dizzy Gillespie	1941	23	Stardust II	Carmichael	ca. 78	b-flat major	32-bar	1	32	1:46:00
Roy Eldridge (1911-1989)	1943	32	Minor Jive	Roy Eldridge	ca. 258	f minor	8-bar + vamp		148 (not including piano solo)	2:43:00
Dizzy Gillespie	1944	26	Woody 'n You	Dizzy Gillespie	ca. 204	d-flat major	32-bar A(8)+A(8)+B(8)+A(8)	1	32	0:45:00
Dizzy Gillespie	1945	28	Dizzy's Boogie	Slim Gaillard	ca. 124	e-flat major	blues (12-bar)	1	12	0:27:00
Dizzy Gillespie	1946	28	Anthropology	Dizzy Gillespie, Charlie Parker	ca. 258	b-flat major	rhythm changes (32-bar AABA)	1	32	0:35:00
Dizzy Gillespie	1946	28	He Beeped When He Should Have Bopped	Dizzy Gillespie	ca. 164	f major	rhyhtm changes	0.75	24	0:40:00
Miles Davis (1926-1991)	1947	20	Klaunstance	Charlie Parker	ca. 300	f major, a-flat major	68-bar A(16)+A(16)+B(16)+A'(20)	1	68	0:58:00
Kenny Dorham (1924-1972)	1952	27	Skippy	Thelonious Monk	ca. 220	a-flat major	32-bar A(8)+B(8)+A'(8)+C(8)	1	32	0:42:00
Clark Terry (1920-), Maynard Ferguson (1928-2006), Clifford Brown (1930-1956)	1954	33, 26, 23	I've Got You Under My Skin	Cole Porter	ca. 148	b-flat major	64-bar (16+16+8+8+8)	1 and 4/7	88	2:29:00
Lee Morgan (1938-1972)	1957	18	That’s All	Alan Brandt, Bob Haymes	ca. 270	b-flat major	rhythm changes	1	32	0:36:00
Miles Davis	1957	30	The Duke	Dave Brubeck, arr. Gil Evans	ca. 118	c major	32-bar	0.75	24	0:49:00
Kenny Dorham	1957	32	I'll Remember April	de Paul, Raye	ca. 330	g major	48-bar A(16)+B(16)+A(16)	5	244	2:59:00
Clora Bryant (1927-)	1957	30	This Can’t Be Love	Rodgers & Hart	ca. 172	b-flat major	32-bar	2	64	1:37:00
Dizzy Gillespie	1957	39	Dizzy Atmosphere	Dizzy Gillespie	ca. 300	a-flat major	32-bar (based on rhythm changes)	6	193	2:35:00
Dizzy Gillespie	1957	39	Dizzy's Blues	Ahmad Kharab Salim	ca. 300	a-flat major	blues (12-bar)	18	223	3:16:00
Miles Davis	1958	32	Gone	Gil Evans	ca. 246	g minor	blues (12-bar)	7	84	1:34:00
Lee Morgan, Freddie Hubbard (1938-2008)	1965	26, 27	Pensativa	Clare Fischer	ca. 204	g-flat major, c major	64-bar A(16)+A(16)+B(16)+A(16)	2 Morgan, 3 Hubbard, 7 trades	128 (Morgan)+192 (Hubbard)+448 (trades)=768	15:25:00
Woody Shaw (1944-1989)	1966	21 or 22	Litha	Chick Corea	ca. 124, ca. 270	no key	47-bar A(15)+B(32)	4	202	3:50:00
Woody Shaw	1982	37	Apex	Mulgrew Miller	ca. 300	e-flat major	54-bar A(16)+A'(22)+A(16)	3 + end vamp	162 (solo)+57 (ending)=221	3:23:00
Miles Davis	1985	59	Theme from Jack Johnson; One Phone Call/Street Scenes; That's What Happened	Miles Davis, John Scofield	ca. 132	no key	vamp		10	0:30:00
Tom Harrell (1946-)	ca. 1986	ca. 40	Tenor of the Times	Joe Roccisano	ca. 270	no key	80-bar A(32)+A'(32)+B(16)	2	162	2:29:00
Tom Harrell	1987	41	Tom Harrell Middelheim 1987		ca. 232	c minor	39-bar A(8)+A'(7)+B(12)+A"(12)	3	113	1:58:00
Tom Harrell	1988	42	Tom Harrell Hamburg 24th Oct, 1988		ca. 252	no key	36-bar A(18)+B(8)+A'(12)	3	108	1:49:00
Wallace Roney (1960-)	1993	33	Daahoud	Clifford Brown	ca. 270	e-flat major	32-bar	3 solo, 2 trades	97 (solo)+32 (trades, not including drum trades)=129	2:32:00
Ryan Kisor (1973-)	1996	ca. 22	Giant Steps	John Coltrane	ca. 236	no key	16-bar	7	112	1:57:00
Wallace Roney	1996	36	Inner Urge	Joe Henderson, arr. Roney	ca. 270	no key	18-bar (originally 16-bar)	4	72	1:27:00
Ingrid Jensen (1966-)	2012	ca. 46	Beatrice	Sam Rivers	ca. 188	b-flat major	16-bar	7	114	2:33:00
Jon Faddis (1953-)	2013	ca. 59	Nardis	Miles Davis	ca. 212	e minor	32-bar	2	65	1:14:00

A scan of my pencil transcription of Clark Terry, Maynard Ferguson and Clifford Brown on "I've Got You Under My Skin" follows, to show what a transcription looks like before being copied into the notation program.

Figure 0.2

Terry

½ valve

½ valve

½ valve

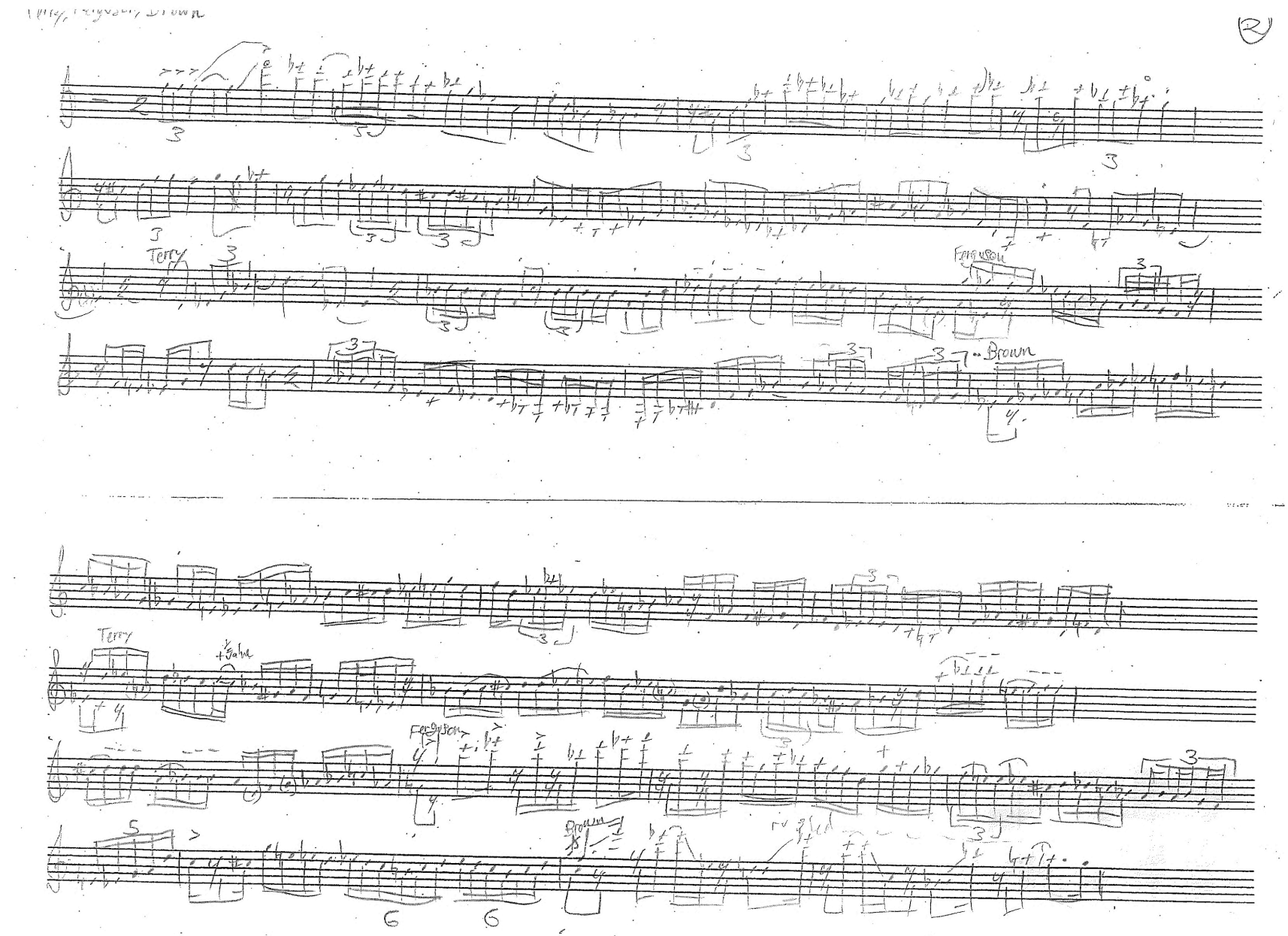
half valve

lip trill

Ferguson ½ valve

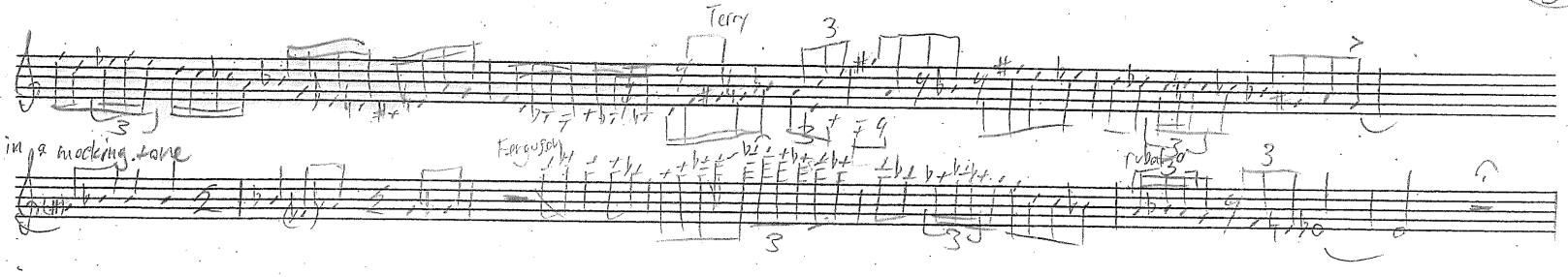
behind (lip slur)

Brown


Terry
Ferguson
Brown
Terry
Ferguson
Brown

Terry, Ferguson, Brown

(3)



Explanatory Notes for Transcriptions

Articulations

Articulations are generally not shown unless deemed especially important by the transcriber. This is in line with a long tradition of transcription books, and is regarded as common practice. For those who may be unfamiliar with the convention, the absence of articulations is not an indication for the notes to be played "all-tongued." Reasons for such lack of detail with regard to articulation may vary from one transcriber to the next; David Demsey says for example in his "Giant Steps" book that they clutter the score and make it harder to read. My primary line of reasoning is that my transcriptions ought to be used in a multitude of clever and thoughtful ways to work on specific areas of trumpet technique, not necessarily for the purposes of exactly reproducing the work. Students are encouraged to practice the same passage with different articulations, as they are in *Clarke Technical Studies*. There is the transcribed player's original articulation that worked best for them and heavily shaped their overall sound; there is the articulation that works best for the student reading the transcription; there are strict patterns of articulation that one can assign, as in a technical book (thinking in four-note groups: slur-two, tongue-two and the inverse; tongue-one, slur-three and the inverse; all slurred; all tongued; all tongued and marcato; slur-four, with the first of each four-note group tongued marcato; all flutter-tongued or "fizz-tongued"; and so on); and there are endless possibilities for articulations that players may invent and try. I am generally leaving articulations open in my notation so that students may choose for themselves which articulations to work on in which passages, and ultimately find the articulation that best suites them and serves their stylistic ideal, rather than trying to reproduce the original player's articulation exactly. I could show the articulations I've

worked out for myself, but they are mine, and will not necessarily be useful to everyone. I could also see for example a very advanced player marking in articulations that are intentionally tricky, making for as many lip-slurs as possible; again I am hesitant to include a sample of this in the text because it would only serve the needs of an elite few. There has long been an ideal among trumpeters to strive for the highest level of versatility with regard to articulation. Practicing passages with various articulations, and with even time, is key to achieving such versatility. This is especially evident in the playing of Wynton Marsalis and some his students and cohorts, and will likely become a staple of 21st Century trumpet playing; the idea that the most challenging licks can be played with any articulation the player so desires, and that all articulations will sound smooth and natural no matter how technically problematic. In short, the transcriptions are to be used creatively as a practice tool to address and work on student's particular technical needs, especially with regard to articulation, and keeping with the convention of showing little to none of the original articulation leaves the score free for students to mark in and try their own articulations.

But Dizzy Gillespie says that "how one gets from note to note constitutes one's style," and getting from note to note strongly implies, but is not necessarily limited to, articulation, so doesn't that make it important in representing each player's style on the page? Of course it does; it's important enough to warrant its own in-depth study, and my study here is more concerned with the whole, and with having a great variety of substance, than it is with articulation by itself. Transcribing articulations puts special demands on the transcriber, as listeners can be easily fooled by a good player's articulation; if one accents the note hard enough, it can sound tongued when in fact it was not actually struck by the tongue; likewise a kind of "light tonguing" or "half tonguing" may be used (notably in the playing of Miles Davis and Wallace Roney among others)

and may be easily missed by the listener. Though transcribing articulations can be especially challenging depending on the passage, it is not impossible, and I have shown examples of this in my transcriptions of Miles Davis on “Theme from Jack Johnson; One Phone Call/Street Scenes; That's What Happened” and of Clark Terry, Maynard Ferguson, and Clifford Brown on "I've Got You Under My Skin." For further reference, Paul Berliner thoroughly accounts for different artist's articulations in the transcriptions in his study, *Thinking in Jazz*.

Dynamics

Dynamics are only shown when they change significantly, or when they are played upon as a main compositional parameter. As such, most of the transcriptions have little to no dynamic markings. The most extensive use of dynamics can be observed in Freddie Hubbard's solo on "Pensativa."

Tempo Markings

Tempo markings are found at the beginning of each transcription, mainly for the purpose of comparing tempi. All tempi are approximate, since the rhythm section may speed up or slow down ever so slightly during the course of the performance.

Chord Changes

Chord changes are generally shown for the first chorus of the solo only, as a means of providing the necessary information. Chord changes should be learned as soon as possible rather than read throughout each chorus. They do tend to make the transcription look unnecessarily busy.

Quarter Tone Notation

When a note sounds as if it's right between two chromatic pitches, traditional quarter tone notation is used. A single vertical sharp line indicates that the pitch is a quarter tone sharp. (When added to a sharp, it will appear as a sharp with three vertical lines.) A backwards flat indicates that the pitch is a quarter tone flat.

Open and Closed Notes

While no plunger mute solos are included, the effect of open and closed with a plunger is sometimes imitated using half-valves, or with dynamics; in these cases the traditional plunger mute notation is used, with a plus sign (+) above the note meaning closed, and an "o" (º) above the note meaning open.

False Fingerings

Notes that sound as if they are played with an alternate fingering are marked with an "o" (º) above them. The context will always be clear as to whether the "o" is showing an open note as described above, or a false fingering.

Ghost Notes

Ghost notes are shown with "x" noteheads.

Pulsed Notes

When a sustained note is rhythmically pulsed, but not re-attacked, the pulsed rhythm is shown tied together. (See Clora Bryant, "This Can't Be Love," bar 42.)

Trills

Trills are notated in the traditional manner. A small note in parentheses following a trill indicates the note to trill to.

Other Notations

Scoops, falls, and shakes are notated in the traditional ways; these notations will be clear to the listener upon hearing them while following the transcriptions.

I must again stress that listening is essential to understanding many of the points made in the text. There is much that can be learned from listening alone. While following the transcriptions with the recordings, the listener will be able to hear what the symbols mean, requiring no clarification from the author; the listener will hear the dynamics, tempo, feel and character; if an articulation is shown, the listener will understand from hearing the recording why it was deemed important enough to be shown.

Notes and rhythms alone are not to be overlooked simply as the "bare bones" of the music, as being unspecific, or as underrepresenting what the artist played; on the contrary they are to be respected as the “precious ores” of the artist's most fundamental inner creativity. The notes and rhythms are shown in great detail, because from them one can learn most everything else; from concentration on the notes and rhythms an understanding of articulation and phrasing follows. Before there can be any articulations, dynamics, or phrasing in the notation, there must first be notes and rhythms. One's ear and instinct can take one a great distance in terms of imitating another player's dynamics, sound, phrasing, and personality, but for most of us, myself

included, the ear and instinct are less helpful when it comes to the actual notes being played, and this is one of the most basic, practical reasons for transcription: so we can know that which we did not know before, and eventually integrate it into our own playing in a meaningful way.

CHAPTER 1

MODERN JAZZ AND ITS ORIGINS

Louis Armstrong • "Star Dust"[8]

Recorded November 4, 1931, Chicago (Okeh Electric 41530)
Louis Armstrong (trumpet, vocals), Zilner Randolph (trumpet), Preston Jackson (trombone), Lester Boone (clarinet, alto sax), George James (clarinet, alto & soprano saxes), Al Washington (clarinet, tenor sax), Charlie Alexander (piano), Big Mike McKendrick (banjo, guitar), John Lindsay (bass), Tubby Hall (drums)

The study begins with a discussion of different approaches to the classic tune *Star Dust*, composed by Hoagy Carmichael in 1927. I offer for comparison transcriptions of a solo by Louis Armstrong (1901-1971), and two solos by a young Dizzy Gillespie. Interpretations by Roy Eldridge, Charlie Christian, Clifford Brown, and others will factor into the discussion as well.

This is the earliest performance in the study, from 1931, the only one representing the 30s, and the only one by Armstrong. It takes place well before the term "modern jazz" came into regular use. There are two main reasons for its inclusion in a collection primarily concerned with modern styles, the first being one of origins and lineage of styles. Many musicians and fans listen to Armstrong as the major founding father of the art form, as an originator of jazz as an approach and as a style, not only on his own instrument, but also in music as a whole. He was the first to achieve commercial success of colossal proportions, regularly playing for grand audiences internationally, and becoming a celebrity and movie star. In his autobiography, *To Be*

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[8] Armstrong, Louis, 1947, *Wrap Your Troubles in Dreams (And Dream Your Troubles Away): Fox Trot; [performed by] Louis Armstrong and His Orchestra. Star Dust: Fox Trot*, United States: Columbia.

Or Not To Bop, Dizzy Gillespie said that *Time* quoted him in 1947 as saying, "Louis Armstrong was the one who popularized the trumpet more than anyone else—he sold the trumpet to the public. He sold it, man."[9] Of Armstrong, Gillespie also said, "If it weren't for Louis, there wouldn't be any of us. I'd like to thank Mr. Louis Armstrong for my livelihood,"[10] and, "Louis Armstrong's station in the history of jazz is unimpeachable."[11] There have also been more biographies written about Armstrong than any other trumpeter.

The following important excerpt from Gillespie's autobiography sheds first-hand light on the matter of a lineage of styles, a matter that is wholly significant to this study:

> I know about the other instruments, but I am an expert on the role of the trumpet. I know especially what the trumpet players have created in the music-Buddy Bolden to King Oliver to Louis Armstrong to Roy Eldridge and then to me. Next, Miles and Fats Navarro came to bring messages to the music, twin messages, at the same time. Each one of them was different. I know each one of them sounded like me because we played on a record together, the three of us, and I didn't know which one was playing when I listened—the Metronome All Stars date. (Victor 30-3361) I didn't know which one of us played what solo because the three of us sounded so much alike. After that, the lineal descendancy changed. Fats was just getting ready, when he died, to break away. He could have never completely broken away from my influence, no more than I could've broken away from the influence of Roy Eldridge, or Roy from the influence of Louis Armstrong. When he died, Clifford Brown was influenced by my playing but only through what Fats had done. So that makes for a movement toward a different style. Other guys came like Lee Morgan and Freddie Hubbard. I think Lee was directly influenced by my playing and Clifford Brown's, and Freddie Hubbard is a mixture of Clifford Brown and Miles. Because a style of playing is only the way you get from one note to another, since the same notes are there for everybody. How you get from one note to another is the style.[12]

The second reason for inclusion in this collection has to do with one's concept of modernism: Louis Armstrong is not often thought of as an innovator, or as modern, but as a classicist; but the example under discussion will show that he was indeed modern for his time,

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[9] Gillespie, Dizzy, and Al Fraser, *To Be, Or Not-- To Bop*, 2009 (Minneapolis: University of Minnesota Press), 295.
[10] Teachout, Terry, *Pops: A Life of Louis Armstrong*, 2009 (Boston: Houghton Mifflin Harcourt), 366.
[11] McKinney, Louise, *New Orleans: A Cultural History*, 2006 (Oxford: Oxford University Press), 37.

that the expression he gave to his repertoire was unique, and often involved transfiguring the original composition significantly.

The gravity of this solo can be felt in terms of its degree of difference from the original. Indeed the word jazz was often used as a verb, as in 'to jazz the music', to do something to it, to fundamentally change it in a profound way. This performance attests to Armstrong's strong transformative power over the tune. "Armstrong's 'Star Dust' veers so far from Carmichael's original that it might as well be a new song, without sacrificing the music's emotional essence."[13] Here, as shall be heard again and again with forthcoming examples, the element of rhythmic invention is key to such transformation. Pianist Hal Galper relates in a masterclass[14] that when he was playing in Dizzy Gillespie's band, Gillespie put forth the question: Does one think of a note and put a rhythm to it, or does one think of a rhythm and put notes to it? Which comes first, melody or rhythm? It was left for Galper to ponder over, but he later came to learn that Gillespie himself would put rhythm first, and that he gave primacy to rhythm above all. In the same masterclass Galper says that in rehearsal with Gillepsie, rhythm was the most talked-about element of the music, and that changes and pitches rarely if ever came up. With his performance of "Star Dust," Armstrong rotates the usual broad, sustained, impassioned treatment of the melody 180˚ to one more rhythmic and punctuated, that makes use of space, is more relaxed and laidback, and is not at all syrupy. Armstrong scholar Ricky Riccardi relates, "Listen to the wondrous Star Dust that followed. It's just beautiful, conversational playing, the kind of solo to play for those who think Pops was all high notes and grandstanding (Gunther Schuller doesn't even mention this solo in *The Swing Era*—he probably couldn't listen past the vocal choir

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[12] Gillespie and Fraser, *To Be, Or Not-- To Bop*, 487.
[13] Gioia, Ted, "Louis Armstrong: *Stardust* (aka *Star Dust*)," *jazz.com*, accessed February 7, 2014, http://www.jazz.com/music/2008/12/5/louis-armstrong-stardust-aka-star-dust.

behind Pops's vocal!)."[15] While his powerful and direct sound and the drama of his playing are still in evidence, the interpretation is not self-consciously or overly dramatic. For reference one might compare with Isham Jones' May 1930 recording, or Bing Crosby's August 1931 recording. In this performance, and one may argue in jazz in general, rhythm, and what one does with rhythm are of primary importance, never at the expense of melody and lyricism, or other parameters, but rather in their service.

Louis Armstrong recorded two takes of "Star Dust" on November 4th, 1931; in the slightly longer first take Armstrong sings the words "Oh memory" three times at the end of his vocal chorus.[16] This is often referred to as the "Oh memory" take.[17] While both takes are famous, many listeners including Hoagy Carmichael himself preferred the longer "Oh memory" take,[18] the take from which this solo transcription is taken. Armstrong scholar Terry Teachout describes this take as being "more effervescently spontaneous."[19]

Armstrong was 30 years old when the take was recorded. It came at a time in his career when he had already broken major ground with the Hot Fives and Sevens recordings of the 20s, and thus his sessions from the 30s are often overlooked.[20] Armstrong's recordings of the early 30s included several ballads, which introduced his personality as a singer to a new audience.[21]

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[14] Galper, Hall, "Hal Galper Master Class – Rhythm and Syncopation," YouTube video, 11:52, posted by "Jazz Video Guy," April 27, 2010, http://www.youtube.com/watch?v=a2XnB5G6oSc.
[15] Riccardi, Ricky, "80 Years of Louis Armstrong's November 1931 Chicago Sessions," *The Wonderful World of Louis Armstrong: A Celebration of Louis Armstrong's Life and Music, One Song and Video at a Time. Ohhhhh Yeah!*, accessed February 7, 2014, http://dippermouth.blogspot.com/2011/11/80-years-of-louis-armstrongs-november.html.
[16] Gioia.
[17] Riccardi, "80 Years of Louis Armstrong's November 1931 Chicago Sessions."
[18] Gioia.
[19] Teachout, *Pops*, 173.
[20] Gioia.
[21] Teachout, *Pops*, 172.

At the same time he was also recording numbers that highlighted his abilities as a high-note player, famously playing 250 high Cs on the tune "Shine." Regarding the early 30s sides, Terry Teachout points out, "If he had recorded nothing but 'Star Dust' and 'St. Louis Blues,' he would still be remembered as the greatest jazz soloist of his time; if he had recorded nothing but 'I Got Rhythm' and 'New Tiger Rag,' he would be remembered only as a high-note specialist with a funny voice."[22] "Star Dust" is the recording that best displays the evolution of Armstrong's singing style.[23] It was recorded "the same day that Buddy Bolden died in New Orleans, and three months after the death of Bix Beiderbecke. The latter is an especially interesting coincidence, since the melody of 'Star Dust' is a knowing evocation by Carmichael of Bix's cornet playing (though is bears an equally coincidental resemblance to 'Potato Head Blues')."[24] The transformation of the melody is most overt in Armstrong's vocal treatment, where he "flattens out the descending arpeggio of Carmichael's melody into a string of repeated D-flats."[25] Armstrong approached the melody (and its lyrics by Mitchell Parish) with a "desentimentalizing freedom that delighted the composer."[26] "Richard Sudhalter, Carmichael's biographer, called Armstrong's interpretation of "Star Dust" "a singular, and incomparable, event…. It is an aria, trumpet and vocal proceeding from the same broadly operatic conception, at once a transfiguration of Carmichael's melody and a reaffirmation of its hot jazz origins."[27] While Teachout points out that the vocal treatment is more radical, and that the trumpet solo "mostly stays within earshot of the tune,"[28] I would argue that the vocal lends itself more naturally to

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[22] Ibid., 174-175.
[23] Ibid., 172.
[24] Ibid.
[25] Ibid., 173.
[26] Ibid.
[27] Ibid.
[28] Ibid.

Armstrong's characteristic treatment, and that he does stay within earshot of the lyrics. I would also say that there must be contrast between the vocal and instrumental statements; different instruments invite different approaches. Furthermore Armstrong's singing is intertwined with his trumpet playing; the two mediums inform one another in a fundamental way. This is also true of other trumpeters who sang such as Dizzy Gillespie and Roy Eldridge. So while it may not diverge as dramatically from the original line, the aforementioned "desentimentalizing freedom" and the "conversational" nature of his playing are very much in play in the trumpet solo.

The significance of opera to Armstrong's art has already been hinted at above. Before discussing the solo and my transcription of it phrase by phrase, a final critical note will be offered that describes Armstrong's operatic approach to the tune:

> Opera taught him some great melodies and gave him a sensitivity to the development of melodic line that was far superior to King Oliver's, as well as a model for ornamenting and developing a tune. The revolutionary approach to stating melody that is first apparent in his playing and singing in the late '20s and the '30s can be seen as a reinvention of the operatic device of rubato in a rhythmic context. Instead of speeding up and slowing down the melody in real time, as in rubato, Armstrong displaces the notes of the melody into rhythmic figures that cross the barlines, often in complex three-against-two patterns that can also be found in Cuban music. This creates the illusion of rubato while maintaining all the rhythmic drive of a dancing medium tempo 4/4. A fine example of this technique is his solo on Stardust from 1929 (Example 1).[29]

Ecklund then provides a transcription of Armstrong's trumpet solo from the shorter second take;[30] his description of the use of rubato is of equal relevance to Armstrong's trumpet solo from the longer "Oh memory" take, as we shall soon see.

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[29] Ecklund, Peter, ""Louis Licks" and Nineteenth-Century Cornet Etudes: The Roots of Melodic Improvisation as Seen in the Jazz Style of Louis Armstrong," *Historic Brass Society Journal* 13 (2001): 96.
[30] Ibid., 97.

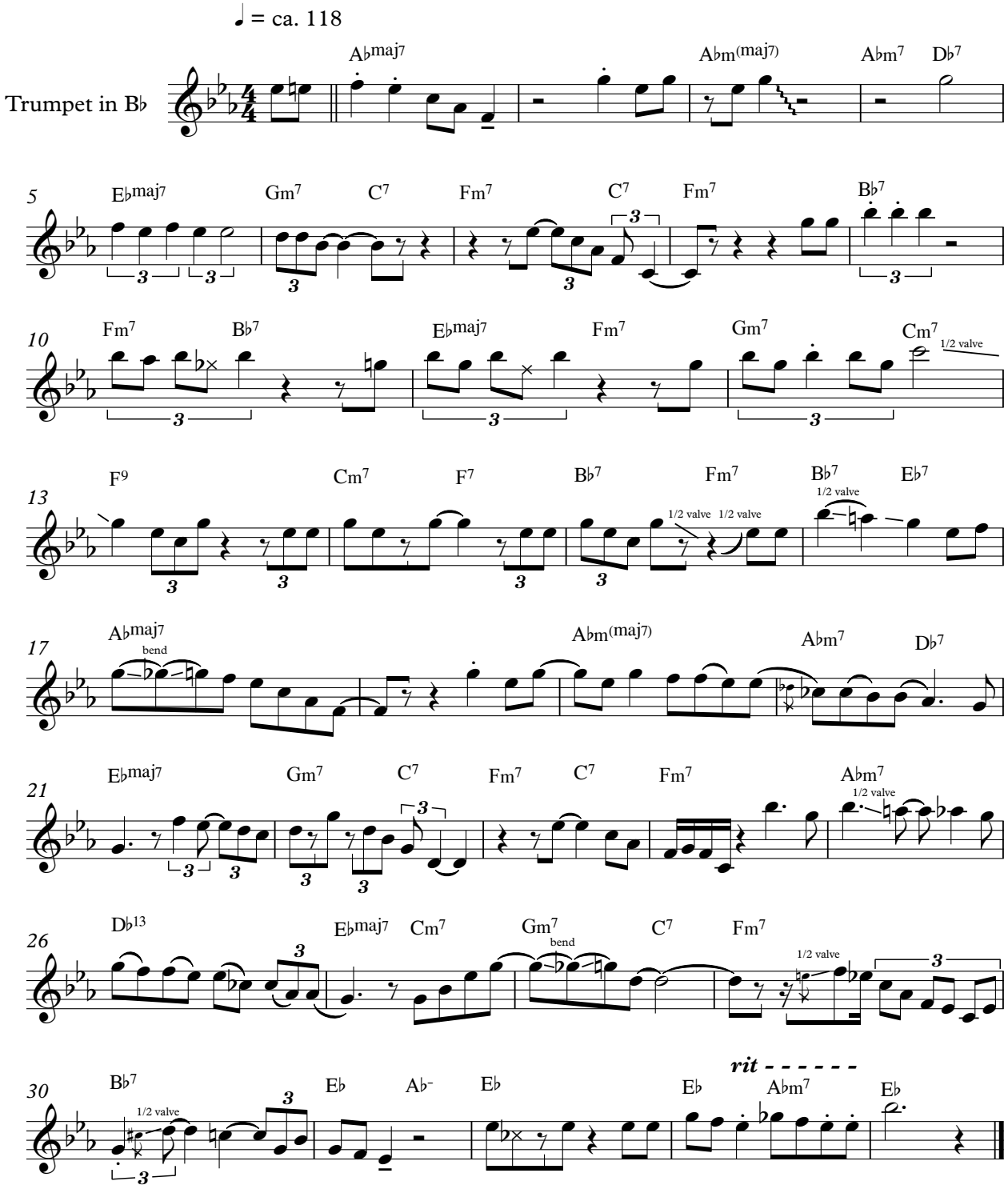
Listen to the work under discussion now before reading any further. My transcription is given below (in B-flat, sounding a major second lower than written):

Figure 1.1

Louis Armstrong • Star Dust (1931)

in B♭

Hoagy Carmichael, Louis Armstrong, arranged Zilner Randolph
transcribed by Charles Cacioppo



The solo is 34 bars, plus pickup. It divides into two 16-bar sections, A+A', with a 2-bar codetta attached at the end. The whole solo is very much about descent, which is in line with the opening descending arpeggio, and the other descending gestures that characterize the original tune. The solo makes ample use of space, it is not crowded, and the shorter phrases are given the opportunity to "echo" before each new entry. The spaces between the phrases become shorter as the solo goes on; two-beat rests in the first 9 bars (four beats' rest in bars 3-4), one-and-a-half beats' rest in bars 10-18, and varied, with some eighth-rests, through the end. The first phrase (pick-up and bar 1) mirrors the original melody, but he changes the rhythm and reverses the smooth, legato inflection with which the melody is associated. It is staccato and stately, but not too much so: the evocative, declamatory style, a pronouncement, the "clarion call" for which he is known.[31] The second phrase (bars 2-3) answers in similar fashion; the eighth rest divides it into two sub-phrases, differentiating it from the first phrase, but still having a descent at the end with the fall. It's simpler than the original tune, with the second descending arpeggio being omitted, perhaps with the fall in its place. The third phrase (bars 4-6) contrasts the first two in its smoothness, in the note lengths and length of the phrase; it too breaks into sub-phrases, with bar 6 sounding like an answer to bars 4-5. The arpeggio that makes up the fourth phrase (bar 7) is suave, like the previous phrase; then with the pick-up to bar 9 and on through bar 12 it's back to the more extroverted character of the first two phrases. Here we have a fine example of varied repetition over changing harmony; the "meaning" of the melody changes with the harmony, while the melody itself stays more or less the same each time. The bright, exuberant expression is sustained through the passage, and there is rest between each call, as if for the audience to react to each one. Though it is in the higher register, it's still more of a gentle rocking than a

[31] Schuller, Gunther, 1986, *Early jazz: Its Roots and Musical Development*, New York: Oxford University Press.

series of jabs. This, along with the simplicity of the gestures in this passage and in the solo as a whole, and the use of space, would no doubt contribute to one hearing it as "conversational." The fourth call leads expressively into the next four-bar passage with a half-valve glissando. Bars 13-15 also make use of varied repetition; like the second phrase, and incorporating little triad arpeggios continuing the theme of descent.

The expressive smearing of bar 16 leads to the top of A', again stating the opening arpeggio, ornamenting it with a bend (sounding like it's done with the lip), and again changing the rhythm. The second phrase of A' sounds much like its corresponding phrase in A, but gives way to a descent of expressive two-note slurs. Unlike its corresponding phrase in A, the phrase of bars 21-22 references the melody ("the nightingale…") with added detail. Terminating with the arpeggio from the melody, it is answered with another descending arpeggio in bars 23-24; almost the same as in A, but with the sixteenth-note ornaments added before the last note. Bars 24-26 combine elements of bars 16 and 19-20, beginning in the higher register and smearing to two-note slurs. The next phrase (bars 27-28) begins with an ascending arpeggio, the only ascending arpeggio in the solo—this phrase clearly outlines the original melody, with the same bend as in bar 17, and of course, with the rhythm changed. The phrase that makes up bars 29-31 is special for the way it begins fast (the fastest successive notes in the solo that aren't an ornament) and by way of rhythmic diminution, strings together three elements (ii, V, and I). At the same time, range constricts; in bar 29 the chord is arpeggiated downward over a wide range (an 11th), the line then ascends into bar 30 where is stays around D and C in the staff, then cadences with another descent on the downbeat of bar 31—it has the most unique shape of all the phrases in the solo. In bar 32 Armstrong states the tonic. His final phrase over the I-iv-I

harmony[32] of the 2-bar codetta and the ritardando brings the whole cut to a grand, authoritative finish, like one of those old newsreels.

Louis Armstrong is noted among other things for his strong, direct sound and articulation, as explained in the following quote from Jon Faddis:

Well, one of the things Dizzy always talked about was "attacks." A lot of trumpet players, when they play in the upper register of the horn, um, were not really… clear on their attacks. [Demonstrates how they would slide into the note] But Dizzy and Roy and Louie, they all: [demonstrates solid attacks]. Always, "Bap!" So that's one of the things that I started to practice. I mean I always felt that if you didn't practice something how are you gonna play it? So I started practicing attacks in the upper register. Just taking like Arban exercises and taking them up an octave: [demonstrates].[33]

One can hear this clearly in the "Star Dust" solo; all attacks are dead-on, there is only one entrance approached by a scoop from below (bar 15), and one approached by a grace-note below (bar 29). Initial attacks on notes and phrases will be a recurring point of interest as the study continues. All the areas of trumpet playing affect one another and thus, doing too much of any one thing and not enough of something else will probably end up having negative effects on one's playing. Range, endurance, control of dynamics, intonation, the quality of sound, articulation, slurring, and breathing all impact one another.[34]

A basic convention of jazz style is a concern for connectedness and smoothness as a basic ideal; from Dizzy Gillespie onward it became common for trumpeters to slur as many notes as

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[32] Use of the minor iv chord in a major key is an example of mode mixture.
[33] "Selected Clips from the Louis Armstrong Jazz Oral History Project: Jon Faddis, trumpet, interviewed August 20, 1993," New York Public Library, Schomburg Center for Research in Black Culture, accessed February 9, 2014, http://www.nypl.org/audiovideo/jon-faddis-trumpet?nref=90302.
[34] Bilger, David, *Notes on Technique*, Philadelphia Orchestra.

possible, using the tongue only where necessary. It is then possible to get caught up in doing too much slurring and not enough tonguing. The tonguing is idiomatic; the trumpet was known first for blaring a powerful call, for playing fanfares, so even if a player doesn't do much of this kind of playing on a gig, say in a small group setting, it's still important to practice tonguing to have a balanced technique. By contrast there are other players who mostly do section playing where the writing is quite idiomatic; they might be playing loud, tonguing every note throughout all their gigs, so these players still need to practice slurring exercises, intervals and scales to keep their technique in balance. In his instructional video, trumpeter James Morrison explains a very effective exercise to develop a strong tongue: one basically plays the loudest, most staccato attacks possible, with a lot of space between them, but while keeping the embouchure and other muscles set. The tongue is doing two actions, opening to let the sound out, and closing to cut the sound off, and it's doing them very quickly. The louder the note, the harder the tongue must work, so one doesn't have to do too much of this before beginning to feel tired, and the tiredness is in the tongue, not so much in the embouchure. Notes in any register will work. Morrison demonstrates this going up and down the first five notes of the concert B-flat-major scale. He then shortens the spaces between the notes, and as he's doing so lightens up on the articulation, eventually getting quite fast, trading heaviness for speed; then he can go back the other direction. Players can use this here and there in their practice routine to strengthen their tongue, using any kind of scale or melodic shape to do the exercise.[35]

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[35] Morrison, James, 2007, *How to Play Trumpet the James Morrison Way*, Mansfield, Qld: MRA Entertainment [distributor].

Dizzy Gillespie • "Stardust I"[36]

Recorded May, 1941, Minton's Playhouse, NYC (Esoteric ES 548)
Dizzy Gillespie, unknown (trumpet), Chu Berry, Don Byas (tenor saxophone), Thelonious Monk or Kenny Kersey (piano), Nick Fenton (bass), Doc West or Kenny Clarke (drums)

Dizzy Gillespie (1917-1993) was instrumental in the development of the new way of playing that emerged in the 1940s commonly referred to as bebop; some would rightly argue that he was its foremost proponent. Bebop would set the standard for everything after in jazz, and it still remains the standard to this day. At jazz conservatories students are primarily schooled in this tradition, at mastering the evolved harmony and all its implications, in the repertory of licks, melodies, building-blocks and compositions, the standards and forms that were used as the basis for improvisation, and so on. The greater sense of fluidity and smoothness in getting from note to note, the intellectual and emotional depth of the ballad playing, and the use of altered notes on dominant chords and tritone substitutions all became mainstays of general jazz practice in the decades that followed, whether it was hard-bop, cool, soul jazz, or what have you. Even though fast tempi and loud, powerful dynamics were important features of bebop, one is struck by how smooth sounding Charlie Parker's playing really was, for example. It rarely if ever sounds like the musical idea is out of his control. This is what's so virtuosic about bebop, that the musicians were actually comfortable with the fast tempi, and could communicate their ideas with ease and finesse. Dizzy Gillespie famously said that it's the getting from one note to the next that makes the style; in this way bebop is more of an approach than a style, and though there can be a shared ideal, everyone's individual approach will of necessity be a little different, sometimes very

[36] Christian, Charlie, Dizzy Gillespie, Thelonious Monk, Kenny Clarke, Joe Guy, Don Byas, Kenny Kersey, and Nick Finton, 1960, *After Hours*, Los Angeles, Calif: Counterpoint/Esoteric.

different. Control and ease of playing are key concepts to bebop as an approach. Gillespie influenced an incredible number of musicians, players of all different instruments, many of whom would go on to lead their own bands. As far as trumpet style is concerned, he was the one that everyone wanted to sound like in the 40s. As seen in the earlier quote, he influenced Fats Navarro and Miles Davis; Fats influenced Clifford Brown, and Miles Davis and Clifford Brown became the new models for trumpeters in the 50s, with the two styles differing quite noticeably. As an apprentice in New York, the young Miles Davis was in awe of Gillespie, and wanted to sound just like him. In his autobiography, Davis states that hearing Billy Eckstein's band that showcased Gillespie and Parker was easily the most powerful musical experience of his life.[37] Today, it seems that Gillespie is not consciously emulated and studied the way he was in the 40s; "Young trumpet players now might go to Clifford, Lee Morgan, Freddie Hubbard, Woody Shaw, and that's it, and maybe some Miles."[38] But still, one can trace the lines of influence back to Gillespie in each of these cases.

What made Gillespie's playing so remarkable was that it could have so many faces to it; it was incredibly virtuosic and technically developed, but it was anything but empty virtuosity; the virtuosity was a means to an end, and the end was musical expression and communication. Gillespie's playing often incorporated humor, and was playful, exaggerating the contrasting elements of a tune or solo. It was deeply rooted in the blues, speed and virtuosity could be brought in and out of focus at will, and it was modern in its octatonicism, use of chord substitutions, tritones or flat-fives, the whole-tone scale, and free-transposition (often by tritone, or by minor third making for octatonicism).

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[37] Davis, Miles, and Quincy Troupe, 1989, *Miles, The Autobiography*, New York: Simon and Schuster, 7.
[38] Faddis, Jon, 1992, Liner notes to *Dizzy's Diamonds the Best of the Verve Years*, New York: Polygram Records, 17.

Several basic characteristics of Gillespie's approach, and of bebop in general can be clearly observed in his "Stardust I" solo from May of 1941, when he was just 23 years of age. It was recorded at Minton's Playhouse, famously known as an important center for the development of bebop. It was where musicians would gather after their formal gigs were done, to play and develop new ideas and learn from one another. Though it was informal, and one imagines that a lot of good times were had there, it was also an elite environment, where only the most serious musicians were welcomed. Miles Davis relates in his autobiography how one could even be physically assaulted if his playing was not up to par.[39]

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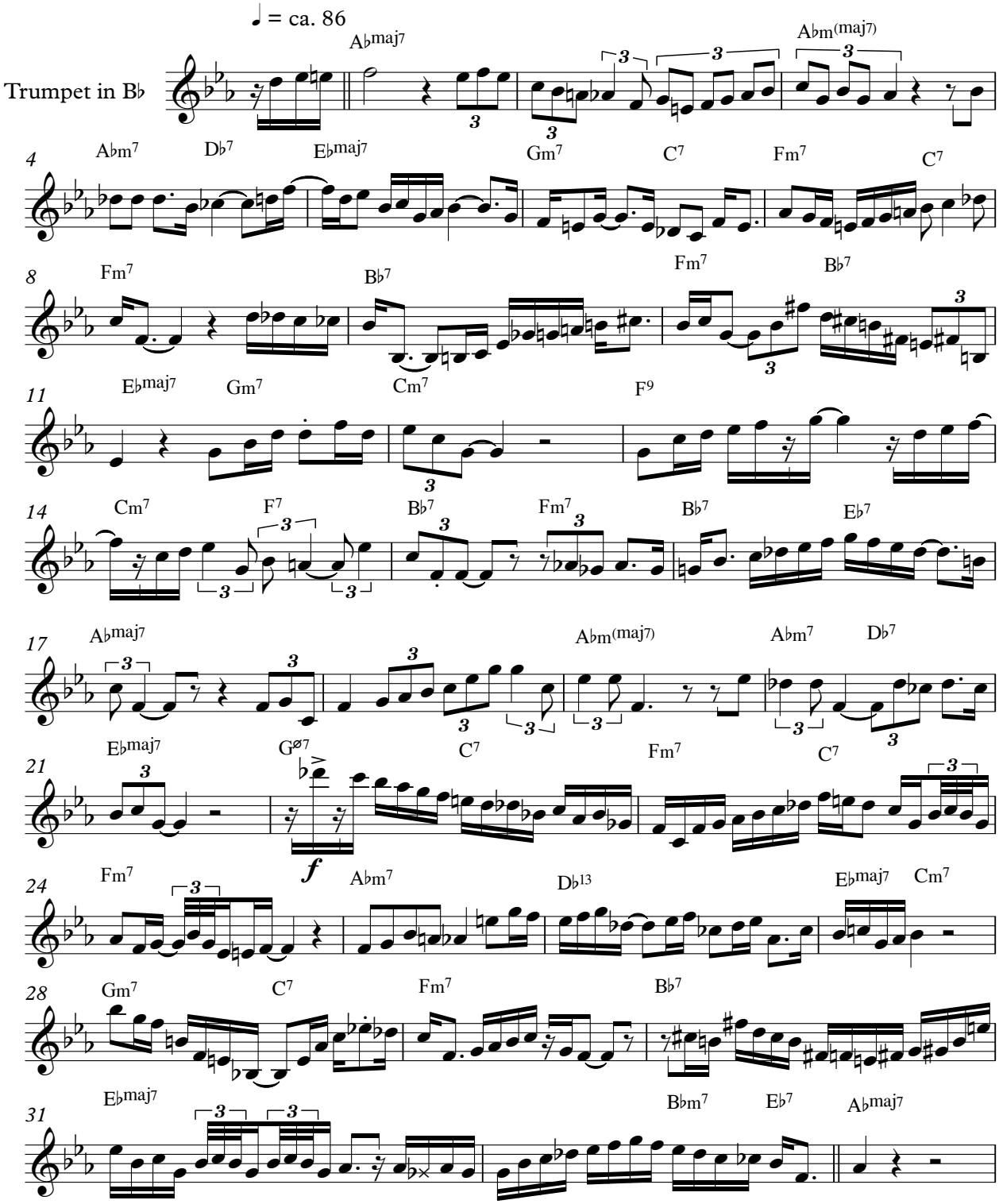
[39] Davis and Troupe, *Miles, The Autobiography,* 54.

Figure 1.2

Dizzy Gillespie • Stardust I (1941)

in B♭

Carmichael, Gillespie
transcribed by Charles Cacioppo



Like the Louis Armstrong solo, it acknowledges the original melody in its opening, with chromatic notes leading to the first note of the melody on the downbeat. The descent of the first bar-and-a-half of the form smoothens the opening arpeggio from the original melody with added notes. The line then ascends back up, continuing to outline the original melodic shape, but without reaching back up to the F. This was a particularly challenging solo to transcribe because the pitch of the recording is a quarter tone sharp. The rhythms were also as hard to pin down as the pitches, and, as with all the solos, a cautionary note should be taken that the notation here is a thoughtful attempt to show what was played, not a 100% accurate representation, because due to the nuances of phrasing, such a representation is not possible. Gillespie gracefully floats over the tempo here instead of being contained within it. The note lengths of the pickup, and those of the descending line in the opening bars for example sound about the same despite being notated as sixteenths and triplets respectively. In this case the notation is showing the placement of the notes with respect to the bass and drums more than it is showing note-length. Right in this opening phrase, an important phenomenon is at work, subtle as it may seem, that will have implications for trumpeters and other musicians far in the future: the technique of grouping notes in a way that is contrary to how their values would ordinarily be grouped, for example playing triplets but grouping them in fours, thus phrasing them as sixteenths. In the second half of bar 2 going into bar 3, Gillespie phrases the triplets in groups of two, creating a hemiola. This is the only part of the solo where this occurs, and is the most rhythmically ambiguous part of the solo. The basic technique of phrasing triplets as sixteenths is associated with players like Freddie Hubbard and Woody Shaw, a manifestation of the note-cramming of Charlie Parker and the "sheets-of-sound" of John Coltrane adapted to the trumpet. In addition to Hubbard and Shaw, Ingrid Jensen uses the technique extensively in her solo

transcribed here, as will be clearly heard and seen toward the end of the study. This technique provides the improviser with a finer gradation of rhythmic acceleration and deceleration, a rhythmic unit in between eighth notes and sixteenth notes. It creates a high level of rhythmic dissonance, running counter to the regular pulse. It also may serve a practical purpose for playing fast when the tempo is too fast to clearly play sixteenths.

Some of the methods of melodic figuration frequently employed in Gillespie's solos and in bebop in general can be found in classical music. One type of figuration involves the use of double neighboring-tone figures, or "enclosures" as jazz musicians call them, whereby a note of interest is preceded by surrounding ornamental notes above and below. The double neighboring-tone figure is one of many different types of enclosures. In the first few bars of the solo it can be observed frequently: G and E enclosing the F in bar 2, 3rd beat; B-flat and G enclosing A-flat in bar 3; D-flat, B-flat, C-flat in bar 4; F, D, E-flat bar 5, 1st beat. There is a cambiata type of figure in bar 5, 2nd beat; a skip in one direction, followed by motion in the opposite direction, and the B-flat in the next beat, the note of interest, is enclosed by three notes, C, G, and A-flat. This shape makes up the opening of the melody to the popular ballad "The Things We Did Last Summer," composed by Jule Styne with lyrics by Sammy Cahn in 1946, after this solo was recorded, and I suspect that it was in use long before this solo was recorded. Miles Davis also played it in his solo on "Klaunstance" (bar 45 of the solo), as shall be hear later.

Gillespie is noted for incorporating "exotic" scales in his playing, and the minor-3rds and minor-2nds of bar 6 may be heard as representing this side of his style. One such scale is a 6-note scale called the hexatonic scale or set by theorists, which results from combining two major triads a tritone apart. For example taking C major and G-flat major triads would form the scale: C, D-flat, E, G-flat, G, B-flat. Gillespie was fond of this scale, often playing it on his cadenzas

in "A Night in Tunisia," and in the intro to "Africana" from *Gillespiana*.[40] If two notes, E-flat and A, were added, it would form the octatonic scale (also called the diminished scale). In addition to being used by Gillespie, the hexatonic set has been used by many modern composers in the 20th Century, Arnold Schoenberg among them. If one takes two minor triads a tritone apart, in this case D minor and A-flat minor, a related 6-note scale is formed and this, plus the first 6-note scale equals all twelve tones. The two 6-note scales (or hexachords) are related by inversion; if one takes the first scale, inverts it (same intervals but opposite direction), then transposes it down a minor third, the second scale is formed. Because of this striking property, the hexatonic set is said to be combinatorial by theorists and students of twelve-tone music. The exploration of tritone relationships between common chords more than likely had its roots in the treatment of the dominant. In bebop, it became commonplace to use tritone substitutions for the dominant, so instead of D-7, G7, Cmaj7, it would be D-7, D-flat7, Cmaj7, making for smooth, chromatic harmonic-motion. The soloist can still play the notes of G7 over the D-flat7 and they will fit. Likewise the soloist may play the notes of D-flat7 over the G7. It became common to add altered notes to the dominant seventh chord; if one plays D-flat7 over G7 they are playing the flatted-5th, 7th, flatted-9th, and 3rd, so two altered-tones and two chord-tones. Dominant chords were also altered with sharp-9s, sharp-5s, 13s, and flat-13s; in various combinations with one another these altered tones opened up a new range of harmonic color and detail, for jazz as well as for the commercial and film music industries who were so quick to catch on. Getting back to bar 6; its character is due in part to the inclusion of one such altered tone, the flat-9, D-flat in beat 3.

The scalar motion of bar 7 rounds out this string of ideas; note the A-natural in beat 2, it

[40] Gillespie, Dizzy, John Frosk, Clark Terry, Nick Travis, Carl Warwick, Gunther Schuller, Leo Wright, Lalo Schifrin, and Ray Barretto, 1993, *Gillespiana*, Verve.

leads chromatically to the chord-tone B-flat in the next beat, while momentarily clashing with the A-flat of the harmony. On the fourth beat of bar 8 is a very important four-note building block of the style, a device to move from place to place: four chromatic notes descending to a note of interest on a downbeat. This leads to the next 8-bar unit, marked with an octave leap downward.

Several altered notes are sounded in bars 9 and 10. The ascending line of bar 9 combines chromatic motion (B-flat, B, C), a diminished triad (C, E-flat, G-flat), and a whole-tone scale (G, A, B, C-sharp). Altered notes come out of the whole-tone scale (another integral part of bebop vocabulary), with A-natural, the major-7th, momentarily clashing with the A-flat of the harmony; B-natural, the flat-9 enharmonically spelled; and C-sharp, the sharp-9; and yes, dominant chords can be altered with both flat-9 and sharp-9 simultaneously. What Gillespie plays over the dominant in bar 10 strongly exemplifies his modern approach to harmony at such an early point in history. It is important not only for the four altered notes that are sounded, but for the uncomplicated way in which they are sounded, with a familiar shape in B minor. Gillespie plays F-sharp, D, C-sharp, B, F-sharp, descending; scale degrees 5, 3, 2, 1, 5 of B minor. By playing this simple shape within the context of B-flat7, he plays the sharp-5, 3rd, sharp-9, and flat-9 enharmonically spelled, and with the E-natural, lower-neighbor to the F-sharp, the flat-5 enharmonically spelled. So he plays the sharp-9, flat-9, sharp-5, and flat-5, and gracefully resolves to the tonic, E-flat, in the next bar. This is an example of how much flexibility and freedom there can be within the tonality of jazz, that there is no limit to what can be done provided one resolves convincingly. The statement of bars 11 and 12 is like an afterthought to the resolution on the downbeat of bar 11; it consists of all chord tones, and again, this is a shape that is important to the language of bebop, it can be heard in several bebop

melodies, rounding out the A section of Gillespie's "Woody 'n You," for example.

The next four bars begin with a descending diatonic sequence of step-wise ascents. In bar 15 he plays G-flat, as a neighbor to the chord-tone A-flat; a flat-9 over a minor chord. The G-flat leads chromatically to the G, the 13th of the B-flat7 on the downbeat of the next bar. The whole-tone scale is used again in bar 16, sounding the sharp-9 of B-flat7 with D-flat (enharmonically spelled); when the scale descends in beat 3, the result is mostly consonance, the sharp-5, B-natural leads chromatically to the chord-tone C, the third of the chord on the downbeat of the next bar. This brings us to the mid-point of the solo, the second of two 16-bar units. The 4-bar group of bars 17 through 20 is characterized by a fluid and diatonic expressivity, anchored by repeated recourse to the note F, the 13th. There is something special about the mixture of scale and arpeggio in a single direction, as heard in bar 18; as with the other melodic shapes found in these solos, this is a specific idea to work with, becoming comfortable playing scale degrees 1, 2, 3, 4, 5, 7, 9 as heard here, or 1, 2, 3, 5, 7, and similar shapes, in all keys. The 4-bar group of bars 21 through 24 is the most exemplary of what would later be termed bebop, reminding one of its anthems, the bridge of the Gillespie tune entitled "Bebop" comes to mind. Bar 21 is the resolution of the preceding phrase. Bar 22 is the single bar of the solo that is most emblematic of bebop, with its arresting change in dynamic and register, its syncopation at the onset, the flat-5 of G-half-diminished7 starting the line and being the loudest note, the step-skip figuration of beat 4, and the flat-5, G-flat, being the final note of the bar, resolving down chromatically to the root F. The space between the resolution in bar 21 and the commencement of this statement in bar 22 is itself characteristic of the style; the "silence" sets up the dynamic statement, greatly heightening its effect. The statement of bars 22 through 24 is also characterized by its seamless fluidity and by the use of ornaments that speed up the activity as the phrase ends, like the "drive to the

cadence" in music of the Renaissance.

The penultimate 4-bar group of the solo, bars 25 through 28, mirrors the preceding 4-bar group in terms of its phrase construction; both have a continuous phrase of almost 3 bars' length, and a shorter statement separated from the long phrase by two beats' rest; in bars 21-24, the short statement comes at the beginning of the 4 bars, whereas in bars 25-28 it comes at the end. The use of silence is important to the effect of the high notes in both instances. In both cases there is a consonant resolution, two beats' rest, followed by a high-note entrance. The group of bars 25-28 begins with broad eighth notes, the only successive eighth notes in the solo, though they do relate to the downbeat of bar 4. These eighth notes are perhaps a little old-fashioned sounding, almost as if to remind the listener of what time it was. The phrase continues, again making use of the whole-tone scale in a sequence similar in shape to that of bars 13 and 14. On the downbeat of bar 27 the phrase cadences with the same cambiata type figure played in bar 5. If bar 22 is the most emblematic of bebop, bar 28 is the certainly most angular, abstract, and modern. It covers a range of two octaves in two beats. It uses 10 of the 12 tones, D and F-sharp being the only ones missing. There are four instances of melodic motion by tritone, with two tritones, B, F, and E, B-flat adjacent to one another. And in beats 3 and 4, over C7, Gillespie plays the sharp-5 A-flat (enharmonically spelled), sharp-9 E-flat (enharmonically spelled), and flat-9 D-flat, moving in the direction of "melodic minor harmony," or chords and scales pulled from the ascending melodic minor scale rather than the major scale. In this case the notes of C-sharp melodic minor would work over the C7. The notes E, A-flat (enharmonically spelled), C, E-flat (enharmonically spelled), arpeggiated in this fashion form a major7-sharp-5 chord, a chord that is naturally contained within the C-sharp ascending melodic minor scale and not within any major scale. Melodic-minor-based harmony is an especially modern sound and concept, much

associated with John Coltrane. It is commonplace among jazz musicians today, especially when playing tunes that are in minor keys, and it can often be heard in contemporary gospel organ playing. It was also in use by hundreds of common-practice composers, sounding every bit as complex and aurally fascinating then as it does now in a modern jazz or gospel context. In bar 29 comes the cadence, with scalar, diatonic playing emphasizing the root F. Over the dominant in bar 30 Gillespie plays the same B-minor shape from bar 10. Note the shape of beat 3, a common way of filling space and connecting one idea to the next. Also note the E major triad played in beat 4: a triad a tritone away from the dominant. Here the E, the flat-5 enharmonically spelled, resolves by half-step to the tonic, E-flat, just like the resolution on the downbeat of bar 23. Bar 31 is almost all diatonic, with the repeated ornament used to great effect, again at the end of the phrase. Beat 4 of bar 31 leading to the downbeat of the next bar is the same as bar 15 leading to 16. Bar 32 makes use of the whole-tone scale a third time, with the D-flat signaling the return to A-flat major at the top of the form.

Dizzy Gillespie • "Stardust II" (1941)[41]

Same recording date, location, and personnel as "Stardust I"

The second version of "Stardust" from the same recording is in concert B-flat, putting the trumpet in the written key of C, with no sharps or flats. Gillespie explains in his autobiography how around 1930, the only key he and his band could play in was concert B-flat; he was alerted to the fact that other keys existed when a musician asked him to play a written tune in another key, and within three or four months of practicing and reading pieces in different keys, he was soon able to play music in any key.[42] It could be that Gillespie or other trumpet players at Minton's learned "Stardust" in the easiest key first, or it could be in a different key for variety's sake; either way it is clear that musicians were playing tunes in multiple keys back then. A handful of other solos in the collection have the tune transposed from its original key to B-flat, as we shall hear.

The tempo is a little slower and more somber than in "Stardust I." Many of the same melodic devices are used.

[41] Christian, Gillespie, *After Hours*.
[42] Gillespie and Fraser, *To Be, Or Not-- To Bop*, 24, 28.

Figure 1.3

Dizzy Gillespie • Stardust II (1941)

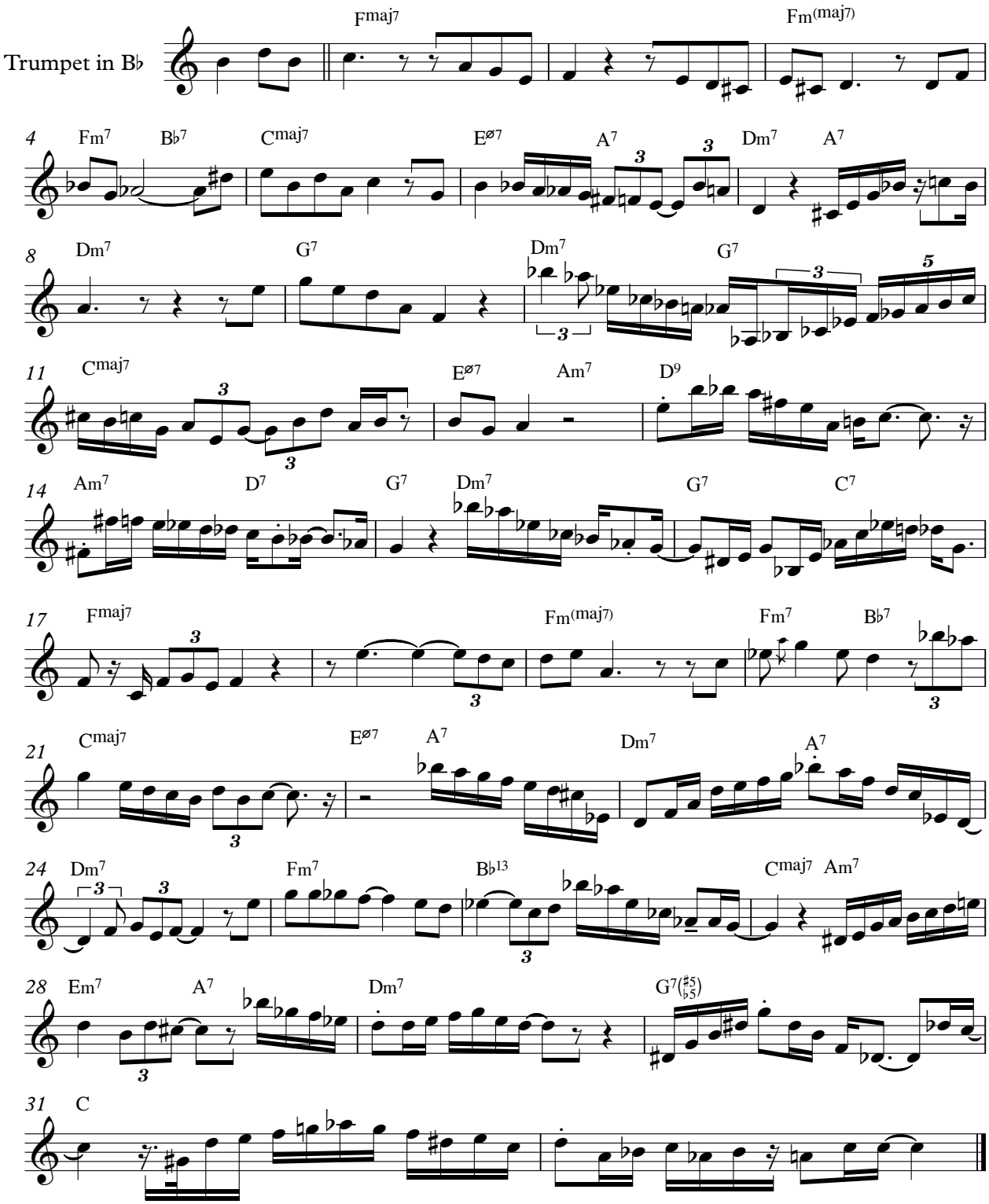
(in concert B♭)

in B♭

Carmichael, Gillespie
transcribed by Charles Cacioppo

♩ = ca. 78

Trumpet in B♭



The three mini-phrases that begin the solo show the use of ornamental notes preceding notes of interest on downbeats. The double neighbor is used in each case: pickup: D, B, C; bar 1 into 2: G, E, F; in bar 2 into 3 the resolution is on beat 2 of bar 3, with the ornamental tones, E, C-sharp, on the downbeat. The three mini-phrases make for one greater descending gesture, and this could be heard as a linkage to the original melody, simply because they descend. Another double neighbor is heard on the downbeat of bar 4, B-flat, G, A-flat. The down-a-4th, up-a-3rd figuration of the beginning of bar 5 is a significant part of the vocabulary; it features prominently in the famous tune "The Jitterbug Waltz," composed in 1942 by Fats Waller, and in the Denzil Best tune "Wee." The use of a descending chromatic scale in bar 6 may sound a little old-fashioned, a possible reminder that we are still in the swing era. Note also the flat-9 B-flat played over A7 in beat 4; it acts as an upper neighbor to the A. In the next bar, bar 7, we hear the flat-9 B-flat and the sharp-9 C-natural enharmonically spelled, resolving gracefully to the chord tone, A, the 5th, on the downbeat of bar 8. The consonant statement of bar 9 with pickup (which incorporates the 6th and the 9th) acts as an antecedent, answered by the swooping gesture of bar 10. The phrase of bar 10 covers a range of two octaves and a major 2nd, the widest range of any single phrase in both solos. The phrase starts with what would become one of the most used devices among jazz musicians: B-flat, A-flat, E-flat, C-flat; in C-flat major, or scale degrees 7, 6, 3, 1. It became desirable to play this over the dominant, in this case G7, because it results in the sharp-9 (B-flat enharmonically spelled), flat-9 (A-flat), sharp-5 (E-flat enharmonically spelled), and 3rd (C-flat enharmonically spelled), and by continuing down melodically, B-flat, A-flat, it can resolve smoothly to the chord-tone, G, of the tonic. It is striking here that Gillespie does not wait until the dominant to play the lick, but rather plays it over the ii, D-7, continuing with altered notes over the V, G7, in the second half of the bar. The destination of the descent of

the first two beats is the A-flat, the flat-9, which is emphasized further by the octave leap downward. From the low A-flat he begins an ascent towards the resolution in the next bar. Here he plays 10 notes in the space of 2 beats, making it the fastest run out of both solos, not including the use of ornaments. As he ascends in beats 3 and 4 of bar 10 he plays the flat-9, sharp-9, 3rd, sharp-5, 7th, sharp-7, flat-9, sharp-9, and 3rd, and offsets the resolution in the first beat of bar 11 by an eighth note, with the chromatic double neighbor, C-sharp, B. It can be regarded as quite radical that he plays the notes of E-flat natural minor not just over the V, but over the whole ii-V, and extending into I in the next bar, in the year of 1941. Gillespie and his contemporaries ushered in a new level of sophistication in jazz, whereby dissonance and notes outside of the chord are handled with the utmost care. The rest of bar 11 is also noteworthy for the shapes used, moving down by 4th and up by a smaller interval three times (C, G, A; A, E, G; D, A, B), connecting it to the figure on the downbeat of bar 5. The phrases of bars 13 and 14 show the use of a single idea, a staccato low note followed by a descent, with both staccato notes placed right on the downbeats. Like bar 6, bar 14 also makes use of a descending chromatic scale, but the chromatic motion is broken at the end of the bar with the B-flat and A-flat; sharp-5 and flat-5 of the D7 harmony, resolving to the root G on the downbeat of the next bar. The descending 7, 6, 3, 1 in C-flat major lick of bar 10 is used again in bar 15. In bar 16 one hears the same device used in bar 28 of "Stardust I;" an Emajor7-sharp-5 chord arpeggiated over a C7, resulting in the altered notes sharp-5, sharp-9 and flat-9, and the sound of melodic minor harmony. This resolves to the tonic, F, on the downbeat of bar 17; the smooth, consonant playing that follows provides a momentary relief from all the altered notes, and also highlights the midpoint of the form. In this way bars 17-19 can be heard as analogous to bars 17-19 in "Stardust I," where lyrical, consonant playing is also heard. Especially important is the sustained note E in bar 18;

while it is common to resolve to and settle on a long note at the end of a phrase, this is the only instance in either solo where a long note begins a phrase, the note E being the seventh of the chord, an especially "sweet" note to play. More such sweet playing continues in bars 20 and 21, with scalar motion leading to another use of the double neighbor to the tonic in bar 21. Bars 22 and 23 by contrast are more in the spirit of bebop, with the high B-flat preceded by two beats' rest for added emphasis, the steady sixteenths, the wide range covered, and the use of altered notes flat-9, sharp-5, and flat-5. Twice one hears the E-flat to D resolution, E-flat being the flat-5 of A7, D being the root of D-7, and Gillespie goes to a different register in both cases as if to attract special attention to the phenomenon. The phrase is resolved in bar 24 with a double neighbor to the chord tone F, the third of D-7. The broad eighth notes of bar 25 make it similar to bar 25 of "Stardust I," again adding variety to the solo. The phrase also begins by descending chromatically, relating it to bars 6 and 14. In bar 26 one hears the lick of bars 10 and 15 a third time, but this time over a different harmony, B-flat13, with the result being mostly consonant except for the flat-9 C-flat. The phrase of bar 27 into 28 features a smooth ascending scale, begun with a chromatic neighbor, outlining the harmony with its resolution to C-sharp by way of a double neighbor. The downbeat of bar 29 is preceded by a one-beat figure that incorporates altered notes to the A7: the flat-9, 13, flat-13, and flat-5, resolving to the root D. Over the V chord in bar 30 one observes the use of augmented triads pulled from the whole-tone scale. They result in the sharp-5 (D-sharp, G, B), and the flat-5 (F, C-sharp, the A is not present). Arpeggiattion of the whole-tone scale in this way would also become commonplace among bebop players. Also note that this is the only invocation of the whole-tone sound in the solo, whereas it was used three times in the "Stardust I" solo. This points to the diversity of ideas and materials in Gillespie's playing; he doesn't have to keep reusing the same scale in the same way

from solo to solo. Also in bar 30 is another example of resolving from the flat-5 of the V chord to the root of the I chord by half step, with the resolution anticipating the chord change in this case. The closing gesture of the solo in bars 31 and 32 should be noted for its use of ornamental chromaticism, with the flat-6th acting as an accented-neighbor and the D-sharp as a lower chromatic neighbor to the E in bar 31, and the A-flat and B-flat of beat 2 of bar 32 could be said to enclose the A-natural of beat 3, with a sixteenth rest separating the enclosure from its note of destination.

A common technique of jazz is to base one's improvisation on the written melody; this can be observed clearly in Louis Armstrong's solo. While this technique has never gone away or been replaced, the two Gillespie solos show a marked distance from the original tune, using the chord changes themselves as a basis for improvisation rather than the written melody, the only exception being the opening of the "Stardust I" solo. The greater focus on changes rather than melody is characteristic of bebop and modern jazz, with new tunes like "Confirmation" being written that sound like florid solos in and of themselves.

Dizzy Gillespie's "Stardust" solos from 1941 show an astounding advancement not only in the area of harmony, but also in phrase construction, use of space, ways of contrasting materials, unfolding of musical drama, and overall affect, attitude, and expression of one's unique artistic personality. Many musicians, listeners, and scholars think that these advancements "arrived" around 1945 or later; these solos prove that they were happening as early as 1941, and had to have been developing earlier to be presented here in such a polished way. The impact of these solos can be further appreciated when one considers that these advancements in harmony and techniques of treating the dominant are still heard as modern by many listeners today.

A discussion of "Stardust" would not be complete without also mentioning a few other famous renditions, the single most important one being guitarist Charlie Christian's as played with the Benny Goodman Sextet. Several takes of Christian's "Stardust" solo survive, and one can hear that his two-chorus solo is generally the same form take to take. A take from 1939[43] has been transcribed and analyzed by Leo Valdes.[44] Its phrasing, florid sixteenth lines, and dramatic contrast greatly foreshadow Gillespie's treatment. The solo is often cited as a clear example of the transition from swing to bop and points directly to Gillespie's innovations that would follow. In the latter half of the century, the tune has often been shunned by performers for being too old-fashioned sounding, and it can be argued that it is not the tune, but the way it is played that makes it sound one way or another. To those who hold this view, I offer Clifford Brown's performance from the *Clifford Brown with Strings*[45] album recorded in 1955. Brown's smoothness and grace, combined with his thick, powerful sound would set the precedent for modern trumpet styles that followed, and while the sentimental quality is still preserved in the string writing, his solo is certainly forward looking, pointing the way to the balladry of Freddie Hubbard, Lee Morgan, Donald Byrd, and countless others.

Being among the most famous standards, and also having success as a pop tune, there are too many brilliant renditions of "Stardust" to be discussed here; but as a final note, Clark Terry has done fine interpretations throughout his career, it has been done by the Ellington and Count Basie bands, and it received a brilliant treatment by John Coltrane on his album, the *Stardust*

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[43] Christian, Charlie, Benny Goodman, and Count Basie, 2000, *Complete Live Recordings*, Andorra: Definitive Records.
[44] Valdez, Leo, "Solo Flight, The Charlie Christian Website," Transcription of Christian's "Stardust" solo, Accessed March 13, 2014, http://home.roadrunner.com/~valdes/xStarJam.htm.
[45] Brown, Clifford, and Neal Hefti, 1984, *Clifford Brown with Strings*, [Tokyo]: EmArcy.

Session[46] from 1958, like Brown's interpretation helping to move the tune into the consciousness of a new cultural landscape.

[46] Coltrane, John, Wilbur Harden, Red Garland, Paul Chambers, and Jimmy Cobb, 1975, *The Stardust Session*, Prestige.

Roy Eldridge • "Minor Jive"[47]

Recorded November 16, 1943, Chicago, IL (Vogue LRA 10015)
Roy Eldridge (trumpet), Joe Eldridge, Andrew Gardner (alto saxophone), Tom Archia, Ike Quebec (tenor saxophone), Rozelle Gayle (piano), Ted Sturgis (bass), Harold "Doc" West (drums)

Roy Eldridge can be heard as the stylistic link between Louis Armstrong and Dizzy Gillespie. In the context of ballad playing, this can clearly be heard in Eldridge's recordings of "Stardust"[48] and "Body and Soul," among others. His "Stardust"[49] for example is at a true ballad tempo, significantly slower than Armstrong's or Gillespie's and slow enough so that a single chorus is sufficient for his expressive needs. Recorded on the same 1943 date as "Minor Jive," it can be said to outdo the solos discussed thus far in terms of sheer drama and bravura. It begins with a strong unaccompanied rubato introduction spanning over two octaves, rich with ornamentation. The solo is right in between what Armstrong and Gillespie do with it; it is more closely tied to the original melody than Gillespie's solos, and also has more added detail in the form of sixteenth lines than Armstrong's, without Gillespie's chromaticism. While being especially slow and sentimental, there are moments, particularly at the end, where Eldridge shines in the upper register sounding proud and triumphant, as if he manages to "cut" other players at sensitive ballad playing and high-note playing within the same performance. And the inclination to "cut" or outdo other players was certainly important to Eldridge philosophically.[50] "Minor Jive" is important as a link between swing and bebop. The unmistakable feeling of

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[47] Eldridge, Roy, Joe Eldridge, Tom Archia, Ike Quebec, Andrew Gardner, Rozelle Gayle, Ted Sturgis, et al, 1953, *Roy Eldridge and His Orchestra Sam Price and His Bluesicians*, [United States]: Brunswick.
[48] Ibid.
[49] Eldridge's "Stardust" solo has been transcribed by Jacques Gilbert, available at this website: http://pubcs.free.fr/jg/jg_REldridge_Stardust.pdf.
[50] Gillespie, Fraser, *To Be, Or Not-- To Bop*, 238.

"jazz-minor" is of special significance here. The recording comes along a trajectory already established within the swing era by tunes like Louis Prima's "Sing, Sing, Sing"; the up-tempo, unsettled, minor raucousness of such tunes came to represent the era. "Minor Jive" can be heard as a continuation along this line, and also as a foreshadowing of the fast, minor-jazz of the coming era, especially of bebop anthems like Dizzy Gillespie's "Bebop" (the tune) and "Things To Come." In addition, the origins of the fast minor-blues that is still the staple of much modern jazz today, exemplified in John Coltrane's "Mr. P.C.," could be traced back to tunes like "Minor Jive" and "Sing, Sing, Sing" (despite their forms consisting essentially of minor vamps, and not blues).

In his biography of Eldridge, author John Chilton introduces "Minor Jive" as follows: "…Roy went on to create a monumental 'Minor Jive,' on which his opening trumpet conveys a captivating melancholic edge. …Against a backing consisting of dramatic on-the-beat phrases, Roy emotes without loosing the incisive coherence that is the hallmark of all great jazz solos."[51] The following transcription is not merely of a solo, but of everything Eldridge plays in the performance from beginning to end:

[51] Chilton, John, 2002, *Roy Eldridge, Little Jazz Giant*, London: Continuum, 337.

Figure 1.4

Roy Eldridge • Minor Jive (1943)

in B♭

Eldridge
transcribed by Charles Cacioppo

form: 46(vamp)+32(8x4)+32(8x4)+46(8x5+6)+25(vamp)
trumpet piano trumpet

- only uses i & V(vii°)

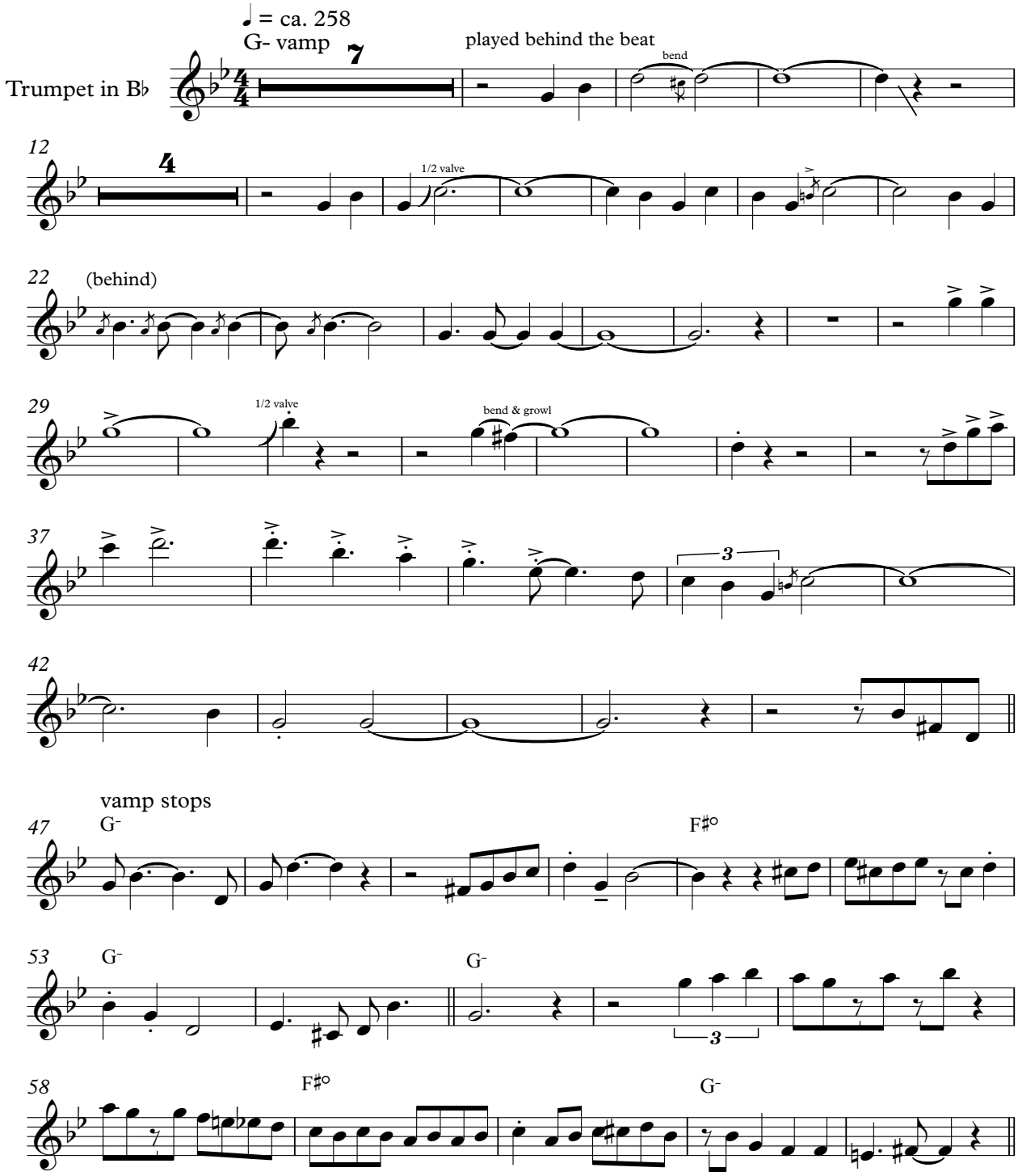


Figure 1.4 (Continued)

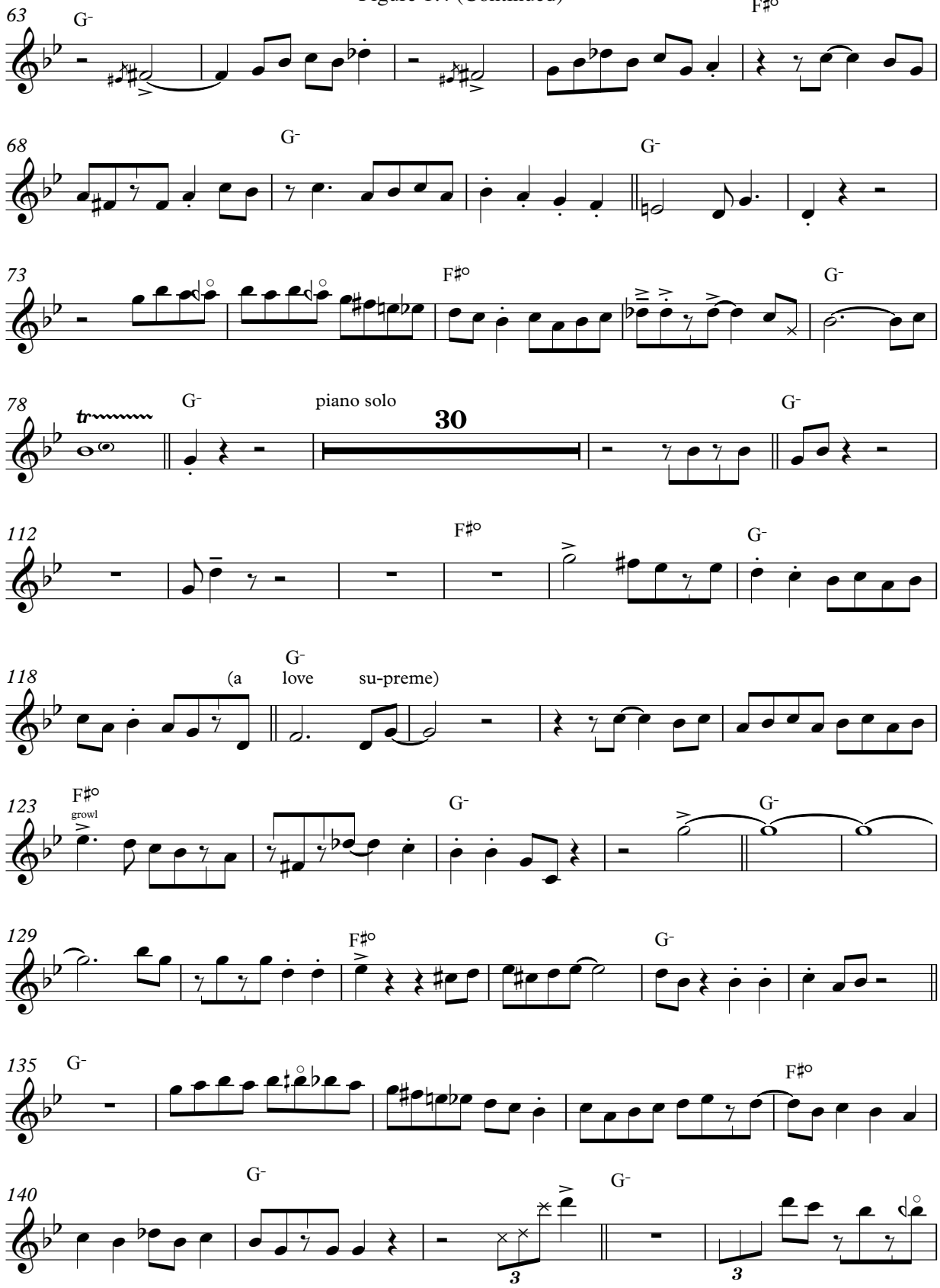
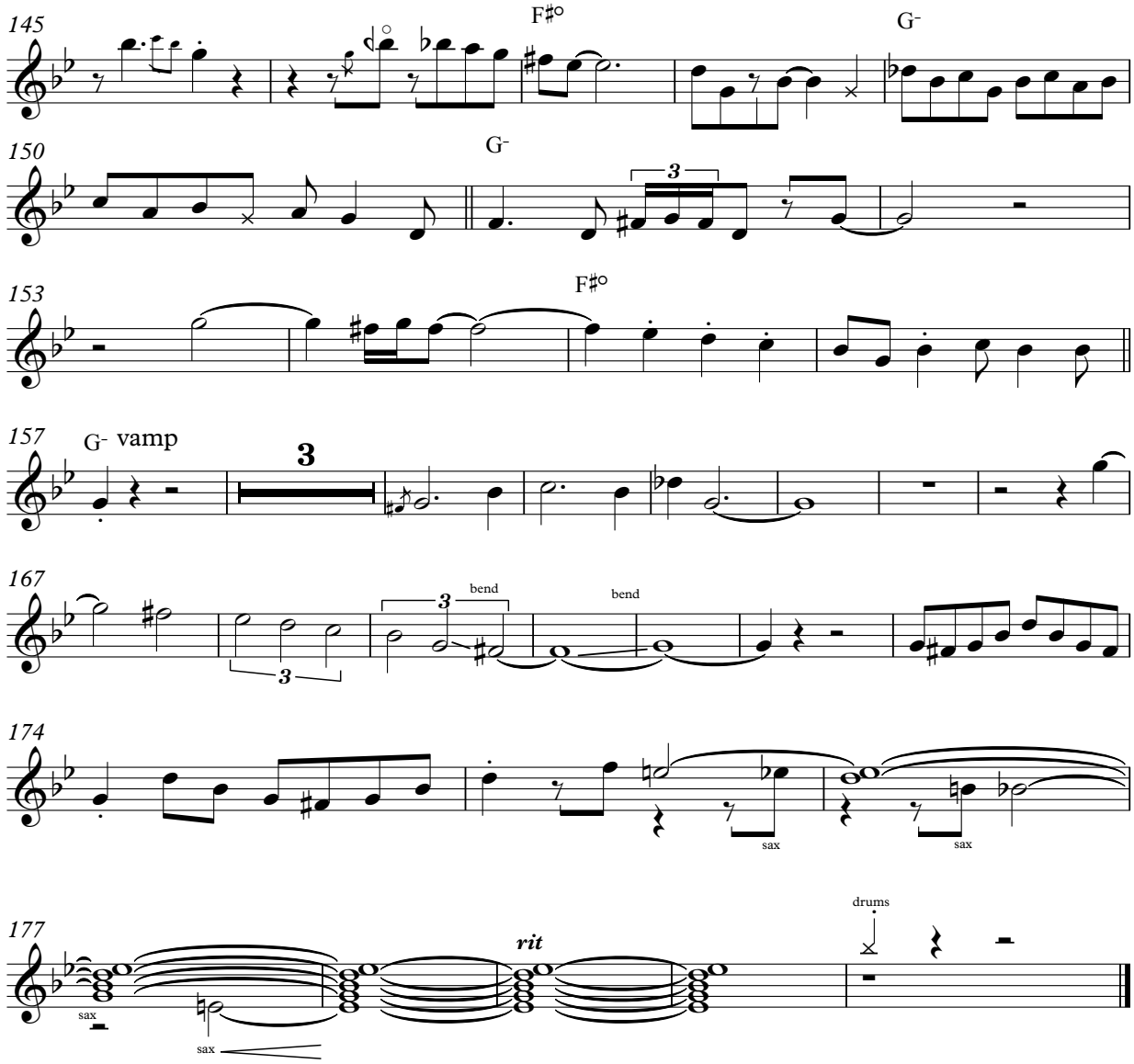


Figure 1.4 (Continued)



Roy Eldridge possessed one of the most powerful, hard-edged trumpet sounds in recorded history, as "Minor Jive" attests. What he plays over the introductory vamp is especially powerful; here and throughout the performance he employs a growling technique, whereby the player actually growls like an animal while producing notes on the instrument. This technique is different from flutter-tonguing, an entirely different technique producing a different effect; the two techniques are often mistakenly confused and interchanged. The technique is associated with Eldridge, though it had already been in use decades before by brass players like Bubber Miley and "Tricky Sam" Nanton, having its roots in the early jazz of New Orleans. Eldridge often plays behind the consistent beat produced by the horns in the introductory G minor vamp. As in the solos already discussed, he treats the accompaniment as something to play against rather than as a vessel to be contained within, making him stand out more as the soloist independent of the band, and creating a dynamic and aurally enticing rhythmic complexity. Eldridge's sound in the introduction captures one's attention immediately, as if he were a narrator beginning to tell a compelling and tragic story. A great deal can be expressed simply by playing chord tones; the minor triad is a powerful entity in and of itself, having more of an urgency with the addition of ornaments like chromatic grace notes and bends, half-valve scoops, and fall-offs. The repeated use of grace-notes and the rhythmic elasticity of bars 22 and 23 is especially expressive.

Forty-seven bars into the performance the vamp stops and an 8-bar harmonic pattern begins, consisting of 4 bars of tonic, 2 bars of dominant (vii^{o}), and 2 bars of tonic. This 8-bar structure runs throughout the rest of the performance until the vamp reemerges in bar 157. In the pickup to bar 47 Eldridge plays the augmented triad, B-flat (the 3rd of the tonic), F-sharp (the leading-tone), D (the 5th), to approach the tonic, a basic but important practice that continues to

this day. While the key and his sound are intense, the solo is also characterized by an unmistakable lyricism, as if telling a story or reciting lyrics of a poem. In bars 47-54 this is achieved through his use of space, allowing time for his "question" to be heard (bars 47-48), and for his "answer" to be supplied (bars 49-50). This is also accomplished by beginning a phrase the same way, but changing the ending, as in bars 63 through 66; the phrase of bars 63 and 64 and the phrase of bars 65 and 66 are the same, but end differently, and in this way the two 2-bar phrases can be said to rhyme. Additionally the antecedent-consequent logic can be heard on a larger structural level, with the longer phrase of bars 56 through 62 answering the previous 8-bar group of bars 47 through 55. Such clarity and logic of phrasing are prevalent throughout the performance. Eldridge's eighth note beat-filling usually consists of scalar, stepwise motion, with the oscillation between two notes being especially important (bars 59, 72, and 136). He also makes frequent use of a cambiata type figure, in bars 117, 122, and 149.

Eldridge's masterful use of space can be heard in his approach to entering: in the introduction, following the piano solo, and following the return of the vamp, where he doesn't enter all at once but prolongs his entrance with rests of significant length, heightening the drama and anticipation.

Contrast is achieved by the juxtaposition of sustained notes and fast lines; this can be observed especially in bars 126-128, with a sustained G surrounded on either side with more active playing and syncopation. Contrast is also achieved from the alternation of rubato playing behind the beat, and eighth note playing aligned with the beat. This can be observed toward the end after the return of the vamp: the phrase of bars 166-172 represents an extreme in terms of rubato (note the leading-tone sustained for 6 beats by way of a bend in bars 169-170), and is answered by the eighth notes of bars 173 and 174, which drive the performance toward a

gripping codetta with several horns chiming in to build the final chord.

Dizzy Gillespie • "Woody 'n You"[52]

Recorded February 16, 1944, NYC (Apollo 751)
Coleman Hawkins and His Orchestra; Coleman Hawkins (tenor saxophone), Dizzy Gillespie, Vic Coulsen, Eddie Vanderveer (trumpet), Leonard Lowry, Leo Parker (alto saxophone), Ray Abrams, Don Byas (tenor saxophone), Budd Johnson (baritone saxophone), Clyde Hart (piano), Oscar Pettiford (bass), Max Roach (drums)

Dizzy Gillespie: "On this Coke break, I started fooling around with the piano. I had been playing the progressions a long time and I said, 'I'll make a tune outta this right now.' Bam! The melody turned out great, and after hearing the melody, I found it easy to write down a counter melody. The song came right from the chords, and I named it 'Woody 'n You' after Woody Herman because he like my writing so much. 'Woody 'n You' came from a minor-sixth chord to the dominant seventh. That's one influence of Monk. B-flat-minor sixth with a sixth as the bass to C. A-flat-minor sixth with the sixth the bass to B-flat. It's a natural progression in fourths. From G to C is one fourth. You jump down to F which is a fifth from C to another fourth and then jump down a fifth to another fourth, and then the tonic, which is D-flat. And that's the key you're in. Looking at the notes in my right hand, I discovered a countermelody. There were two melodies in it-a melody, and a countermelody. That's how I wrote, 'Woody 'n You.' I didn't try to express anything particular, just music, just what the chords inspired; and it turned out so well, we recorded it that same day, February 16, 1944."[53]

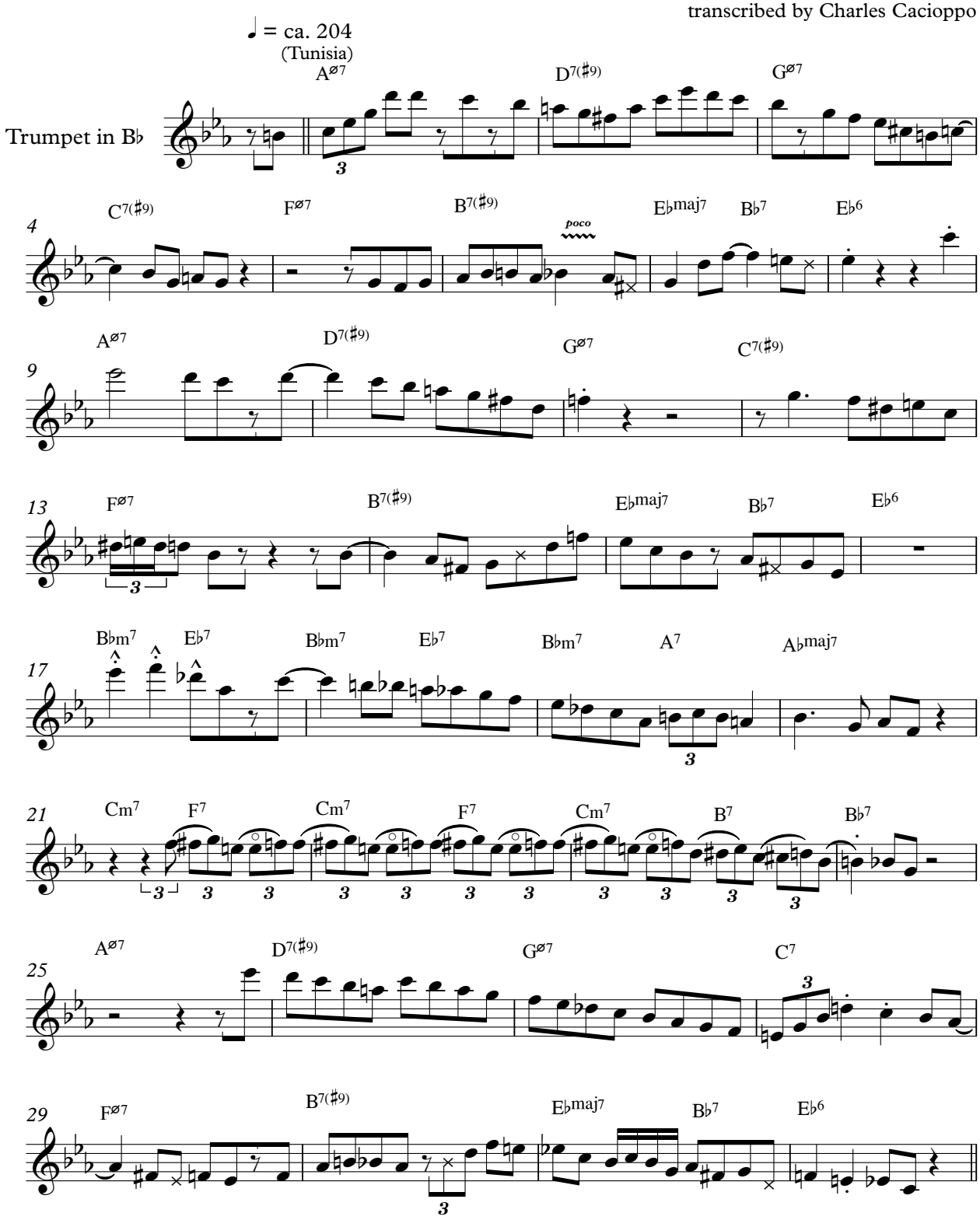
[52] Gillespie, Dizzy, Coleman Hawkins, Clyde Hart, Oscar Pettiford, and Max Roach, 1944, *Woody 'n You*, New York: Apollo.
[53] Gillespie, Fraser, *To Be, Or Not-- To Bop*, 185, 186.

Figure 1.5

Dizzy Gillespie • Woody 'n You (1944)

in B♭

Gillespie
transcribed by Charles Cacioppo



Dizzy Gillespie begins his solo on "Woody 'n You" with a fragmentary quotation from his most famous composition, "A Night in Tunisia," composed in 1942 while he was a member of the Earl Hines Band, and first recorded by Sarah Vaughan and Her All-Stars on December 31, 1944. The syncopation of bar 1 is a fundamental characteristic of Gillespie's style; it is common for him to play a scale or melody of staccato notes all placed on the "ands" of beats, as shall be heard in the other solos presented here. The alternation between such syncopation and phrases placed directly on the beat becomes an important compositional device and provides a level of rhythmic variety and contrast in this solo; the rest of the opening 8 bars contains no syncopation except for how the phrase begins in bar 5, and the placement of the F on the "and" of beat 2 in bar 7. Bar 7 of course references the corresponding bar in the written melody. The melodic cell of bar 2 is significant as an essential part of the vocabulary; it outlines the chord tones, with the G and D as passing-tones and highlighting the flat-9, E-flat, at its arc. It resolves nicely to the third of the next chord. While Gillespie plays the whole shape over a dominant, it also works nicely over a ii-V, if the harmony was A-7 for the first two beats, and D7 the next two beats. Students of jazz should become fluent with this succession of notes in all keys. Likewise bar 7 of the written melody presents another basic device that may be used over a ii-V whereby the ii-chord is arpeggiated upward with a stepwise descent over the V-chord (resulting in the flat-5, E-natural enharmonically spelled), resolving to the tonic on the downbeat of bar 8 (of course in this tune the changes here are I-V-I, with the arpeggiated G-7 chord sounding the 3rd, 5th, 7th, and 9th of the I-chord).

The interplay between syncopation and on-the-beat playing can be observed in the next 8 bars of the solo. Bar 9 with pickup, played smack on the beat (emphasized by the register), is answered with the syncopated D played on the "and" of beat 4 carrying into the next bar. The

phrase of bars 12 and 13 is begun with syncopation and ends with the turn played on the downbeat and the B-flat played on beat 2. Like bars 9 and 10, bars 13 and 14 are marked with on-the-beat playing in the first bar, and an anticipated entrance on the "and" of beat 4 beginning the phrase of the next bar. Bar 14 makes use of the arpeggiated G-7 chord from bar 7 of the written melody; here it is used to approach the spot where it normally occurs, happening a half note earlier than expected.

At the bridge, bar 17 going into bar 18 is closely related to bars 9 and 10 in terms of their rhythm and melodic shape; again the phrase commences right on the beat, with the answering phrase commencing on the 'and' of beat 4. While the solo thus far has already borne witness to Gillespie's ingenious use and command of the high register, the notes he attacks to announce the bridge have an especially bright urgency about them. The first four bars of the bridge (bars 17-20) make up one grand descent. One of Gillespie's most often used compositional devices is to begin a phrase with sharp staccato high notes and to answer them with a smooth scalar descent, usually incorporating one or more turns or ornaments in the descent; this device is used here in bars 17-20 and can be heard again and again in many of his solos. The second half of the bridge (bars 21-24) consists of one long answering phrase, in which he employs a very flashy, idiosyncratic and personal technique that my friends and I often referred to as "the Diz-triplets" growing up. The technique is most famously used on his iconic recording of "Dizzy Atmosphere" with Charlie Parker from 1945,[54] in the last A-section of his one-chorus solo. This is a fine example of using the same device in different contexts, in different parts of a similar form. Each note with an º above it indicates that it is most likely played with an alternate fingering (or false fingering); all the E's with º's above them are played with the alternate

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[54] Gillespie, Dizzy, and Albina Jones, 2002, *Odyssey 1945-1952*, Santa Monica, CA: Savoy Jazz.

fingering 1, 2.[55]

Significant space is used at the end of the bridge going into the beginning of the last A-section; the first bar of the last A-section is basically left silent, making for greater variety in terms of phrasing, and offsetting the listener's expectation since there have been high-notes marking each 8-bar unit thus far. There are 5 and a half beats of rest between bars 24 and 25, the longest rest in the solo. The phrase of bar 26 with pickup begins the same way as the 1946 Bud Powell composition "Bouncing with Bud." This pattern of 4-note stepwise-descending groups is quite basic, but also quite important to the language of bebop; the bridge to Gillespie's "Things To Come" makes significant use of this pattern. Such a basic means of figuration should not go overlooked; students should become comfortable playing all their scales in this way, ascending and descending gradually by way of four-note groups. The 4-bar phrase of bars 26 through 29 is also a fine example of the mixture of stepwise and skipwise motion; after a long scalar descent, the arpeggio of bar 28 brings the line back up a great distance in a short amount of time, followed then by another descent. The last three bars round out nicely with on-the-beat playing, concluding with a reference to the written melody.

Coming in the year of 1944, prior to the first recording of "Tunisia," "Woody 'n You" is among the first bebop compositions ever recorded, and it is striking, if not perplexing to hear Gillespie's modern style and approach in full bloom at such an early point in the music's history, now at the young age of 26.

[55] Trumpeter Charlie Porter gives an in-depth explanation of how to execute this technique in the following online video: http://www.youtube.com/watch?v=gxScXycdSJQ.

Dizzy Gillespie • "Dizzy's Boogie"[56]

Recorded December 29, 1945, probably Hollywood, CA,
Slim Gaillard and His Orchestra; Slim Gaillard (piano, guitar, vocals), Dizzy Gillespie (trumpet), Charlie Parker (alto saxophone), Jack McVea (tenor saxophone), Dodo Marmarosa (piano), Bam Brown (bass, vocals), Zutty Singleton (drums)

Bulee "Slim" Gaillard (1916-1991) was a multi-talented vocalist, multi-instrumentalist, composer, and entertainer. "Gaillard's comic performances, laid-back cool, and supremely silly songs made him a popular entertainer from the late '30s to the early '50s, especially on the West Coast, and several of his compositions became genuine hits, including "Flat Foot Floogie" and "Cement Mixer." Versatility was not Gaillard's stock in trade, but he was highly effective at what he did, and his musical ability as a singer, Charlie Christian-style guitarist, and boogie-woogie pianist was perhaps a bit overlooked in comparison to the novelty value of his music."[57] In the mid-40's Dizzy Gillespie brought a band to California for eight weeks and during that time collaborated with Galliard. In his autobiography Gillespie and his band members reflect on their experiences in California, explaining that their music was not well received,[58] and that "they were much more interested in singers out in California."[59] The audiences were accustomed to the comic vocal pieces of Harry the Hipster Gibson and Gaillard, and were unable to catch on to the modern styles of Gillespie and Parker. Club owner Billy Berg even demanded that the band sing, which disturbed Gillespie.[60] Despite the audience's reception and some fights and disagreements, by all accounts the music played on the engagement was still of the highest order,

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[56] Gillespie, *Odyssey 1945-1952*.
[57] Huey, Steve, "Slim Gaillard's Biography," Accessed March 15, 2014, http://www.pocreations.com/slimbio1.html.
[58] Gillespie, Fraser, *To Be, Or Not-- To Bop*, 249.
[59] Ibid., 244.
[60] Ibid., 250.

and Gillespie would later return to California and win audiences over. This is also the trip from which Charlie Parker did not immediately return with the rest of the band, having suffered a nervous breakdown and been treated at Camarillo State Hospital.

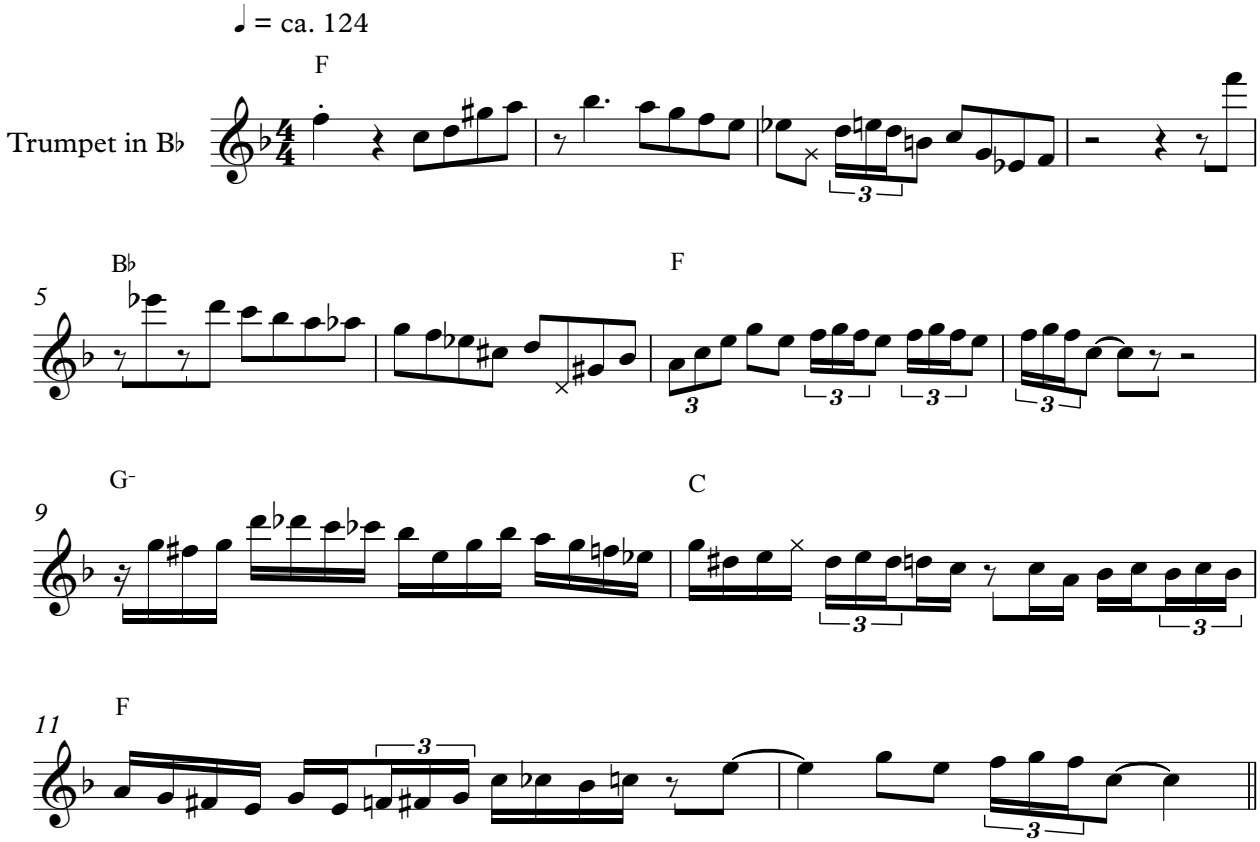
Dizzy Gillespie's solo on "Dizzy's Boogie" is the first blues solo in this study; it is also the most compact and concise solo in the collection, consisting of a single 12-bar chorus. The complete performance of "Dizzy's Boogie" is noteworthy among other reasons for the way in which it modulates: it begins in concert F major for Gaillard's opening piano boogie; following the piano solo the tune modulates to concert B-flat major for Jack McVea's tenor solo by way of a horn interlude; after the tenor solo the tune modulates again to concert E-flat major, by way of the same horn interlude transposed down a perfect fifth, and it is in this key that Gillespie's solo is heard. The tune modulates up another fourth, to concert A-flat major for Charlie Parker's solo; following Parker's solo the tune modulates up yet another fourth to concert D-flat major for a closing shout played by the whole band. Beginning in concert F major they are simply moving flat-wise through the circle of fifths for each solo or section, ending in concert D-flat major, with no recourse to any previous keys.

Figure 1.6

Dizzy Gillespie • Dizzy's Boogie (1945)

in B♭

Slim Gaillard, Gillespie
transcribed by Charles Cacioppo



The solo unfolds in three 4-bar phrases, coinciding with the harmonic-rhythm. The third phrase, being played almost entirely in double time (twice as fast as the established tempo), can be divided into three subphrases. The first note is a carry-over from the horn interlude, with the solo proper beginning thereafter. The high-point of the arc of the first two bars plays on the half-step motion between scale degrees 3 and 4: a basic sound that is important to bebop, and can be heard in the melody to Charlie Parker's "Relaxin' at Camarillo," and Sonny Rollin's "Oleo," among other places. Melodic descent is important to each phrase. Once the B-flat is reached in the second bar the line descends an octave and a fourth, landing on the tonic F. Adding a lower note in the middle of a line to catapult the rest of the phrase forward is a practice frequently employed by Gillespie, and an integral part of his approach. There are three such examples in this solo, one in each phrase: in bar 3, the G ghost note leading to the turn; in bar 6, the D ghost note; and in bar 9, the E, second sixteenth note of beat 3.

The second phrase begins a greater descent, starting from the high F, pickup to bar 5; note again that the high note entrance is preceded by almost a whole bars' rest. In bar 6 there are two instances of notes being enclosed by a chromatic double neighbor: E-flat and C-sharp enclosing the D on beat 3, and B-flat and G-sharp enclosing the A-natural on the downbeat of the next bar. Bars 7 and 8 contain no chromaticism; the arpeggiated A-7 chord on the downbeat of bar 7 produces the 3rd, 5th, 7th, and 9th, and the rest of the phrase makes use of turns highlighting the tonic, with the phrase coming to rest on scale degree 5.

The third phrase (bars 9-12) is obviously more active than the first two; the G, F-sharp, G of beat 1 launches the fast descending phrase into action. The chromatic descent of beat 2 and the catapult of beat 3 are mainstays of Gillespie's approach and will be heard repeatedly in his solos to come. The D-sharp, E, G, motion of bar 10 is a fundamental phenomenon in jazz; it

invokes the blues with scale degrees flat-3, 3, and 5; the flat-3 acts as a chromatic lower neighbor to the 3rd of the chord. The eighth rests in the phrase divide it into subphrases; the second subphrase continues the grand descent, and then ascends to the third subphrase (bar 12), where the rhythm decelerates back to the established tempo, recalling bars 7 and 8, with no chromatic notes, a highlighting of the tonic by way of neighboring tones, and coming to rest on the dominant (note that the E, G, E, F in bar 12 is the same double-neighbor figure used to begin his "Stardust II" solo).

In this solo one can hear at least four instances of two phrases being the same and one being different: generally speaking, the second and third phrases descend and then ascend whereas the first phrase just descends; the descents of phrases 1 and 3 are led into by mini-ascents, while the descent of phrase 2 begins out of thin air; phrases 1 and 2 are in the regular tempo while phrase 3 is in double time; and phrases 2 and 3 end with diatonic turns while phrase 1 ends with silence.

This short solo is a strong representation of Gillespie's unique approach to improvisation and shows that a bold artistic statement can be made in just twelve bars.

Dizzy Gillespie • "Anthropology"[61]

Recorded February 22, 1946, NYC (RCA Victor 40-0132)
Dizzy Gillespie (trumpet) Don Byas (tenor saxophone) Milt Jackson (vibraphone) Al Haig (piano) Bill DeArango (guitar) Ray Brown (bass) J.C. Heard (drums)

This solo is from the first recorded performance of the Gillespie and Parker classic "Anthropology." It is the first of multiple examples of improvisation over rhythm changes (the changes to George Gershwin's "I Got Rhythm") in this study, here in the key of concert B-flat major.

[61] Parker, Charlie, Dizzy Gillespie, and Dizzy Gillespie, 1946, *Anthropology*, RCA Victor.

Figure 1.7

Dizzy Gillespie • Anthropology (1946)

in B♭

Parker, Gillespie
transcribed by Charles Cacioppo

♩ = ca. 258

(We're In the Money)

Trumpet in B♭

C6 Am7 Dm7 G7 C Am7 Dm7 G7

5 Gm7 C7 F7 B♭7 Em7 A7 Dm7 G7

f

9 C6 Am7 Dm7 G7 C Am7 Dm7 G7

13 Gm7 C7 F7 B♭7 Dm7 G7 C6

più f
non decresc.

17 E7 A7

21 D7 G7

25 C6 Am7 Dm7 G7 C6 Am7 Dm7 G7 Gm7 C7

30 F7 B♭7 Em7 A7 Dm7 G7 C6

Gillespie begins with a two-bar quotation of "We're In The Money" (a 1933 tune by Harry Warren with lyrics by Al Dubin), answered by a varied repetition. (Fats Navarro begins his solo on "Anthropology" from 1948 with the Tadd Dameron band[62] almost the exact same way; Navarro's solo has been transcribed by Christy Leigh Dana.)[63] These form a bigger antecedent, answered by the single phrase of bars 6 and 7. Bar 6 is made up of the same figuration just heard in bar 26 of the "Woody 'n You" solo, but varied slightly with the staccato quarter note on beat 2, omitting the forth eighth note of the pattern. The rhythm of bar 6 is a particular rhythmic motive used by Gillespie and players he influenced; it can be heard in the third bar of Gillespie's famous solo on "All the Things You Are,"[64] in bar 66 of Miles Davis's solo on "Klaunstance," and in bar 5 of Clora Bryant's solo on "This Can't Be Love."

As if to clear the air or clean the slate, the second A section is marked with a quick sweep upward into the high extremes of the instrument, separated from surrounding music by rest; Gillespie can be hard doing this at the same point in the form on his aforementioned solo on "Dizzy Atmosphere" from 1945[65] (in "Dizzy Atmosphere" he reaches the tonic, "double-high" B-flat, whereas here he reaches the dominant, G). While separated by rest, he stays positioned in the high register, with this quick gesture connecting to the long phrase that follows. The long phrase of bars 10-19 is played in a single breath. He gradually descends two octaves in the first 7 bars, and then ascends right back up an octave and a major 6th, almost to where he began. The fall-off in bar 19 can be considered another mini-descent. The large-scale descent and ascent are of course accomplished with a variety of smaller descents and ascents and a mix of stepwise and

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[62] Navarro, Fats, Tadd Dameron, Allen Eager, Curley Russell, and Kenny Clarke, 1991, *Royal Roost Sessions 1948*, [Barcelona, Spain]: Fresh Sound Records.
[63] Dana, Christy Leigh, 1995, An analysis of selected jazz trumpet improvisations on Gershwin's I got rhythm harmonic progression, 1931-1987, Document (Ph.D. Mus.)--Indiana University, 1995.
[64] Gillespie, *Odyssey 1945-1952*.
[65] Ibid.

skipwise motion. Triplets are used to add rhythmic variety to the phrase and to the solo as a whole. The F-sharp of bar 16, held into bar 17, the low-point of the phrase, receives special emphasis. Gillespie is extending the line through the bridge rather than beginning a new phrase for the bridge, calling attention to it by way of dynamics. The F-sharp is the flat-5 of the C chord in bar 16 (enharmonically spelled), becoming the 9th of the E7 in the first bar of the bridge, bar 17. Note the use of the catapult device, discussed earlier, in bars 11 and 14.

A bars' rest separates the long phrase from the answering phrase of the second half of the bridge. Gillespie continues on in the high register in this phrase (bars 21 through 23), highlighting the 3rd of the chord in bar 21 and enclosing the root in bar 22 with a double neighbor. Beats 3 and 4 of bar 21 are another example of the basic four-note chromatic descent to the root (of G7 here), heard earlier in bar 8 of Gillespie's "Stardust I" solo. The phrase concludes in bar 23, resting on the flat-5 (enharmonically spelled); by coming to rest on the flat-5 in bars 16, 19, and 23, Gillespie sets up an alignment, especially between bars 19 and 23. Preceded by a bars' rest, the third A section is attacked head-on with a new idea, resolving the structural dissonance created by connecting the second A section and the bridge with a single phrase. The practice of glissing between two oscillating high notes has its origins in the trumpet duels and cutting contests of the previous era, in the playing of Roy Eldridge among others. Gillespie can be heard doing this in bars 97-100 of his solo on "Dizzy Atmosphere" from 1957, and in bars 175-179 of his solo on "Dizzy's Blues." This is followed by the concluding six-bar phrase of bars 28-32, again transcending the 4-plus-4 construct of the form. In bar 29 one hears the same rhythmic motive discussed earlier, from bar 6.

Dizzy Gillespie's solo on "Anthropology" exhibits a sophisticated and varied approach to phrasing, often defying the even phrase divisions implied by the form. Rest is used as means to

articulate phrase structure; phrases may be as long as ten bars and cross from one section into another, or they may consist of a single sharp gesture marking the form, as in bar 9. The solo has an unrelenting forward energy, and on this old recording, the trumpet shines through bright and clear. Like the last two solos discussed, this solo is a testament to Gillespie's love for and command of the upper register of the horn, and demonstrates that he can get a variety of uses out of the high register: as a single sharp gesture, as part of a florid line, and as prolonged wailing between two notes.

Dizzy Gillespie • "He Beeped When He Should Have Bopped"[66]

Recorded July 9, 1946, NYC
Dizzy Gillespie, (trumpet, vocals), Alice Roberts (vocals), Dave Burns, Talib Daawud, Kenny Dorham, John Lynch, Elmon Wright (trumpet), Leon Comegys, Alton "Slim" Moore, Gordon Thomas (trombone), Howard Johnson, Sonny Stitt (alto saxophone), Ray Abrams, Warren Lucky (tenor saxophone), Leo Parker (baritone saxophone), Milt Jackson (vibraphone), John Lewis (piano), Ray Brown (bass), Kenny Clarke (drums)

"He Beeped When He Should Have Bopped" is a bebop vocal number composed by Dizzy Gillespie and his wife Lorraine Willis Gillespie. Two takes were recorded in 1946, one featuring the singer Alice Roberts and one featuring Gillespie himself on vocals; this solo is taken from the latter. I would say that the song's lyrics allude to bebop's inherent elitism, but elitism is such a loaded word with so many negative connotations. I will instead say that the creators of bebop clearly had no tolerance for mediocrity, and that kicking the squares and the undisciplined out of Minton's was likely an essential and crucial step that had to be taken to create an environment where the music could be developed to its full potential. The song's lyrics are as follows:

There was a guy who had some brand new tricks,
Played his horn with some crazy licks,
The thing that made him such a flop,
Was he beeped,
When he should have bopped,

This same old cat got right up on the stand,
But he couldn't seem to dig the band,
Thought he was the cream of the crop,
But he beeped,
When he should have bopped,

All the cats gathered around to see what he was trying to prove,
But anyone could plainly see that he was dragging them out of the groove,

[66] Gillespie, *Odyssey 1945-1952*.

At last the leader turned around and said,
"Listen, pops, you had better stop,
Oh there you go, you did it again,
You just beeped,
When you should have bopped."

The song is about someone who can't play getting kicked off the bandstand. The composers are expressing a bold political statement, making their stance clear with regard to gimmicks, pretentiousness, insincerity, and lack of integrity within the musical community at large. The work as a whole, not only the lyrics, must, and indeed does reflect this stance. A rigorous respect for music is reflected in the composition and in the band's execution of it, and this of course includes Gillespie's solo:

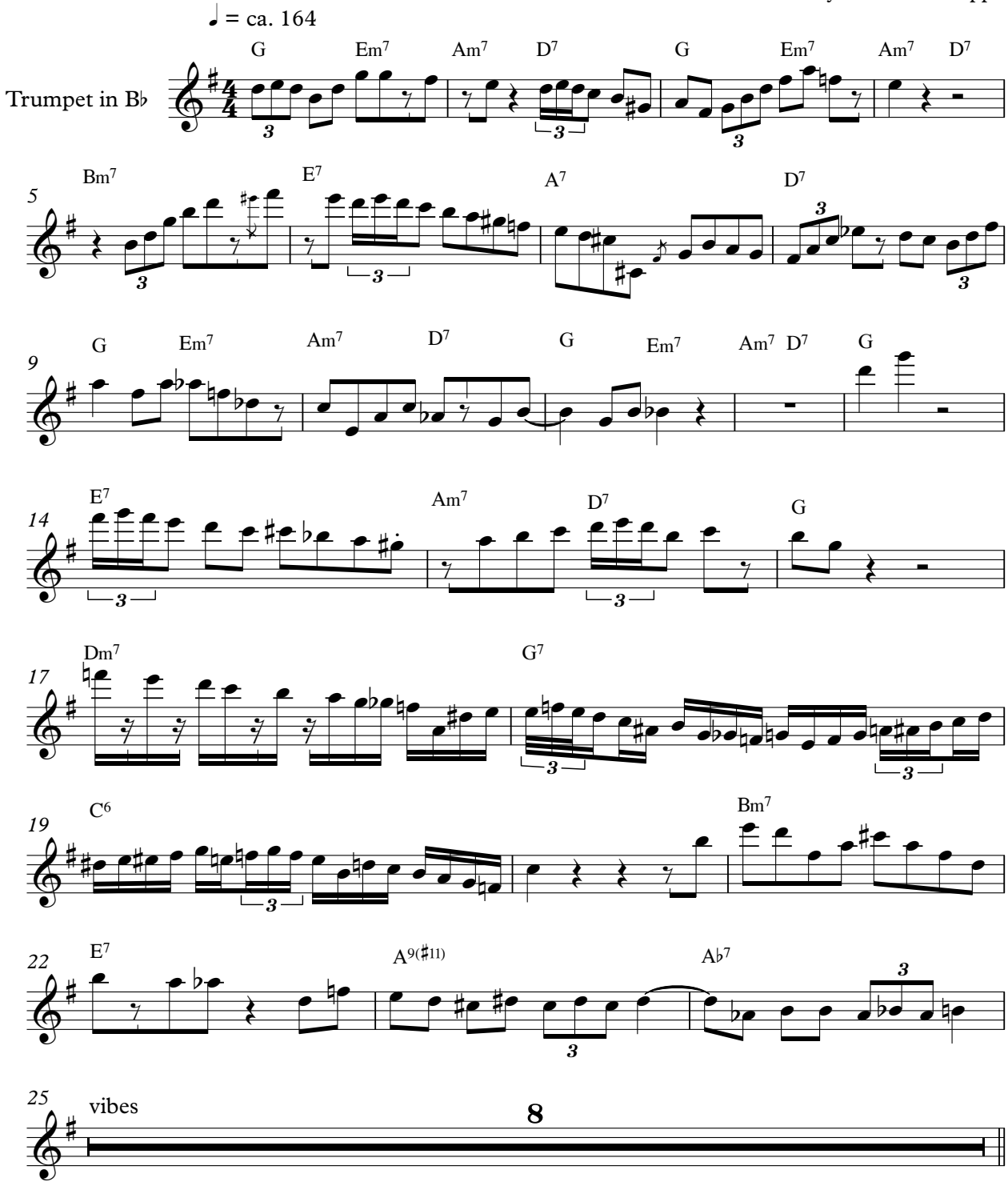
Figure 1.8

in B♭

Dizzy Gillespie
He Beeped When He Should Have Bopped (1946)

(three-quarters of a chorus)

Dizzy Gillespie, Lorraine Gillespie
transcribed by Charles Cacioppo



Like the previous piece, the tune is based on rhythm changes, here in the key of concert F major. This is an example of a complete solo that is less than a full chorus in length, with Milt Jackson soloing on the last A section after the bridge. (Interestingly they skip right to the bridge for the head-out following Milt Jackson's eight-bar solo.)

Like the "Anthropology" solo, the first four-bar phrase divides into two subphrases. The turn that begins the solo over the tonic is used again, accelerated here, over the dominant in the second half of the second bar. Bar 2 has the double neighbor, B, G-sharp enclosing the A on the downbeat of the next bar. The first two four-bar phrases of the solo are separated from one another by a bars' rest. The second four-bar phrase begins with an ascent of an octave and a fifth into the high register; it is one among many examples thus far of resting briefly right before playing in the upper register. As the solo continues it can be observed again before entrances in bars 13, 17, and pickup to bar 21. Ascending arpeggiation is important in the first eight bars of the solo, listening to bars 3, 5, and 8. The first two bars gradually descend from the G, to the F-sharp in bar 3; then in the space of two beats the line is brought up higher than where it started, to A, by way of the G-major9 arpeggio in beats 2 and 3. The arpeggio of bar 5 is begun with a major-triad arpeggio, with the fourth between D and G, but its high point and note of destination is F-sharp, the leading tone, from which he begins a descent that incorporates the D, E, D, turn that begins the solo, up an octave. The last eighth note of bar 6 is an F-natural, the flat-9 of E7, resolving to E, the 5th of the A7 in the next bar. The C-sharp octave leap of bar 7 could be said to "enclose" the G on beat 3 by tritone. Bar 9 contains two smaller ascending arpeggios, one to the flat-9 of the D7, the other leading to the top of the second A section.

Bar 9 implies the changes B-7, B-flat-7. The first half of bar 10 makes use of a second-inversion minor triad arpeggio; often used as a "catapult" as discussed earlier, this shape can be

heard in the A section of Gillespie's "Things To Come." It leads to the A-flat, the flat-5 of D7 in the second half of the bar. A structural chromatic descent can be heard in bars 9 and 10; in half notes, B, B-flat, A, A-flat, even though the B and B-flat are not played by Gillespie in bar 9. The 4-plus-4 structure of the second A section is articulated by the use of rest in bar 12, and the high-note proclamation, I-V, of bar 13; again, Gillespie is known to make short bursts in the high register to highlight phrase divisions and shape the hierarchical structure of his solos (see bar 9 of Gillespie's "Anthropology" solo). Gillespie remains in the high register to finish out the second A section. In this four-bar group of bars 13-16 one hears four separate ideas, one per bar, separated from one another by rest, contrasting it with both the previous long phrase of bars 5-11, which overlap two A sections, as well as with the next phrase that begins the bridge, which flows uninterrupted.

In the phrase of bars 17-20 that begins the bridge, Gillespie goes into double time. The transition to double time is made in the first half of bar 17 by way of short notes played on the beat, and the syncopation on beat 2; in other words, he doesn't begin with a string of rapid sixteenth notes right away, rather he eases into it somewhat, as if using the first half of bar 17 to set up the double time for himself as well as for his band-mates. As soon as he does get going, one hears the interpolation of triplets for rhythmic variety, and to help to propel the line. One observes a high degree of chromaticism in bars 18 and 19, compared with what is almost a straight descending F major scale used to begin the descent and establish the double-time in bar 17. From bar 17, the trumpet student may deduce that Gillespie more than likely spent time practicing his scales in this manner, staccato, both descending from, as well as ascending to the highest register of the horn; as Jon Faddis said, "If one wants be able to play something, one must practice it." The phrase begun in bar 17 is like bar 5 with pickup from "Dizzy's Boogie,"

because is begins a scalar descent from a high F; it is also like bars 9-11 of "Dizzy's Boogie" because it goes into double time.

The final four bars of the solo, like the opening four bars, divide into two 2-bar sub-phrases, giving the solo some degree of symmetry as a whole. As one comes to expect from Gillespie, there is variety and contrast between the two subphrases. The first has no altered tones and is for the most part consonant with the changes (bar 23 is a quotation of "Tea for Two"); the second puts emphasis on the flat-5, D-sharp enharmonically spelled in bar 23, and the sharp-9, B-natural in bar 24. Further contrast can be observed in the range covered in each subphrase, with the first using more skipwise motion and arpeggiation, and the second being more localized staying within a major 3rd in bar 23 and within a minor-3rd in bar 24.

Gillespie's solo on "He Beeped When He Should Have Bopped" is consistent with the preceding three solos in its balance of high and low, ascent and descent, chromaticism and diatonicism, stepwise and skipwise motion, syncopation and on-the-beat playing, fluidity of line and use of space and rest, rhythmic acceleration and deceleration, and phrasing outside of and within the even structures inherent in the form. All four solos also share a sense of drama and surprise in their use of silence and exaggeration, and the ways in which elements are contrasted. The playing on all four solos is bright and energetic, displaying total mastery of the horn and the idiom, making the most difficult passages sound natural and easy.

Miles Davis • "Klaunstance"[67]

Recorded December 21, 1947, United Sound Systems, Detroit, MI
Charlie Parker (alto saxophone), Miles Davis (trumpet), Duke Jordan (piano), Tommy Potter (bass), Max Roach (drums)

After completing my transcriptions for this study I became aware of Tommaso Urbano's groundbreaking website, *The Music of Miles*,[68] an exhaustive and ongoing study of Miles Davis's recordings. Urbano has transcribed literally hundreds of Miles Davis solos, mostly from his early period, and provided insightful commentaries about the history of the recording dates and the solo's relationships to one another, often including comparative analysis with the use of short sound clips from the solos. In addition he has recorded himself playing the solos along with the recordings, and made these recordings available on his site and on YouTube. As such, three of the four Miles Davis transcriptions I have done for this study, "Klaunstance,"[69] "The Duke,"[70] and "Gone,"[71] are also available as transcribed by Urbano on his site. Urbano's site presents a goldmine of information for students of Davis's work; that said, I have heard very little discussion of it within the community, and I stumbled upon it essentially by accident.

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[67] Parker, Charlie, 2000, *Charlie Parker the Complete Savoy and Dial Studio Recordings, 1944-1948*, [Atlanta, GA]: Savoy.
[68] Urbano, Tommaso, "themusicofmiles," Accessed March 13, 2014, http://www.themusicofmiles.com/index.php.
[69] Urbano, Tommaso, "klaunstance - miles davis solo (F major)," Accessed March 13, 2014, http://www.themusicofmiles.com/recording.php?date=%271947-12-21%27&rec=8&movie=1.
[70] Urbano, Tommaso, "the duke #1 - issued version miles davis overdubbed solo (G major)," Accessed March 13, 2014, http://www.themusicofmiles.com/recording.php?date=%271957-05-06%27&rec=8&movie=2.
[71] Urbano, Tommaso, "gone #5 - miles davis solo (G minor)," Accessed March 13, 2014, http://www.themusicofmiles.com/recording.php?date=%271958-07-22%27&rec=8&movie=1.

Miles Davis is identified by many for his economy of approach, his ability to play very meaningfully while not playing so many notes, and his use of space. Here we have a solo where he fills up all the space with great finesse. He shows that he is able to meaningfully communicate in the context of the burning tempo and the changes (with a key-change in the form), filling the space mostly with eighth notes, with his smooth and polished technique. His time is solid, and the solo is well-put-together in the sense of how the vocabulary and materials are used with the changes. One could argue that, even though recorded at the young age of 20, this solo is among his best captured on record. The last sixteen bars of the solo are played in one breath, and the effect is striking. The playing is constant and unrelenting here, making for a powerful resolution at the top of the form. This example stands at odds with the generalizations commonly made about Davis's playing.

Figure 1.9

in B♭

Miles Davis • Klaunstance (1947)

(Based on the changes to The Way You Look Tonight by Jerome Kern)

Parker, Davis

transcribed by Charles Cacioppo

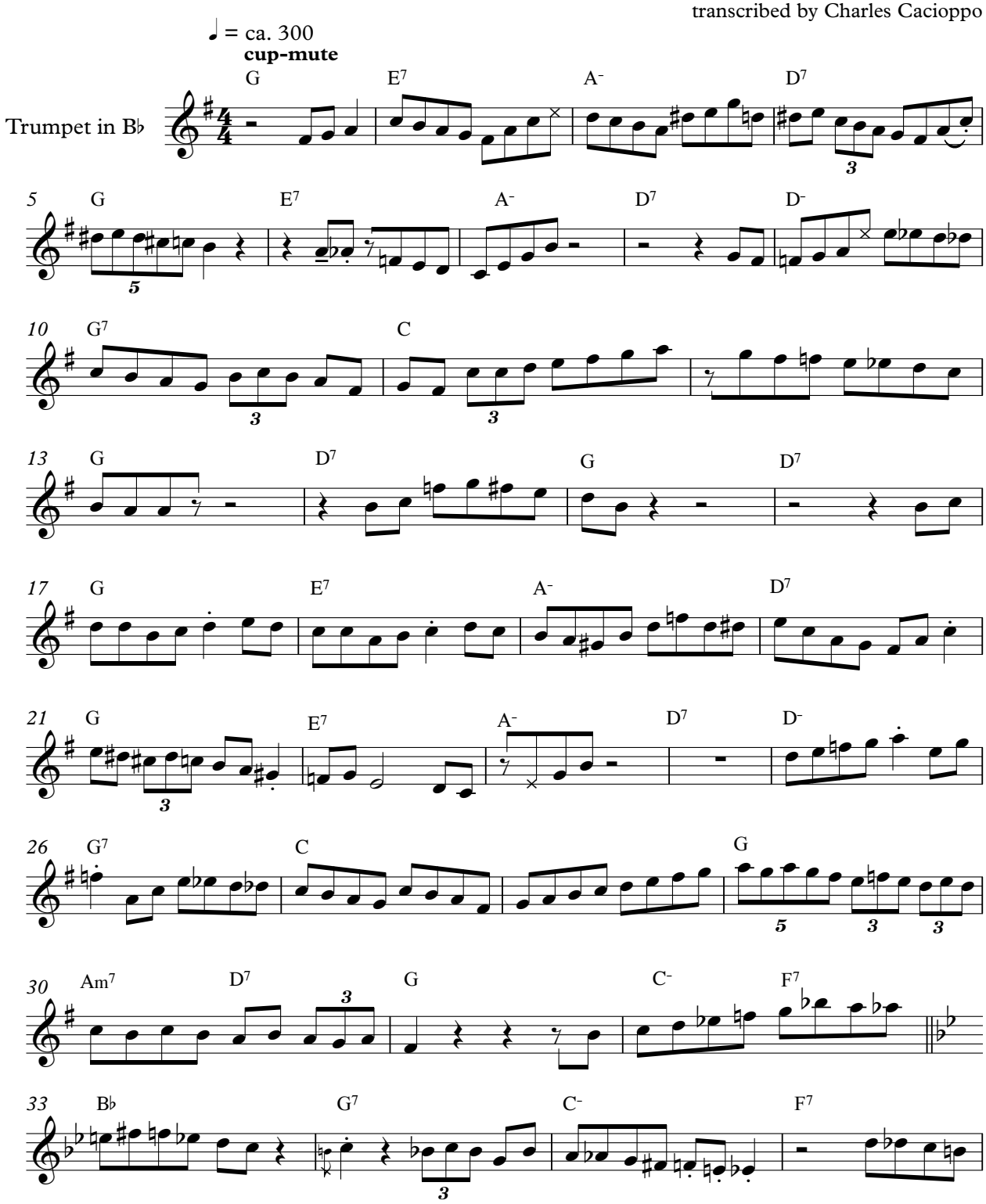
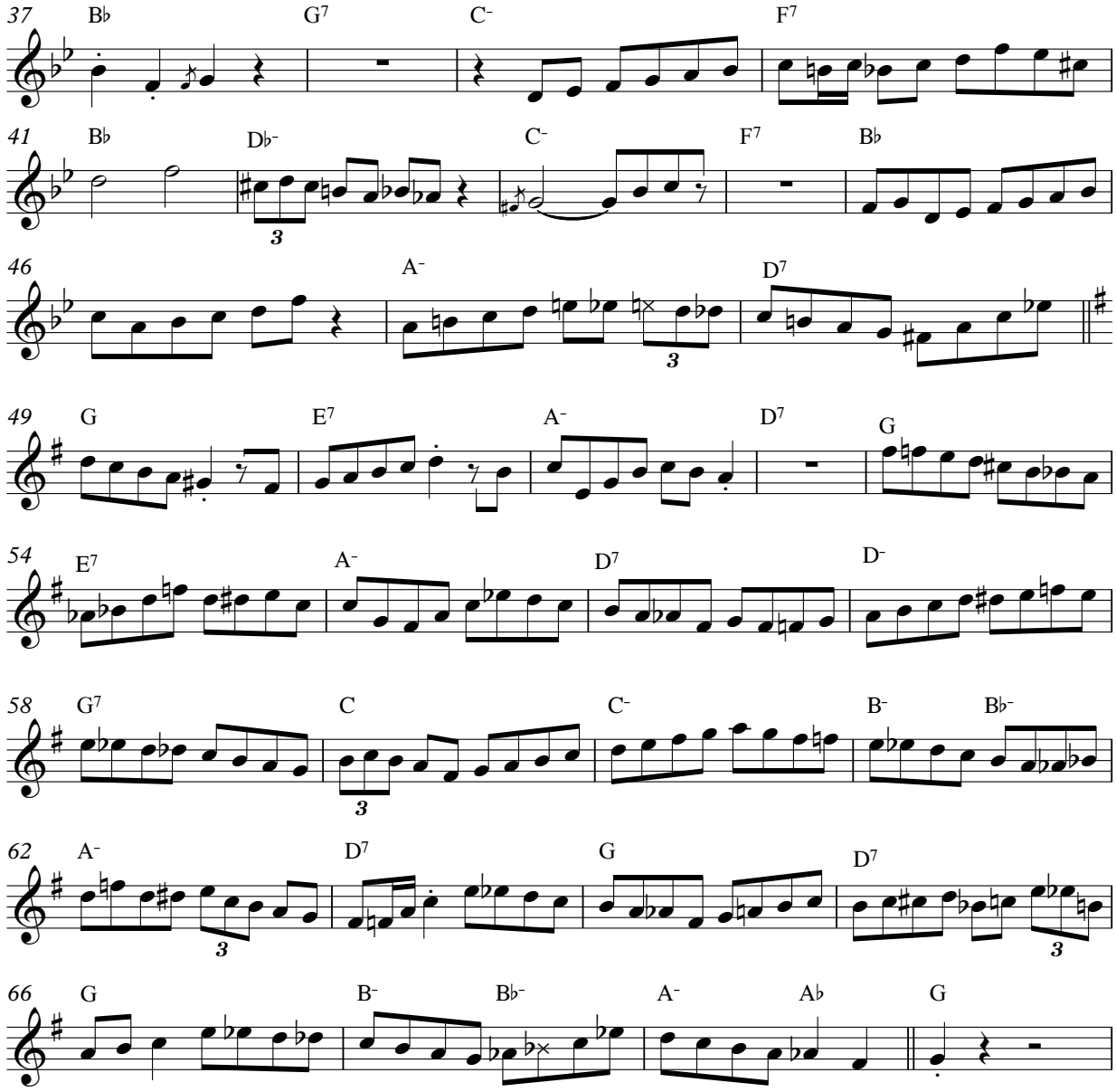


Figure 1.9 (Continued)



"Klaunstance" is a performance of the 1936 standard "The Way You Look Tonight" by Jerome Kern with lyrics by Dorothy Fields, with the melody omitted to avoid paying royalties for its use.[72] The tune's form is 68 bars in length; it is an AABA' form with the first three sections being 16 bars in length and the final A' being augmented to 20 bars. The A sections are in concert F major, and the bridge is in concert A-flat major. Davis uses a cup mute on this solo.

The chromatic scale, especially descending, is important to this solo and to Davis's playing in general. In his autobiography he recalls how learning this scale helped to elevate his playing to a higher level, "By the time I was fifteen or sixteen, I had learned how to play chromatic scales, too. When I started playing that shit everybody around Lincoln stopped and asked me what I was doing. They started looking at me differently after that."[73]

The first use of the chromatic scale in this solo occurs in the form of a four-note melodic cell, in the second half of bar 9. The cell, placed on the beat, can also be observed in bars 26, 35, 36, 58, and 66. It can also be observed played off the beat in bar 12. There are similar-sounding spots in the solo where a whole step is present, bars 5, 40, and 47. Bars 3 and 4 make use of ascending chromaticism; bar 3 uses the bluesy ascending half step, minor 3rd motion, and going into bar 4, uses two chromatic notes, D, and D-sharp as ornamentation to the E on the "and" of beat 1 in bar 4, the 9th of the D7.

Bar 7 shows the use of a common technique, present in many of the solos discussed so far, of arpeggiating off of the 3rd of the chord. Davis arpeggiates a Cmajor7 chord over an A-chord, producing the 3rd, 5th, 7th, and 9th of the chord. This same technique can be observed in bar 21 of Dizzy Gillespie's solo on "He Beeped When He Should Have Bopped," where he plays

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[72] Urbano, Tommaso, "Miles Davis with Charlie Parker quintet, 1947-1948: studio and live performance," Accessed March 17, 2014, http://www.themusicofmiles.com/articles/charlie-parker-quintet-1947/session.php.

[73] Davis and Troupe, *Miles, The Autobiography*, 37, 38.

a Dmajor7 chord over a B-7. This same principle may be applied to chords of any quality, for example one may arpeggiate a G-7 chord over an E-flat-major7 chord, as heard in bar 7 of Gillespie's on "Woody 'n You" (in this case the B-flat is omitted). Over a dominant chord there are more choices; without altering any notes and staying within the scale, one may arpeggiate a half-diminished7 chord (or minor7-flat-5 chord) over a dominant, for example F-sharp-half-diminished7 over D7 results in the 3rd, 5th, 7th, and [natural] 9th. If however one plays an F-sharp-fully-diminished7 chord over a D7, as Davis does in bar 48 of this solo, it would result in the 3rd, 5th, 7th, and flat-9, adding dissonance and more color to the lick. Going backward, the use of this technique over dominants by Gillespie can be observed in bar 8 of "He Beeped When He Should Have Bopped," bar 18 of "Anthropology," bar 2 of "Woody 'n You," and bar 7 of "Stardust II." In addition to highlighting the upper extensions of chords (9ths), arpeggiating chords off of the 3rd helps to point the soloist's line in a certain direction; it helps to lead them along to where they want to go in terms of pitch-space. It also instantly opens up their line to a wider range, to at least that of a 7th.

In addition to the use of the chromatic scale, Davis's solo on "Klaunstance" exhibits the use of other unique and idiosyncratic characteristics. These include the slick use of repeated notes in bars 9, 11, and 13, and with regard to rhythm, the different arrangements of six eighth notes and one quarter note in a bar. The aforementioned Dizzyism of bar 66 is one example, others can be found in bars 17 and 18 (which sound as though they are quoting a nursery-rhyme), 25, 49 and 50 (there are eighth rests in 49 and 50); in these examples the quarter note comes on beat 3. Bar 63 is similar to bar 66 in that the quarter note comes on beat 2. In bar 26 the quarter note comes on beat 1. Most characteristic of all is the placement of the quarter note on beat 4, as heard in bars 20, 21 (having a triplet on beat 2), 35, and 51.

Another style-defining characteristic in evidence here is Davis's idiosyncratic use of enclosures. In bar 14, approached by skip, the F-natural and G in bar 3 enclose the F-sharp in beat 4. The first bar of the bridge, bar 33 has an enclosure placed right on the beat, what may be called an accented chromatic double neighbor.

Other noteworthy events in this solo can be found in bars 28, 31, and 32. In bar 28 Davis plays a straight G major scale; this is important to note for all the aspiring musicians who shun their major scales and just want to cut to the "hip" stuff. The major scale is actually hip to use, as shown here; it is a fundamental creative tool that no one outgrows. Arnold Schoenberg said that "there is still plenty of good music to be written in C major,"[74] and this still holds true today. In bar 31, following a long winding descent, Davis "resolves" to the leading tone, and in bar 32, he is heard using a "stock" ii-V lick to modulate to the new key for the bridge (for students just starting to learn how to play over ii-Vs, this is a good place to start).

Tommaso Urbano has some further insights into this solo. In addition to the studio recording discussed here, there also exists a live recording of Davis and Parker performing this tune, "from the Dean Benedetti Recordings, at the Onyx Club, in New York on July 6, 1948 (the one numbered as #226)."[75] Davis plays two full choruses on the live recording, making it twice as long. In comparing the two performances Urbano finds several instances of Davis playing the same material at certain points in both solos; Davis approaches bars 47 and 48 the same way in both solos.[76] Likewise, a longer passage, bars 53-56 sounds very similar to its corresponding passage in the live recording.[77] Bar 25 is a clear Davisism, akin to "a criminal leaving his

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[74] Unsourced quote.
[75] Urbano, "Miles Davis with Charlie Parker quintet, 1947-1948: studio and live performance."
[76] Ibid.
[77] Ibid.

fingerprints all over a crime scene."[78] This lick can be heard in much of Davis's solo work from the 40s, specifically, as Urban points out, in his solo on the blues, "Another Hair-Do" (second chorus, 9th bar), from the same studio recording date as "Klaunstance."[79]

[78] Ibid.
[79] Ibid.

Kenny Dorham • "Skippy"[80]

Recorded May 30, 1952, WOR Studios, NYC (Blue Note BLP 1511)
Thelonious Monk Sextet; Thelonious Monk (piano), Kenny Dorham (trumpet), Lou Donaldson (alto saxophone), Lucky Thompson (tenor saxophone), Nelson Boyd (bass), Max Roach (drums)

The following story from Miles Davis is quoted here at length because it gives Kenny Dorham (1924-1972) a genuine introduction, and offers important insights into the competitive aspects of jazz:

During the first two weeks at the Cafe Bohemia, …something happened that I still remember clearly. Kenny Dorham, the trumpet player, came in one night and asked me if he could sit in with the band. Kenny was a hell of a trumpet player—great style, all his own. I liked his tone and voice. And he was really creative, imaginative, an artist on that horn. He never got all the credit he deserved. Now, I don't let just anybody sit in with my band. You've got to know how to play, and Kenny could play his ass off. Plus, I had known him a long time. Anyway, the place was packed that night like it always was back in those days. After I got through playing, I introduced Kenny, who came up and played just like a motherfucker. Just kicked whatever I had played right out of everyone's head. So I was mad as hell because nobody likes for someone to come on their gig and show them up. Jackie McLean was out in the audience and so I went up to him and asked him, "Jackie, what did I sound like?"
I know Jackie loves me, and he loves the way I play, so he ain't going to pull my leg. He looked me straight in the eye and said, "Miles, tonight Kenny is playing so beautiful you sound like an imitation of yourself."
Man, was I pissed when I heard that. I just went home without saying anything to nobody; it was the last set. I thought about that shit, because I've got a lot of pride. And when I looked at Kenny as he was leaving, he had this shit-eating grin on his face and was walking like he was ten feet tall. He *knew* what had gone down—even if people in the audience didn't. He *knew* and I *knew* what had happened.
The next night he came back, just like I figured he would, to try to do it all over again, because he knew that I was playing to the biggest and hippest audience in the city. He asked me if he could sit in again. This time I let him play first and then I went up and just kicked his motherfucking ass. See, the night before I had been trying to play shit like Kenny plays, because I wanted to make him feel comfortable. And he knew that's what I was doing. But I came back on his ass the next night and he didn't know what hit him. (Later, in the 1960s, in San Francisco, the same thing happened again, and that one ended in a draw, too, I think.) That's the way it was

[80] Monk, Thelonious, Sahib Shihab, Milt Jackson, Al McKibbon, Art Blakey, Kenny Dorham, Lou Donaldson, Lucky Thompson, Nelson Boyd, and Max Roach, 2001, *Genius of Modern Music, Volume Two*, Los Angeles, Calif: Blue Note.

back in those days, people always trying to cut you to pieces in a jam session. Sometimes you win and sometimes you loose, but after you went through it with a great player like Kenny, you had to get something out of that. You had to have picked up something or you weren't ready to learn about music, even if sometimes it might be an embarrassing situation.[81]

Kenny Dorham's solo here is from the debut recording of "Skippy," a composition by Thelonious Monk. Monk's compositions and approach to the piano contributed heavily to the development of bebop and established a unique, unmistakable sound that will forever hold its place in the history of modern music. With the exception of solo performances and a few trios, Monk always had horn players of some kind in his bands. There is a pronounced lyricism in all of his music, and horn players helped to bring it out in a special way. The sound of horn players improvising over the changes to his often harmonically and conceptually challenging tunes, often with the composer laying out, is a sound to be treasured. Monk performed with a quartet with saxophonist Charlie Rouse throughout the 60s, and prior to that he had performed with many of the finest saxophone players, including Coleman Hawkins, Charlie Parker, Sonny Rollins, Pepper Adams, Phil Woods, Johnny Griffin, and John Coltrane. He also played with many great trumpet players, including Dizzy Gillespie, Clark Terry, Donald Byrd, Thad Jones, Idrees Sulieman, Bill Hardman, Ray Copeland, and of course, Miles Davis and Kenny Dorham.

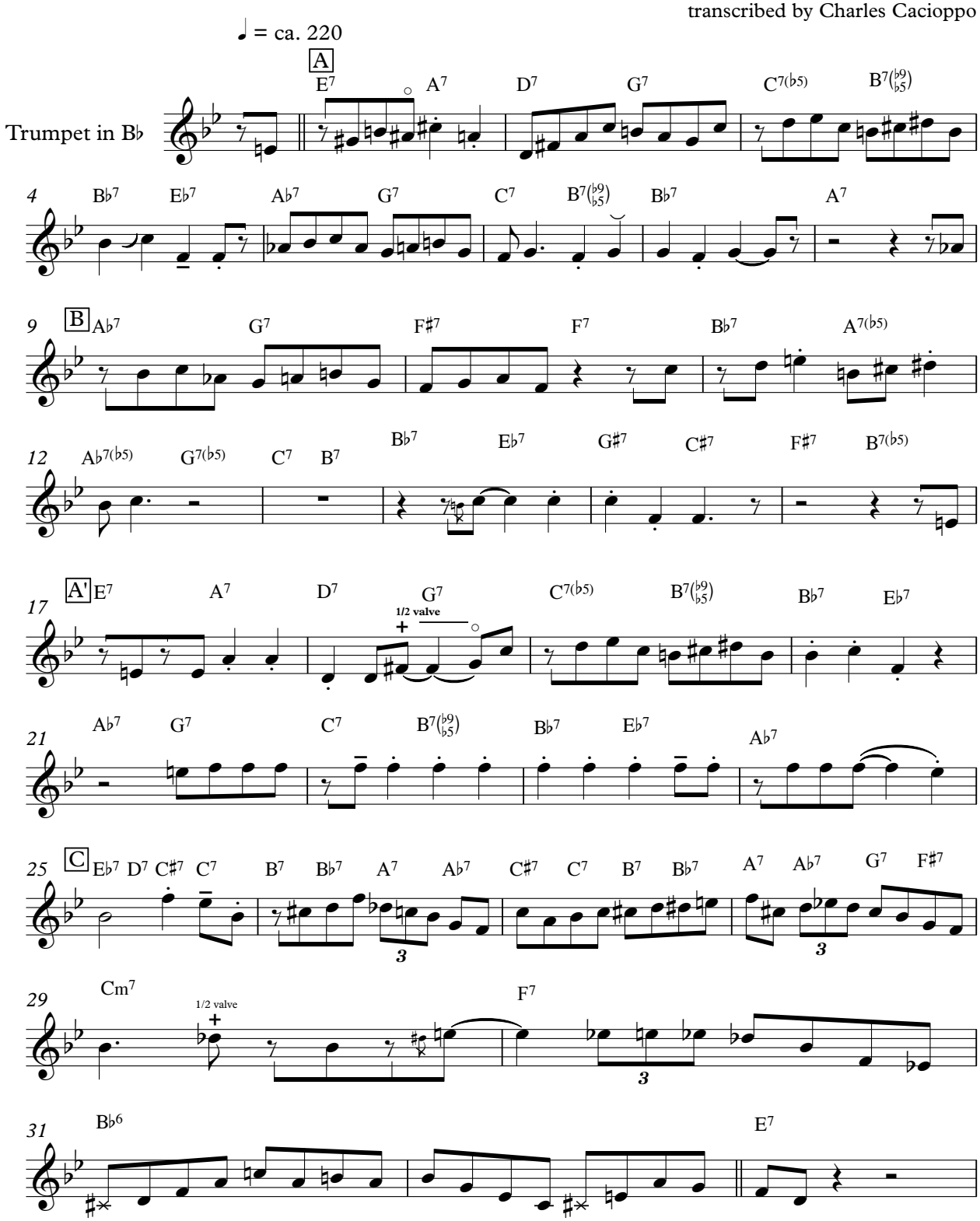
[81] Davis and Troupe, *Miles, The Autobiography*, 214, 215.

Figure 1.10

Kenny Dorham • Skippy (1952)

in B♭

Thelonious Monk, Dorham
transcribed by Charles Cacioppo



Except for the ii-V-I in the last four bars of the form, the tune's changes are all dominant 7th chords, moving either in sequences of fourths, or chromatically. The ways in which the two types of root motion are distributed and mixed in the 8-bar sections is of great interest. No section consists of all one type of motion, they are mixed throughout, and harmonic rhythm is manipulated to allow sections to lead into one another, and for variety. The form is ABA'C. The A section starts with E7, a tritone away from the key, B-flat, which is only established once, at the end of the form, with the cadence in bar 31. The changes are structured such that the root motion of the end of one section continues into the root motion of the next; the last three bars of the B section taken with first two bars of A' (bars 14-18 of the form) make up an uninterrupted cycle of fourths. A' differs from A only in its last two bars where the half-note harmonic rhythm is broken. An extra change is added in bar 23 of the form to allow for a whole bar of A-flat7, rather than A7, to lead into the C section. The A, B, and A' sections are similar in terms of how the changes move, though they all differ in harmonic rhythm by a half note. There is a pronounced difference in the C section, where the harmonic rhythm speeds up to the quarter-note level for its first four bars (bars 25-28 of the form), with a continuous chromatic descent for the first two bars, skipping up a fourth to another continuous chromatic descent for the next two bars. The second half of the C section (bars 29-32 of the form) consists of a ii-V-I in B-flat major, the only real feeling of a tonal center in the tune, as if resolving the dissonance of the whole tune. The C section also divides into a clear four-plus-four, with the chromatic descents of the first four bars answered with an ascending bass line, or walk-up, in the next four bars.

As with the other solos discussed thus far, Dorham's playing here smoothly flows through the changes, and dissonance is treated with care. In the first two bars with pickup,

Dorham outlines the harmonies in a literal way, mostly using chord tones and arpeggiation. In bars 3, 5, 9 through 12 with pickup, and 19 with pickup, Dorham uses the simple melodic cell of scale degrees 1, 2, 3, 1, transposing it according to the changes. The syncopated placement of its first note on the "and" of beat 4, anticipating the actual change, adds to the rhythmic momentum; the syncopation creates rhythmic tension, which is resolved by the continuous eighth notes that follow. Being among the most basic four-note cells, it is a good thing to practice all over the horn, not just transposing it down chromatically, but up as well, and in different intervals, especially in fourths. It can of course also be practiced in minor (up a whole step, up a half step, down a minor 3rd), chromatic (up a half step, up a half step, down a whole step), and even "Phrygian" (up a half step, up a whole step, down a minor 3rd). In bar 3 with pickup, bar 5, bar 9 with pickup, and bar 19 with pickup, the shape is built off of the roots of the changes, (over C7 he plays C, D, E, C; over B7 he plays B, C-sharp, D-sharp, B, and so on). On the downbeat of bar 10 the pattern of descending chromatic transposition is broken; he transposes down a whole step instead of a half step, resulting in the notes F, G, A, F. Over F-sharp7 this results in the major 7th (F enharmonically spelled), the flat-9 (G-natural), sharp-9 (A enharmonically spelled), and major-7th, F, again, though here it can be heard as an anticipation of the next chord, F7. Then in bars 11 and 12 with pickup, he builds the cell on the 2nd of each chord rather than on the root, (over B-flat7, C, D, E; over A7, B, C-sharp, D-sharp, etc.), resulting in the 9th, 3rd, and flat-5. Building this simple shape off of the root of each chord would quickly become predictable, so he breaks the pattern here, playing on the listener's expectations. The flowing eighths of this pattern are contrasted with rhythmic jabs and punctuations throughout the solo, often in the form of quarter notes. At the beginning of the A' section with pickup, Dorham can be heard simply playing the roots in this fashion, using a classic rhythm evocative of the swing

era. He adds color and interest to the phrase with the use of the half-valve in bar 18. The passage of bars 21 through 25 further invokes the sound of the swing era trumpeters, with the tried-and-true technique of wailing on a single note. This not only creates contrast within the solo itself, but within the total sound of the band, resulting in a stunning example of oblique motion, whereby the soloist stays stationary above rapidly changing harmonies. The meaning of the repeated F changes with the chords: it's the 7th of the G7 in bar 21; the [natural] 11th of the C7 and the flat-5 of the B7 in bar 22; the 5th of the B-flat7 and the 9th of the E-flat7 in bar 23; and the 13th of the A-flat7 in bar 24. A great intensity builds with the repeated F driving toward the C section. Dorham moves from the F at the arrival of the C section, and finishes out the rest of the solo with brand new contrasting ideas, further highlighting the C section as being markedly different from the others. Dorham plays three overt, bluesy statements in the C section, in bars 26 and 28, based on the blues lick (or blues scale as it's sometimes called) built on G (G, B-flat, C, D-flat, D, F), and in bar 30, based on the blues lick built on B-flat (B-flat, D-flat, E-flat, E-natural, F, A-flat). The licks of bars 26 and 28 are connected by the chromatic ascent of bar 27; the F that was heavily repeated in the preceding section is heard in a totally different context, with new meaning, in these first two bluesy statements. The D that starts the D-7 arpeggio in bar 31 is enclosed by C-sharp and E-flat from the previous bar, likewise the B-flat that begins the descending C-7 arpeggio in the next bar is enclosed by B-natural and A in the preceding bar. Bar 32 outlines a special kind of ii-V in B-flat major; instead of a normal dominant, a dominant built on the leading-tone (in this case A7) is used. This is a unique shape, used by many trumpet players, notably by Clifford Brown, which should be learned in multiple keys. Of course, the tune doesn't have a conventional turnaround in the final bars, or any turnaround for that matter, as the top of the form begins with E7, a tritone from B-flat, with no

preparation. Since the cadence has already happened, Dorham's implied harmonies are heard over a sustained I-chord in bars 31 and 32.

Kenny Dorham's solo on "Skippy" is remarkable among other reasons for being both modern and backward-looking at the same time. Dorham takes recourse to an older style in his approach to a modern tune with modern changes. It has often been said that jazz is to have a balance between the old and the new, between tradition and innovation, and Dorham's solo may be heard as an example of this idea.

CHAPTER 2

THE 1950s

Clark Terry, Maynard Ferguson, and Clifford Brown • "I've Got You Under My Skin"[82]

Recorded August 14, 1954, Los Angeles, CA (EmArcy MG 36000)
Dinah Washington (vocals), Clifford Brown, Maynard Ferguson, Clark Terry (trumpet), Junior Mance (piano), Keter Betts or George Morrow (bass), Max Roach (drums)

That August of '54 while we were in Los Angeles, Dinah Washington was hanging out of the window of the Adams Hotel when we were getting out of our bus. She was yelling at somebody, then she saw us. She waved at me and said, "Hey, I didn't know that you were going to be in town! We've got a record date to do tonight."
I said, "Who's on it?"
"Maynard Ferguson, Clifford Brown, Max Roach, Richie Powell, Keter Betts, David Schildkraut," and she kept naming a whole bunch of people.
So I said, "And me, too."
She said, "Of *course!* Just come on and show up."
It was an unusual type of session; I'd never been to one where people were invited to sit in at the studio. Even though I was unadvertised and unexpected, it turned out to be a real fun date. When the album came out, it was titled, *Dinah Jams*.[83]

The atmosphere was friendly. "It was a small studio, but it was packed,"[84] said Clark. "And Brownie was there, and he said, 'Hey, Big Brother.' We decided to do whatever she was doing and we'd just play one, two, three right behind the other (the trumpets, that is). I said, 'Let me play first, so I can get the hell out of the way.'"

Clifford Brown's bride, LaRue, was in the audience and had these thoughts: "I remember when he did the jam session… He was so happy because he was playing with these giants. He was playing with Clark Terry and Maynard Ferguson! He kept saying, "I won't be able…' and he was in awe of them. He asked Dinah, 'Do you really want me to do this?' and she said, 'You're going to save me!' He said, 'Well, you know, I've got to do this because I'm under contract and you're under contract. But do you *want* me to do this?' She looked at him and said these famous words, which I'd better not say… listen to that record sometime. You'll see where Clifford was in awe of Maynard Ferguson and Clark Terry and you will hear how he came out on

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[82] Washington, Dinah, Clifford Brown, Clark Terry, Maynard Ferguson, Herb Geller, Harold Land, Junior Mance, et al, 1990, *Dinah Jams*, New York, N.Y.: EmArcy.
[83] Terry, Clark, and Gwen Terry, 2011, *Clark: The Autobiography of Clark Terry*, Berkeley: University of California Press, 134.
[84] Terry, Clark, interview by Nick Catalano, December 19, 1992.

the album."[85] LaRue's comments are interesting because, despite Ferguson's work with Kenton, he was hardly a trumpet star in 1954. But Brownie's humble comments sound typical of him.[86]

After completing the transcriptions for this study I learned that Marc Lewis had already transcribed Clifford Brown's portion of this performance in his compendium, *Clifford Brown Complete Transcriptions*.[87] My transcription of the whole conversation is given below:

[85] Brown-Watson, LaRue, interview by Nick Catalano, February 3, 1992.
[86] Catalano, Nick, 2000, *Clifford Brown: The Life and Art of the Legendary Jazz Trumpeter*, Oxford: Oxford University Press, 130, 131.
[87] Brown, Clifford, and Marc Lewis, 1991, *Clifford Brown, Complete Transcriptions*, [Los Angeles, CA]: Brownie Pub, 134.

Figure 2.1

Clark Terry, Maynard Ferguson, Clifford Brown
I've Got You Under My Skin (1954)

in B♭
chorus is 56 bars (16+16+8+8+8)
(one and four-sevenths of a chorus)

(in concert B♭)

Cole Porter, Terry, Ferguson, Brown
transcribed by Charles Cacioppo

♩ = ca. 148

Clark Terry

Trumpet in B♭

Dm7 G7 Cmaj7 A7

1/2 valve

etc

1/2 valve

1/2 valve

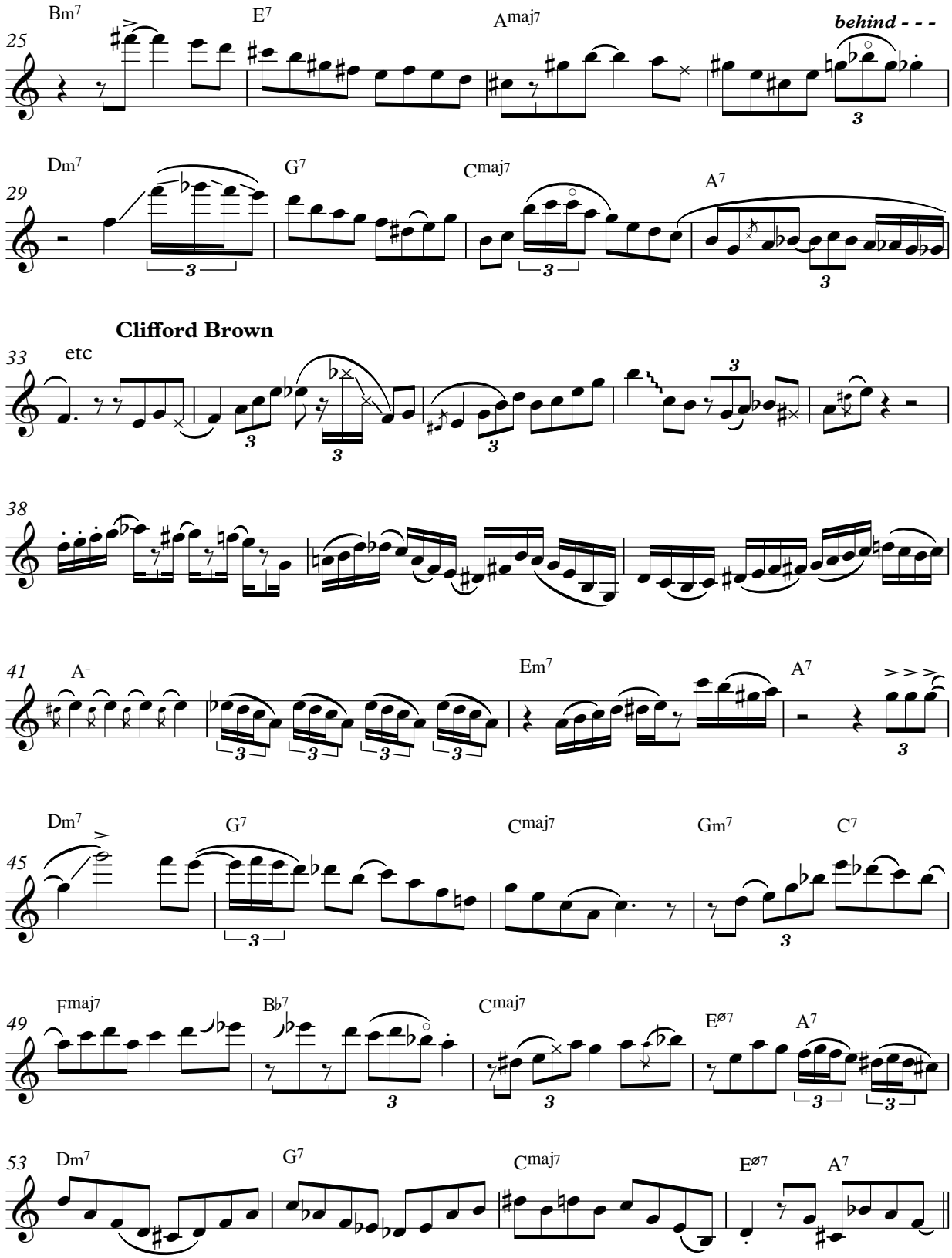
1/2 valve

lip tr

Maynard Ferguson

1/2 valve

Figure 2.1 (Continued)



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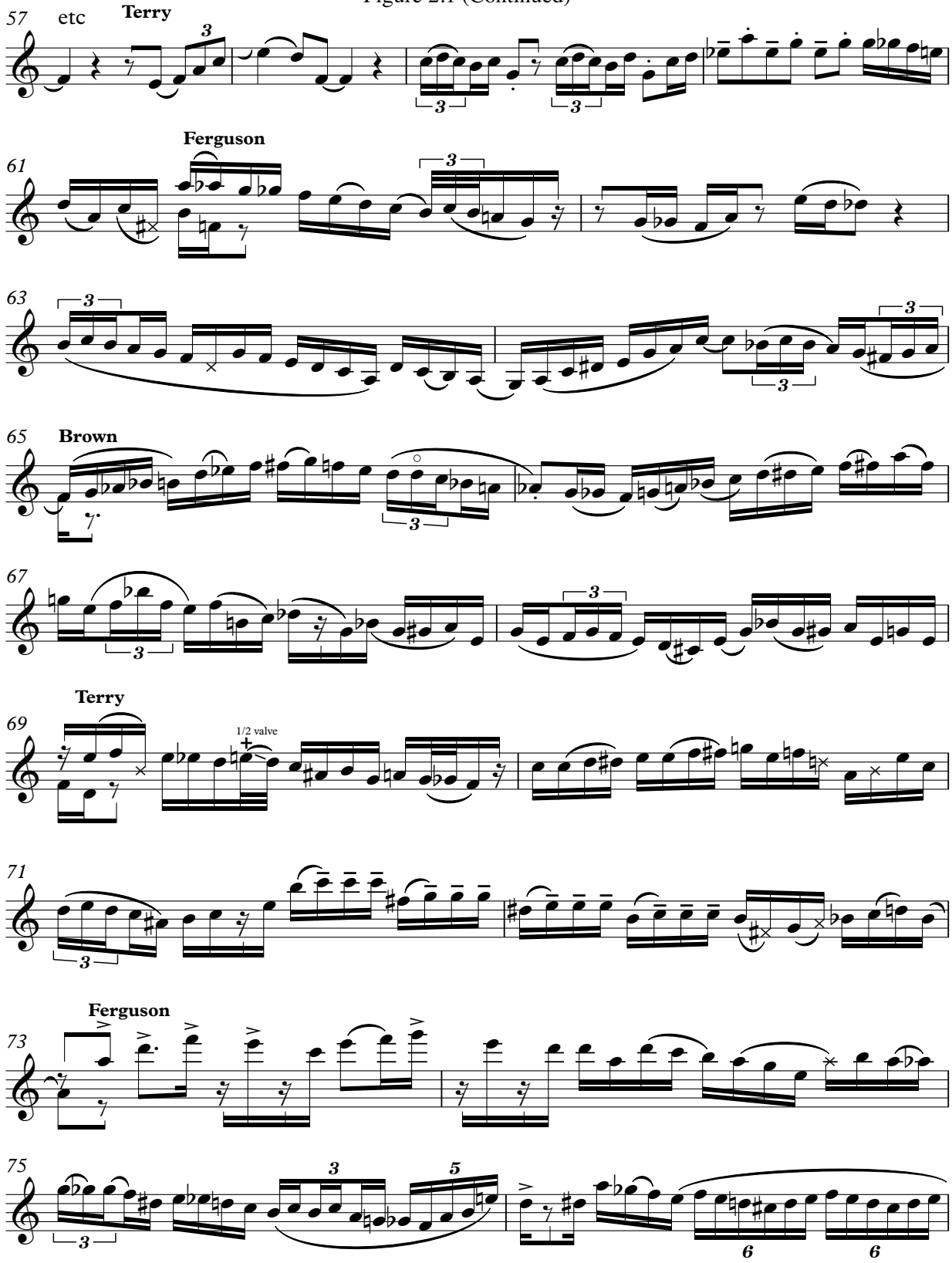
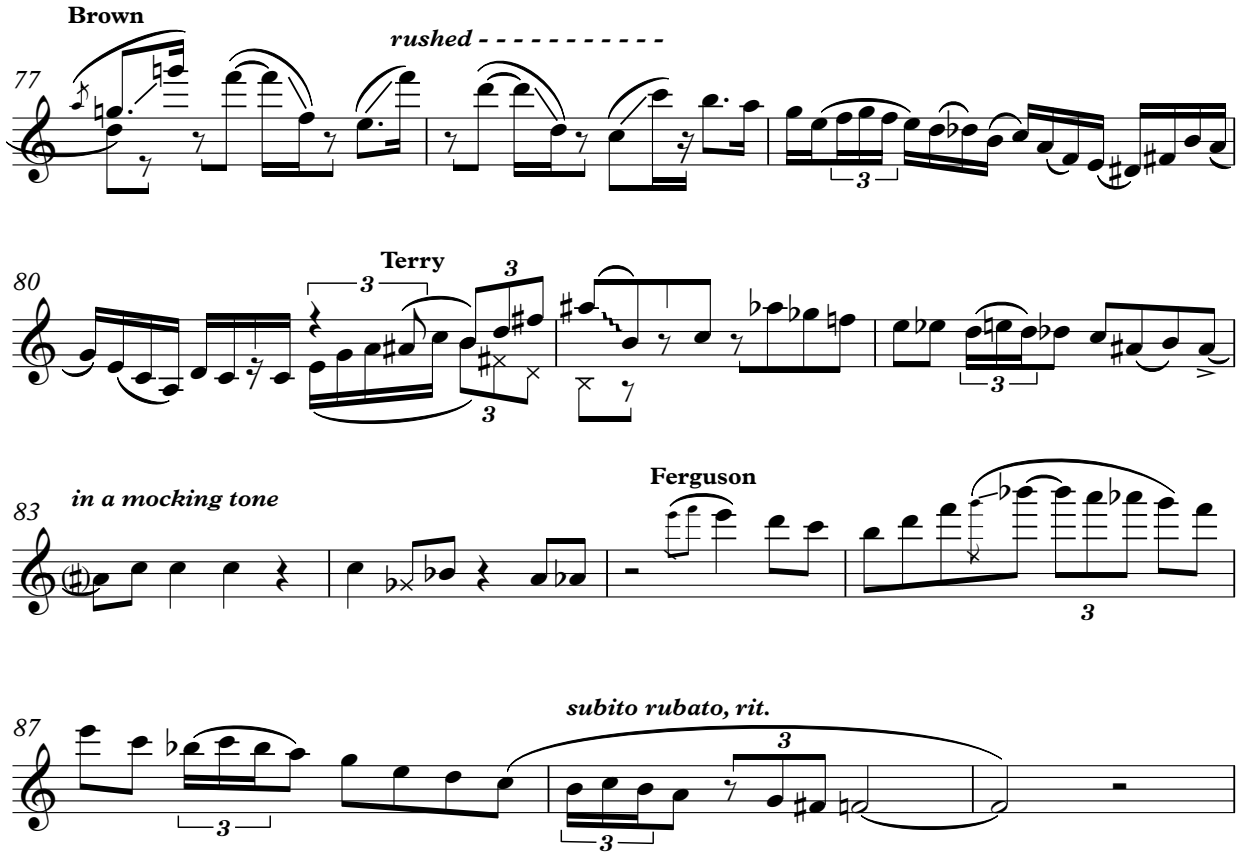


Figure 2.1 (Continued)



The form of "I've Got You Under My Skin" is 56 bars (8x7), so in the first chorus (the only full chorus) Clark Terry and Maynard Ferguson each play for 16 bars and Clifford Brown plays for 24. This order of Terry, Ferguson, Brown is preserved throughout the exchange. In his opening solo Clark Terry exhibits the finely nuanced inflections for which he is known. The way in which he scoops into notes (bars 4, 6, 9, 10, and 16), is an immediately identifiable characteristic in his playing, a 'calling card' of sorts. He swings hard with the established tempo in the first 12 bars, then rhythmically modulates to double-time in bars 13-16, as if inviting his peers to do the same. His opening solo is vibrant, full of life, and covers a wide range of the horn to great effect.

Maynard Ferguson's opening solo begins with a half-valve scoop, and proceeds in the regular tempo for its entirety, often making use of the bright high-register playing for which he is famous. The bridge commences at bar 25, with Ferguson's line and phrasing recalling Dizzy Gillespie. The initial high note out of thin air, preceded by rest, giving way to a long descent characteristic of Gillespie's approach as has been heard in multiple example thus far. In addition he quotes the end of the A section of "Woody 'n You" in bar 27, making it analogous to bar 7 of Gillespie's "Woody 'n You" solo, arpeggiating off of the 3rd of the chord. In the second half of the bridge, bars 29 through 32, Ferguson reaches even higher, displaying the unique sound for which he is known with the elasticity of the octave glissando and turn in bar 29.

Clifford Brown enters in bar 33 with his broad, full-bodied sound. His heavy sense of swing with the established tempo is brought out with his use of grace-notes and slides from above, shown in detail in bar 34. In bar 38 he establishes double-time with short gestures separated by rest, launching him into a continuous stream of sixteenth notes covering a wide range of the horn. In the middle of bar 39 one hears a shape very similar to the one heard in bar

32 of Kenny Dorham's "Skippy" solo. In bars 41 and 42 Brown turns up with a powerful, bluesy persistence, answered by a piercing octave leap up to G in bar 45. The leap and the descent that follows can be heard as a development of what Ferguson played in bars 29 and 30; here too the influence of Dizzy Gillespie is felt. The phrases of bars 48-56 that close out Brown's solo coalesce to tell a story; one gets the sense here especially that Brown is speaking through the horn. The two 2-bar subphrases that make up bars 49-52 are bluesy and flamboyant, with the idiosyncratic turns of bar 52 leading to a concluding 4-bar phrase, characterized by an intentionally broad and straight pronouncement of descending and ascending arpeggiated figures.

The trading of fours commences in bar 57, with Clark Terry becoming quite playful with his shorter statements (bar 59) and long-short articulations (bar 60). Ferguson enters in bar 61 with the four-note chromatic descent Terry ended with, but approached from a whole-step higher. Double-time, having been reestablished by Terry with his long-short eighth notes and sixteenth note descent in bar 60, will continue throughout the exchange until Terry's final statement of bar 81 with pickup. In this way Terry can be heard as a facilitator of the rhythmic feel, as if turning the double-time on and off for the whole group. Ferguson's statement continues with sixteenth notes in bars 63 and 64, dipping down into the low extremes of the horn and ascending back up. Brown's trade of bars 65-68 makes use of scalar motion, chromaticism, and his characteristic turns. Terry's next trade makes use of the same tongue-one, slur-three articulation heard in bar 13; he rounds out his statement with a classic device: descending through a major triad arpeggio with chromatic lower neighbors preceding each note, with a slur-two, tongue-two articulation. Ferguson returns powerfully in bar 73, with perhaps the loudest entrance of the entire exchange. The syncopation here, giving way to a fluid descent also recalls Gillespie (especially the bridge of the tune "Bebop"). Ferguson's trade concludes with a

succession of sextuplets, the fastest successive rhythmic values in the exchange. These propel the energy toward Brown's jaw-dropping octave leaps, which are perhaps the most impressive thing played by anyone in the whole conversation, not just because of Brown's control of the instrument in this range, but also because of the syncopated rhythmic placement of the leaps. Note that in the third of the leaps in bar 77 Brown actually "overshoots," making for a leap of a minor 9th. The shape from bar 39 that recalls Kenny Dorham's lick in the last bar of "Skippy" is heard again in bar 79. Terry enters with his final statement in the pickup to bar 81, marked by a return to the original rhythmic-feel and a long chromatic descent, concluding with a joking, mocking tone in bars 83 and 84, to which the audience pleasantly reacts with laughter. Ferguson brings an end to the whole conversation, manipulating the upper register of the horn to great effect, with the whole phrase spanning a range of two octaves and a perfect fourth by the end of the long descent.

Clifford Brown seems to be every "classical" trumpet player's favorite jazz trumpet player, because of the cleanliness of his articulation and of his playing in general. He also gets special credit as a role model, for leading a clean lifestyle, being uninterested in drugs, and often showing up early to gigs to warm up both mentally and physically. Brown was among the brightest and best to ever play the horn, a strong, highly disciplined player who maintained a flawless technique throughout his all too short career, so he is deserving of all the praise he gets. However, the common idea of his being the only jazz trumpet player the "classical" players respect is shortsighted. While I certainly appreciate a clean articulation, this is not the chief concern of jazz players, it's about the expression of musical ideas. So as long as the articulation allows for a clear expression of the idea, it is sufficient; it doesn't have to be put on such a

pedestal as it is in the "classical" or "legit" world. At present, Brown remains the most respected, most famous, most canonized, most legendary player out of the three. If this performance were a competition I wouldn't hesitate to have Brown "edging the win" over the other two players, but this grows out of the situation, with Brown being the youngest, with the most to prove.

I cannot stress the contributions of the other two players enough. Clark Terry, whose style Jon Faddis says is even harder to imitate than Dizzy Gillespie's, remains underappreciated to this day; he continues to lead a long and artistically prosperous career that should be carefully followed by music lovers and students of the trumpet. There ought to be a Clark Terry Complete Transcriptions book too.

Maynard Ferguson is the most problematic figure in terms of the career he would go on to lead and the cult following that would form itself around him. He achieved fame, stardom, and attention the likes of which Terry and Brown never saw, but mostly for trivial reasons. An overwhelming percentage of Maynard Ferguson fans revere him solely for his ability to play double-C's and are hardly aware of the recordings he made in the 50s, which I consider to be among his very best. While he receives an overwhelming amount of attention from the "high-note jocks" he is often mocked and dismissed by "hardcore jazz fans and musicians" for his perceived lack of taste. Yet these musicians and fans should be aware that in the 50s he was a respected contender, a trumpeter who could improvise with the best of them, in addition to his pioneering work as a high-note player. In this performance he holds his own artistically and creatively, in the company of two undisputed "heavy-hitters"; his playing here is at once tasteful and sincere.

Overall this record date was no cutting-contest, but a meeting of artistically sensitive,

like-minded artists who respected one another immensely, making each other feel comfortable at the session, and giving each other the space to say what needed to be said, and to build on what was being said in the conversation.

Lee Morgan • "That's All"[88]

Recorded April 8, 1957, NYC (Verve 314 527 900-2)
Dizzy Gillespie, Lee Morgan, Talib Daawud, Ermit V. Perry, Carl Warwick (trumpet), Al Grey, Rod Levitt (trombone), Melba Liston (trombone), Ernie Henry, Jimmy Powell (alto saxophone), Billy Mitchell (tenor saxophone), Benny Golson (tenor saxophone), Billy Root (baritone saxophone), Wynton Kelly (piano), Paul West (bass), Charlie Persip (drums)

Lee Morgan (1938-1972) was just 18 years of age when he played this solo. It is another example of rhythm-changes in concert B-flat, and an example of a trumpet solo within the context of a big band. Like "Dizzy's Boogie," it is also an example of a tune that modulates to a different key for the solos; the head is in concert C; by way of a written transition, the band modulates to concert B-flat for all of the solos, and then modulates back to concert C for the head out. Dizzy Gillespie took the young Lee Morgan under his wing, promoting his career and taking him on tour with his big band. Morgan was featured as a soloist on several tunes with the band, receiving critical praise and attention for his solos on "A Night in Tunisia." Morgan's apprenticeship with Gillespie was an extremely valuable learning experience. Their relationship and the recordings that resulted are described in detail in Jeffery McMillan's biography, *DelightfuLee: The Life and Music of Lee Morgan*.[89]

Spurred on by drummer Charlie Persip and the band, Lee Morgan plays with unrelenting intensity in this powerful 32-bar solo:

[88] Gillespie, Dizzy, 1995, *Birks Works the Verve Big-Band Sessions*, Paris: Polygram, Division Polydor.
[89] McMillan, Jeffery S., 2008, *DelightfuLee: The Life and Music of Lee Morgan*, Ann Arbor: University of Michigan Press, 39-62.

Figure 2.2

Lee Morgan • That's All (1957)

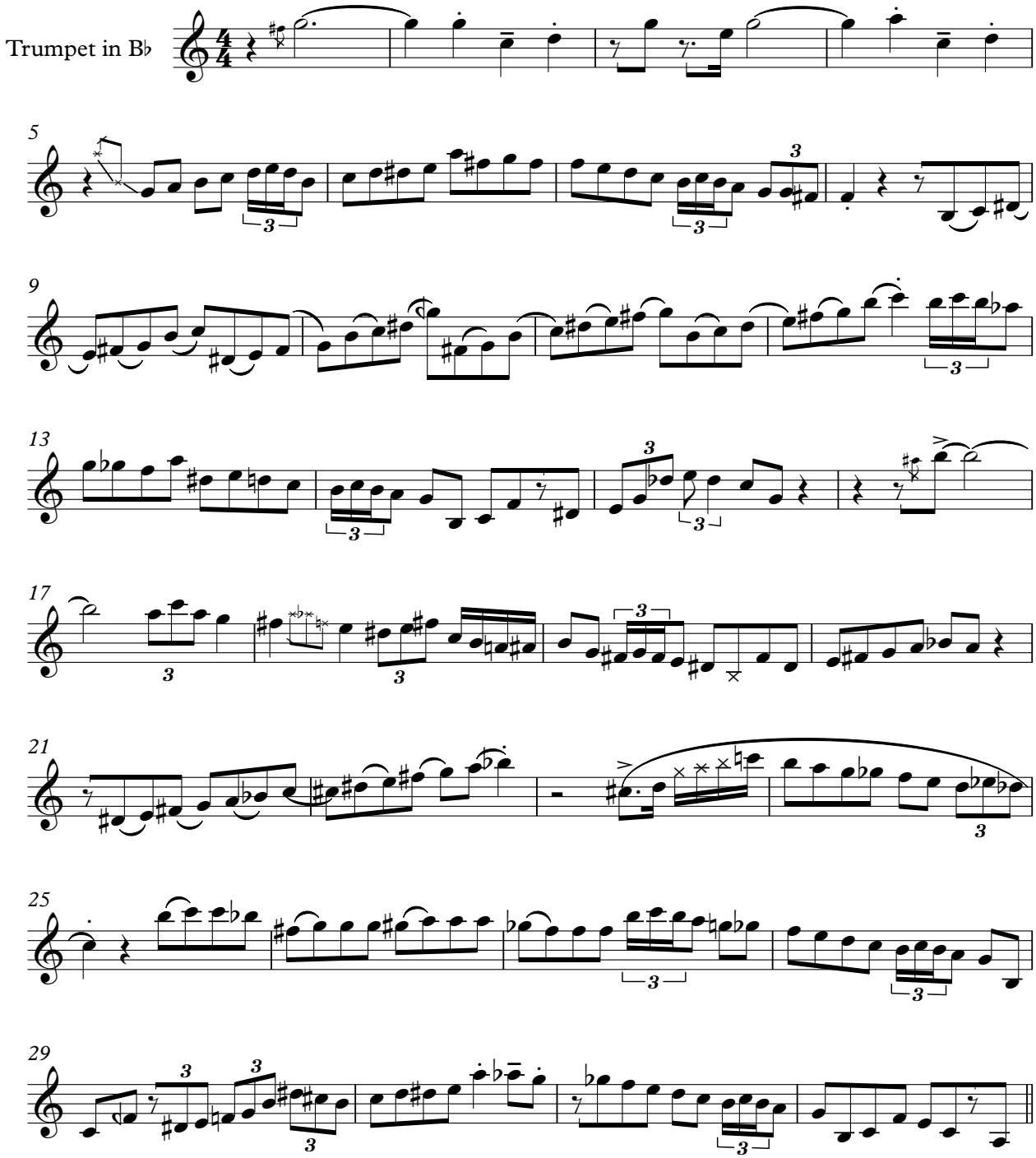
in B♭

Alan Brandt, Bob Haymes, Lee Morgan
transcribed by Charles Cacioppo

♩ = ca. 270

Rhythm-Changes in concert B♭

Trumpet in B♭



Lee Morgan begins his solo on "That's All" very similarly to how Dizzy Gillespie begins his solo on "Anthropology." The phrase structure of the first eight bars is essentially the same in both solos: two 2-bar subphrases form an antecedent phrase, which is answered by a longer continuous consequent phrase in the next four bars. The first 2-bar subphrase is answered by its varied repetition, making for an antecedent-consequent relationship on a smaller scale, within the larger 4-plus-4 structure. In the first eight bars, the antecedent-consequent relationship is felt at two different rhythmic levels simultaneously. The contrasting materials articulate the 4-plus-4 structure; the two 2-bar subphrases are based on the same material, while the longer phrase is quite different. In Gillespie's "Anthropology" solo the first four bars stay within the range of a minor 3rd, while the longer phrase opens up with stepwise descending motions. In Morgan's solo here the first four bars are marked by a recurring G which is held out from the other notes in the passage, while the longer phrase ascends and descends mostly with stepwise motion and mostly in eighth notes, and with turns. Notes change so frequently in the longer phrase such that no specific note sticks out the way the G does in the first four bars, although the A in bar 6 may stick out, being the highest note in the line and the goal or destination of the ascending line that preceded it; likewise the F in bar 8 may stick out since it ends the whole phrase and is the goal or destination of the whole phrase. Morgan's first four bars stay within the range of a major 6th, while the longer phrase covers the wider range of a 10th. Another point of contrast between the four-bar units in both cases is the obvious fact that the first four bars divide and the longer phrase of the next four bars does not. This is an example of how musicians can influence one another not only in the licks and ideas they play, but also on a broader compositional level, in this case on the level of phrase-construction.

The second A section (bars 9-16), like the phrase of bars 5-8, has an arch shape to it,

ascending through bars 9-12 with staggered arpeggiations of the tonic triad with chromatic lower-neighbors preceding each note, in two-note slurs; and descending in a more varied way to the B-flat in bar 14. The continuous 6-bar phrase (bar 9 with pickup to bar 14) is affirmed with a one-bar afterthought (bar 15) that references that seventh bar of "Woody 'n You," (see bar 7 of Gillespie's "Woody 'n You" solo, and Ferguson in bar 27 of "I've Got You Under My Skin").

The bridge ensues with a powerful sustained B that gives way to a long varied descent whose shape is twisted and contorted in all directions by the use of colorful ornaments. This is another example of that great Dizzyism: attacking a new section with a strong high-note, and allowing a long florid line to descend from it. (See bars 9 with pickup-10 of Gillespie's "Woody 'n You" solo, Ferguson in bars 25-26 and 29-30 of "I've Got You Under My Skin," and Brown in bars 45 with pickup-47 of "I've Got You Under My Skin.") The phrase structure of the bridge is the inverse of the opening eight bars. Here there is a long continuous 4-bar phrase, answered by two shorter, 2-bar contrasting phrases; the long phrase descends, with a short ascent at the end, while the two shorter phrases both ascend, the second having a descent at the end. Bars 21 and 22 are made up of an ascending octatonic scale, with the two-note slurs of bars 9 with pickup-12; bars 23 and 24 outline the ii-V back to the tonic.

The concluding A section resembles the bridge in its phrase-structure; a 4-bar descent followed by a 4-bar arch which divides into two halves. The first four bars of the concluding A section also are of a 2-plus-2 nature; they begin with a specific type of figuration; repeated notes with accented chromatic neighbors on beats 1 and 3, with slur-two, tongue-two articulation. The turn in bar 27 begins something new, a second true descent without the back-and-forth motion and the repeated notes of the preceding bars. The successive triplets of bar 29 lead to the same ascending figure as in bar 6, again highlighting the A as a structural signpost before a final varied

descent in bar 31. The turn on beat 4 of bar 31 leads into another representation of the arch shape that so characterizes this solo, encapsulated here in a single bar.

Miles Davis • "The Duke"[90]

Recorded May 6, 1957, Columbia 30th Street Studios, NYC
Miles Davis (flugelhorn), Gil Evans (arranger, conductor), Johnny Carisi, Bernie Glow, Taft Jordan, Louis Mucci, Ernie Royal (trumpet), Joe Bennett, Jimmy Cleveland, Frank Rehak (trombone), Tom Mitchell (bass trombone), Jim Buffington, Tony Miranda, Willie Ruff (horn), Bill Barber (tuba), Edwin Caine, Sid Cooper, Romeo Penque (flute, clarinet), Danny Bank (bass clarinet), Lee Konitz (alto saxophone), Paul Chambers (bass), Art Taylor (drums)

This solo is taken from the album *Miles Ahead*, the first Miles Davis and Gil Evans collaboration album since the *Birth of the Cool*. It was among the first of his albums released by Columbia records, meant as a promotional tool, showcasing Davis as the only soloist surrounded by the colors of a large orchestra, arranged and conducted by Evans. Davis plays flugelhorn on the recording to produce a slightly warmer, rounder sound. The album can be heard as a modern concerto for flugelhorn and orchestra. The album features a diverse cast of composers, including Johnny Carisi, J.J. Johnson, Ahmad Jamal, Léo Delibes, and Kurt Weill, in addition to Davis and Evans themselves. "The Duke" was composed by Dave Brubeck as a musical tribute to Duke Ellington, receiving its debut recording by the composer's quartet in 1954. Evans orchestrates Brubeck's piano playing from the recording in the arrangement. Alternate takes, false-starts, and rehearsal snippets are preserved on the *Miles Davis & Gil Evans: The Complete Columbia Studio Recordings* box set.[91] The solo here is from the released take, which contains an overdub. After recording with the whole band, Davis did a recording session alone to improve upon what he had already played. This is our first example of a solo that was edited and recomposed after it was initially performed. The original take without the overdub is included in the box set. Bars 10-15

[90] Davis, Miles, and Gil Evans, 1962, *Miles Ahead*, [New York, N.Y.]: Columbia.
[91] Davis, Miles, and Gil Evans, 1996, *The Complete Columbia Studio Recordings*, New York: Columbia Legacy.

contain the overdubbed material; the rest of the solo is the same as the original take.[92] This is also our first example of a solo where no piano is present in the accompaniment, through Davis is accompanied by the band in bars 9-20. (Interestingly, there is an alternate take of "The Duke" from this session with Wynton Kelly on piano.)

[92] Urbano, Tommaso, "the duke #1 - issued version miles davis overdubbed solo (G major)," Accessed March 13, 2014, http://www.themusicofmiles.com/recording.php?date=%271957-05-06%27&rec=8&movie=2.

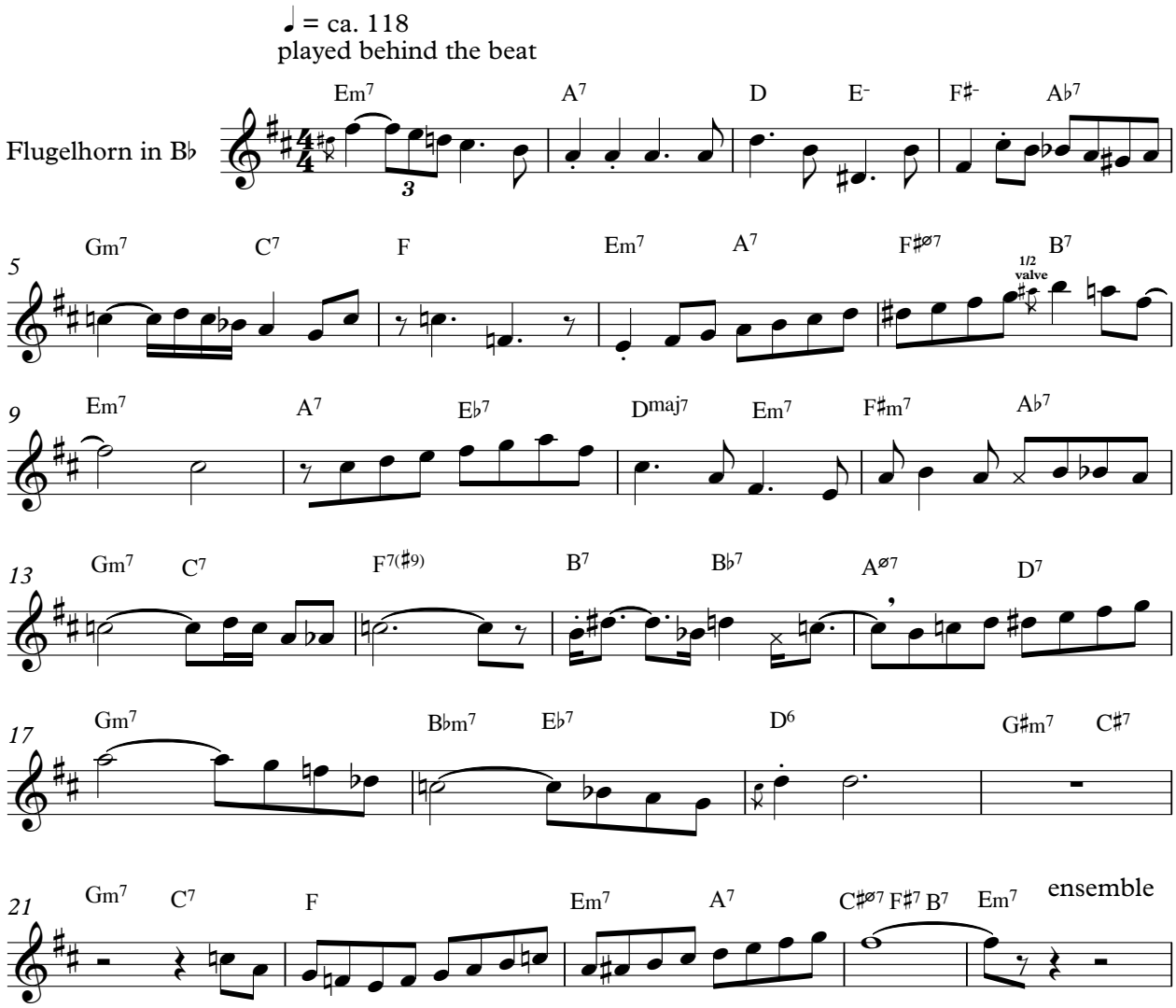
Figure 2.3

Miles Davis • The Duke (1957)

in B♭

(three-quarters of a chorus)

Dave Brubeck, arranged Gil Evans, Davis
transcribed by Charles Cacioppo



Like Dizzy Gillespie's solo on "He Beeped When He Should have Bopped," Miles Davis's solo on "The Duke" is another example of a complete solo that is less than a full chorus in length, with the last eight bars of the form played by the band as a segue to the head-out. Davis begins with a "cascading" descending figure, an idiosyncratic device that can be heard on several earlier recordings on the Prestige label (this can be heard in the studio chatter that begins "You're My Everything" on *Relaxin' with the Miles Davis Quintet*). The "cascades" are made up of a scalar descent with certain notes of the scale being held out rhythmically, with the faster intervening notes connecting the longer notes. (These can be heard in bars 79-81 and 115-117 of Wallace Roney's "Daahoud" solo.) In bar 2 Davis plays quarter notes on the first three beats; this can be heard in the first bar of his solo on "Gone." Of course, the whole solo is played behind the beat, so the quarter notes don't land precisely with the bass. The first eight bars proceed with a succession of two-bar musical ideas, the fourth idea being an ascending E-minor scale, with an accented chromatic passing tone, D-sharp on the downbeat of bar 8. The climax of the line, the B in bar 8, is played with a half-valve at its onset, in a way that is particular to Davis; another stylistic "calling card." Bars 7 through 9 make for an especially lyrical phrase; here the B at the top of the line doesn't seem to function as a goal or destination, with the momentum of the line continuing back down through the F-sharp and C-sharp of bar 9. Likewise the phrase of bars 10 through 14 (now in overdubbed territory) is characterized by a similar lyricism, with diatonic scalar motion in bar 10; again the interest is maintained through the descent in bar 11. The punctuated sixteenth notes of bar 15 give it an altogether different character from rest of the solo. The longer notes of bar 15 highlight the thirds of the chords, forming a countermelody that contrasts the chromatic descents of the saxophones. With this, the overdub ends. The ascending scale of bar 16, again making use of D-sharp as an accented

chromatic passing tone, leads to another lyrical passage at the top of the next eight-bar group, where notes are held out, emphasizing Davis's beautiful sustained sound in each bar. The silence of bars 20 and 21 is a striking example of Davis's use of space in the construction of his solos; one gets to hear the band in bar 20, and the bass and drums with no band in the first three beats of bar 21 before Davis reenters. Davis concludes his solo with a continuous stream of eighth notes, mostly in stepwise motion, the longest continuous stream in the solo, coming to rest on the whole note F-sharp in bar 24, the longest sustained note in the solo.

This solo is a classic representation of the characteristics for which Miles Davis is typically known: an uncomplicated, "pure" approach, making for a bold, lyrical expression; an easy, laid-back delivery of the material; a respect for, and ingenious manipulation of space and silence; and a balanced variety in the presentation and development of musical ideas.

Kenny Dorham • "I'll Remember April"[93]

Recorded May 21, 1957, Reeves Sound Studios, NYC (Riverside RLP 12-239)
Kenny Dorham (trumpet), Sonny Rollins (tenor saxophone), Hank Jones (piano), Oscar Pettiford (bass), Max Roach (drums)

Kenny Dorham's solo on "I'll Remembers April" is our first example of a solo of truly epic proportions: 245 bars; five choruses; five pages; three minutes. It is also taken at the "burnin'-est" tempo of all the performances transcribed in this study, in the area of 330 beats per minute. Dorham performs at this burnin' tempo as if it's no big deal. He spins a story through the form and its changes with fluid lyricism, clarity of expression, and technical finesse.

[93] Dorham, Kenny, Sonny Rollins, Hank Jones, Oscar Pettiford, Max Roach, and Betty Glamman, 1992, *Jazz Contrasts*, Berkeley, Calif: Fantasy.

Figure 2.4

Kenny Dorham • I'll Remember April (1957)

in B♭

chorus is 48 bars (16+16+16)

A B A

(five choruses)

de Paul, Raye, Dorham
transcribed by Charles Cacioppo

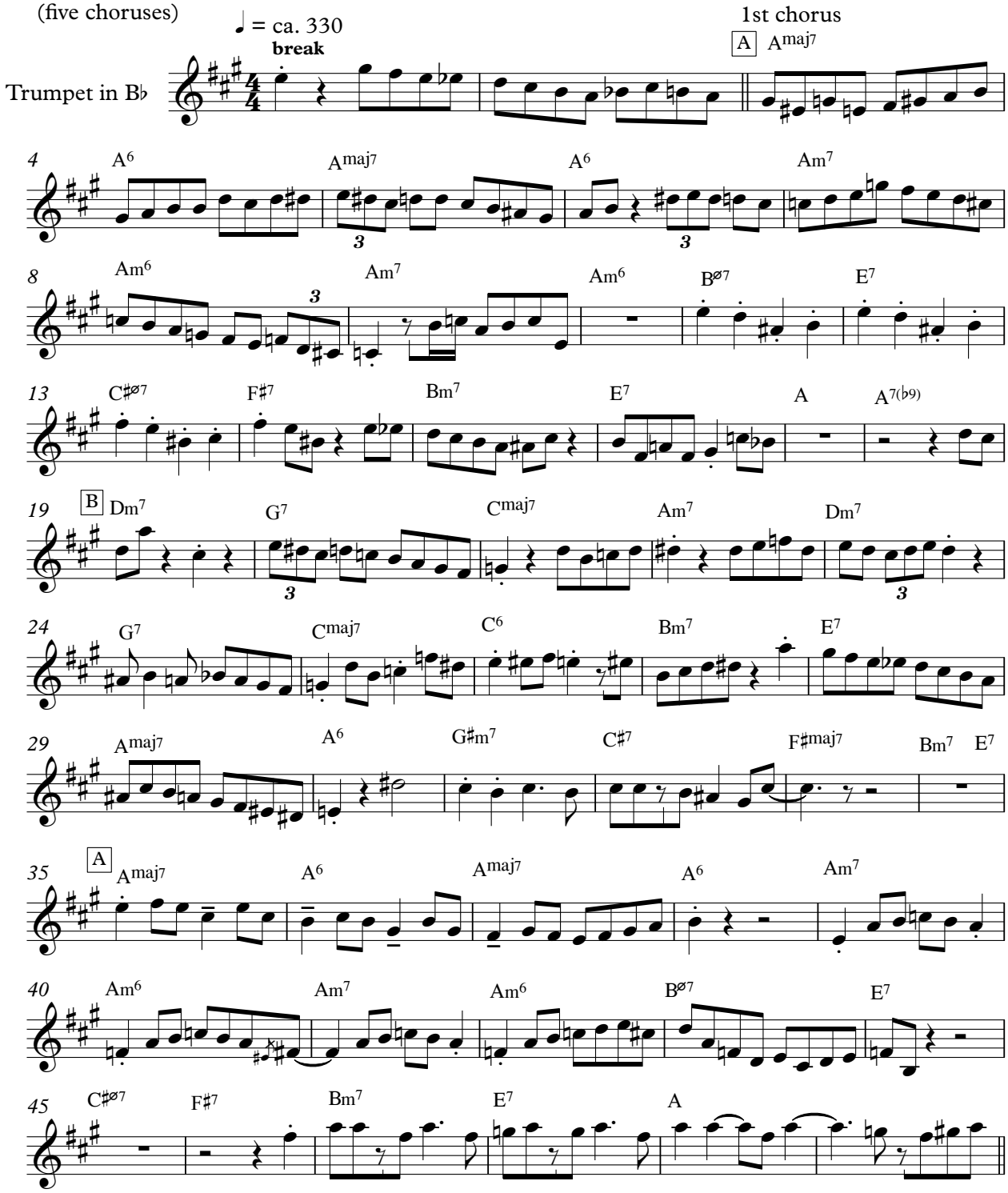


Figure 2.4 (Continued)

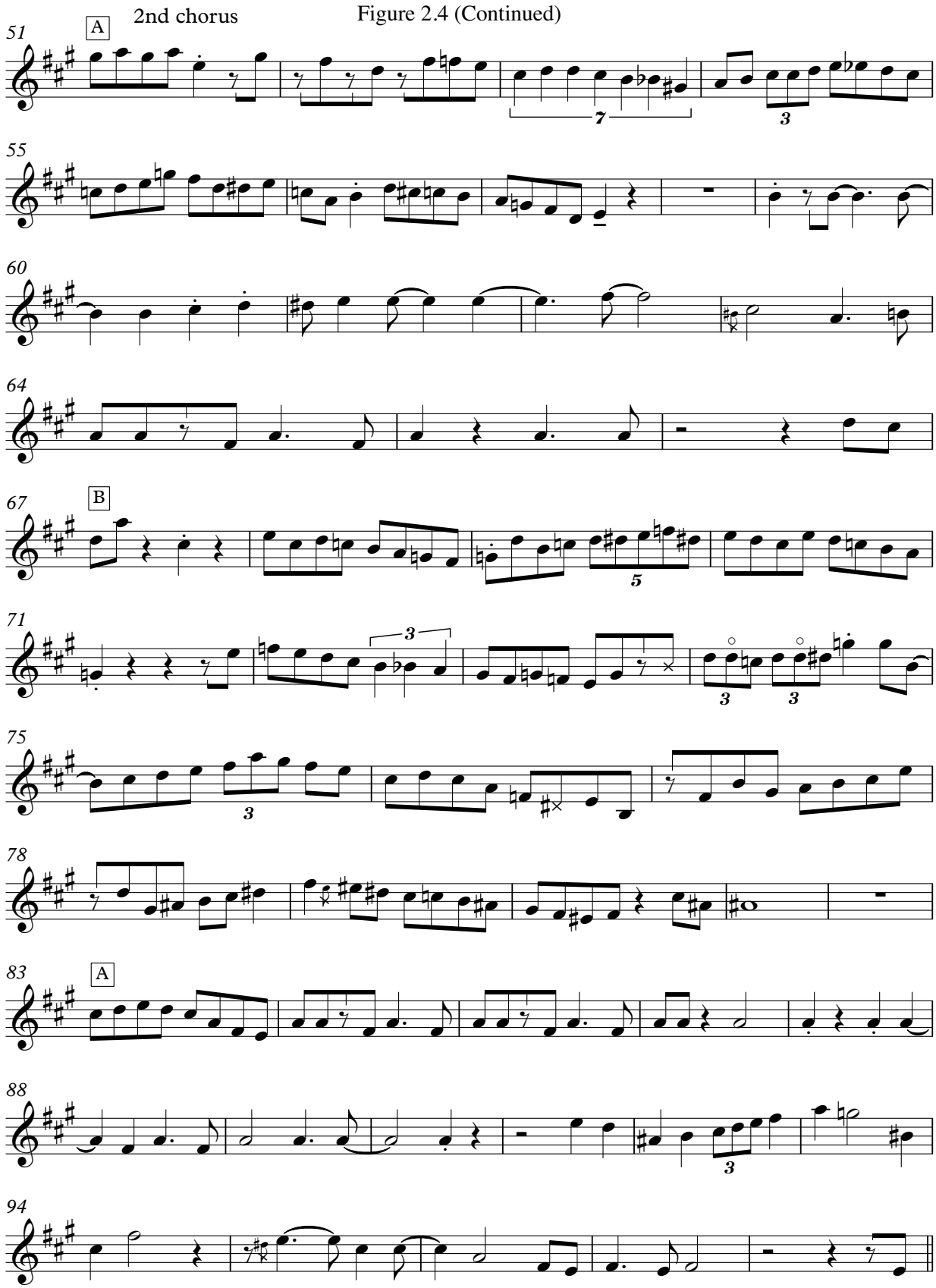


Figure 2.4 (Continued)

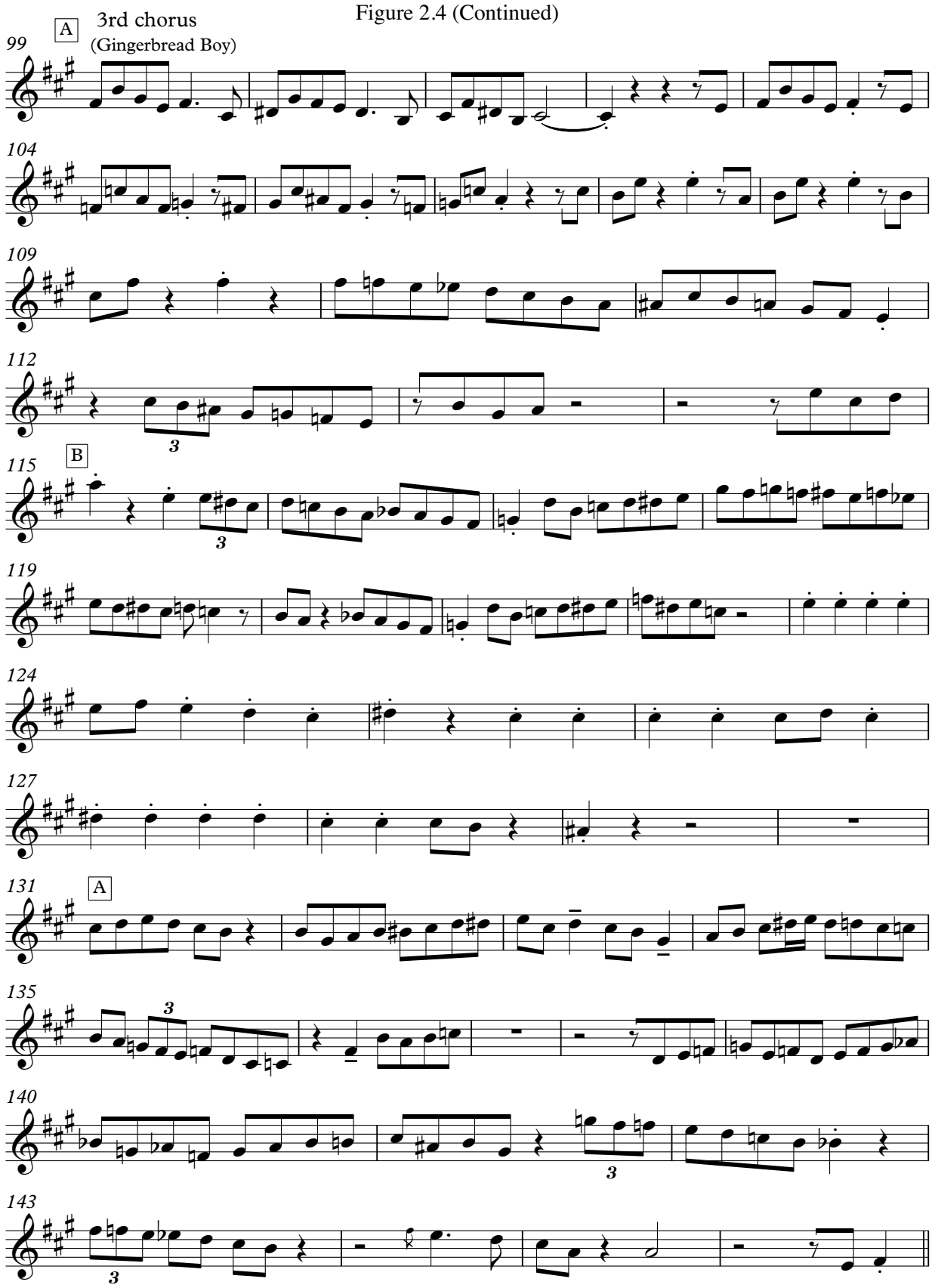


Figure 2.4 (Continued)

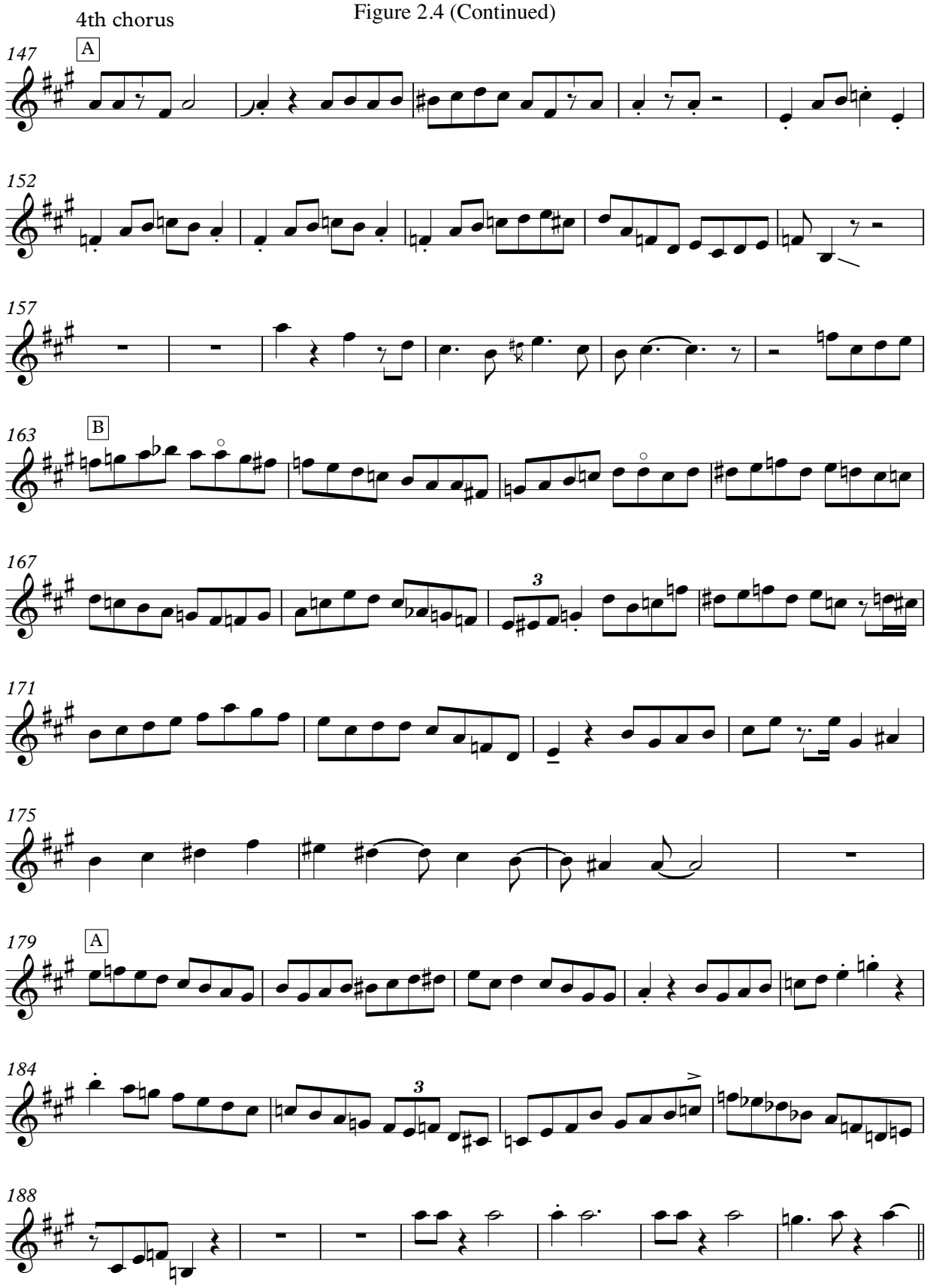
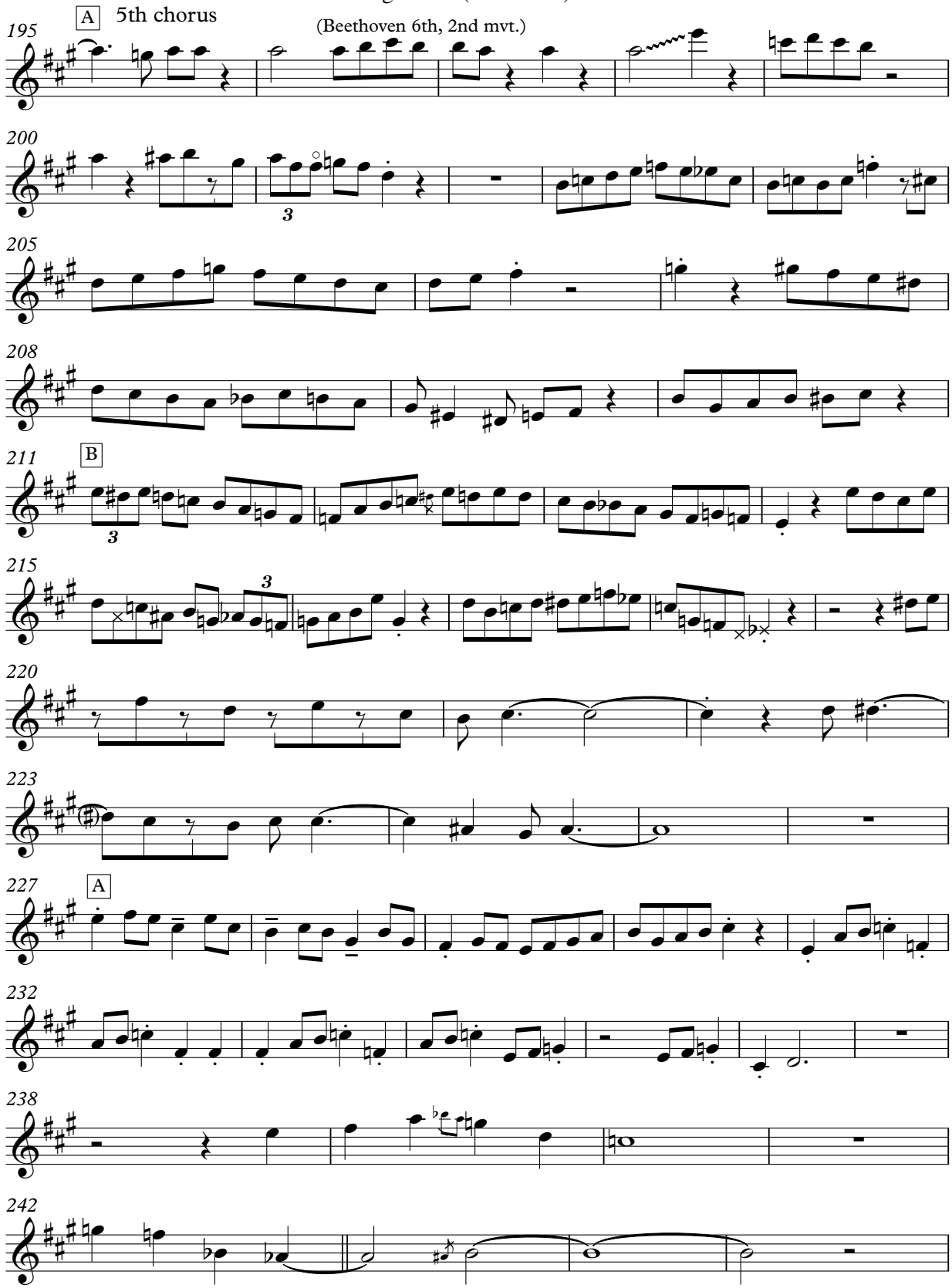


Figure 2.4 (Continued)



In Dorham's first chorus, the break and the first half of the first A section are composed mostly of running eighth notes, mostly in stepwise motion with enclosures in bar 3 (G and E enclosing the F-sharp), and bar 5-6 (A-sharp and G-sharp enclosing the A on the downbeat of bar 6). The first eight bars of the A section are of a 4-plus-4 antecedent-consequent phrase construction; the ascending A, B, on the downbeat of bar 6 asks a question, and the descending C, E on beat 4 of measure 9 answers it. The answering phrase of bars 7 with pickup through 10 divides into 2-plus-1-plus-a bars' rest, with an eighth rest in bar 9. The second half of the first A section (bars 11-18) contrasts the first with its use of staccato quarter notes in its first half (bars 11-14). This phrase is answered by two short subphrases in bars 15 with pickup and 16, followed by rest in bars 17 and 18. Also note in the first A section the brief use of the "down a minor 3rd, up a 2nd" pattern in the first bar of the form after the break, and the sharp-5 C and flat-5 B-flat used to close out the first A section in bar 16.

The bridge is marked by an ascending 5th gesture, a new element that stands out from the rest of the solo. Dorham uses this same gesture to begin the bridge in his next two choruses as well. The first four bars of the bridge are made up of short gestures of a bar or less, each ended with a staccato quarter note, and separated by a quarter rest, telegraphed in bar 19. These are answered by the 3-bar phrase (1+2) of bars 24-26, rounding out the first half of the bridge. In bars 25 and 26 Dorham places the staccato quarter notes on beats 1 and 3, outlining the half note pulse. The second half of the bridge begins with a 1+2+1 structure; rhythmically speaking, bars 27-28 and 29-30 seem to form a palindrome, the only difference being the held half note in bar 30. This half note leads to a variant of the written melody in bars 31-33, finishing out the bridge. The bridge is separated from the A sections by significant rest on either side.

The second A section commences with a new idea: a terraced descending pentatonic

figure, sharing the same rhythm as bars 25-26. Here for the first time so far, the quarter notes between the eighth notes are long. This idea will resurface in the fifth and final chorus. This four-bar phrase that starts the second A section (bars 35-38) is answered with another new idea: the rhythm of quarter, four eighths, quarter, with the staccato quarters ascending and descending chromatically and the intervening eighths staying the same, an idea that will be varied in the fourth and fifth choruses. The chromatic quarter notes highlight the 5th, natural-6th, raised-6th, natural-6th. Note the syncopated F-sharp anticipation on the "and" of beat 4 in bar 40, accented with a grace note. In bar 42 the pattern is broken with the eighths continuing upward, enclosing the D on the downbeat of the next bar. The first half of bar 43 falls into the category of arpeggiation off of the 3rd of the chord, heard several times in the other solos thus far; here the chord is B-half-diminished, and a root-position minor triad is built off its 3rd, descending. Listening to the neighbors around the D in the second half of the bar, it's clear one can play D-minor (V chord included) over B-half-diminished, with the C-sharp giving the melodic-minor flavor. The phrase ends with a melodic tritone on the downbeat of bar 44, accenting the flat-9 F-natural. This gesture is used again to end phrases in the fourth chorus. The final note of the phrase, B (the 5th of the chord) is the lowest note played in the solo, occurring only in the context just described (with the exception of bar 76). This, along with the rests that follow, greatly accentuates the effect of the tri-tone gesture. Bar 44 is similar to bar 16, in that both phrases end with an emphasis on dissonance, followed by rest. The first chorus closes with repeated statements of the tonic, approached from below by step or skip, a technique used again in the second and fourth choruses.

In the beginning of the second chorus Dorham begins a descent from the tonic, rising up again with the change to A-7 as he did in bar 7. For the second half of the first A section (bars

59-66) Dorham references the written melody, momentarily calming the rhythmic activity, and stating the tonic in the last two bars of the phrase (bars 64-65), now an octave lower than at the end of the first chorus. The bridge is announced with the same ascending 5th gesture as in the first chorus. Bar 69, taken with its pickup and the first two notes of the next bar, is noteworthy with regard to fingering; there is a continuous pattern of 2-0-1-2-0-1-2-0-1-2-0-1. The shape of bar 76, coming off of the ascent in the previous bar, is expressive in its accentuation of half-step motion on the downbeat, and is further dramatized by its long descent to the low-B. It includes the descending arpeggiation of the augmented triad C-sharp, A, and F-natural, the flat-9; the root E is then enclosed by the F-natural and D-sharp. The bridge finishes with a cadence on A-sharp, the 3rd of the F-sharp-major7 chord, held for a whole note, followed by a bars' rest. As in the first chorus the sections are separated by rest. The second A section begins with a scale degree 3, 4, 5, 4, 3 motive that will be hear again later. The rest of the section is characterized by the same "tonic pedaling" heard in bars 64-65, again providing a temporary relief from the constantly changing shapes heard throughout the solo. The two phrases that end the second chorus (bars 91-98) break from the tonic pedal. The phrases undulate up and down over a wide range, contrasting the stationary nature of the preceding bars to great effect. The rhythm remains stretched out here, making the passage similar to bars 59-66.

Dorham begins his third chorus working with a new one-bar motive.[94] In the first four bars with pickup Dorham presents the motive, transposes it down a minor 3rd (minutely varied), and down again a major 2nd. In doing so he brings out the color of the raised-4th scale degree, D-sharp. Beginning pickup to bar 103, Dorham transposes the motive up chromatically, and back down, making for a grand-scale oblique motion with the A-minor harmony. These make up

[94] This motive will be familiar to those who have heard the Jimmy Heath composition, "Gingerbread Boy," famously recorded by the Miles Davis Quintet in 1966.

the first two phrases of the third chorus; the first phrase has its own mode of transposition, and is answered by a phrase that has a different mode of transposition. The mode of transposition gives the phrase its character, with the first phrase sounding deep and meditative, and with the second, chromatically transposed phrase sounding anxious, unsettled, and urgent. While both phrases are related in their use of the same motive, they differ significantly in character; the way Dorham achieves such variety and interest from a single gesture is striking for sure.

The bridge is begun with the ascending 5th for the third and final time. Bars 118-119 bear witness to a continuous pattern of motion down a whole step, up a half step, down a whole step, up a half step. This pattern is among the most basic associated with the chromatic scale, it can be found in classical music, as well as in the playing of Miles Davis and countless others. In the latter half of the bridge Dorham expands on the staccato quarter note idea first heard in bars 11-12. Again the bridge comes to rest on the 3rd in bar 129. The second A section (bar 131) begins with the same motive as in the preceding chorus (bar 83). Beginning the second half of the second A section (pickup to bar 139) is an example of a very famous octatonic pattern popularized by Dizzy Gillespie among others. As usually played, the lick would be positioned an eighth note ahead of where Dorham plays it here, with the third note F on the downbeat. With this pattern the notes of the octatonic scale are introduced gradually, four at a time, by repeatedly transposing the ascending minor tetrachord up a minor-3rd. The pattern gets its identity from the skip-down, step-up motion that follows the initial descent; the melody re-mi-fa-sol-mi-fa-re is associated especially with bebop, and was often used to complete a phrase or thought. Following the pattern the bridge ends with three similarly shaped gestures.

Dorham begins his fourth chorus playing around the tonic for the first four bars (bars 147 with pickup-150). This is followed by the phrase of bars 39-42, almost verbatim. In the end of

the first A section a calming of rhythm and density is heard (bars 157-161), making it similar to its corresponding spot in the second chorus (59-65). The pickup to the bridge begins the longest continuous stream of eighth notes in the solo, lasting six-and-a-half bars (bar 163 with pickup-168). The way Dorham incorporates the flat-9 (A-flat) in bar 172 is especially slick, and typical of his style. Bars 169-170 include the same type of fingering pattern mentioned earlier: from the E-sharp, second note of bar 169 through the E on beat three of bar 170, there is a continuous pattern of 1-2-0-1-2-0-1-2-0-1-2-0. Bar 172 is similar to bar 76 in shape, and in its use of the 13th, C-sharp, and the flat-9, F-natural; here Dorham actually arpeggiates a D-minor-major-7 chord downward. Rhythmic deceleration and calming occurs again in bars 175 with pickup-178. Particular attention should be paid to the second half of the second A section, bar 187: Dorham side-steps in a unique way, very briefly, over a half-diminished chord. The first note of the bar is an F-natural, the flatted-5th, in this case a chord tone; the next three notes are outside the chord, though the D-flat could fit as an added 9th; the next three notes, A, F, D, are chord-tones, and the last note E is the 11th. This bar and the last notes of the previous bar leading into it are unclear on the recording; in order to really hear all the notes the recording had to be slowed down, but they are all there. The phrase concludes in bar 188 with a third and final statement of the descending tritone gesture (previously heard in bars 44 and 156). Dorham closes the fourth chorus with a tonic pedal in the higher octave for the last four bars (bars 191-194); it differs from the first chorus (bars 47-50) in that it consist almost entirely of tonic, except for the G-natural in bar 194.

Dorham stays in the higher register at the beginning of his fifth and final chorus, reaching a new high point with the C-sharp in bar 196, where he quotes the first theme of the second movement of Beethoven's *Pastoral Symphony*. In bar 198 Dorham reaches the highest note of

the solo. In the next bar he reflects the change to A-7 in the high register with the C-naturals. Dorham uses a brand new motive in bars 203-206. The bridge of the final chorus ends much like it has in all previous choruses, with some type of calming or simplification, in this case, as with the first chorus, Dorham references the written melody. He also comes to rest on the 3rd, A-sharp; this is the case in all choruses except for the first where he comes to rest on the 5th, C-sharp. The final A section of the solo (beginning at bar 227) begins with the same terraced descending pentatonic figure from its corresponding spot in the first chorus (bars 35-37), thus making a connection back to the beginning, not unlike the effect of a sonata's recapitulation. In bars 231-236 Dorham makes a final reference to earlier material, varying the idea of bars 39-42 and 151-154 for its third and final statement. Here he omits the descending eighth notes from the motive, shortening it by a quarter note. Dorham's variation is of a reductive nature, shortening the motive further, and adding rest as it develops. Dorham ends his solo with two stretched-out lyrical statements. The first in bars 239-240 recalls bar 90 as it reaches to the A, followed by the 6th, G-natural, followed by a greater descent, in this case coming to rest on C-natural in bar 240, the sharp-5 (enharmonically spelled). Dorham's final descending statement of bar 242 has the unique shape of scale degrees 7, 6, 2, 1, in A-flat major. This final statement can be heard as a delayed cadence; the cadence to A-major has already occurred in the form by the time this seemingly odd shape occurs; it seems as if these four notes were meant for the V chord, where they would be the sharp-9 (enharmonically spelled), flat-9, flat-5, and 3rd (enharmonically spelled). Dorham implies the tension of a dominant in bar 242, and "resolves" to the 9th, B, having extended into the next chorus.

On a global scale it is clear that Dorham regularly relaxes the activity at the end of the bridge and at the end of each chorus, both in terms of rhythm and in terms of density, setting up a

larger-scale pattern and expectation for the listener, and giving the solo a strong sense of structural integrity.

A minor counterpart to this performance can be heard in Dorham's composition "Minor's Holiday," as performed by Dorham as a member of Art Blakey's Jazz Messengers on their 1955 recording, *At the Cafe Bohemia Volume 1*.[95] The same great attributes of this solo can be heard in this performance, but within the context of a minor tune, played by a different band, in a live setting.

[95] Blakey, Art, 2001, *At the Cafe Bohemia, Volume One*, Los Angeles, Calif: Blue Note.

Clora Bryant • "This Can't Be Love"[96]

Recorded June, 1957 (Mode Records - Mod-LP-106)
Clora Bryant (trumpet and vocals), Walter Benton (tenor saxophone), Roger Fleming (piano), Ben Tucker (bass), Bruz Freeman (drums)

In his book, *The World of Jazz Trumpet: A Comprehensive History & Practical Philosophy*, trumpeter and author Scotty Barnhart introduces Clora Bryant (1927-) as follows:

Clora Bryant is by far the greatest woman I ever heard play improvisational jazz trumpet. And her work proves that she is worthy of the stature afforded Louis Armstrong, Dizzy Gillespie, Miles Davis, and Clifford Brown.
Clora possesses all the elements of the most advanced and seasoned jazz trumpeter—a complete understanding of tradition, an inner desire to tell a story and make musical sense, a natural talent cultivated and expanded by many years on the bandstand, and a love for passing knowledge down to the next generation of musicians.
On her album *Gal With A Horn*, Clora sings with grace and style, and her trumpet sound is all at once brilliant, bright, commanding, warm, bold, and beautiful. She sounds like a perfect mixture of Roy Eldridge and Sweets Edison, with a little bit of her good friend and mentor Dizzy Gillespie thrown in…
She is the only woman to ever play with Charlie Parker…and Clifford Brown. And did I mention that she also played with Louis Armstrong?
Clora was born in Denison, Texas in 1927, a time when it was not easy for a woman to be a part of a man's world, especially when one was a perpetually oppressed minority. Undeterred, she practiced and developed her talent for playing the trumpet to such a high degree that doors could not help but open for her. She reached as high as the men in power would allow her, never losing her grace as a woman and as a human being. That she managed to raise her children as a single parent while touring and traveling is a testament to her strength.[97]

The following solo is from Bryant's performance of the 32-bar Rodgers and Hart tune, "This Can't Be Love," in concert B-flat major, from her 1957 album, *Gal With A Horn*:

[96] Bryant, Clora, Roger Fleming, Ben Tucker, Bruz Freeman, Walter Benton, and Normie Faye, 1995, *Gal With A Horn*, San Diego, Calif: V.S.O.P. Records.
[97] Barnhart, Scotty, 2005, *The World of Jazz Trumpet: A Comprehensive History & Practical Philosophy*, Milwaukee, WI: Hal Leonard, 101.

Figure 2.5

Clora Bryant • This Can't Be Love (1957)

in B♭

(in concert B♭)

Rodgers & Hart, Clora Bryant
transcribed by Charles Cacioppo

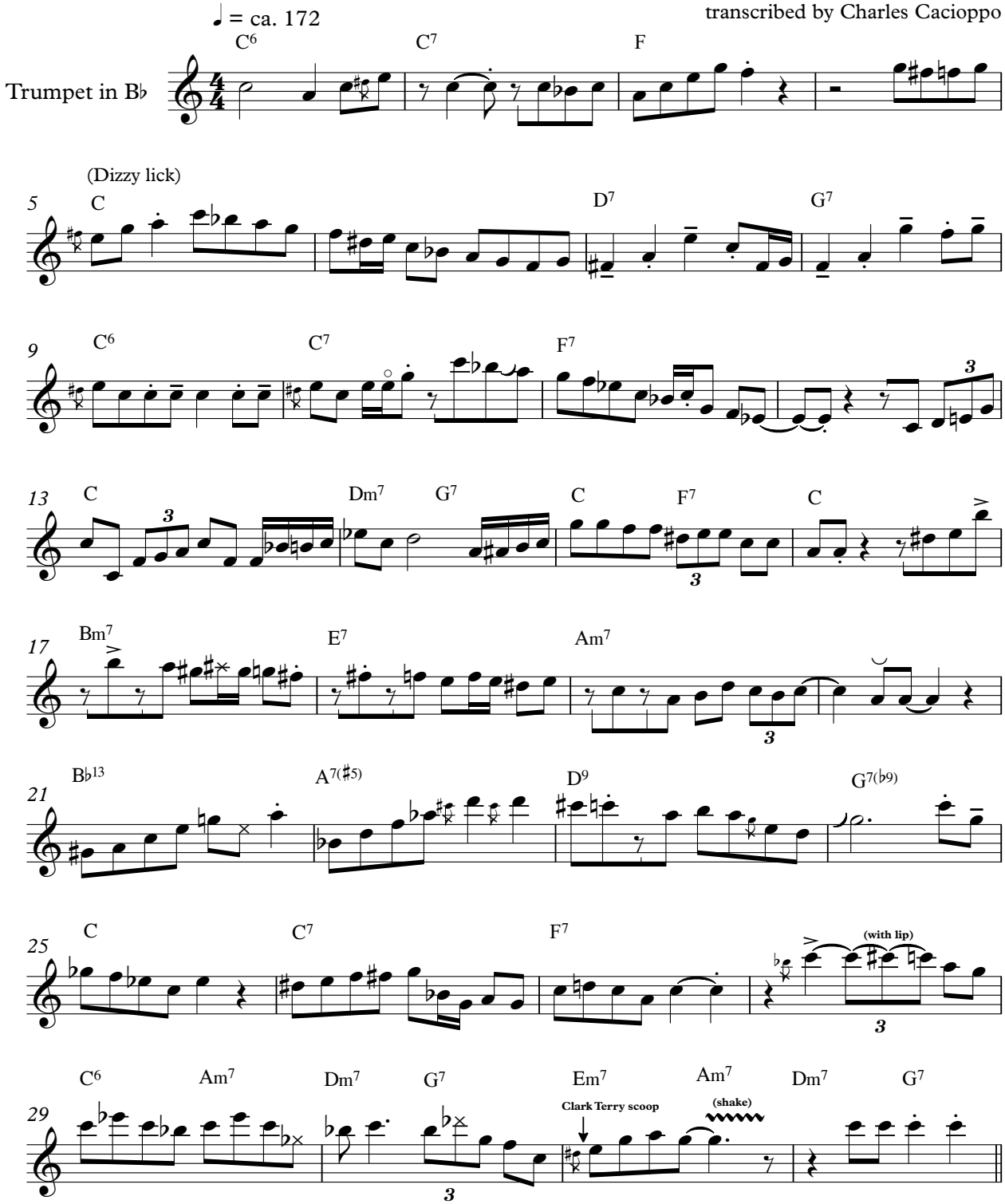
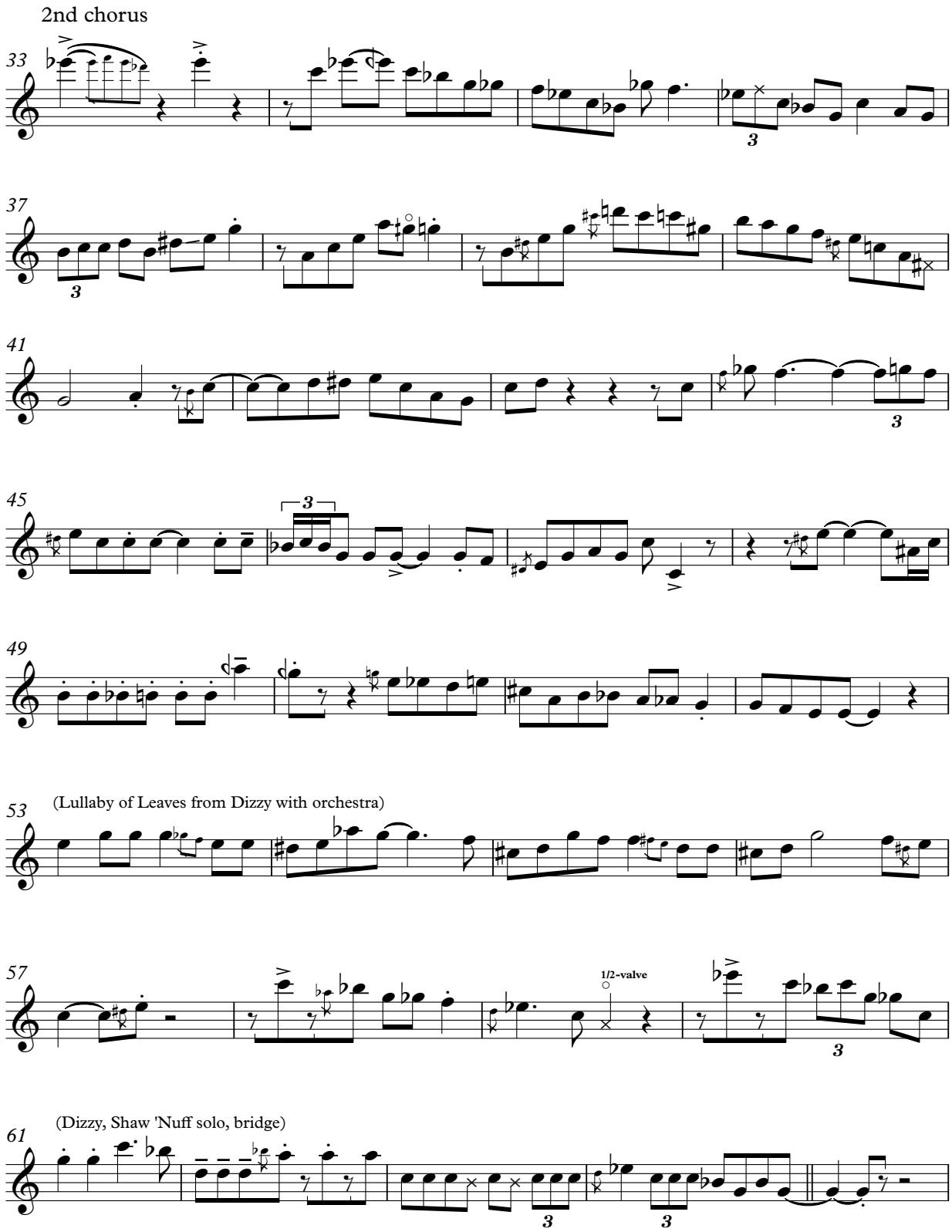


Figure 2.5 (Continued)



The first A section of Bryant's solo (bars 1-8) shows the use of several devices and techniques discussed in earlier solos. In bar 3 she can be heard arpeggiating off of the third of the chord. The melody of the first two bars hovers around the tonic. The pickups to bars 3 and 5 approach the thirds of the chords with upper neighbors; these are typical building blocks used to begin ideas and connect ideas together. Bar 5 shows a Gillespie rhythm heard in his "Anthropology" solo, and in Miles Davis's "Klaunstance" solo. Bryant marks her second 4-bar phrase with the tonic in the high register; she ascends and descends to and from this range throughout the solo to great effect. Bars 7 and 8 and the beginning of the next A section exemplify Bryant's fine-tuned varying of note lengths. In conjunction with the note lengths, the tonic Cs of bar 9 are "tripletized," having the feel of a shuffle if only momentarily. The whole solo is characterized by the masterful use of nuance and inflection, as can already be heard up to this point with the grace notes and the scoop to the A in the high descending line of bar 10. The second A section (bars 9-16) shows a frequent use of the blue-note E-flat, the flatted third, in two octaves; this note is absent from the first A section, except for in bars 1 and 5 where it is heard very briefly as an ornament (and as such, spelled D-sharp). The bridge begins with the new rhythmic idea of accented syncopated notes, on the "ands" of beats 4, 1, and 2, beginning in the high register and descending over the first four bars (bars 17-20). This practice of playing on consecutive off-beats is characteristic of Dizzy Gillespie's style, and can be observed in bar 5 with pickup of his solo on "Dizzy's Boogie," among countless other examples from his recorded output. Bars 17-18 show a chromatic descent with turns on beat 3 in both bars, recalling Clark Terry's chromatic descent in his final trade in bars 81-83 of "I've Got You Under My Skin." The bridge is here contrasted with the A sections by its use of new ideas: the chromaticism and continuous descent of bars 17-20 and the new one-bar ascending motive of bars 21 and 22.

Notice also the short chromatic descent at the top of the line in bar 22 going into 23. The third A section begins with a new blue-note, G-flat, the flat-5, on the downbeat of bar 25. There is ascending chromaticism in the next bar, heard in the previous A section in bars 13 and 14, but not at all in the bridge. The last 5 bars of the first chorus have Bryant manipulating the high register with great control, and to great effect, now presenting the blue-note E-flat in the high register. Bar 31 incorporates a Clark Terry-style scoop, and a shake in the second half of the bar.

The commanding rhythmic declamation of bar 32 launches Bryant into her second chorus, where she continues with the expressive high E-flats. She retakes the long descent of bars 33-36 with the blue-note G-flat in bar 35, and then answers with a series of ascents in the next four bars. The smear in beat 3 of bar 37 recalls Gillespie and Roy Eldridge, and the ascents of bars 38 and 39 are a variant on the two ascents of bars 21 and 22 in the first chorus. The second A section starts on the 5th in bar 41; the first such instance. In these eight bars Bryant puts the structural emphasis on chord tones as in the opening of the solo. The tonic is highlighted by an octave leap downward in bar 47, at the end of the phrase, with the low C being the lowest note in the solo. This recalls bar 13, where the same octave leap (preceded by pickup) is heard on the downbeat at the beginning of the phrase. Bryant again contrasts the bridge from the A sections with the use of a new idea: repeated staccato eighth notes (bar 49). The first half of the bridge is characterized by descent as it was in the first chorus. The second half of the bridge makes use of a sing-song minor-third idea, with ornamentation, sounding much like the string section on "Lullaby of Leaves" from Dizzy Gillespie's 1950 recording with the Johnny Richards' Orchestra.[98] Bryant arrives on the tonic in the final A section of the solo, moving to the 3rd with a grace-note and thus making a strong connection to the first bar of the solo. The

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[98] Gillespie, *Odyssey 1945-1952*.

first four bars of the final a section (bars 57-60) feature bright, bluesy playing, descending from the tonic and the flatted third as heard in earlier A sections. The second half of the final A section begins with a rhythmic idea heard in Gillespie's solo on "Shaw 'Nuff" from 1945.[99] Bryant's solo concludes with a firm grounding in the tonic in bar 63, followed by final statements of the flatted third and flatted seventh in bar 64, bringing the solo to a close on the fifth.

[99] Ibid.

Dizzy Gillespie • "Dizzy Atmosphere"[100]

Recorded June 26, 1957, WOR Studios, NYC (Verve MGV 8225)
Dizzy Gillespie (trumpet), Stan Getz, Paul Gonsalves, Coleman Hawkins (tenor saxophone), Wynton Kelly (piano), Wendell Marshall (bass), J.C. Heard (drums)

Having discussed several one-chorus Dizzy Gillespie solos in detail, we now turn our attention to one of his epic-scale solos, consisting of six choruses of a 32-bar form. Gillespie's 1944 composition "Dizzy Atmosphere" is based on rhythm-changes in concert A-flat major. The difference with regard to the changes is "Dizzy Atmosphere's" chromatically descending bridge. As with "I Got Rhythm" the harmonic rhythm slows to one chord per two bars in the bridge, but unlike "I Got Rhythm," it speeds up to one chord per bar in its second half. The harmonic rhythm allows for descending chromatic root-motion leading smoothly back to the tonic in the third A section, with B7 substituting for V. (Along the same lines, the whole second half of the bridge could be thought of as a substitute for iii-vi-ii-V).
Gillespie uses a cup mute for this performance.

[100] Getz, Stan, Dizzy Gillespie, Paul Gonsalves, Coleman Hawkins, J. C. Heard, Wynton Kelly, and Wendell Marshall, 2005, *Sittin' In*, Universal City, Calif: Verve Records.

Figure 2.6

Dizzy Gillespie • Dizzy Atmosphere (1957)

in B♭

Gillespie
trancribed by Charles Cacioppo

(six choruses)

♩ = ca. 300
cup-mute

Trumpet in B♭

A B♭ Gm7 Cm7 F7 B♭ Gm7 Cm7 F7

5 B♭ Gm7 Cm7 F7 B♭

9 A B♭ Gm7 Cm7 F7 B♭ Gm7 Cm7 F7

13 B♭ Gm7 Cm7 F7 B♭

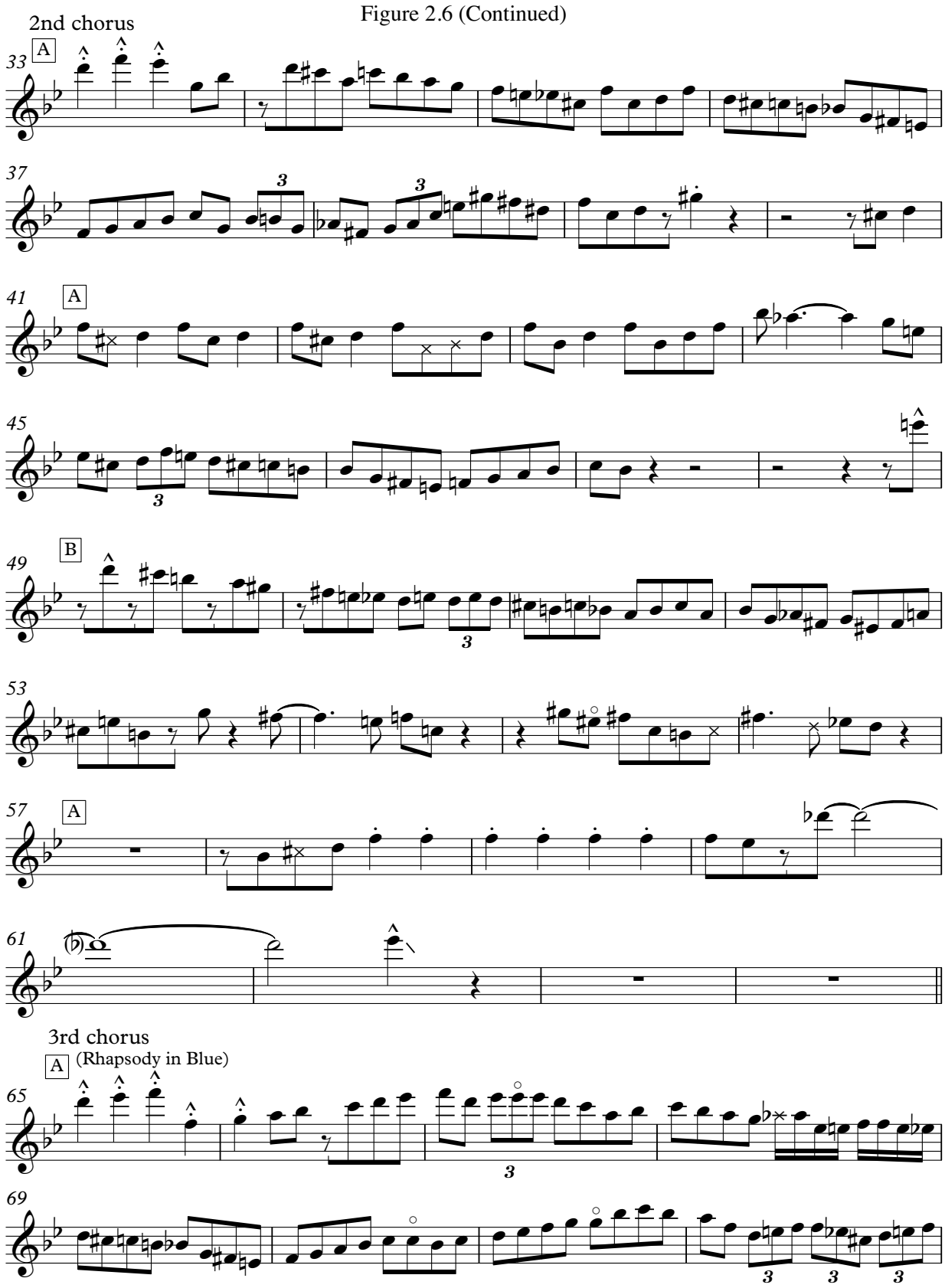
17 B E7 E♭7

21 D7 C♯7 C7 B7

25 A B♭ Gm7 Cm7 F7 B♭ Gm7

28 Cm7 F7 B♭ Gm7 Cm7 F7 B♭

Figure 2.6 (Continued)



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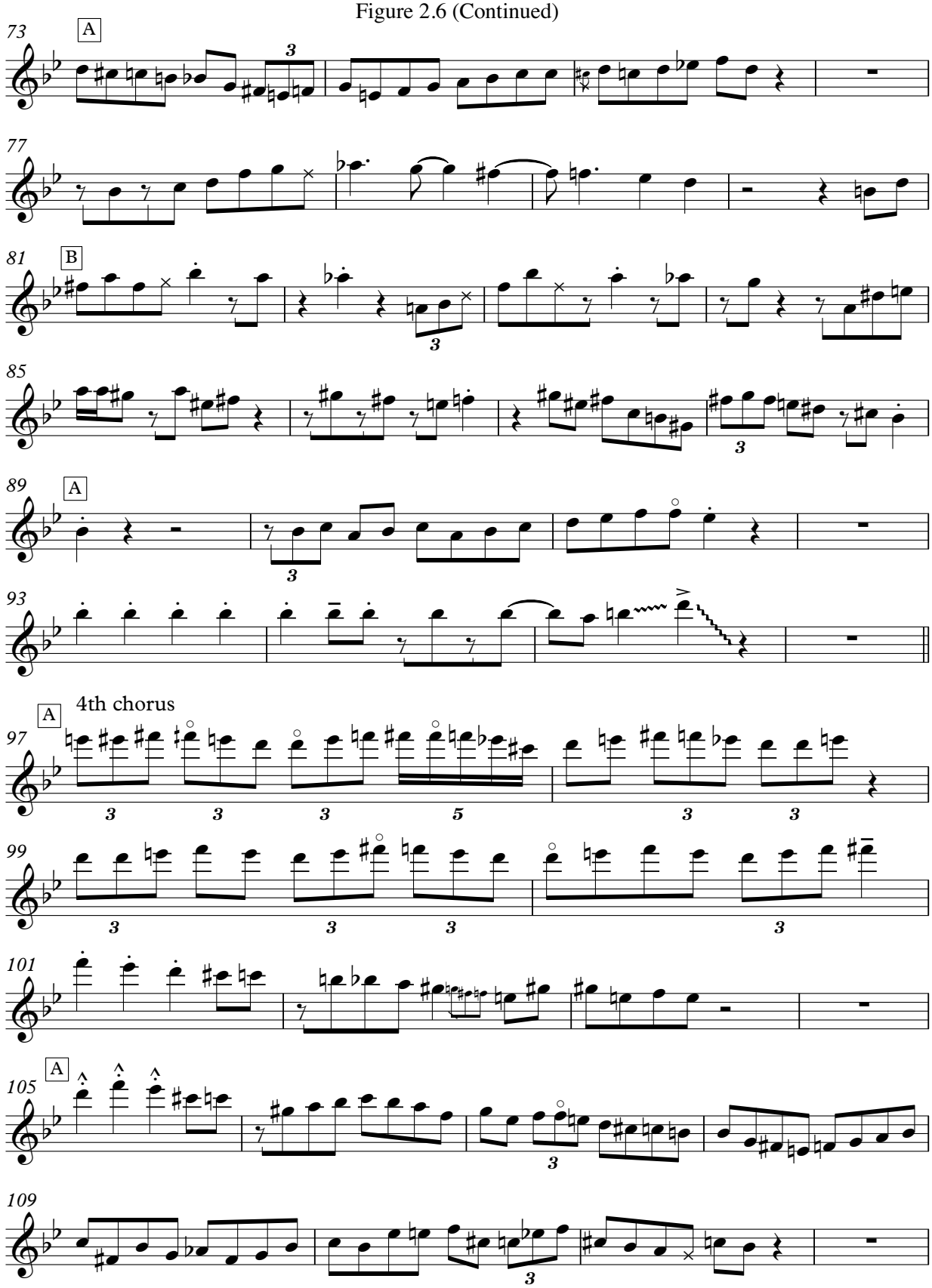

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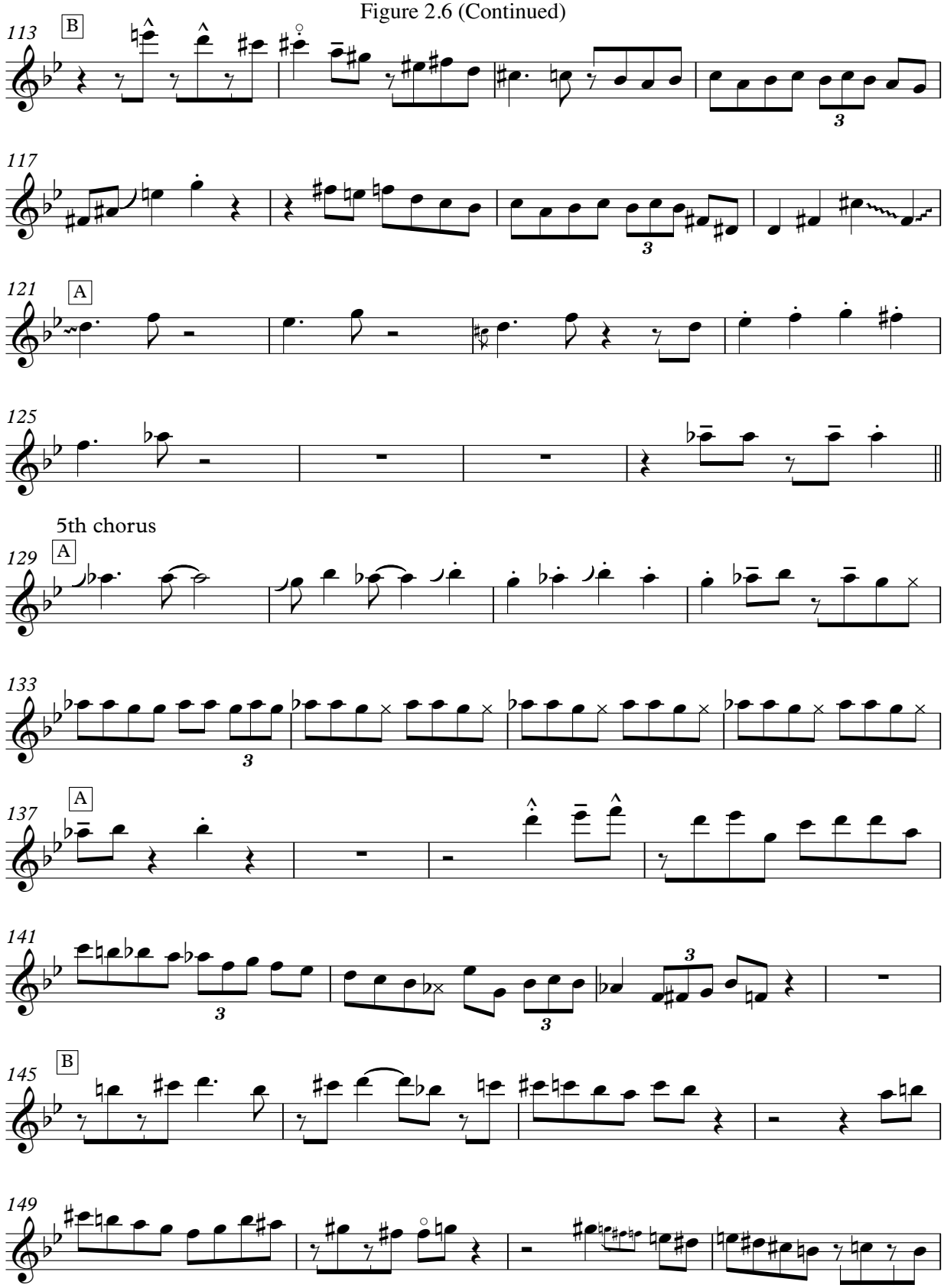

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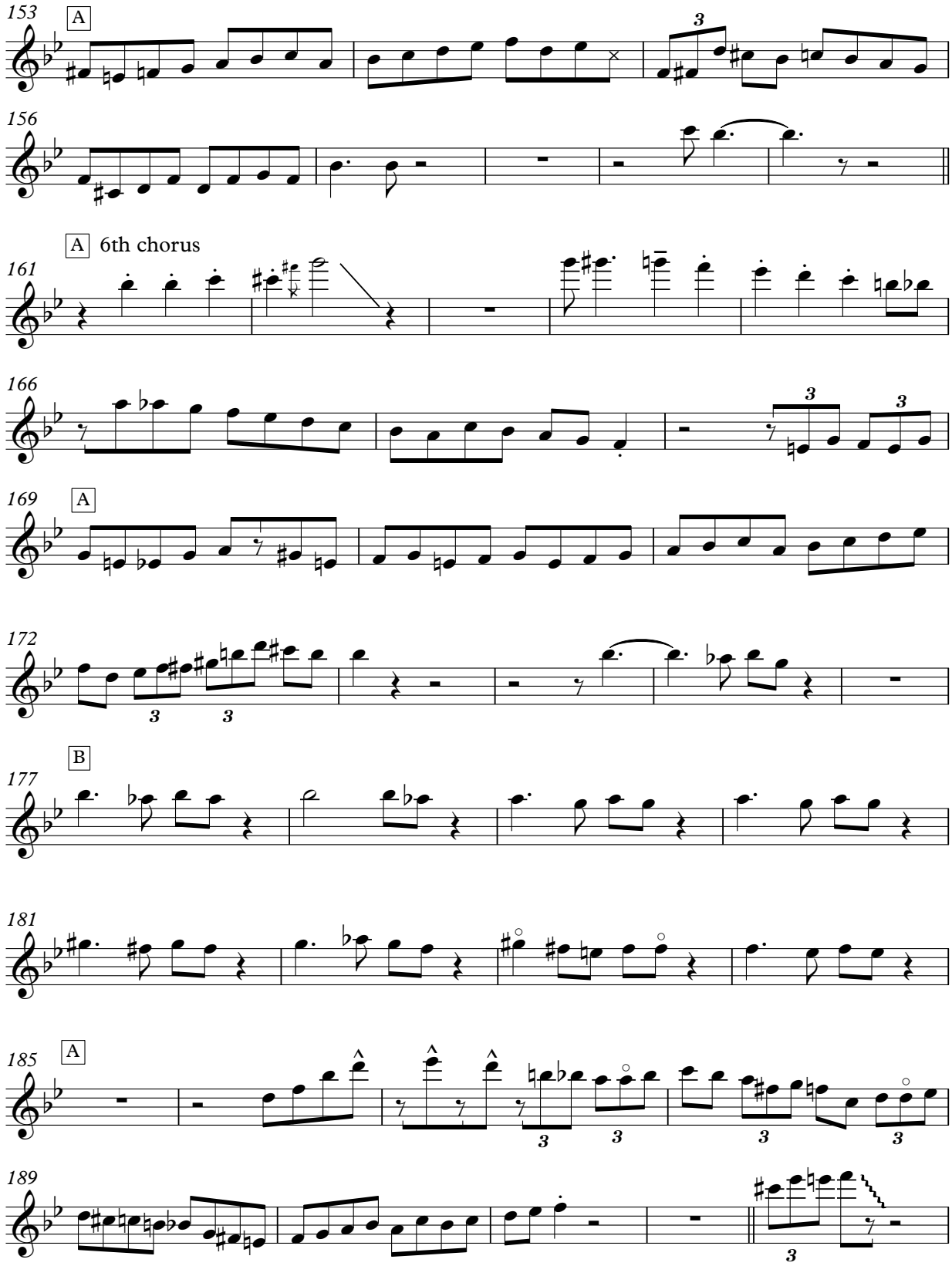


The beginning of Gillespie's solo bears a striking resemblance to the beginning of Clora Bryant's solo just discussed: they both enter on the tonic and move down a third, up two thirds, and back down a third, forming the submediant triad, in this case, G-minor, bringing out the sixth of the chord with the G. Listening to the first four bars as a whole, one hears Gillespie expanding outward from the tonic in both directions. The next four bars are a variant of the first four; there is a triplet on the first beat, different placement of the syncopated notes, and no octave leap, but it essentially begins and ends on the same places as the first phrase. This technique of answering a phrase with its varied repetition was heard in Gillespie's solo on "Anthropology" and in Lee Morgan's solo on "That's All." The two-plus-two phrase construction of the first A section is contrasted with the continuous phrase of the second A section, of nine bars plus a downbeat since the phrase extends into the first bar of the bridge. This practice of extending the phrase into the bridge can also be heard in Gillespie's "Anthropology" solo. The second A section consists of free-flowing eighth notes, with a quarter note in bar 10 and a triplet in bar 11 for variety. In the second half of bar 10 one hears the bluesy flat-3, natural-3, 5, cell (the flat-3 functioning here as a chromatic lower neighbor to 3). This basic cell has been heard previously as a component of longer phrases, in solos by Gillespie and others; it will continue to appear in this solo (it's heard again four bars later, in bar 14). The end of bar 11 going into 12 and the end of bar 15 going into 16 are examples of enclosing the note F and then ascending up the F major tetrachord. This happens several times in the solo: bars 36-37, 46 (happening in the middle of the bar), 69-70, 73-74, 108, 153 with pickup, and 189-190. That's nine total occurrences, consistently parsed through the solo, present in each chorus throughout the solo's development, contributing significantly to the balance between unity and variety of materials. Of course each occurrence is in the context of a different overall line, and it is varied in bars 46, 73-74, 108, and

153 with pickup. Each time it happens it represents the low point of the greater line, and the beginning of a gesture back upward.

As the line of the second A section extends into the bridge, the melodic motion changes to fourths, descending chromatically, heavily contrasting the predominantly step-wise motion of the previous 8 bars. The first bar of the bridge is followed by two ideations of the same new idea, separated from one another with half rests. The second iteration (bars 21-22) is reductive and the notes of the bridge dissipate.

Gillespie launches into a continuous four-bar phrase beginning with the pickup to the third A section (pickup to bar 25). The downbeat of bar 25 is difficult to make out on the recording, but it is clear that he side-steps; it sounds as if he is playing the F-sharp minor tetrachord over B-flat. The line is otherwise based on the diatonic scale, ascending to high C and ending on F in the lower octave where it was enclosed with the initial descent of bars 24-25. The quarter note B-flat that follows, separated by rest, is the last note of the phrase; the F is the last note of the continuous line. This florid phrase is answered with a much shorter statement in the last four bars of the bridge, separated from the preceding phrase and the next entrance by rest. The triplet in bar 30 recalls the triplet in bar 5, and he ends the chorus on the 5th. The first chorus has Gillespie varying specific ideas, interval content, tessitura, density of activity, use of space, phrase-lengths, and using recurring devices, all contributing to a process of development that continues throughout the solo.

The second and third choruses are begun with the sharp, powerful attack mentioned by Jon Faddis in the interview quoted earlier, in the high D-F range where they're especially piercing. (This same type of entrance begins the bridge of Gillespie's "Woody 'n You" solo.) In the second chorus the high notes give way to a long descent (bars 33-34), whereas in the third

chorus the line ramps back up to the high F going into the third bar (bars 66-67).

The bridges of the second and fourth choruses are begun with syncopated scalar descending motion beginning in the high register, with the same bright attack. This idea can be heard of course in Gillespie's "Stardust I," "Dizzy's Boogie" and "He Beeped When He Should Have Bopped" solos. The use of rest and sparseness can be heard in the bridges throughout the solo; often taking the form of short phrases separated by rest, heard especially in the final chorus, bars 177-184. Choruses are always separated from one another not only by rest, but also by the content of the idea, by the sustained note at the end of the second chorus for example.

The fourth chorus is begun with the same idea heard in the final A section of Gillespie's "Anthropology" solo, the oscillating between two high notes. The transcription shows the inner-details that result from the idea's execution (bars 97-103). Gillespie's entrance here is directly preceded with a barrel-roll played by Wynton Kelly. The second A section of the fourth chorus begins with the same three notes as the second chorus, another example of the accented sharp attacks idea. The third A section, bars 121-128, shows a simplification of materials and a thinning of the texture. The fifth chorus continues the simplification, down to two notes, but fills up the space, with shorter and fewer notes in the first four bars (bars 129-132), and with eighth notes in the next four bars (bars 133-136). The bridge begins with three varied statements of an ascending high-note motive (bars 145-148). Bar 149 is a variant of bar 147, making it a variant of a variant.

The highest notes of the solo are played in the beginning of the sixth chorus (bars 161-167). Gillespie is using his technique of playing quarter notes on the beat in the high register, but unlike the other occurrences placed smack on the downbeat, the initial entrance here is on beat 2. This difference in placement, and the fact that it ascends only, makes it unique. Gillespie

does however reenter on the downbeat of bar 164, with a descent and a little syncopation in bar 165 into 166, as if it's what he meant to do all along. The first two bars of the second A by contrast stay grounded in the lower register before an ascent; the repeated E, F, G motion of bar 170 recalls Roy Eldridge, and is heard in bars 149-150 of his solo on "Minor Jive."

The saxophones play behind Gillespie in the A sections of the sixth and final chorus. The last phrase of the sixth chorus is begun with the same idea that begins Gillespie's solo on "Dizzy's Boogie," an emphasis on the half-step motion between scale degrees 3 and 4, approached by a four-note ascending figure. This could even be deemed a quote. The final occurrence of the enclosed F happens in bars 189-190, tying a structural thread through the whole solo. The chorus ends on scale degree 5. The solo ends with a quick, upward-swooping gesture in the high register, also ending on scale degree 5, keeping the tension high for the next soloist.

Dizzy Gillespie • "Dizzy's Blues"[101]

Recorded Evening, July 6, 1957, Newport, RI (Verve MGV 8242)
Dizzy Gillespie, Talib Daawud, Lee Morgan, Ermit V. Perry, Carl Warwick (trumpet), Chuck Connors, Al Grey, Melba Liston (trombone), Ernie Henry, Jimmy Powell (alto saxophone), Benny Golson, Billy Mitchell (tenor saxophone), Pee Wee Moore (baritone saxophone), Wynton Kelly (piano), Paul West (bass), Charlie Persip (drums)

We now come to the eighth and final Dizzy Gillespie solo in this study, on the big band feature "Dizzy's Blues," composed by Ahmad Kharab Salim. It is in the same key and at the same tempo as the last solo discussed, on "Dizzy Atmosphere." It is also of comparable length, being thirty bars longer. Recorded within less than two weeks of one another, the two solos share a number of striking similarities.

[101] Gillespie, Dizzy, A. K. Salim, Gus Edwards, Horace Silver, Benny Golson, Tadd Dameron, Mary Lou Williams, Vincent Youmans, and Dizzy Gillespie, 2007, *Dizzy Gillespie at Newport*, New York, N.Y.: Verve Records.

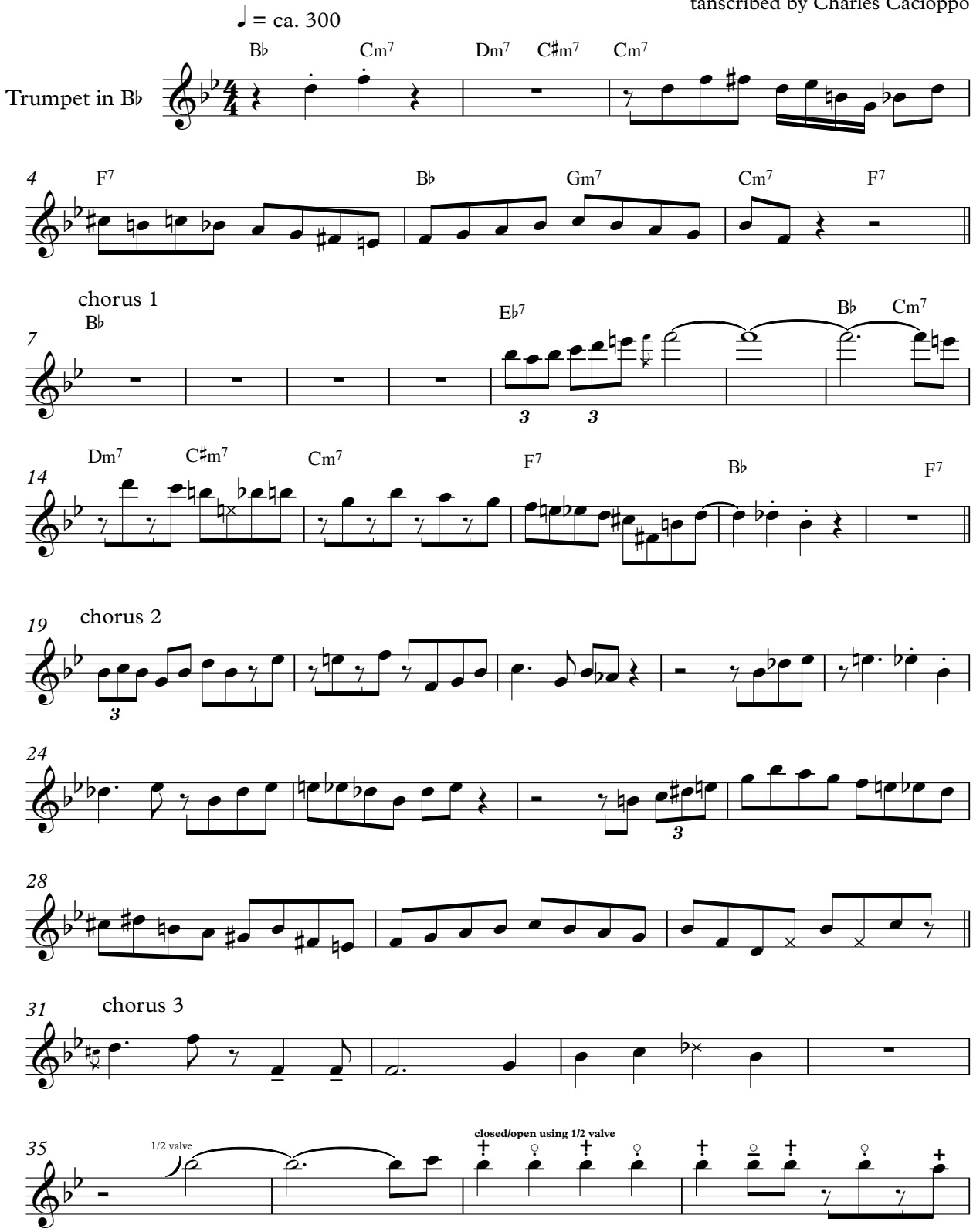
Figure 2.7

Dizzy Gillespie • Dizzy's Blues (1957)

in B♭

(18 choruses)

Ahmad Kharab Salim, Gillespie
tanscribed by Charles Cacioppo



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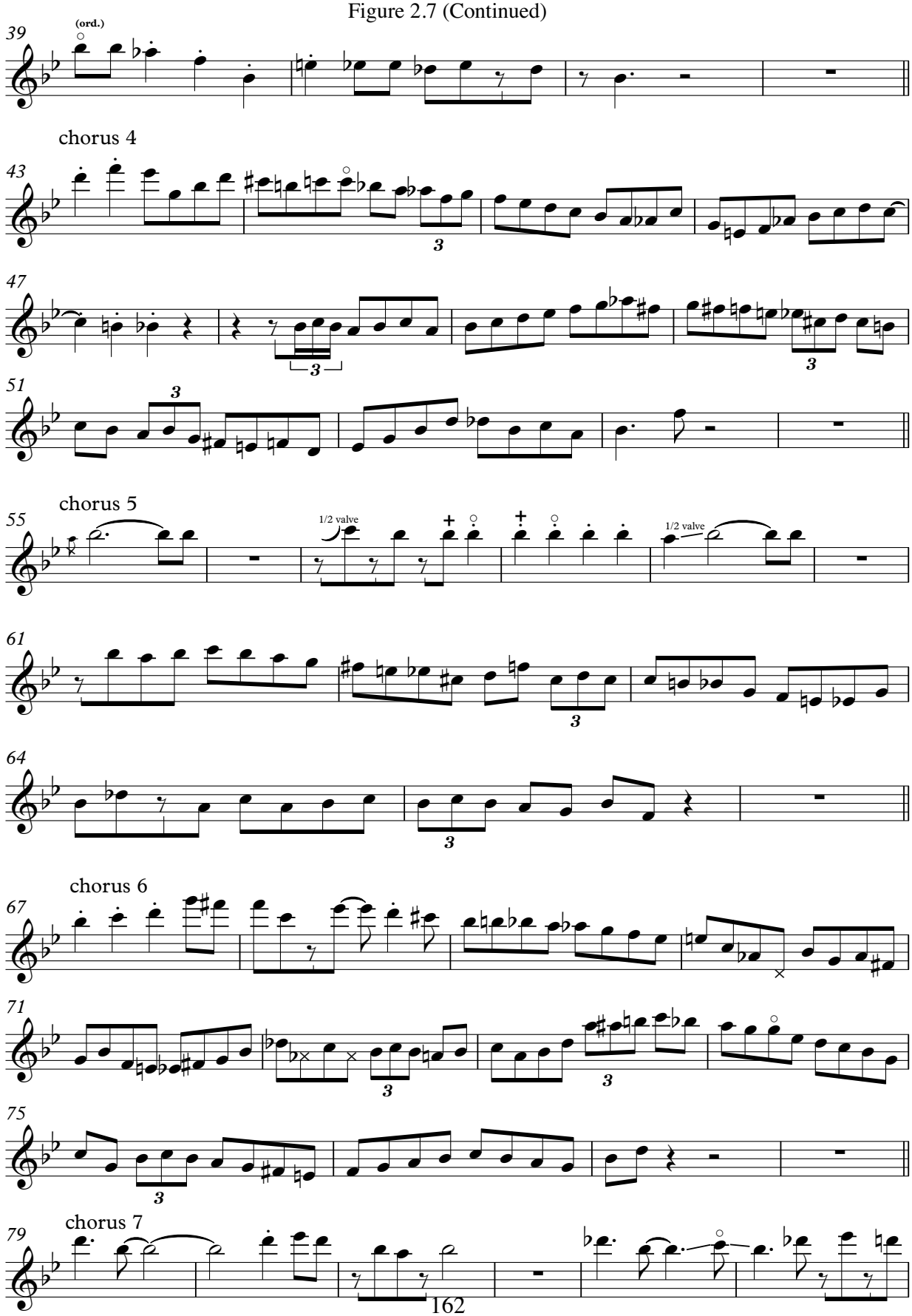

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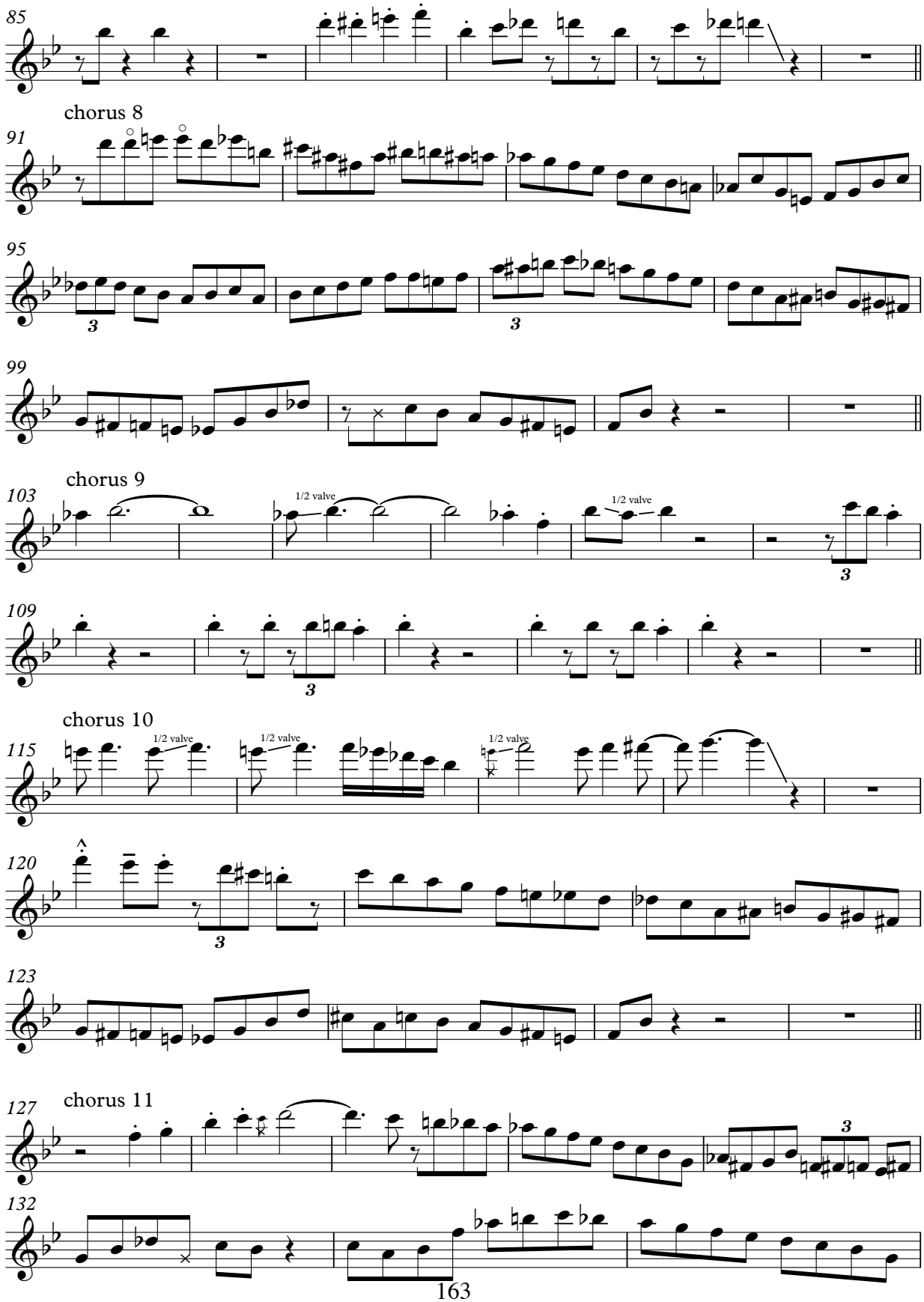

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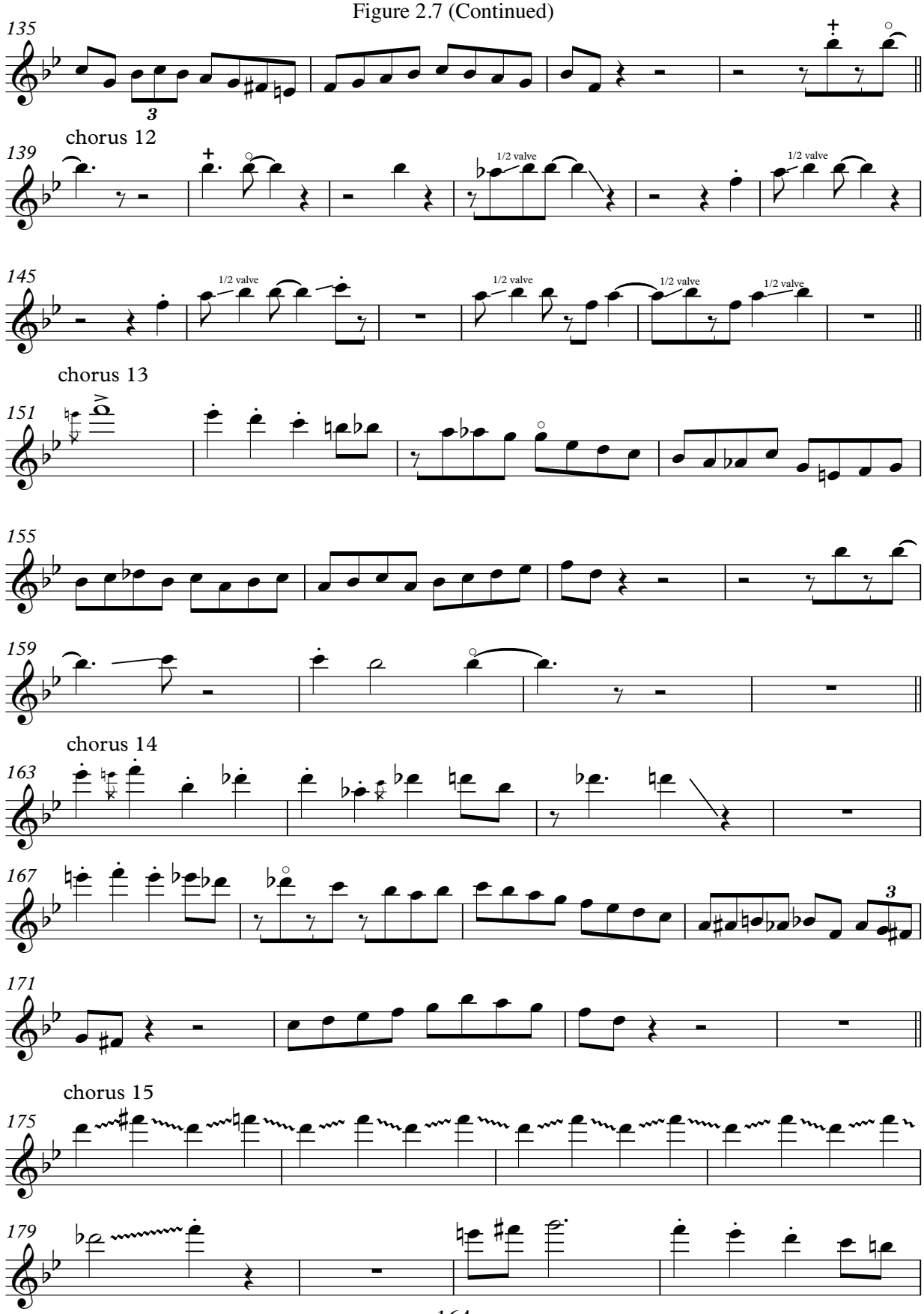

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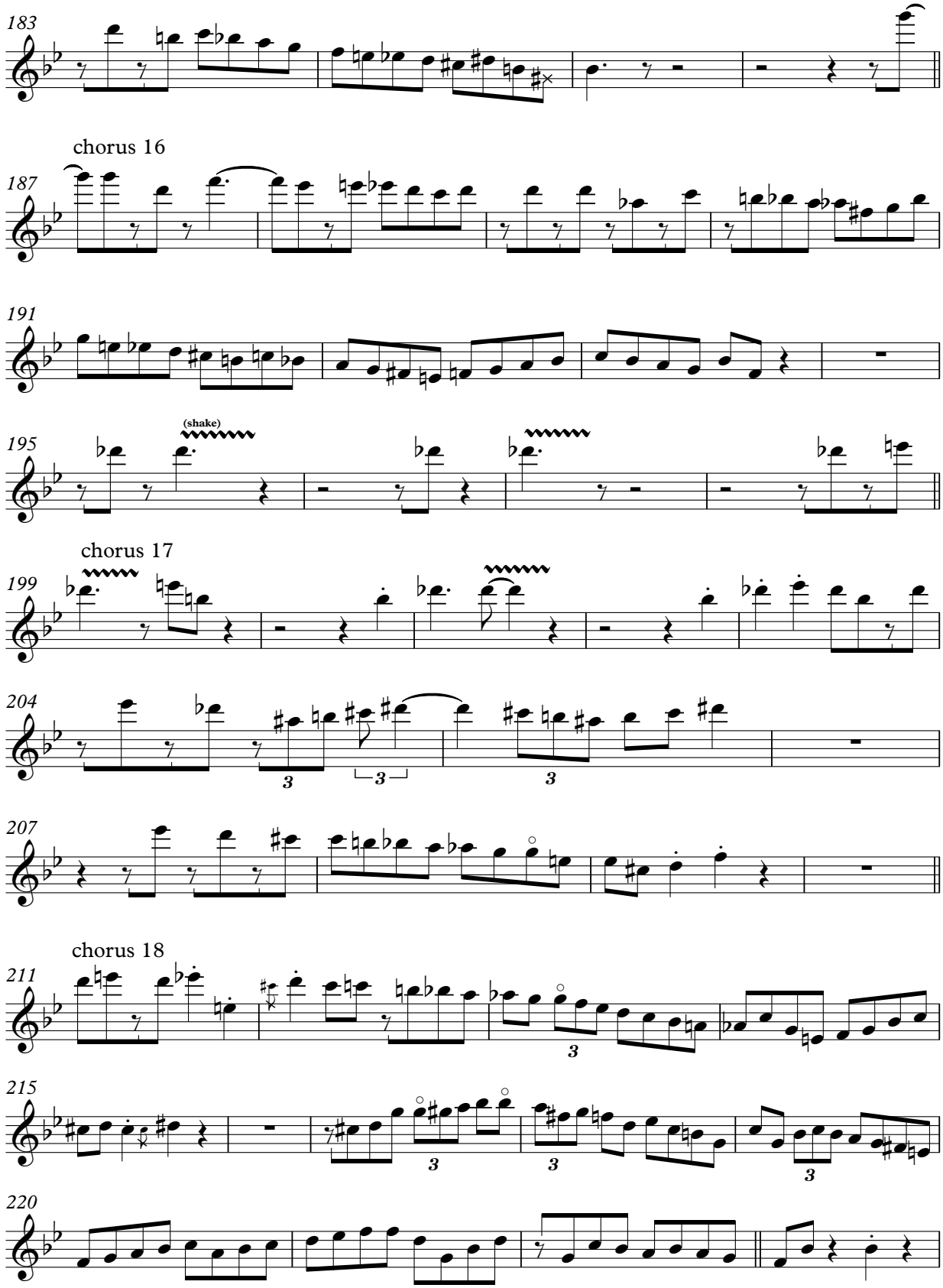

The incomplete chorus that begins the transcription and the first full chorus have Gillespie answering the band. The first device used prominently in both solos is heard in bars 4-5: enclosing the 5th, F, at the bottom of a descent, and ascending back up from the F, usually up the F major tetrachord. This device was used repeatedly in the "Dizzy Atmosphere" solo, and is so used here. It occurs in bars 28, 75-76, 100-101, 124-125, 135-136, 192, and 219-220; throughout the whole solo, lending a sense of thematic unity to the solo, just like in the "Dizzy Atmosphere" solo. Gillespie's answers to the band in the first 18 bars of the transcription contrast one another: in bars 1-6, his answer is easy and laidback, with a bars' rest in bar 2, and the line basically stays in the middle register; in bars 11-18, Gillespie explodes on the scene with triplets leading to a long, sustained high F, from which he descends in his characteristic syncopated fashion, (heard in bars 49 and 113 of "Dizzy Atmosphere," and in other solos here). In bar 16 over the V chord Gillespie sounds the sharp-5, flat-9, and flat-5. There are several examples of altered notes over the dominant in this solo, as one comes to expect from Gillespie. Bar 28 consists almost entirely of altered notes, produced by playing notes of the E-major scale over F7, a relationship hinted at in bar 26 of his "Stardust II" solo, in which he uses some, but not all of the notes of the B-major scale over a dominant built on B-flat. Here in bar 28, he sounds the sharp-5, 7, flat-5, 3, sharp-9, flat5, flat9, and raised-7; the F-sharp and E enclose the F on the downbeat of the next bar, making up the second example of the device used in bars 4-5. This bar represents the highest saturation of altered notes in a single bar in the whole solo. In bar 184 he sounds the sharp-5, 7, flat-5, and sharp-9, in the second half of the bar making it similar to bar 16.

The second chorus (beginning bar 19) begins with the same melodic figure used to begin the "Dizzy Atmosphere" solo, here ending with the flat-7, A-flat. Instead of being answered

with a varied repetition as it is in "Dizzy Atmosphere," it is here answered with a repeated blues lick that highlights the flat-5 (E-natural enharmonically spelled) at its high point.

The entire third chorus shows a thinning of the texture, with more rests, no running eighth notes, and with the use of repeated notes. This creates a sense of contrast, balancing the more dense and rhythmically active playing of the surrounding choruses. This technique is used here much in the same way as heard in "Dizzy Atmosphere," to articulate the structure of the solo on a large scale. In bar 31 there is an octave leap downward that recalls bar 2 of the "Dizzy Atmosphere" solo; also here the 3rd moving to the 5th recalls bar 123 of "Dizzy Atmosphere." Bars 35-38 feature Gillespie stating the tonic, creating an open-closed effect with the use of half-valves. This type of repeated-note expression is emblematic of the swing era. It can be heard later in the solo as a contrasting element in bars 55-59, 103-113, and 139-149. This same type of playing is heard in bars 93-95 of "Dizzy Atmosphere," (and also in bars 21-34 of Kenny Dorham's solo on "Skippy" as discussed earlier).

The fourth chorus is begun with on-the-beat staccato quarter notes; the same approach with the same first three notes is heard in bars 33 and 105 of "Dizzy Atmosphere."
A familiar melodic cell is heard in the fifth chorus, bars 62-63: the bluesy flat-3, 3, 5 gesture, followed by a triplet turn and chromatic descent; a similar shape is heard a major second higher in bar 10 of "Dizzy's Boogie."

The do-re-mi staccato quarter note entrance of the sixth chorus (bar 67) is a development of the same motion in bars 30-31; here the idea starts on the downbeat instead of leading into it, and it is played in the higher octave, without ghost notes. This idea may be heard as an invocation of "Oh When the Saints..."

In the seventh chorus, bar 80, Gillespie plays on the half-step motion between scale

degrees 3 and 4, an idea heard in bars 186-187 of "Dizzy Atmosphere," and in bars 1-2 of "Dizzy's Boogie."

The beginning of the eighth chorus, bar 91, is unlike all other phrase entrances because it begins with running eighth-notes in the high register, with no preparation by way of a long sustained note, or by accented staccato quarter notes played either on or off the beat. The next bar (bar 92) has Gillespie side-stepping, playing an F-sharp major triad over B-flat major; this is followed by a chromatic descent, landing Gillespie on the flat-7 on the downbeat of the next bar. The whole phrase of bars 91-101 make up the single longest continuous line of the solo. With the exception of the triplets in bars 95 and 97, and the eighth rest on the downbeat of bar 100, the line is composed entirely of eighth notes. The triplets on the downbeats of bars 95 and 97 function as structural markers within the greater line, propelling the momentum downward in bar 95, and upward in bar 97.

The saxophones begin playing behind Gillespie in the ninth chorus and continue on through the twelfth chorus, changing to a different figure for the eleventh and twelfth choruses. The tenth chorus begins with an iconic blues lick (bars 115-118), often used by Gillespie and his contemporaries and still prominently used today; this is the first example of it in this study. The beginning of the eleventh chorus (bars 127-128) is similar to the beginning of the sixth and final chorus of "Dizzy Atmosphere" in that the high ascending quarter notes are begun after the downbeat (begun on beat 2 in "Dizzy Atmosphere," and on beat 3 here). In both instances the quarter notes lead to a longer, higher sustained note; in "Atmosphere" he drops off and reenters a bar later, here he continues from the sustained note with a descent.

By contrast, the thirteenth chorus begins with a single sustained whole note high F, placed smack on the downbeat; a descent follows of course, relating it to bars 13-14 in the first

full chorus. Bars 155-156 in the thirteenth chorus feature the same Roy Eldridge-type figuration heard in bar 170 of "Dizzy Atmosphere."

The fourteenth chorus has Gillespie playing on the contrast between on-the-beat quarter notes and syncopation, setting up rhythmic tension in bars 164-165, heightening that tension in bars 167-168, and resolving it with the continuously flowing eighth notes of bar 169.

The fifteenth chorus begins with the same oscillation between two notes in the high-register, heard in bars 97-100 of "Dizzy Atmosphere" and in bars 25-27 of "Anthropology."

The sixteenth chorus begins with scale degree 6, G, picked out of thin air in the high register, instead of entering on the third or fifth as one comes to expect from earlier entrances. There are more high Gs, and there is slightly more 'hanging-out' in the high register than in "Dizzy Atmosphere." This is an electrifying solo, with Gillespie using the high-register continually throughout the solo, to the point where it begins to sound easy and commonplace.

Bars 195-201 show a development of the repeated note idea heard in bars 35, 55, 103, and 139; it has now been elevated to the level of the flat-3rd, D-flat, now with shakes, a brand new element in the solo. This is an example of an idea extending from the end of one chorus into the beginning of the next.

The eighteenth and final chorus begins with a brand-new rhythm that mixes on-the-beat quarter notes with syncopation to great effect (bars 211-212). Completely opposite the ending of "Dizzy Atmosphere," "Dizzy's Blues" comes to an end on the tonic, in the middle register.

These last two solos are especially shining examples of the heroic, transcendental expressive power of Gillespie's playing. He sets the highest standard for all trumpet players to follow, in terms of playing at fast tempos, in terms of playing in the high register, in terms of

harmonic complexity and sophistication, and in terms of maintaining interest and contrast in the large-scale composition of solos. Gillespie will continued to be studied, remembered, and heard as the most influential trumpet player in the history of modern jazz.

Miles Davis • "Gone"[102]

Recorded July 22, 1958, Columbia 30th Street Studios, NYC
Miles Davis (flugelhorn, trumpet), Gil Evans (arranger, conductor), Johnny Coles, Bernie Glow, Louis Mucci, Ernie Royal (trumpet), Joe Bennett, Jimmy Cleveland, Frank Rehak (trombone), Dick Hixson (bass trombone), Willie Ruff, Gunther Schuller, Julius Watkins (horn), Bill Barber (tuba), Phil Bodner, Romeo Penque (flute), Danny Bank (bass clarinet), Cannonball Adderley (alto saxophone), Paul Chambers (bass), Philly Joe Jones (drums)

Of all the pieces from the Miles Davis and Gil Evans collaboration *Porgy and Bess*, "Gone" may have presented the greatest challenge to the ensemble; eight takes were recorded, along with rehearsal and studio chatter, much of which has been preserved on the *Miles Davis & Gil Evans: The Complete Columbia Studio Recordings* box set.[103] The written sections consist of precisely placed rhythmic punctuations played by the band, in a back-and-forth dialogue with short solo statements by Philly Joe Jones. Tempo was a primary concern; in the alternate takes, a faster tempo is attempted throughout the whole performance; in the master take heard here, a slower tempo is taken for the opening written section, and the more brisk tempo, originally intended for the whole performance, is taken for Davis's solo. The faster tempo is maintained coming out of Davis's solo, where individuals in the band can be heard fumbling. In the end, Evans never got a clean take of his composition "Gone" from these sessions; in this case Evans didn't have the necessary rehearsal time, a testament to the limitations and realities of the profession.

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[102] Gershwin, George, Charles Edward Smith, Miles Davis, and Gil Evans, 2009, *Porgy and Bess*, New York, NY: Columbia/Legacy.
[103] Davis and Evans, *The Complete Columbia Studio Recordings*.

This solo is the only example of a minor-blues in this study. It is also an example of Davis improvising with bass and drums only; there is no piano, and there are no background figures from the band.

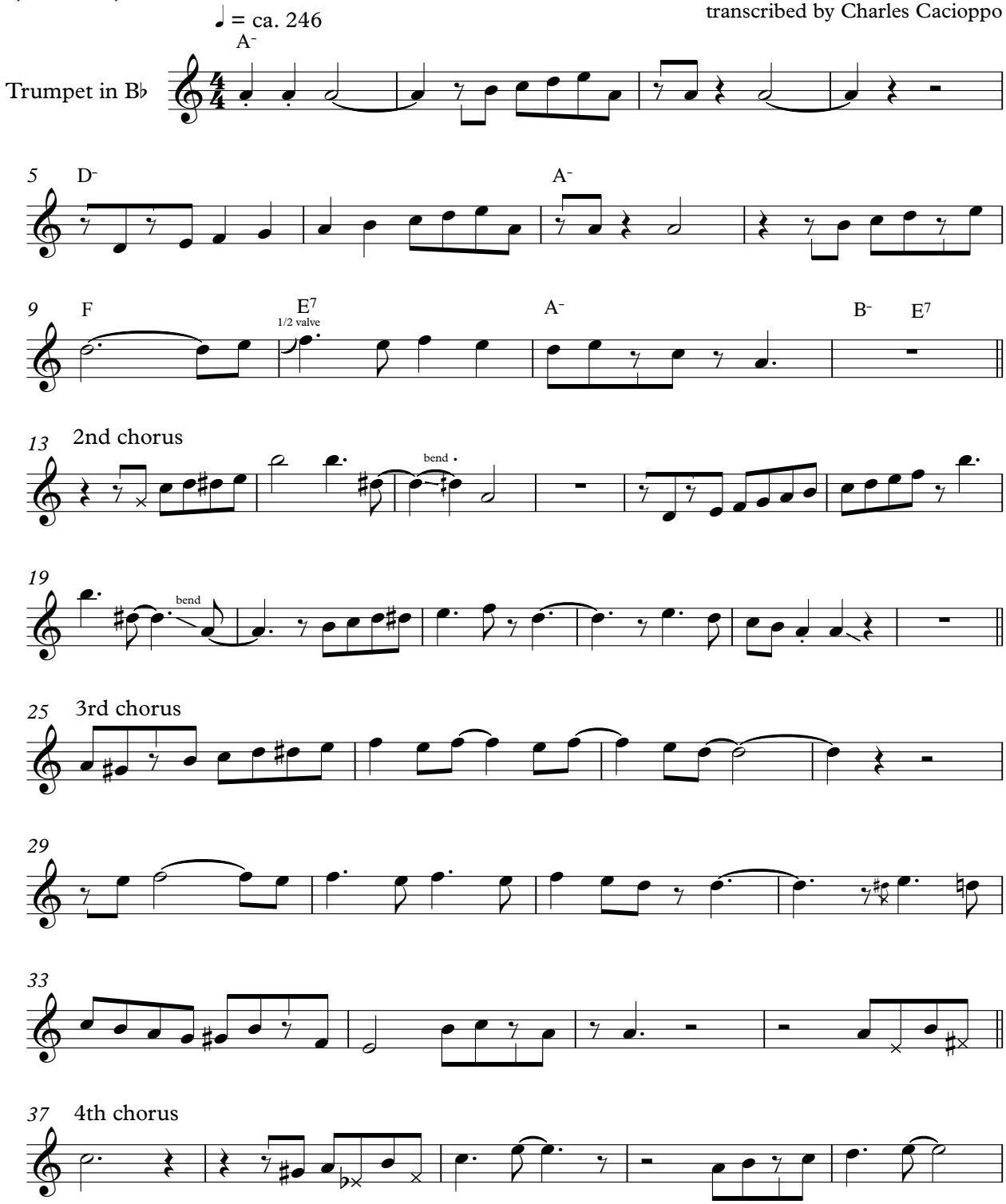
Figure 2.8

Miles Davis • Gone (1958)

in B♭

(7 choruses)

Gil Evans, Davis
transcribed by Charles Cacioppo



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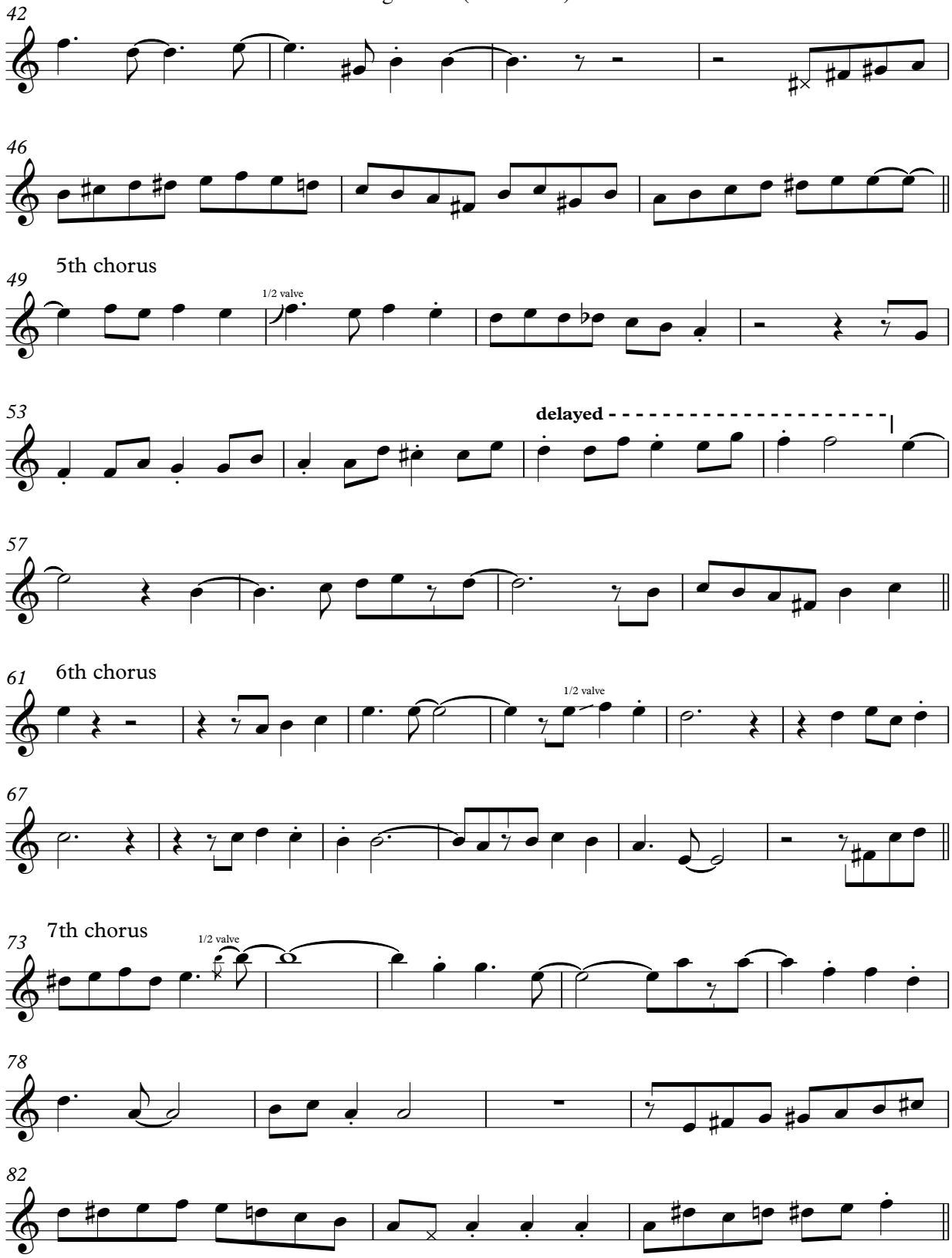

Davis's first chorus is firmly rooted in the tonic, beginning with his characteristic quarter, quarter, half rhythm. The first chorus also consists exclusively of diatonic notes, the notes of the A-natural-minor scale. Davis ascends to the 5th in bar 2, followed by tonic again in the next two bars. Over the iv harmony of bars 5 and 6 he plays the corresponding scale (with B-natural), again with tonic at the end of the phrase in bar 7. In bar 9 he sustains scale degree 4, accentuating the distance from the sustained tonics, and creating a structural signpost. He then indulges the sixth scale degree in the next bar with the half-valve, with the note F being the flat-9 of the E7 harmony, before descending back down to the tonic. The first phrase begins with tonic, and all three phrases end with tonic; in this way the tonic is used grammatically, as a period at the end of a sentence. Everything he plays in the first chorus can be heard as an outgrowth of the tonic, since with no chromaticism, everything he plays in the first chorus is contained within the tonic (the A-natural-minor scale). The diatonicism and scalar motion of the first chorus support the popular characterization of Davis as a modal player, and as one of the main founders of modal jazz.

The second chorus is very much a variation of the first, with the end of each phrase marked by tonic. Here the range is opened up to the high B, the 9th. Davis incorporates his trademarked bends in bars 15, 19, and 23. The four-note groups that lead to the B on the downbeat of bar 14 and the E on the downbeat of bar 21 are among the first uses of chromaticism in the solo. They are both formed with the addition of D-sharp between scale degrees 3 and 4 of the A minor scale. The second four-note group is placed an eighth note later than the first, with the E falling on the downbeat of bar 21.

In the third chorus Davis again begins and ends on the tonic. This chorus shows the first uses of the leading tone, G-sharp, in bars 25 and 33. Much of this chorus is focused on the half-step motion between scale degrees 5 and 6 heard in the third phrase of the first chorus.

Davis begins his fourth chorus on the third, preceded by pickup. Bar 37 with pickup is answered with a varied repetition, now reaching the fifth, E. Both are ascending gestures. Bars 41-44 with pickup answer the preceding two-plus-two with a stretched-out line that raises and falls. The last four bars of the fourth chorus (bars 45-48) create further contrast, with the longest line of continuous eighth notes in the solo. Chromatic notes have been added to the scale that begins the line (bars 45-46), making it similar to the four-note groups of bars 13 and 20. The line comes to a momentary rest on the fifth scale degree, which has been set up as an important structural note in bars 39 and 41-43.

The phrase beginning pickup to bar 46 continues into the fifth chorus, marked by the E to F half-step motion, and ending with the tonic, (bars 49-51). Bar 51 shows another instance of added chromaticism, differing from bars 13, 20, and 45-46. The middle phrase makes use of a basic skip-up, step-down pattern applied to the scale, ascending. At the top of the ascent the pattern is significantly delayed and offset from Paul Chambers and Philly Joe Jones. Davis fully locks back in rhythmically with Chambers and Jones in bar 60 with pickup.

The sixth chorus is approached the same as fourth, but a chord-tone higher, with the 5th on the downbeat of bar 61. Also like the fourth chorus he answers his first statement with a varied repetition (bars 62-63). The remainder of the chorus follows a step-wise back-and-forth sequence down the diatonic scale.

After enclosing the fifth in the first bar of the seventh and final chorus (bar 73), Davis gives prominence to the ninth, B, holding it for a whole note before two long, drawn-out

arpeggiations downward. The high B is "attacked" the same way as in bar 8 of "The Duke," with his unmistakable half-valve technique. The final four-bar phrase of the solo is begun with a scalar ascent from 5, ascending a minor ninth to F and back down, strongly resembling bars 45-47 in its chromaticism. The long phrase concludes with tonic in bar 79. Davis plays three quarter note A's on the beats in the penultimate bar, stressing the importance of the tonic one last time, and connecting the listener to the opening chorus of the solo. The ensemble enters right on Davis's last note, carrying his intensity on through the written material that ends the piece.

Miles Davis's solo on "Gone" showcases his talents as a master of musical development, varying his use of several ideas throughout. These ideas include: phrases grounded in and built around the tonic in the opening chorus; having a whole chorus as a variation of another whole chorus; the addition of chromatic notes to a diatonic scale, (bars 13, 20, 45-46, and 81-82); the three-note rising motive heard beginning the fourth and sixth choruses; the playing on the motion between E and F, (bars 10, 26-27, 29-31, 49-50, and 64); and the use of the diatonic scale.

CHAPTER 3

THE NIGHT OF THE COOKERS; THE "LAST INNOVATORS"

Lee Morgan & Freddie Hubbard • "Pensativa"[104]

Recorded April 10, 1965, live at Club La Marchal, Brooklyn, NY (BLP 4207)
Freddie Hubbard, Lee Morgan (trumpet), James Spaulding (alto saxophone, flute), Harold Mabern (piano), Larry Ridley (bass), Pete La Roca (drums), Big Black (congas)

The following performance by Lee Morgan and Freddie Hubbard (1938-2008) on "Pensativa" represents the magnum opus among the transcriptions I have done for this study. The form of "Pensativa" is AABA, with each section being 16 bars; so one chorus is 64 bars. The form is like a traditional AABA tune, but with the proportions doubled. Lee Morgan solos first for two choruses; Freddie Hubbard then solos for three choruses; then the two trade for seven choruses. This makes for a grand total of 770 bars; 12 choruses; 23 pages of transcription; and over 15 minutes of continuous live performance. I would say that this is a meeting of two of the most famous hard bop trumpet players, but as Morgan's biographer Jeffery McMillan points out, "Morgan, especially in his later years, was uncomfortable whenever categories like "hard bop" or even "jazz" were used to describe his music."[105] The two-volume album *The Night of the Cookers: Live at Club La Marchal*, captures the two trumpeters in a no-holds-barred live performance, where the audience is heavily involved, reacting to their solos and especially to their back-and-forth dialogue. When asked in an interview to recall his memories of Lee Morgan, Freddie Hubbard said, "Crazy and cocky. He was a natural. I never saw any man do the stuff he did, do what he did and play. He used to scare me to death. We played some gigs

[104] Hubbard, Freddie, Lee Morgan, James Spaulding, Harold Mabern, Larry Ridley, Pete LaRoca, and Big Black, 2004, *The Night of the Cookers*, New York, NY: Blue Note.

together and he was always late, but he'd blow me out. I was playing slicker than hip lines but he would blare me out. He had a bigger sound somehow at the time. I started getting my chops together after working with Art, it made me strong."[106] Morgan and Hubbard were often compared with one another. While it is striking to hear these two heavy hitters sharing the same stage, it is not a cutting contest per se, but an opportunity for them to build off of each other's ideas. Instead of hearing this performance from the perspective of "who is better?" it would be better appreciated for the unique differences between the two players; there are certain things Morgan can do that Hubbard can't, and there are certain things Hubbard can do that Morgan can't, and when you have all these things present in the same performance, the result is something that neither player would be able to do individually, and something truly remarkable. "Pensativa" is a bossa, composed by Clare Fischer and first recorded in 1962. It was an important part of Art Blakey's Jazz Messengers' repertoire when Hubbard was a member of the band. The tune is in concert G-flat major, and modulates to the most distant key of C major for the bridge.

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[105] McMillan, *DelightfuLee: the Life and Music of Lee Morgan*, ix.
[106] Yanow, Scott, "Freddie Hubbard-A Retrospective and an Interview from 1979," accessed March 30, 2014, http://www.scottyanow.com/FREDDIEHUBBARD.html.

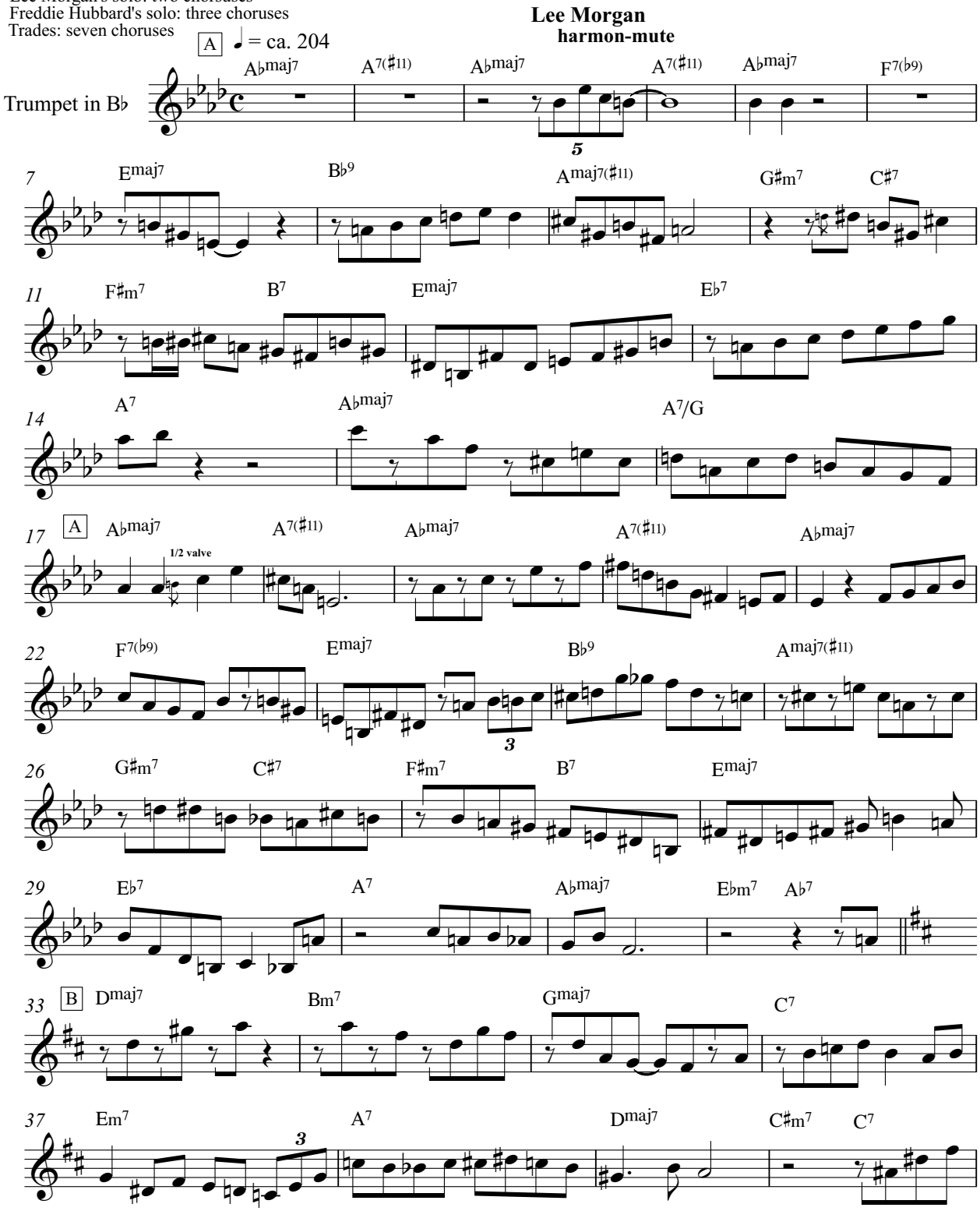
Figure 3.1

Lee Morgan & Freddie Hubbard • Pensativa (1965)

in B♭

chorus is 64 bars
Lee Morgan's solo: two chorsuses
Freddie Hubbard's solo: three choruses
Trades: seven choruses

Clare Fischer, Morgan, Hubbard
transcribed by Charles Cacioppo



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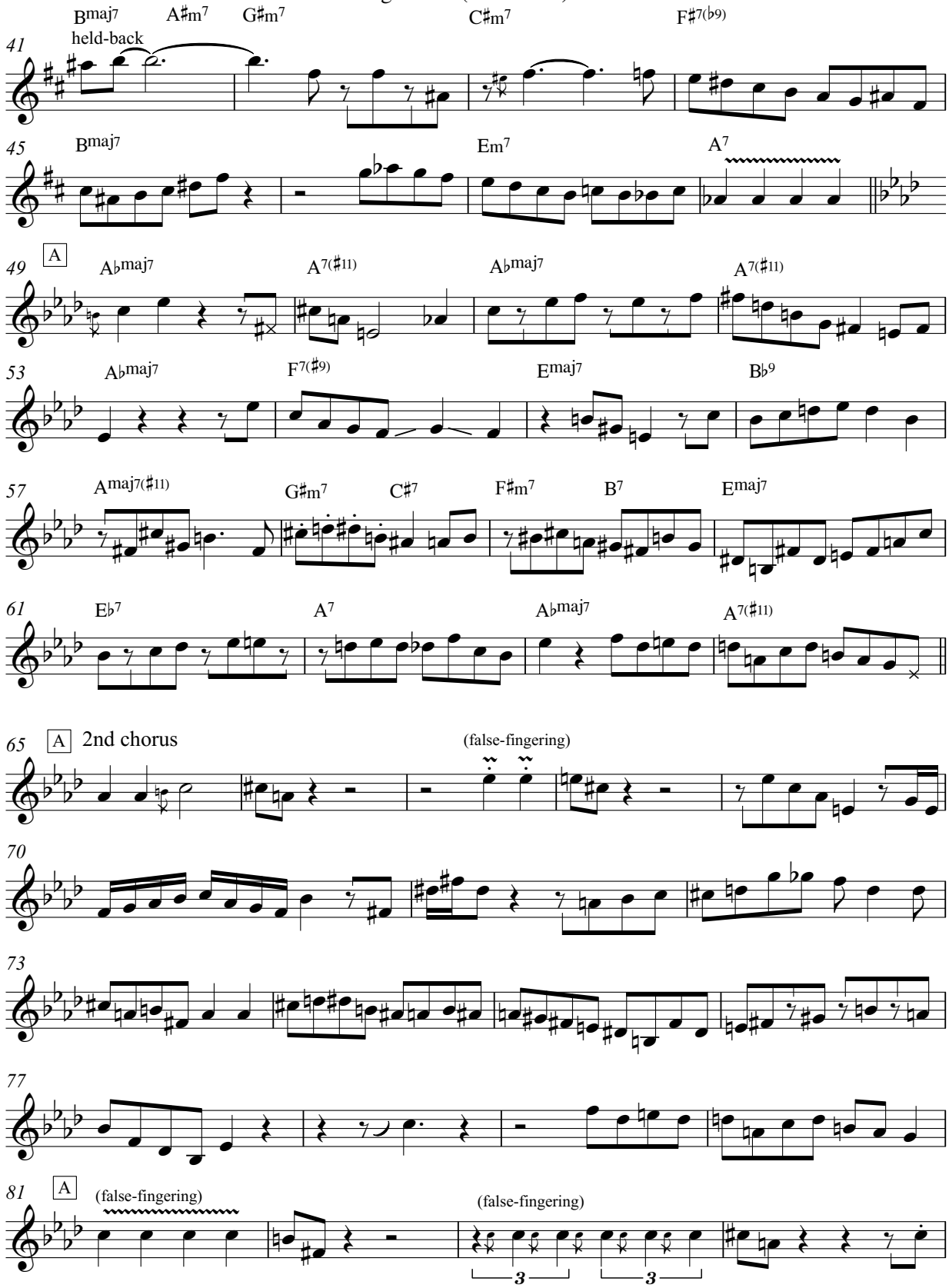

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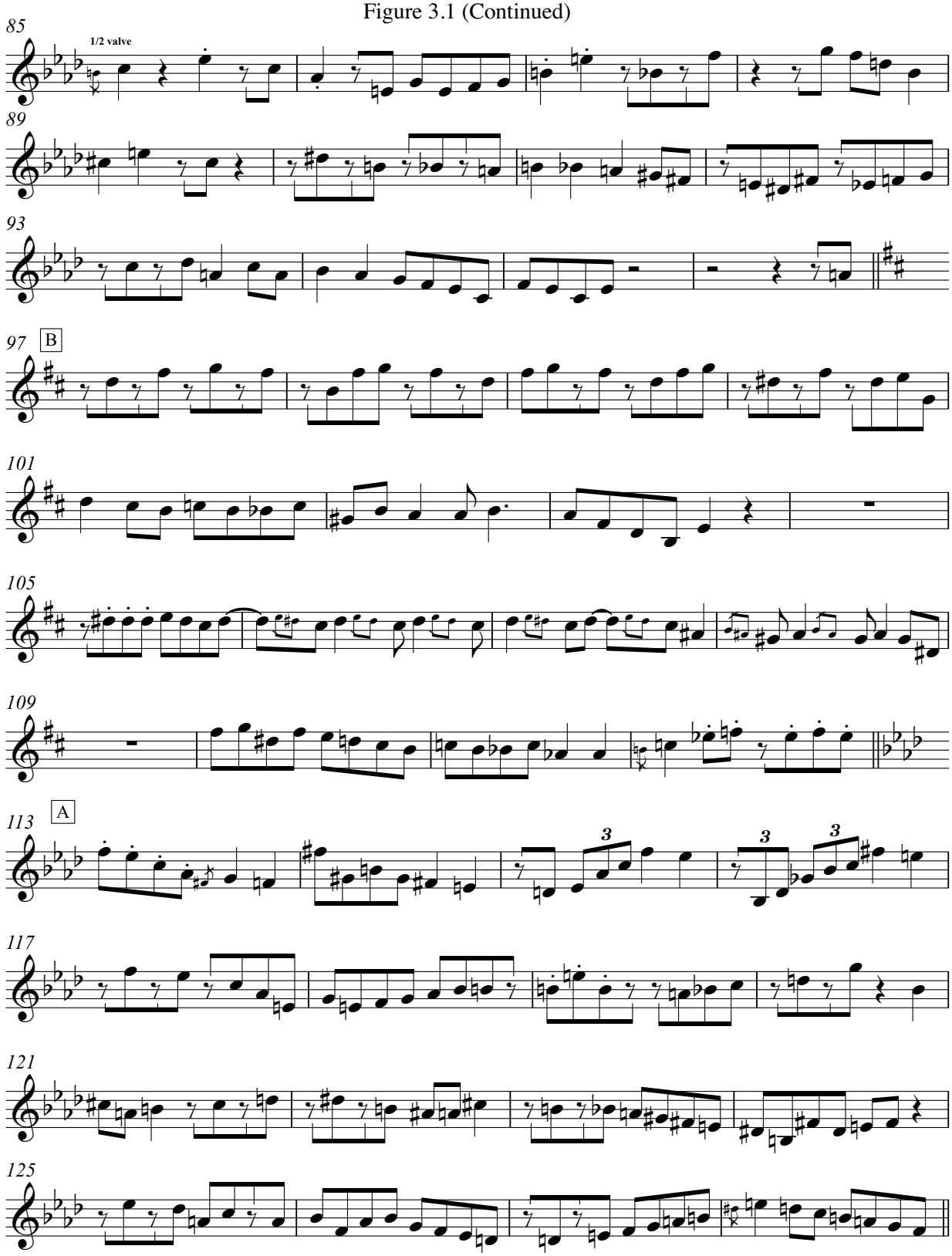

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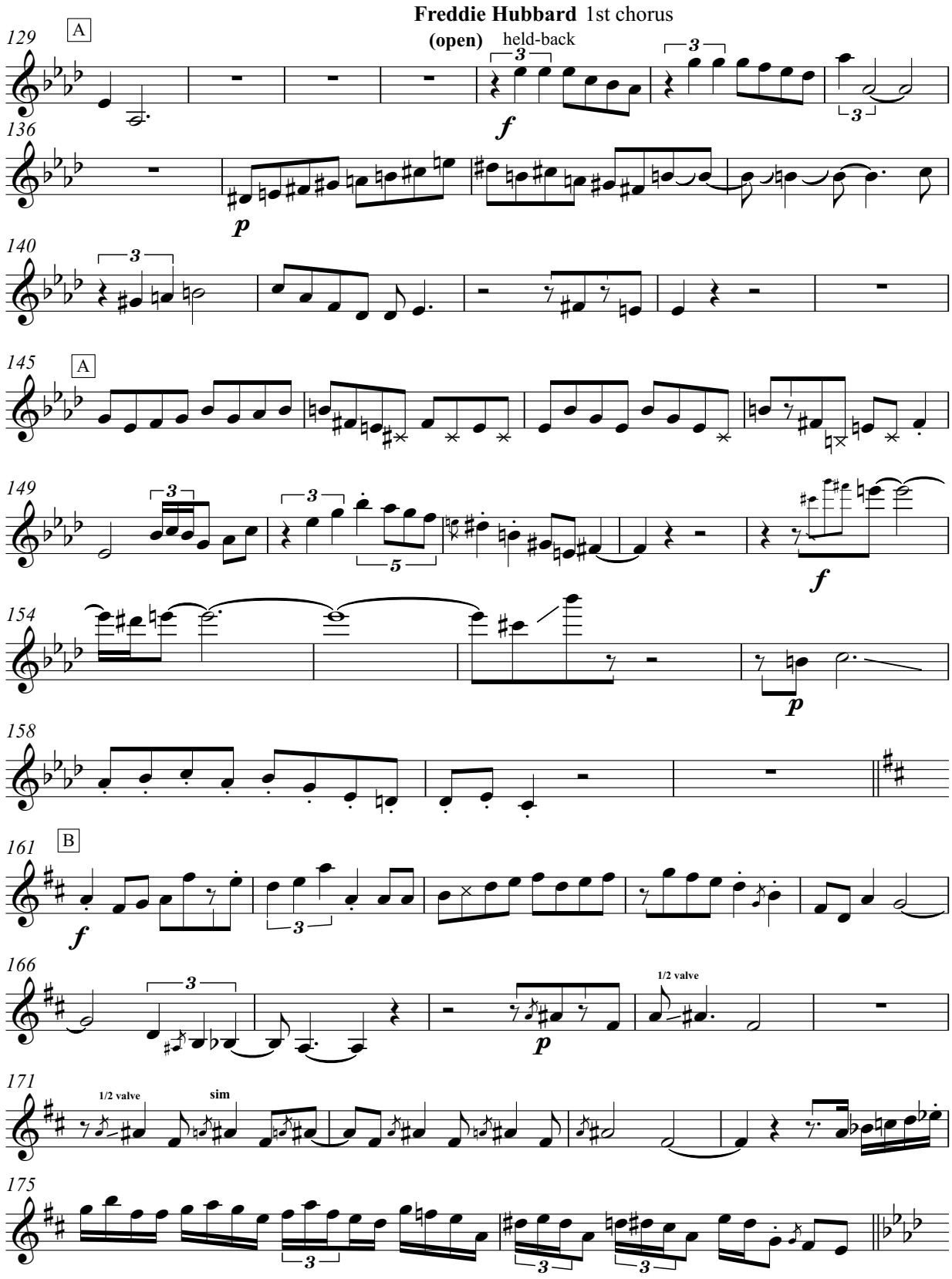
Freddie Hubbard 1st chorus



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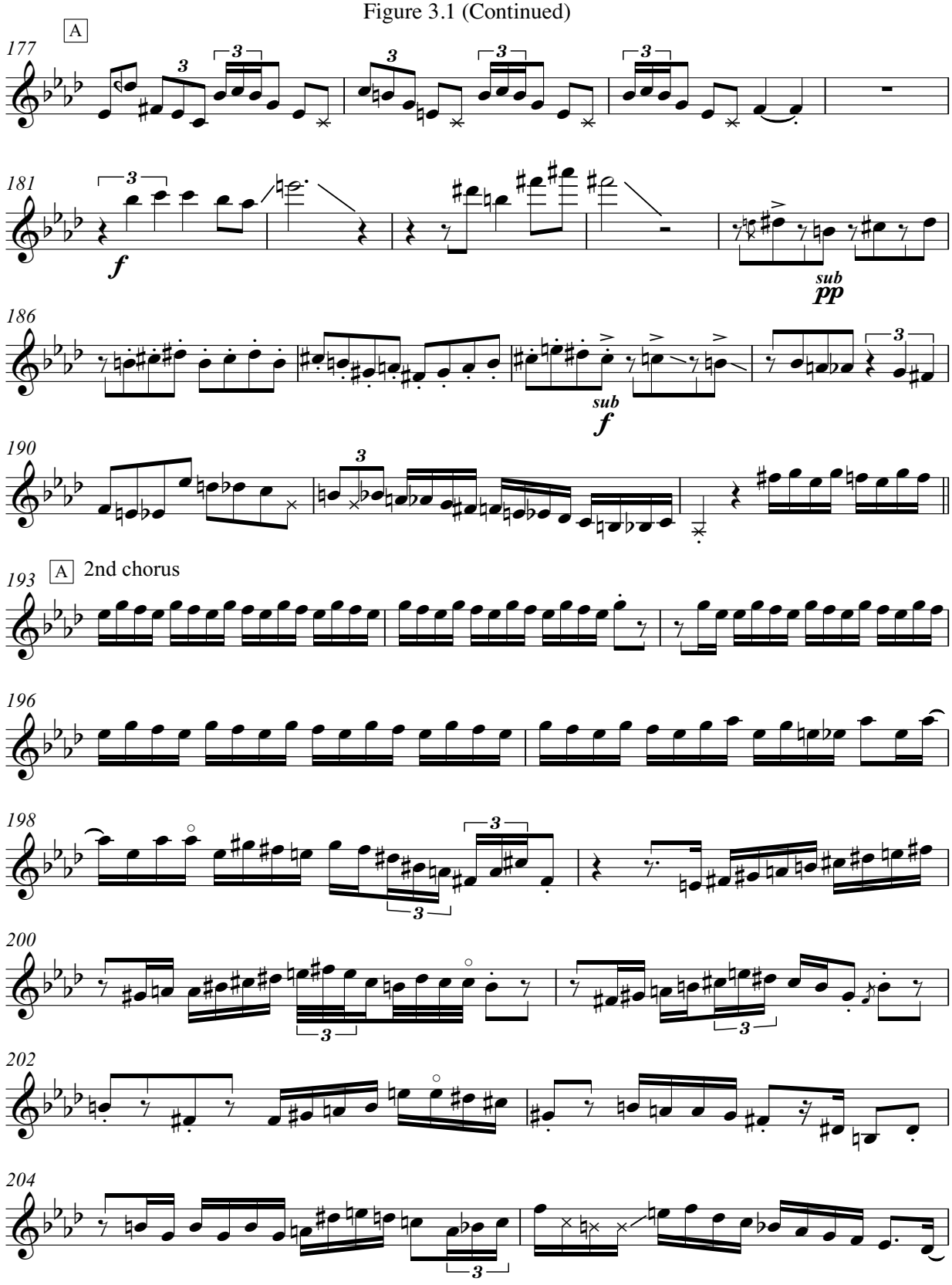

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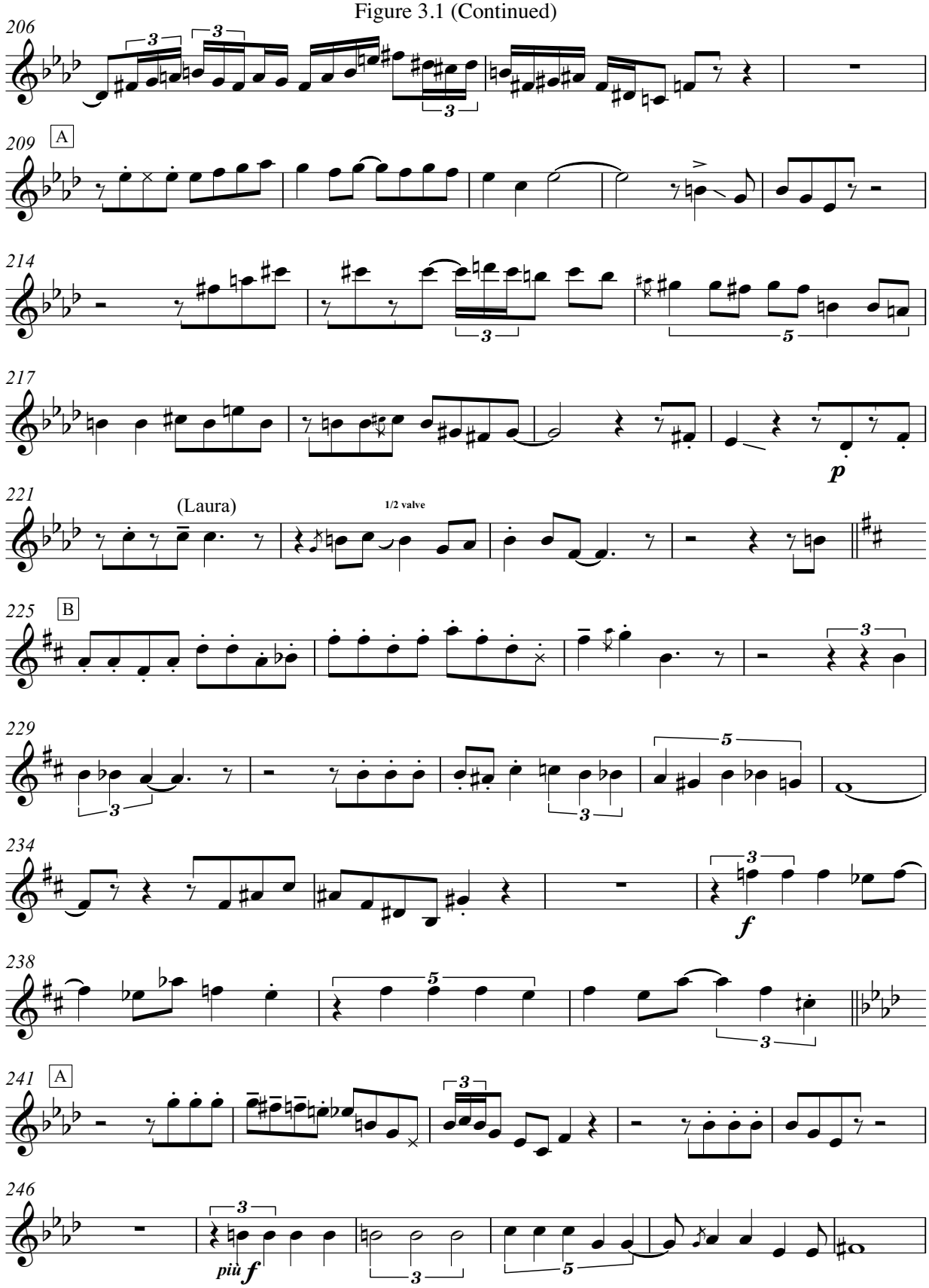

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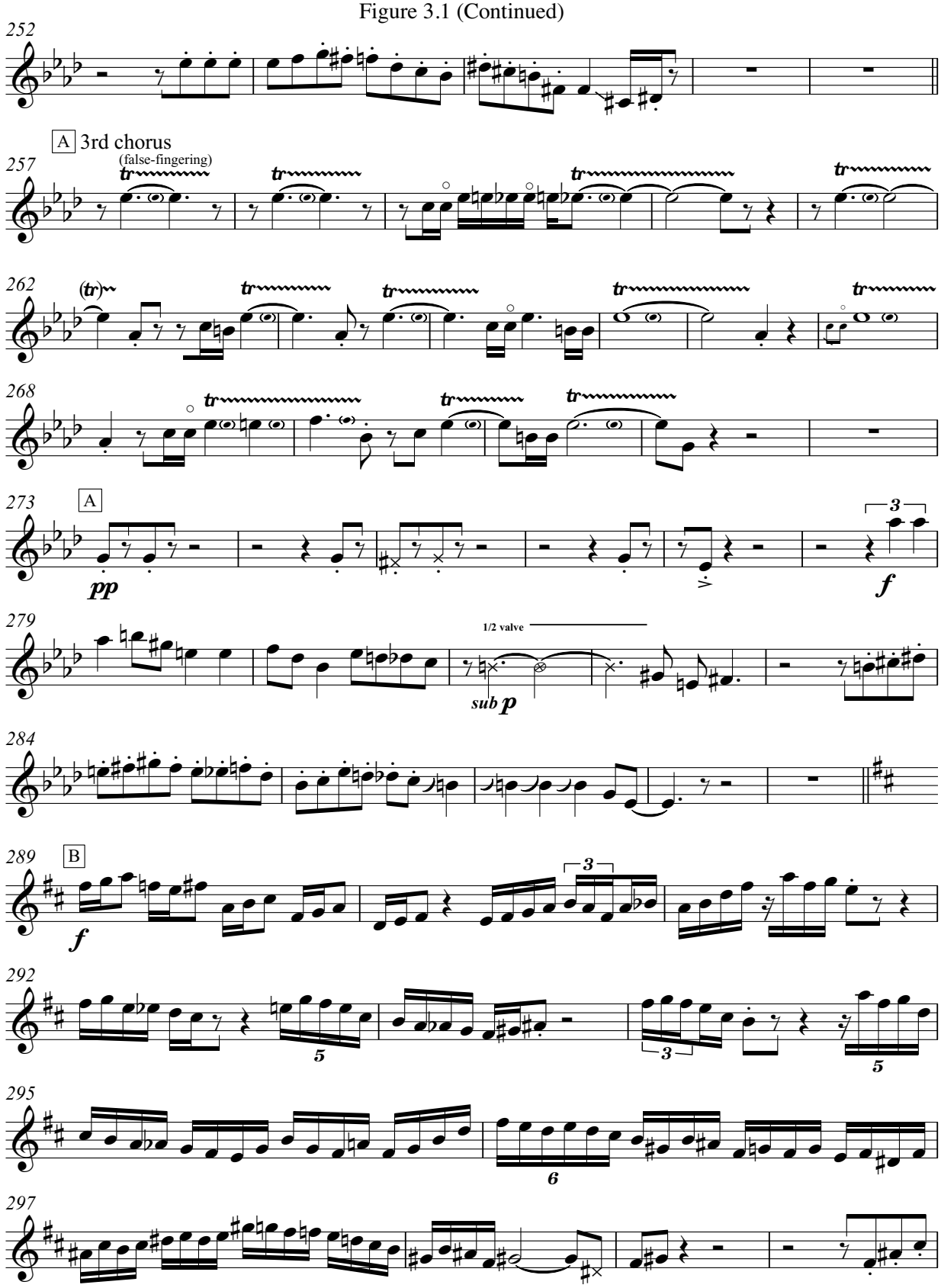

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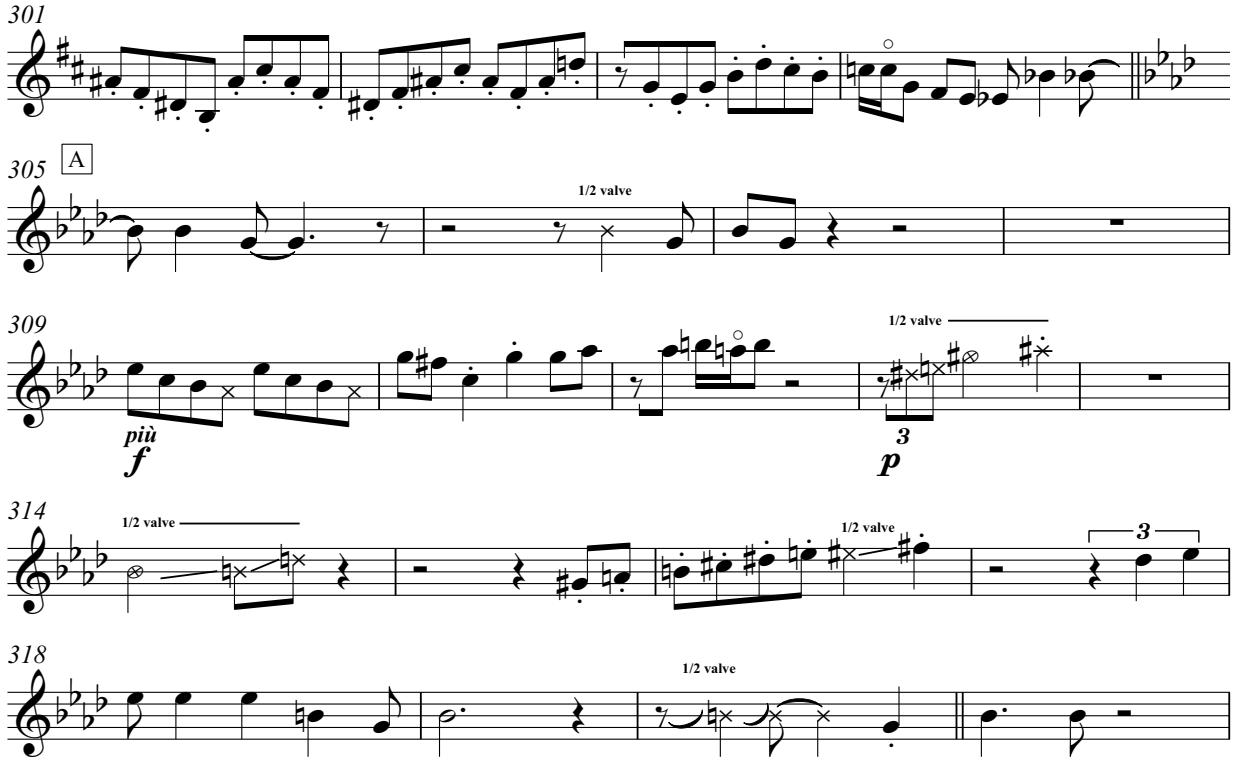

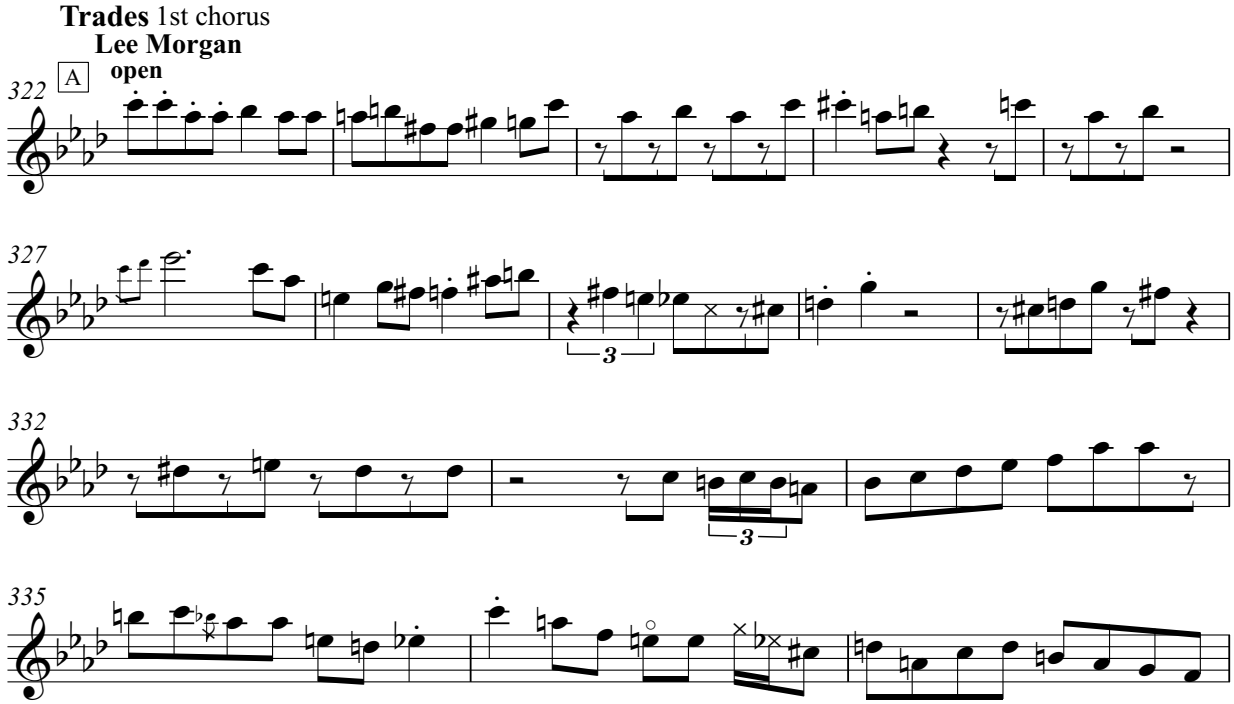

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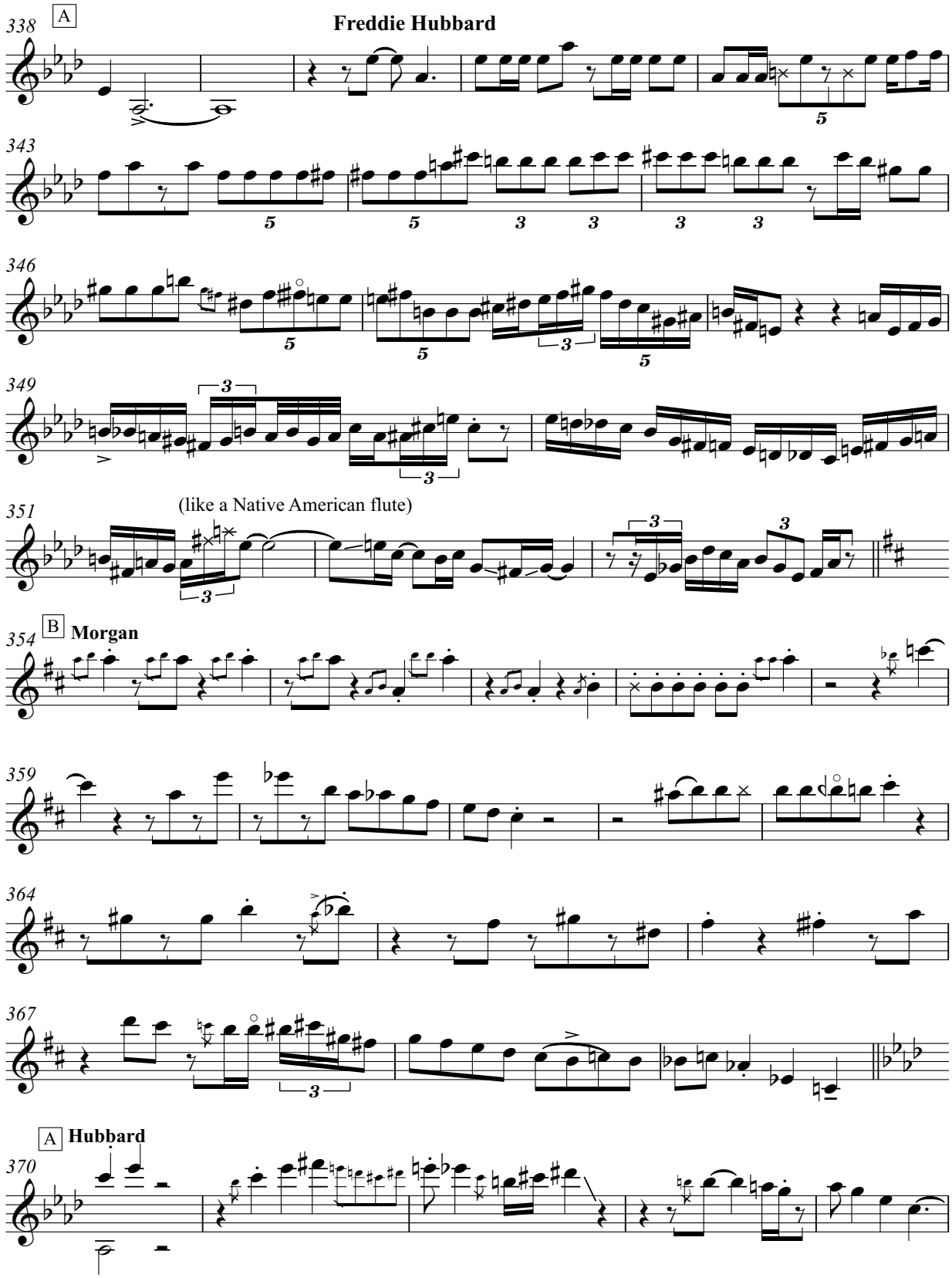

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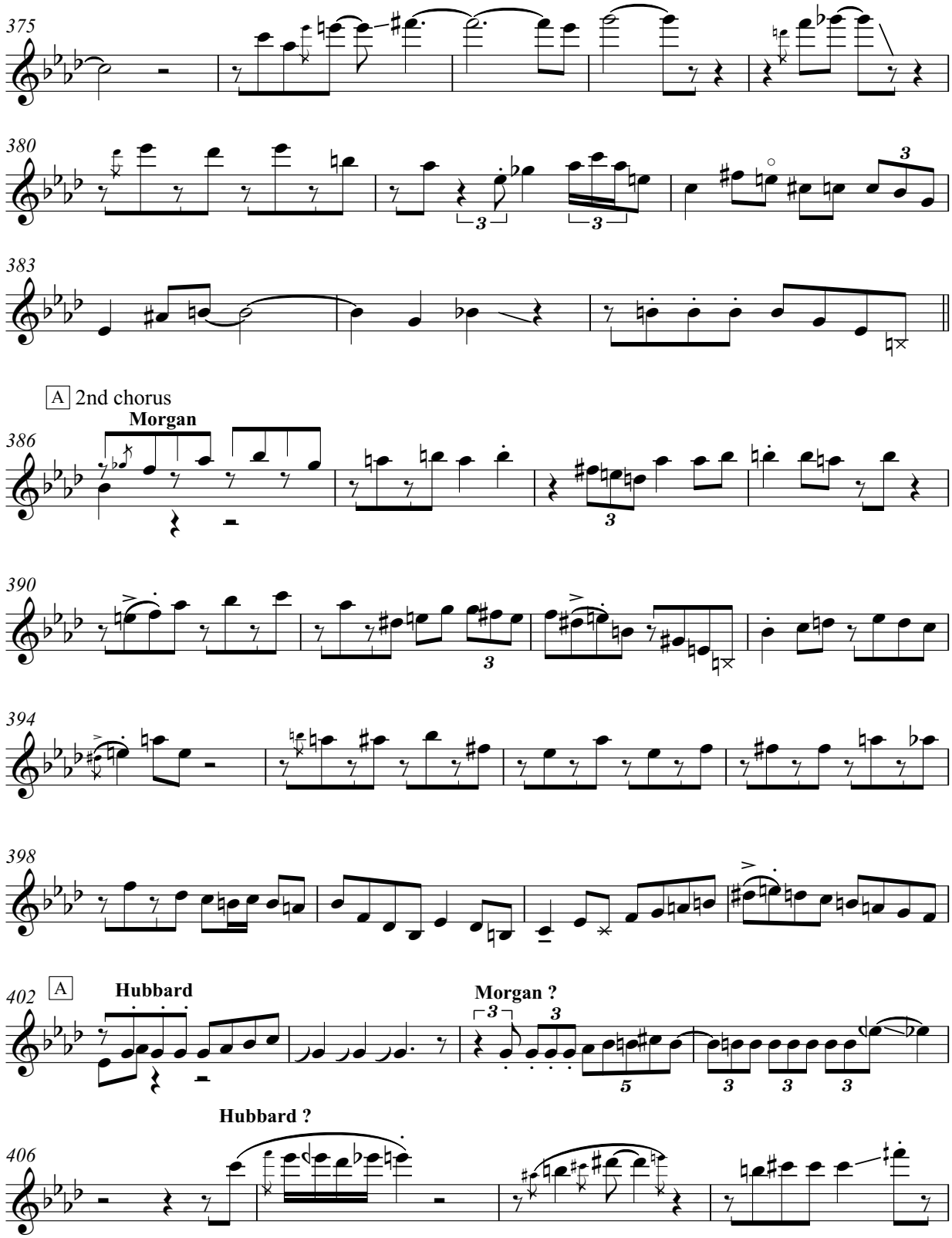

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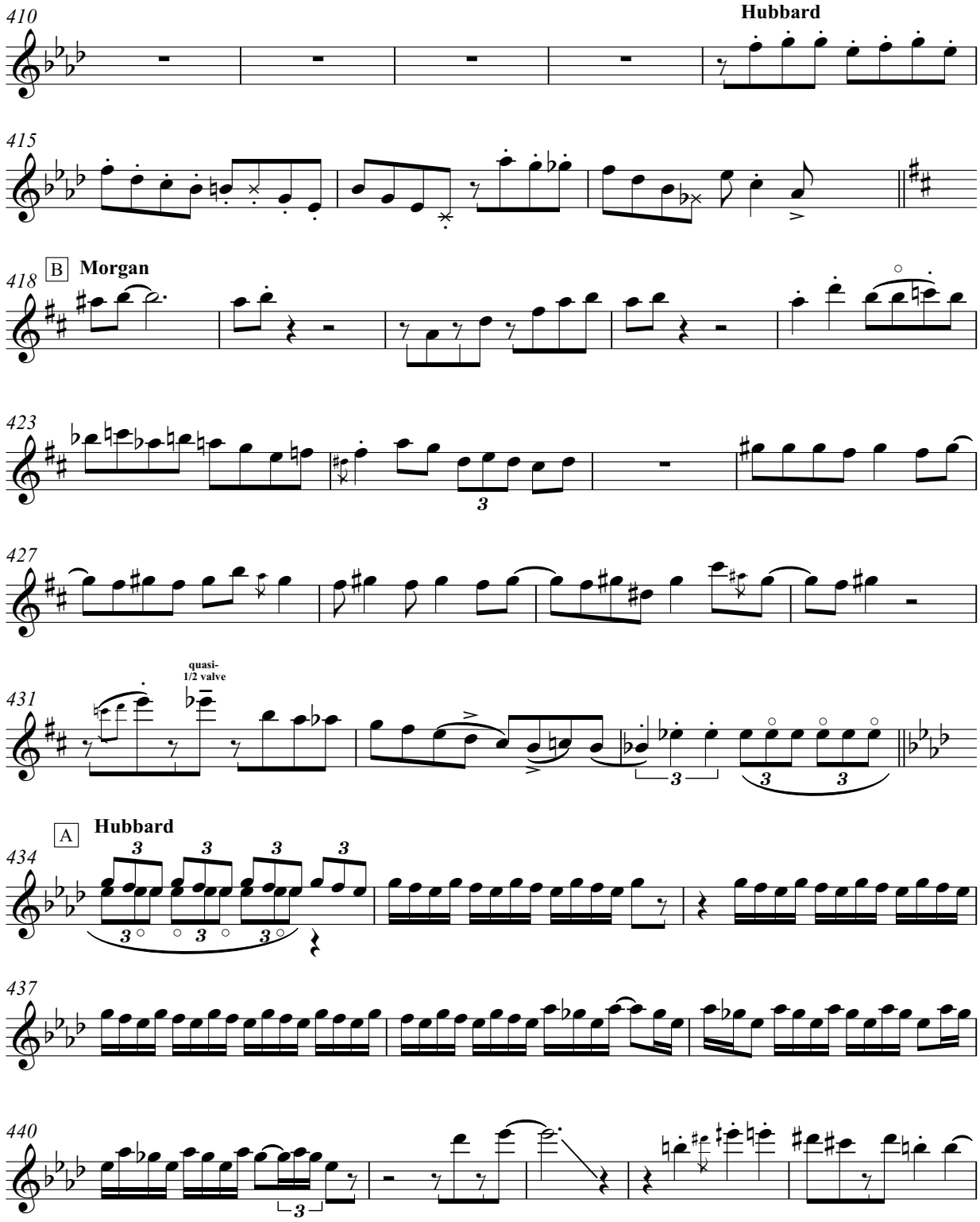

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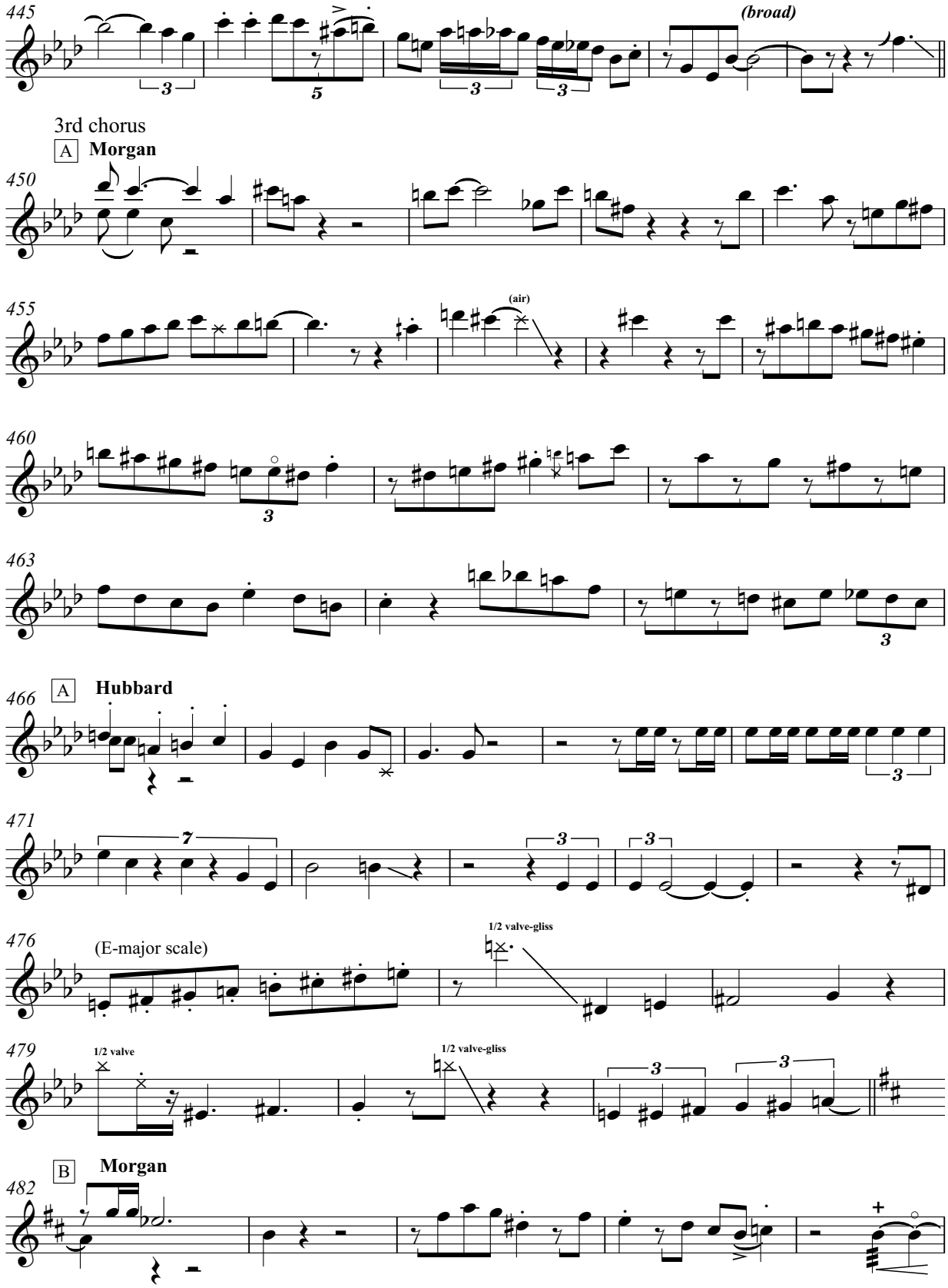

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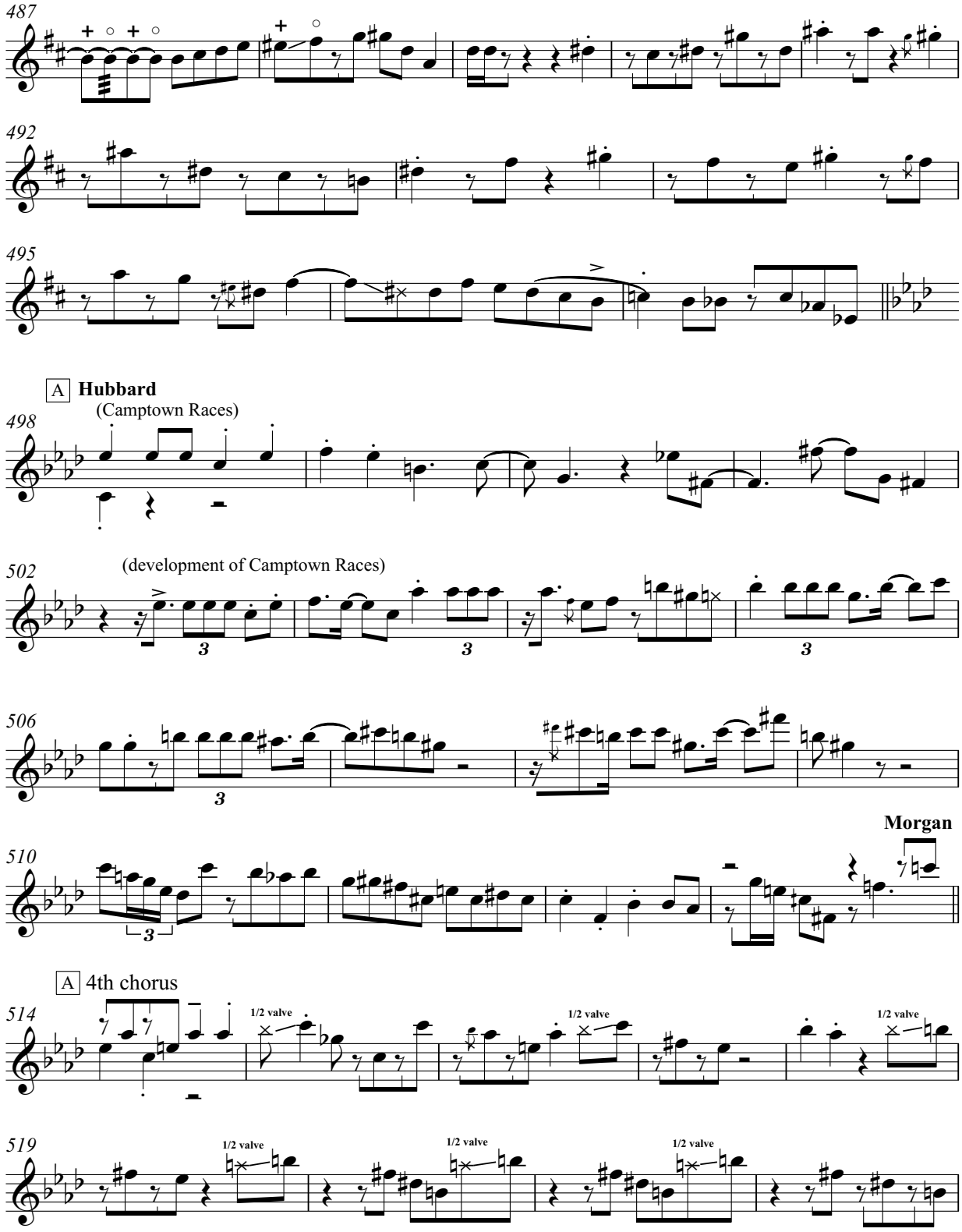

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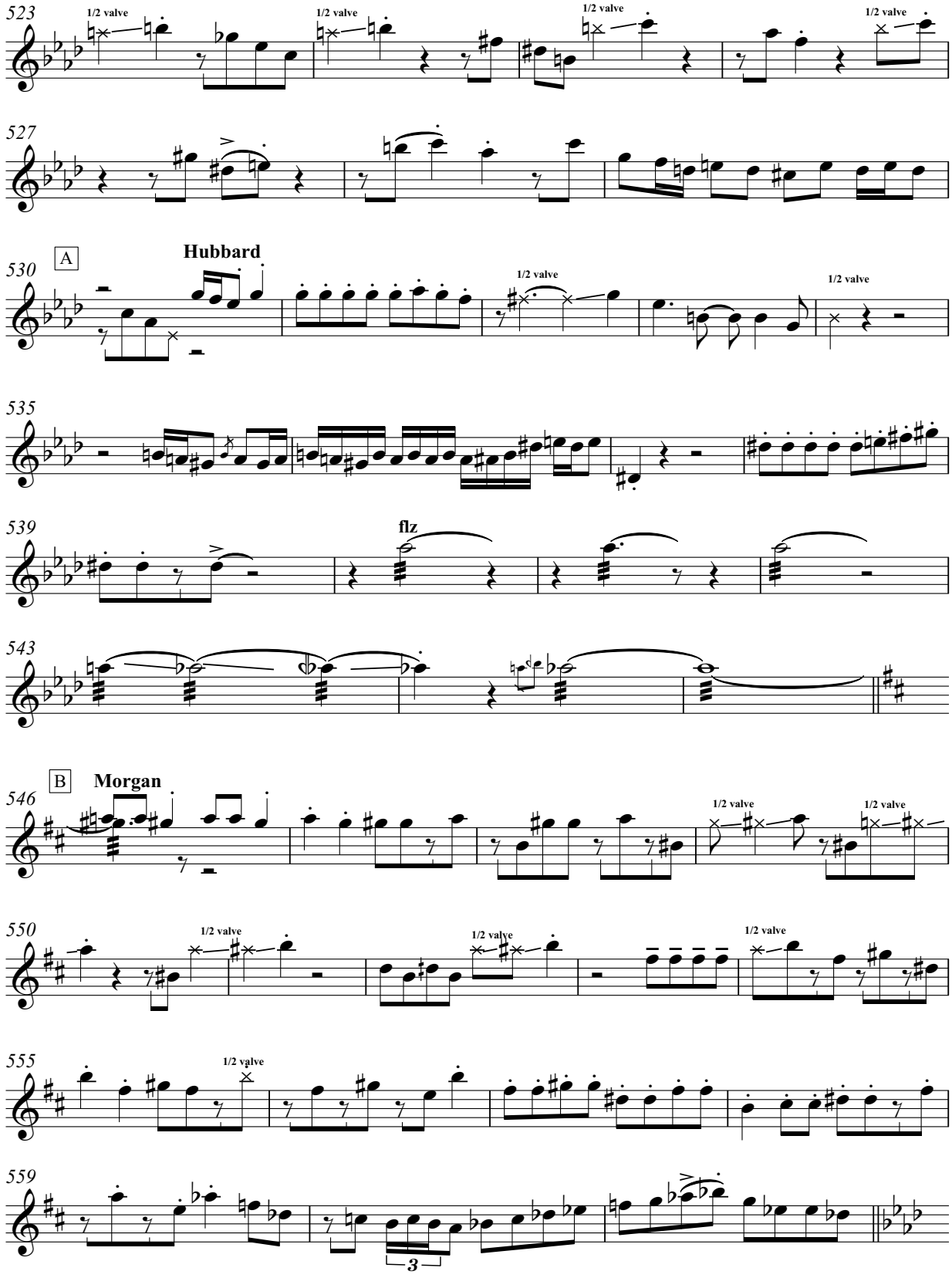

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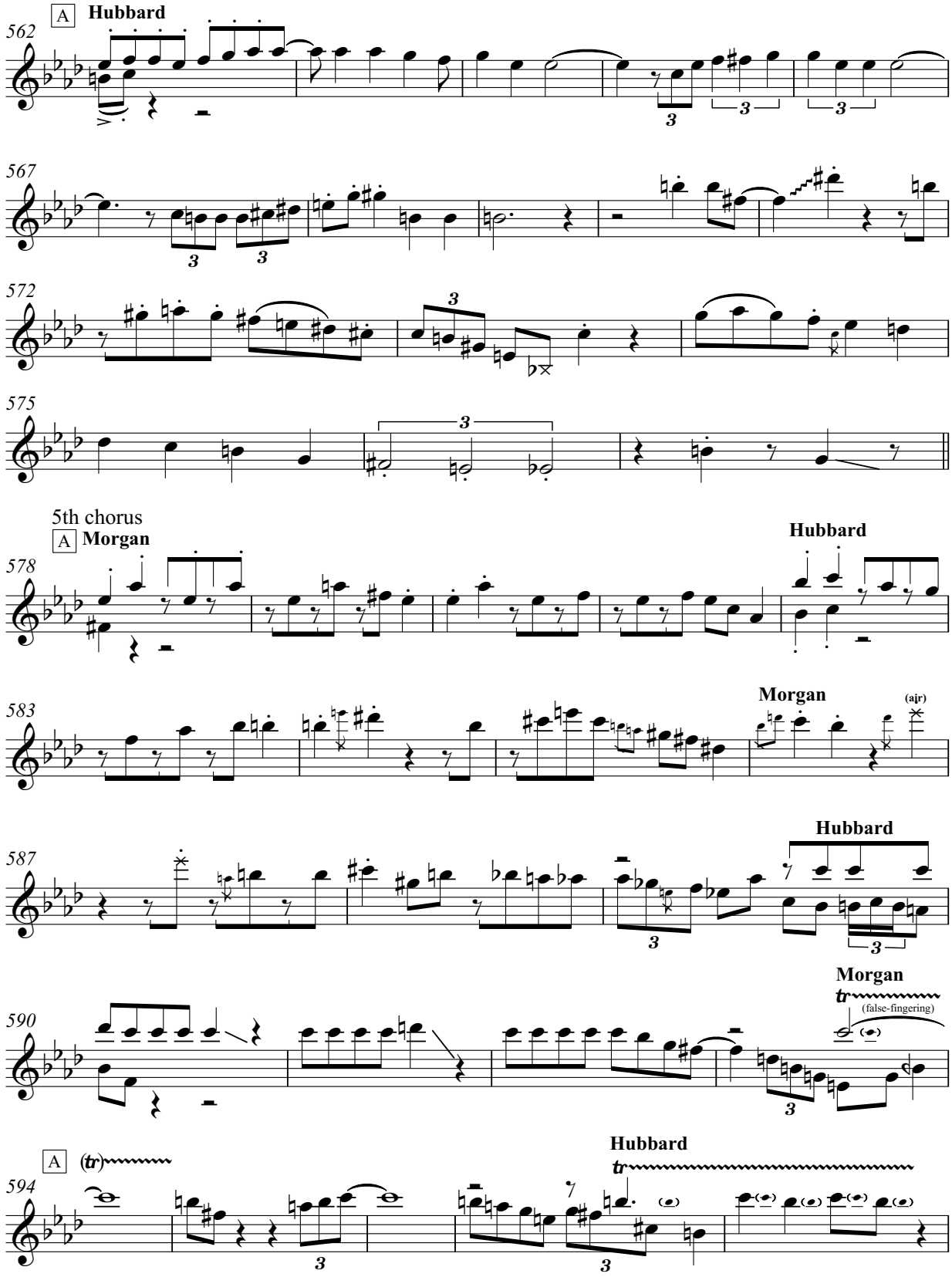

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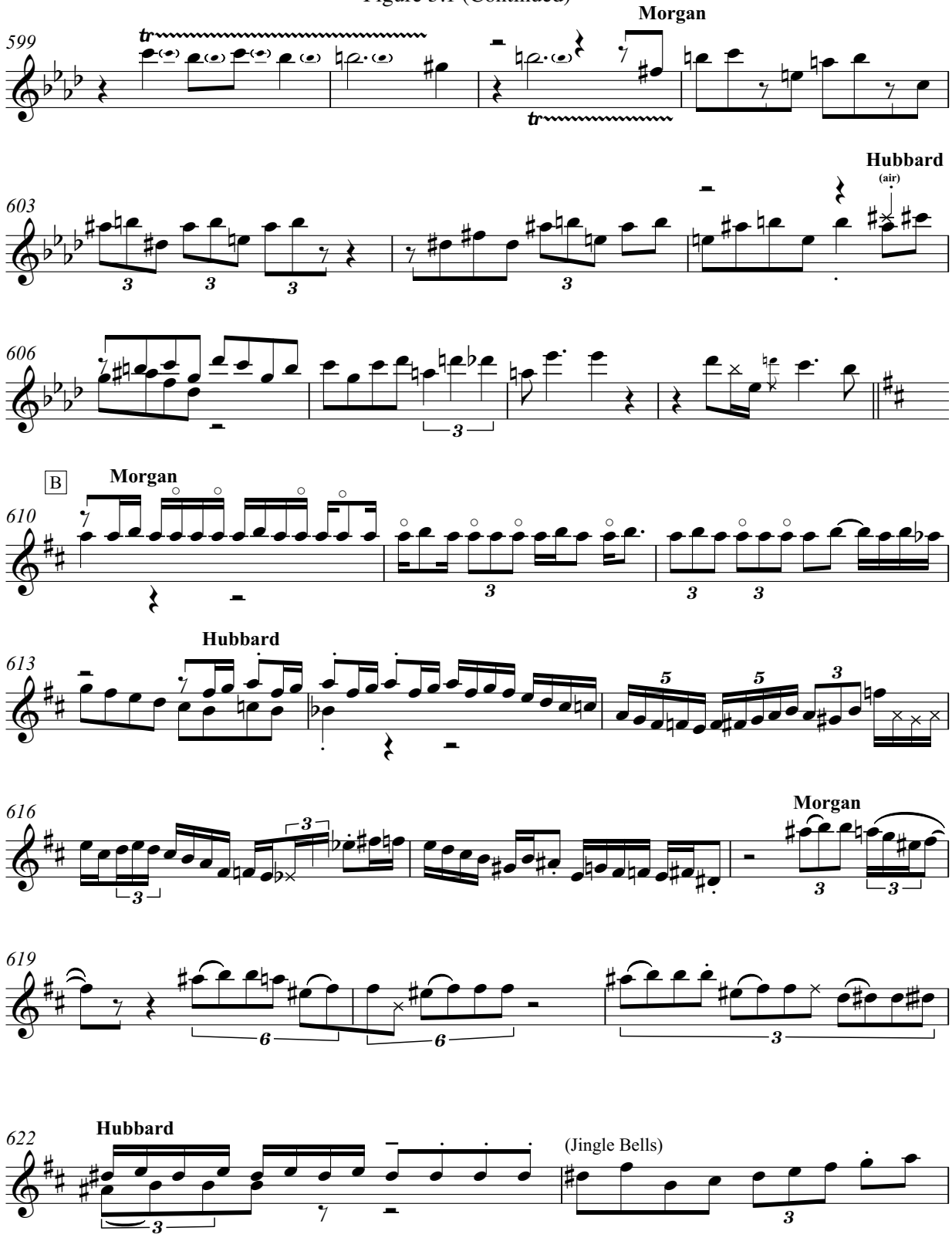

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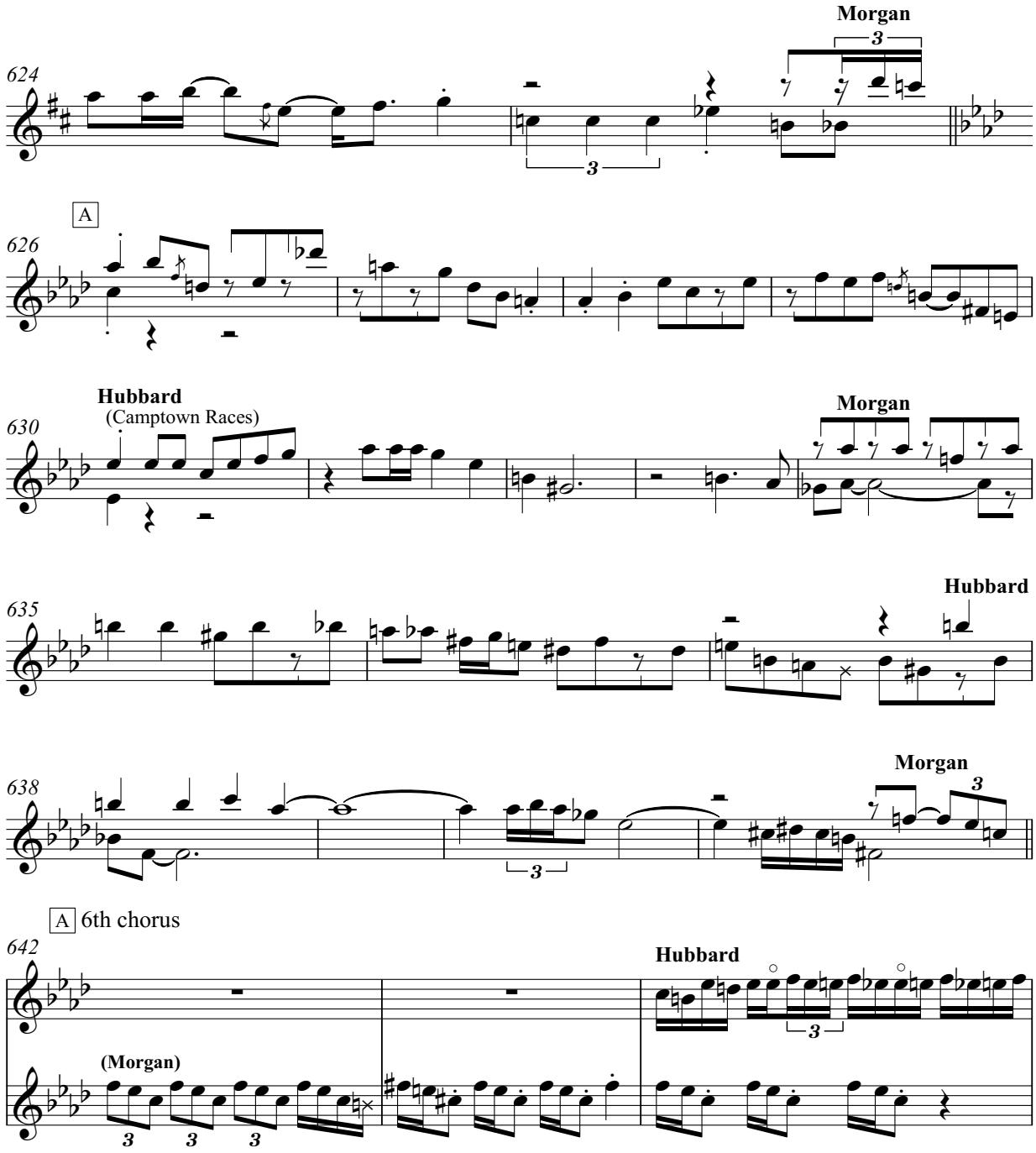

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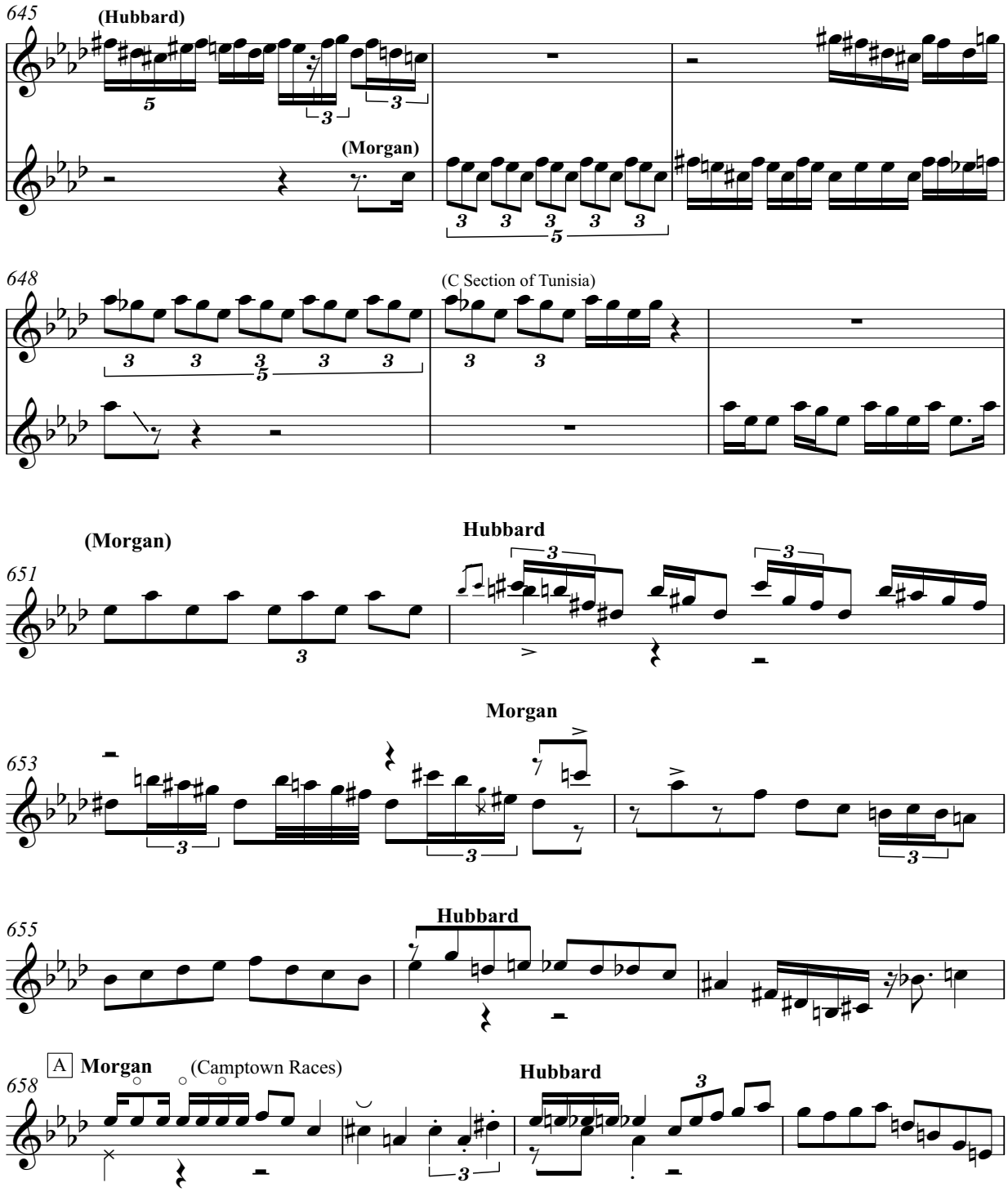

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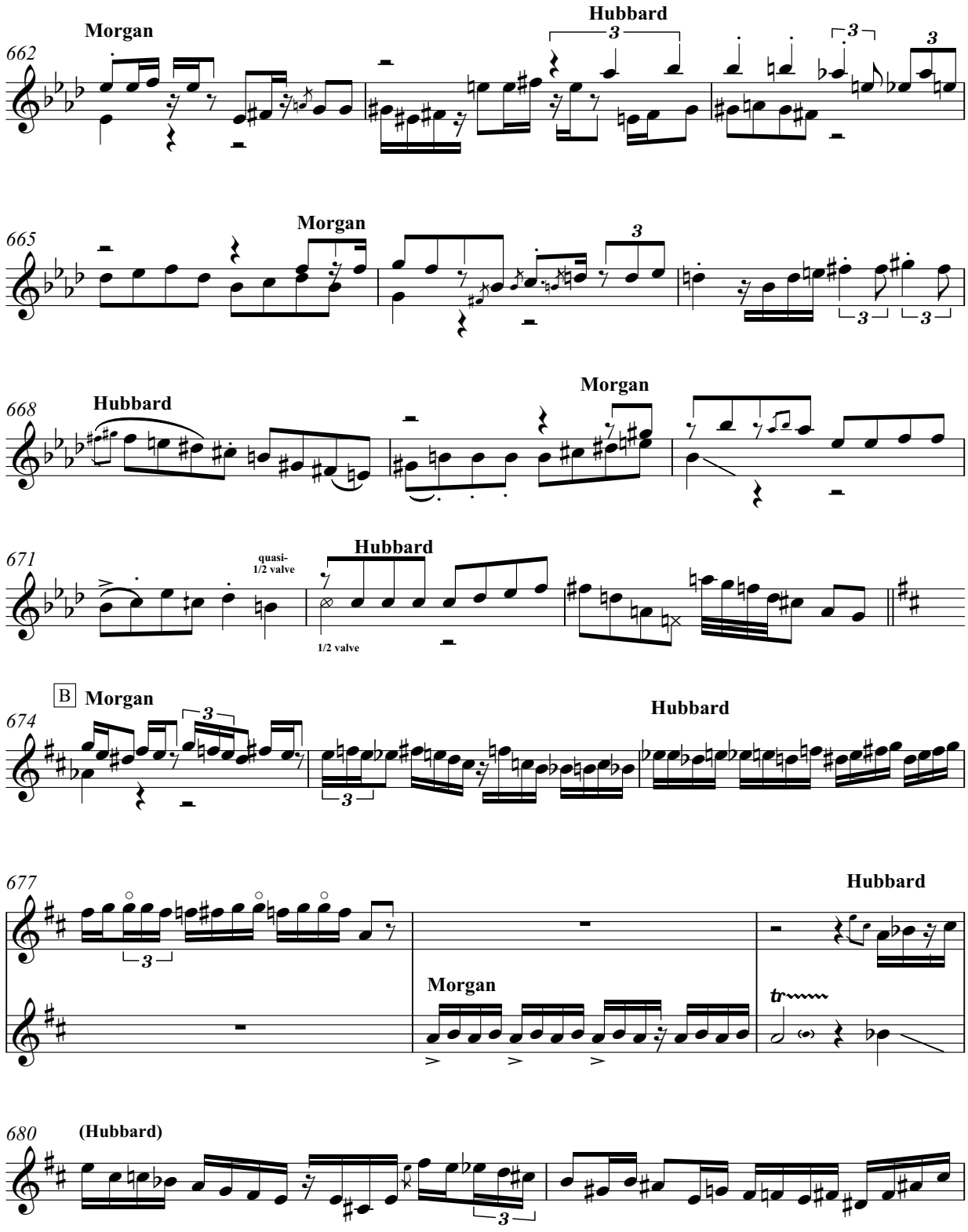

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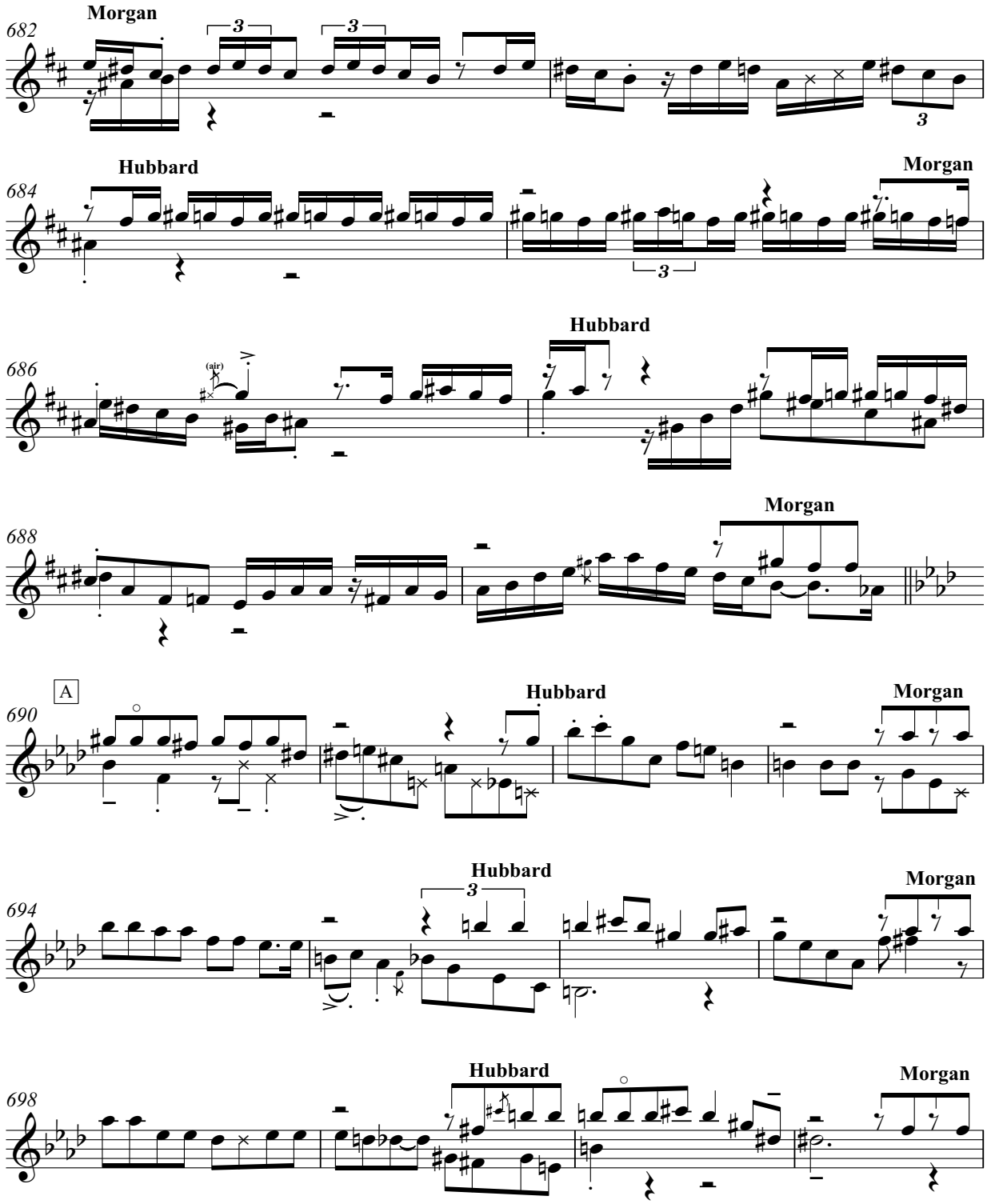

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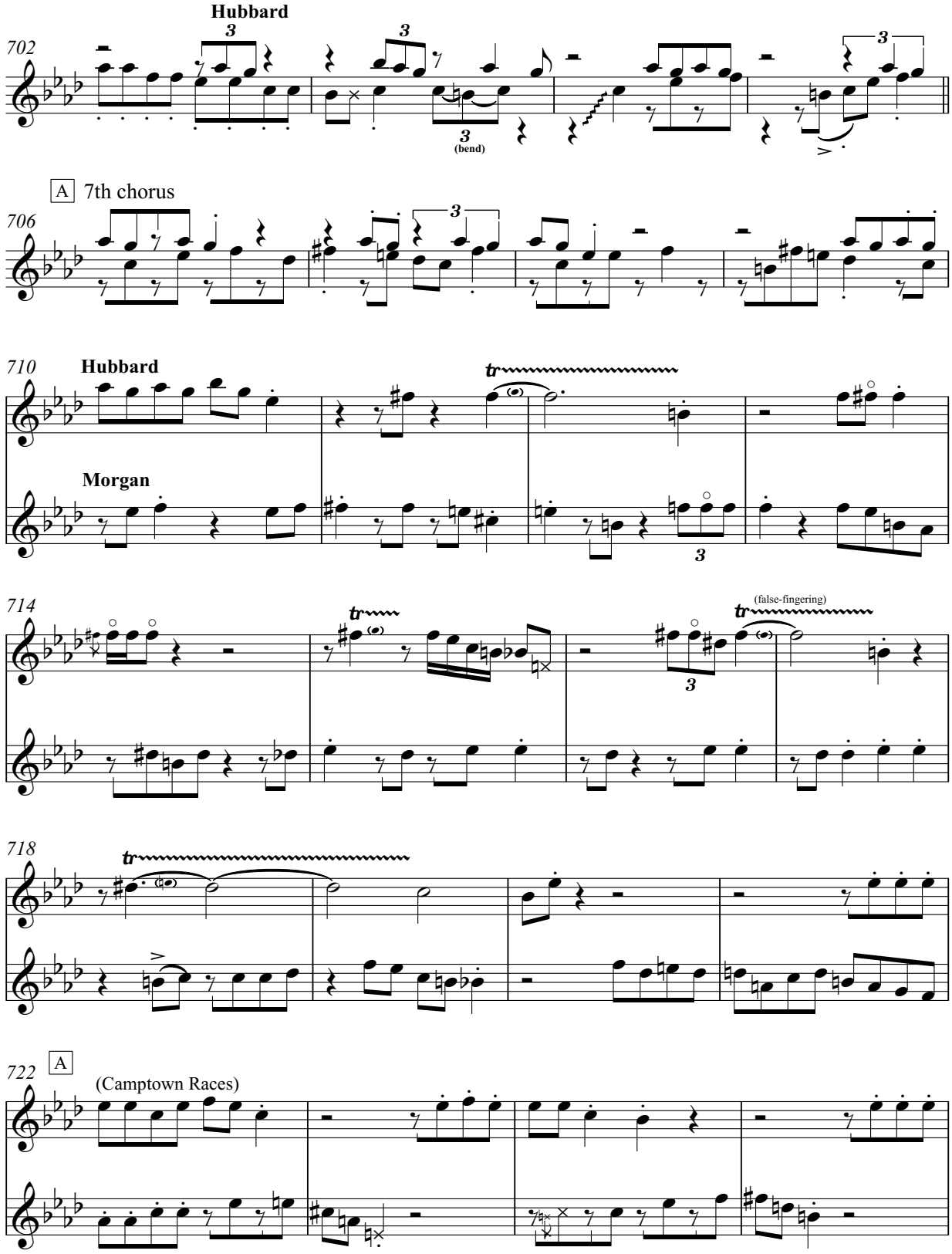

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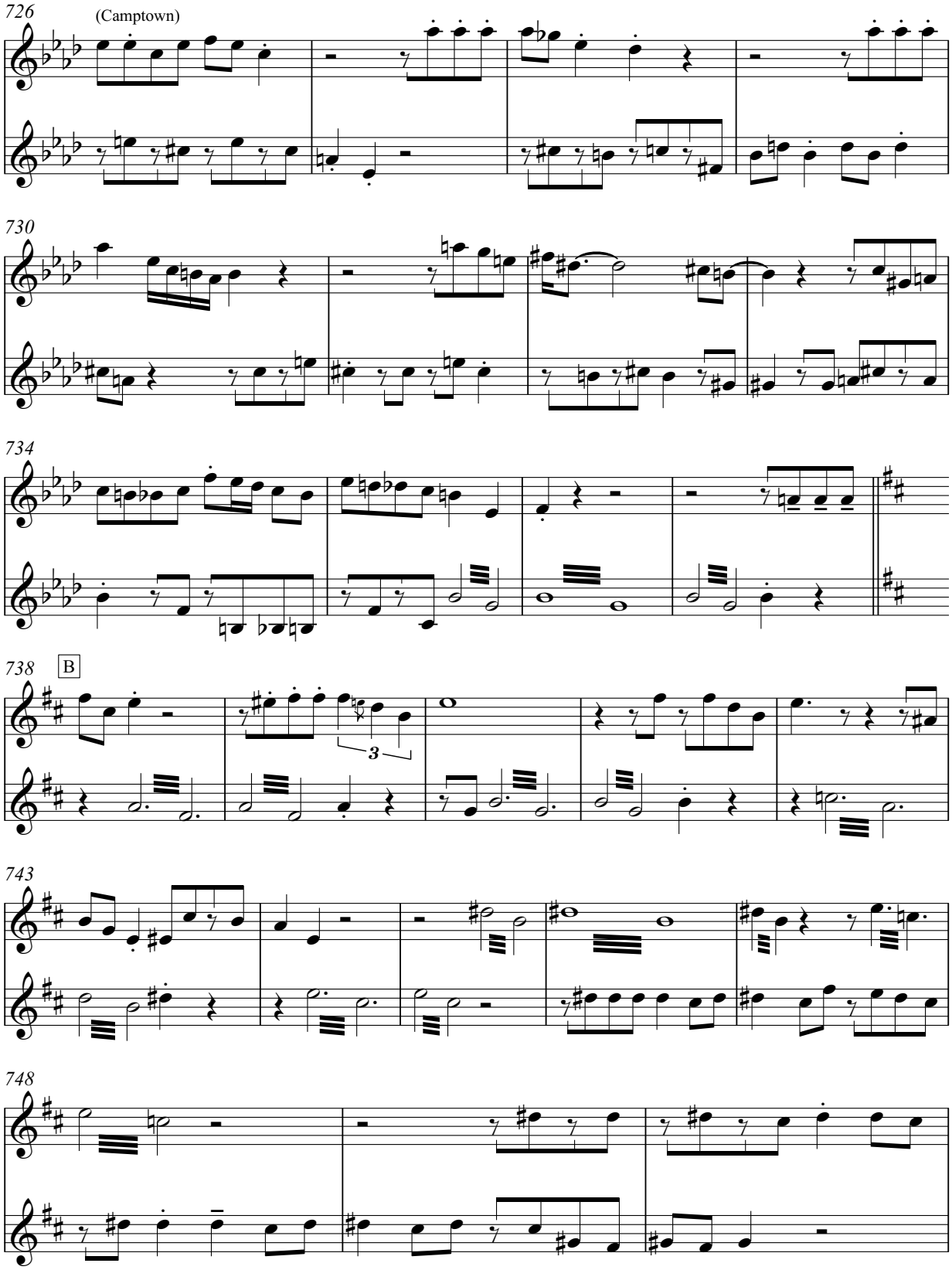

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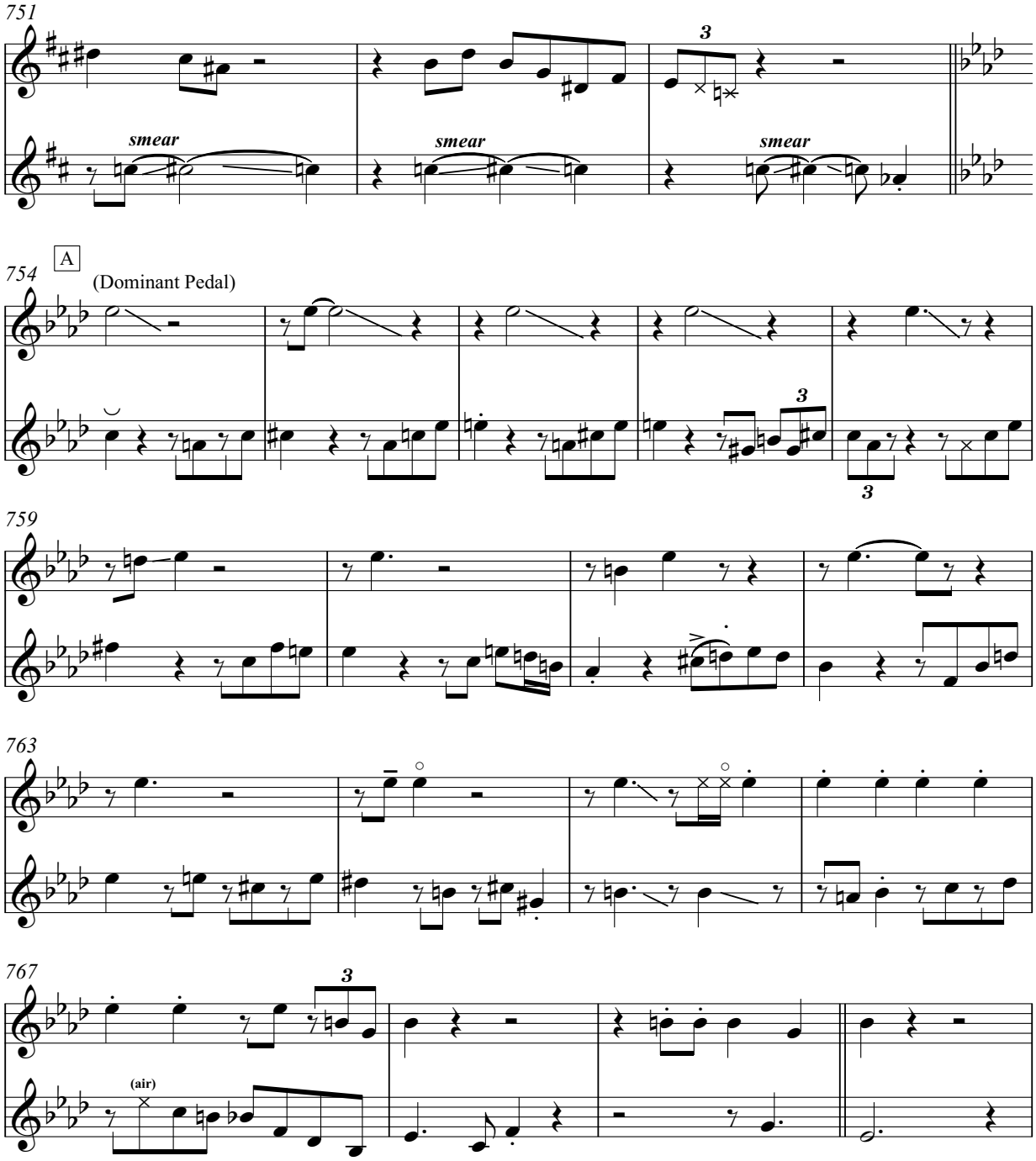


I transcribed Lee Morgan's solo on "Pensativa" first, before doing any of the other transcriptions for this study, not sure how or whether I would use it. With regard to range and tempo, I knew it was something I would be able to play, so I transcribed it, knowing that it was somewhat of a modest sampling, and not his best solo by any means. Months passed before I made the decision to also transcribe Hubbard's solo and the trades. Having played Morgan's solo many times in those months, I can say that it lies well on the horn, it is very natural, fun to play, and approachable, even on a first reading. This is not to say that it is overly simple, or unsophisticated; on the contrary there are points of great complexity, like the rhythmic counterpoint of Morgan's repeated turns against the rhythm section in bars 105-108. Morgan's solo is approachable because it grooves seamlessly with the rhythm section, easily riding the tempo. When he plays on the off-beats, (bars 19, 24-25, 33-34, 51, 76, 90, 97-100, 117, 119-123, and 125-127), or against the rhythm in some other way as in the above example, his adherence to the groove remains firm. There are no wildly flung gestures, metric modulations, or torrents of crammed sixteenth notes; all of which can be found in Hubbard's solo and in the trades. In fact, the only places in the whole transcription where Morgan plays sixteenth-note lines are during his solo in bar 70, and in bar 675 during the trades. Morgan's solo says a great deal with its rhythmic playfulness and powerful lyricism. Though both qualities are present throughout the solo, the A sections tend to be characterized more by the rhythmic playfulness, and the bridges tend to be characterized more by the powerful lyricism.

Morgan's rhythmic playing and continuous use of rests and space gives the solo its character. The first A section gradually builds, with the rests becoming shorter as the section takes shape. Even as the lines become longer in the second A section, rests intervene, with the longest strings of eighth notes being about two bars long on average. In bars 85-96, Morgan's

playing becomes especially rhythmic, to the extent that he plays the rhythm of the drums in bar 87 and in the first half of bar 89. The notes serve to color and intensify the rhythmic drive of the passage: the interval of a perfect fourth widens by a half step in each direction to a perfect fifth; the change of notes coincides with the change from on-the-beat to syncopated, heightening the sense of contrast. This same type of overtly rhythmic playing resurfaces briefly toward the end on the solo, in bars 119-122. The four-bar phrase of bars 105-108, mentioned earlier, is the longest phrase of the solo. Morgan expressively sings through the line, with a full legato sound, its effect no doubt enhanced by the heavy use of rest every where else, by being the only phrase of its kind in the solo. The phrase of bars 72 with pickup to downbeat of 76 appears longer, but there are quarter notes that separate the line, so the forward-flowing effect is not continuous throughout passage, nor does it have the added momentum provided by the repeated turns. This discussion of rhythm and space brings to mind Hal Galper's story about Dizzy Gillespie mentioned in the beginning of the study, about Gillespie thinking rhythmically more than any other way. This could be an example of Gillespie's influence on Morgan, since Morgan was a protégé of Gillespie's. It could also be that Morgan was naturally inclined towards rhythmic playing, and that Gillespie may have helped to bring it to the next level. But there are most certainly some similarities between the two that can be heard in this solo and in the Gillespie solos discussed earlier, especially in the continuous placement of notes on the off-beats. Gillespie also comes to mind when Morgan leans in on the sharp-11 in bar 39, really an accented lower-neighbor to the fifth of the chord, A. The use of the turn in the phrase of bars 105-108 can be heard as an outgrowth of Gillespie's "exotic" side, and rhythm and shape of the one-bar gestures in bars 115 and 116 can be heard as references to "A Night In Tunisia."

There is a significant amount of reuse and reinvention of material throughout Morgan's

solo: bars 49-52 are very similar to bars 17-20; bars 59-60 are similar to 11-12; a typical Lee Morgan-turnaround is heard in bars 63-64, then again in bars 79-80; the fragmentary ascending and descending sixteenth note line in bar 70 is the same line from bars 21-22 sped up; bar 72 with pickup is similar to bar 24 with pickup; bars 74-77, 26-29, and 121-124 are different versions of the same line; and the beginning of the bridge in the second chorus (bars 97-100) is similar to the beginning of the bridge in the first chorus (bars 33-36). Bars 97-100 also play on the half-step motion between scale degrees 3 and 4, a basic device in several of the solos discussed earlier.

Freddie Hubbard's playing is very different from Morgan's. Overall, Hubbard's playing comes across as acrobatic, virtuosic, and freewheeling in this performance. By this time Hubbard had established his own personal style, based in part on the idea that the trumpet could behave more like a saxophone, transcending the difficulties of wide intervallic leaps, and playing long lines of rapid, often crammed notes, similar in effect to Coltrane's "sheets of sound." This is but one type of expression that comes up repeatedly throughout his performance here. The sense of contrast seems to be intentionally exaggerated as much as possible, especially in Hubbard's solo. One could even say there is a sense of melodrama in the solo. It is the only solo in this study that consistently uses dynamics as a main compositional variable. Hubbard alternates between forte and piano passages throughout much of the solo. The passages often contrast one another in a variety of additional ways, not just in dynamics, giving the effect of two distinct characters with distinct personalities engaged in a back-and-forth dialogue.

Hubbard's first chorus is very much characterized by this back-and forth. He begins forte, playing behind he beat. At once there is a sense of rubato, no doubt enhanced by the

steady groove of Morgan's solo. Hubbard also plays open, further contrasting Morgan's solo. After the blaring initial announcement of bars 133-135, Hubbard ducks down to piano, ascending up the D-sharp locrian scale (notes of the E-major scale). This passage (bars 137-143) is restrained and perhaps understated. It also sounds as if Hubbard has pointed his horn in the opposite direction for this passage; if this were the case he would be visually communicating the change of character to the audience in addition to changing the sound. The second A section begins with the soft, restrained dynamic; there is still great energy behind the steadily moving eighth notes, but it is contained and harnessed (bars 145-148). In the next phrase beginning in the second half of bar 149, Hubbard lets some of that contained energy go free, ascending, getting louder, traversing a wide range, and being more free rhythmically, with the quasi-rubato nature of this phrase contrasting the evenness of the eighth notes heard in the preceding phrase. In bars 153-156 Hubbard breaks completely with what has been played so far, creating a sense of abandon with an impulsive pronouncement in the high register. The phrase functions as an antecedent, and is answered by the restrained piano character in bars 157-159. It's as if the one character yells at the other character in 153-156, and the other character cowers away fearful in bars 153-156. The forte character begins the bridge with one of the most lyrically powerful, lush phrases of the whole performance (bars 161-167). It's as if Hubbard is building upon Morgan's highly expressive statements of the bridge. The rhythmic freedom, the purity of the diatonicism, and the shape, especially as the phrase rounds out, all contribute significantly to the phrase's effect. The only chromatic motion comes at the very end of the phrase, making the added color really stand out. The stepwise ascents of bar 163 add extra momentum to the line, highlighting the motion between scale degrees 3 and 4 as the phrase continues in the next bar, making a connection to Morgan's second statement of the bridge (bars 97-100). This phrase is answered

with the subdued piano character, playing simply off two notes in bars 168-173. Hubbard leads back into the third A section with the first double-time playing in the solo (bars 175 with pickup-176). The first three bars of the third A section (bars 177-179) are marked with a repeated descending gesture. Taken as a whole, bars 175 with pickup to 179 could be said to represent an intermediary between the two main characters. The transcendent forte character returns with two high-register statements in bars 181-184, having the same type of expression as bars 153-156. The two main characters are brought in and out of focus within a single passage in bars 185-192. The piano character comes in suddenly, even softer than before, on the "and" of beat 2 in bar 185, continuing for the next two bars with the staccato familiar from bars 158-159. The forte character interrupts just as suddenly, in bar 188, continuing with a series of chromatic descents, first separated by rests, then rhythmically accelerating from eighth notes to sixteenth notes. These descents, especially in bar 188, may recall the "mocking tone" of Clark Terry in bars 81-85 of "I've Got You Under My Skin." Hubbard continues along these lines, working with these contrasting characters and textures throughout the rest of his solo.

The whole first A section of Hubbard's second chorus (bars 193-208) is dominated by double-time playing and the "sheets of sound" texture. Hubbard contrasts the constantly repeated three-note descending motive of bars 193 with pickup-197, with shorter bursts of scalar motion, covering a much wider range in bars 198-207. As the chorus continues, the play between the forte character and the piano character overlaps the beginnings and endings of sections. The second A section is begun in bar 209 with the forte character; the piano character intervenes in the last four bars of the section with pickup, with a quotation of the 1945 Raksin and Mercer classic, "Laura" (bars 221 with pickup-223). The chromatic descents in bars 231 and 232 recall those of bars 188-190. The piano character continues through most of the bridge, with

the forte character taking over again, like the last character change, in the last 4 bars of the section, (beginning in bar 237). Here again the change is prepared by rest, and features a freer, contrasting approach to rhythm. The forte character continues through the third A section and into the third and final chorus.

The whole first A section of the third chorus (bars 257-272) is dominated by the new idea of relentless false-fingering trills, sustaining the dominant pedal on E-flat through the section. The second A section begins with some of the most understated playing in the whole performance, as if balancing what was just said with the extrovert false-fingering trills, (bars 273-277). The second A section is characterized by the back and forth between the two characters at a more local level, with forte character coming back in for two bars with pickup (bars 279 with pickup-280), and being answered by the piano character in bars 281-287. Like the first A section of the second chorus, the bridge is here dominated by double-time and the "sheets of sound" texture, at first in short bursts separated by rest in bars 289-294, then in a long continuous line in bars 295 with pickup through 299. The way Hubbard comes out of the double time in bar 298 is special; though he is essentially "pumping the brakes" rather abruptly, he manages to end the whole phrase smoothly with the three eighth notes that come off of the sustained G-sharp, recapturing the eighth note pulse, and the lyricism of his earlier statements right as the phrase ends. The bridge ends with staccato eighth note arpeggiations (bars 301 with pickup to 304), highly contrasting the note-cramming and double-time of preceding 12 bars. The final A section of Hubbard's solo has one last back-and-forth between the two characters: the sparseness of bars 305-308 is contrasted with an assertive statement from the forte character in bars 309-311. The onset of this statement in bar 309 references the very beginning of the solo, using the same 5, 3, 2, 1 shape, and creating a sense of recapitulation for the listener. The piano

character gets the last words, beginning in bar 313 and continuing through the end of the solo. In bars 313-316, it sounds as if the piano character is in dialogue with itself, with one-bar ascending phrases separated by rest, frequently employing half-valves as if to mimic speech.

Harold Mabern takes a chorus in between Hubbard's solo and the trades. Mabern uses the pedal in his solo, sounding dreamy at times, but his solo is also very rhythmic, grooving with the tempo, with shorter phrases. Though his approach is closer to Morgan's than Hubbard's, he does incorporate some double-time playing.

The trades begin in bar 322 of the transcription, and continue for seven choruses. Morgan and Hubbard trade 16s for the first four choruses, actually changing to 8s in the last A section of the fourth chorus. They then change to 4s right at the beginning of the fifth chorus. There is some confusion in the second A section of the second chorus, bars 402-417: I am sure that Hubbard plays the phrase of bars 402-403, and the last four bars of the section (bars 414-417); beyond this I'm not sure who's playing or what the confusion is about in bars 410-413. Morgan and Hubbard trade 4s for the entire fifth chorus (other than the exception just noted), then 2s for the entire sixth chorus, almost always overlapping one another with their entrances. For the entire seventh and final chorus, Morgan and Hubbard improvise simultaneously, in cooperation with one another.

I will now share with you some of my favorite parts of the trades, from the perspective of transcriber and listener. Morgan begins the trades with his characteristic rhythmic playing, cadencing into the next section with the descending fifth he used to end his solo. Hubbard follows in bars 340-353, first building off of Morgan's descending fifth idea turning it into a fanfare, then accelerating the rhythm to series of crammed-note runs; as with bars 298-299 of his

solo, it's how he ends his statement that really sticks out, sounding like he is fully able to control the energy of the fast lines. The distinct personalities of each player are heard loud and clear in these opening statements, and throughout the trades. Morgan's playing becomes even more rhythmically accentuated as the trades develop: bars 386-401 are especially rhythmic, with three and a half bars of consistent off-beat playing in bars 395-the first half of 398. Bars 482-497 are also very rhythmic. In bars 514-529 Morgan adds another layer of detail to his rhythmic playing, with the use of half-valves; the half-valves create their own sense of dissonance, in the realm of timbre, and this dissonance is resolved when he slides to an "open" note. In this way timbre can be heard as serving rhythmic intensity. In the bridge, bars 546-561, Morgan continues using half-valves in this way, with an especially powerful repeated gesture beginning pickup to bar 554. Morgan begins the top of the fifth chorus (beginning in bar 578) with the rhythm from the vamp of "Manteca," composed by Dizzy Gillespie, Chano Pozo, and Gil Fuller; another example of the influence of Gillespie on Morgan. In bar 582 Morgan and Hubbard play two notes together in octaves. The exchange of bars 602 with pickup to 609 stands out as an example of both players reaching for new heights; Morgan's trade is especially rhythmic and gestural, almost violent; Hubbard continues the thread into a higher range, but with a relaxing of the intensity and rhythmic activity. The exchange of bars 614 with pickup to 621 also sticks out: Hubbard uses his three-note ascending gestures to propel into a long continuous crammed-line; at the end of the line (end of bar 617), it sounds as through Morgan has been cut. Morgan responds with a completely different idea, stating the notes of the triad with chromatic lower neighbors, (Morgan can be heard using this technique in a different way, in bars 9 with pickup to 12, and in bars 25-27 of his "That's All" solo). Here, in bars 618-621, it's possible that the tempo has momentarily gotten the best of him, with the idea stretched out to triplet values.

Hubbard's trade of bars 622-625 is interesting because it incorporates a quote ("Jingle Bells") in its first half, and "goes out," both rhythmically and in terms of pitch in its second half. The same principle is at work in the two-bar phrase of bars 660-661, where Hubbard begins with a quotation of "Camptown Races" (heard several times already), and follows with a slight rubato placement of the notes and side-stepping with a descending E-minor7 chord. At the top of the sixth chorus the two begin trading two-bar phrases. Morgan begins in bar 642 with a new shape and motive that is carried out and developed by both players for the whole section, through bar 653. The new motive sounds similar to the motive used in the C section of "A Night In Tunisia," especially in bar 649 where it stops very briefly, followed by a quarter rest. The exchanges of bars 662-673 make up one of the most intense moments of the performance, with a complexity of overlapping and juxtaposed rhythms; one gets the sense here that each player is really fighting (more so with themselves than with one another) to get their ideas out. The two consistently trade sixteenth note statements through the bridge, bars 674-689. The two begin improvising simultaneously at the top of the seventh chorus, beginning in bar 706. Specific roles are established right at the outset, and continue through the first A section, with Hubbard trilling and stating a descending fifth melody (bars 712 and 717; this may be heard as a connection to bars 129 and 338-342), and Morgan playing rhythmically, often on the off-beats. Morgan continues in this way, while Hubbard carries his quoting of "Camptown Races" through the next A section (bars 722-737). The bridge, to me, is the climax of the trades, and shows the ultimate example of transcending limitations. Morgan dramatically changes roles, playing tremolos behind Hubbard's melody. The change is anticipated in bars 736 with pickup-737. Tremolos can be hard to execute on the trumpet, and aren't usually thought of as idiomatic; their execution requires the agility and "acrobatic grace" that is commonly associated with Hubbard's style, so it

is perhaps surprising that Morgan initiates the idea, defying the listener's expectations. The drama is heightened by Morgan's ascension through the tremolos, against Hubbard's persistent melody. In bar 746 with pickup the two players seamlessly trade roles, with Morgan's melody being more rhythmic, and having more repeated notes than Hubbard's. Morgan highlights the change back to the A section with smears in bars 751-753. The final A section of the trades has Hubbard playing a dominant pedal, and Morgan developing his own idea of pickups leading to downbeats. In bar 769 both players nonchalantly signal the top of the form, as though nothing too crazy has taken place.

In the trades, Morgan and Hubbard build upon each other's ideas, collectively shaping and developing their spontaneous composition, variation by variation. They push one another to continually reach higher and higher, with greater urgency. The whole performance has a heroic, transcendental character; just when you think it's going to end, a new creative plateau is reached, defying the listener's expectations with even more compelling ideas and surprises. Their artistic journey moves the changes into a new, exalted realm in the listener's consciousness. The trades come across as a joyous celebration, bursting with life and energy. In the end, the two produce something greater than the sum of their unique talents and abilities.

Woody Shaw • "Litha"[107]

Recorded November/December, 1966 (Atlantic 8122-75352-2)
Chick Corea (piano), Woody Shaw (trumpet), Joe Farrell (tenor sax and flute), Steve Swallow (bass), Joe Chambers (drums)

The solo on "Litha" by Woody Shaw (1944-1989) is among the most modern-sounding examples in this study. While Shaw's playing exhibits many of the qualities of Freddie Hubbard from the last solo, he has a style and approach that is all his own. In addition to being influenced by Hubbard, Shaw was influenced by the great Booker Little, as well as by Fats Navarro, Clifford Brown, Lee Morgan, and many others. "Litha" is a modal tune in two sections that contrast one another in tempo and in feel. The A section is notated here in 4/4, and has a medium triplet feel, lasting fifteen bars. The B section is in fast swing, lasting 32 bars. For whatever reason, the change of feel and tempo is not observed at the top of the second chorus; the fast swing continues through the A section, but the changes remain intact. Also for unknown reasons, the last bar of the first A section, bar 15, is cut short by a beat, something that does not happen in the choruses that follow.

[107] Corea, Chick, Joe Farrell, Woody Shaw, Steve Swallow, and Joe Chambers, 1968, *Tones for Joan's Bones*, New York: Vortex.

Figure 3.2

Woody Shaw • Litha (1966)

in B♭

chorus is 47 bars (15+32)

triplet-feel fast swing

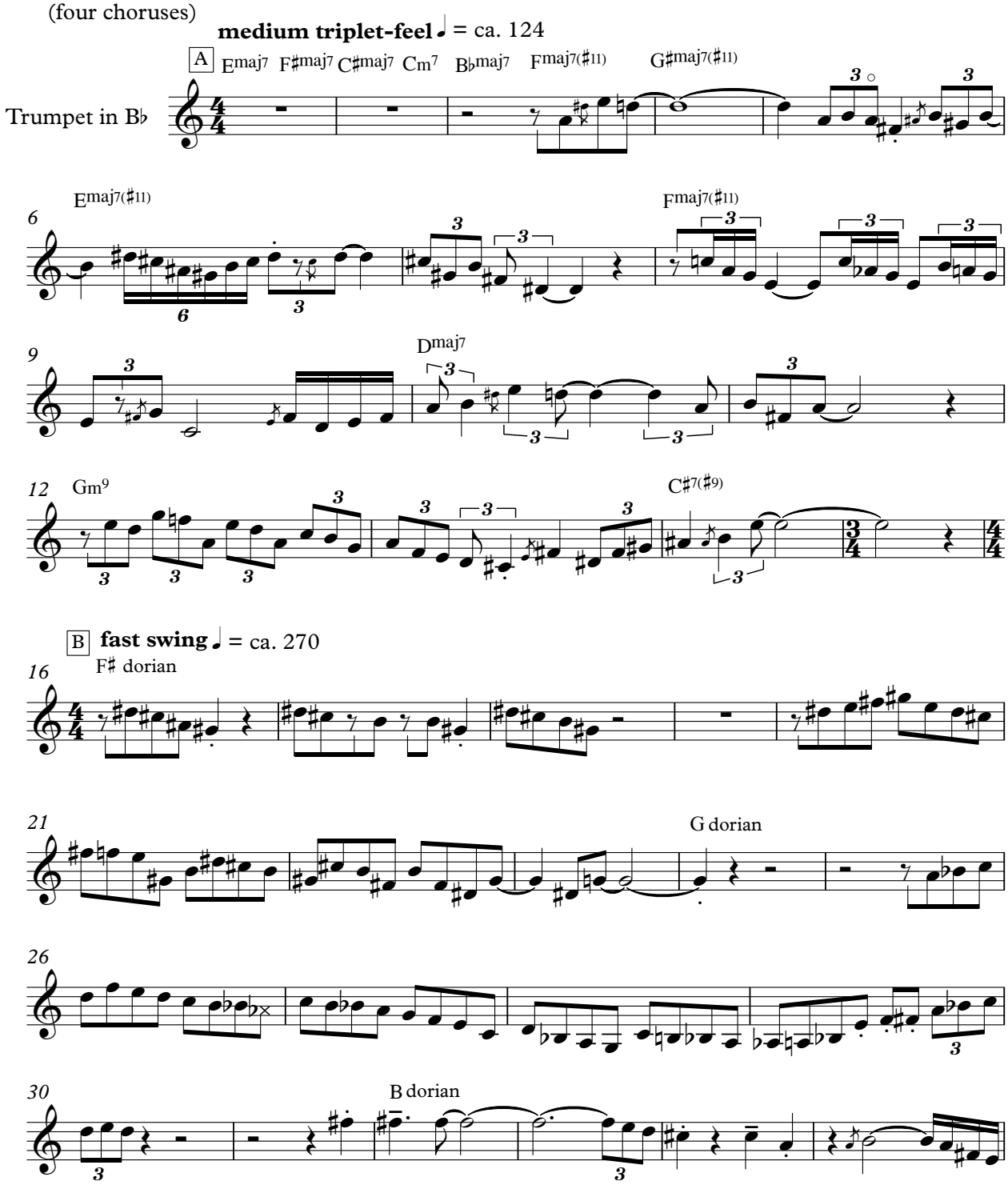
A B

*A is fast swing in 2nd chorus

(four choruses)

Chick Corea, Shaw

transcribed by Charles Cacioppo



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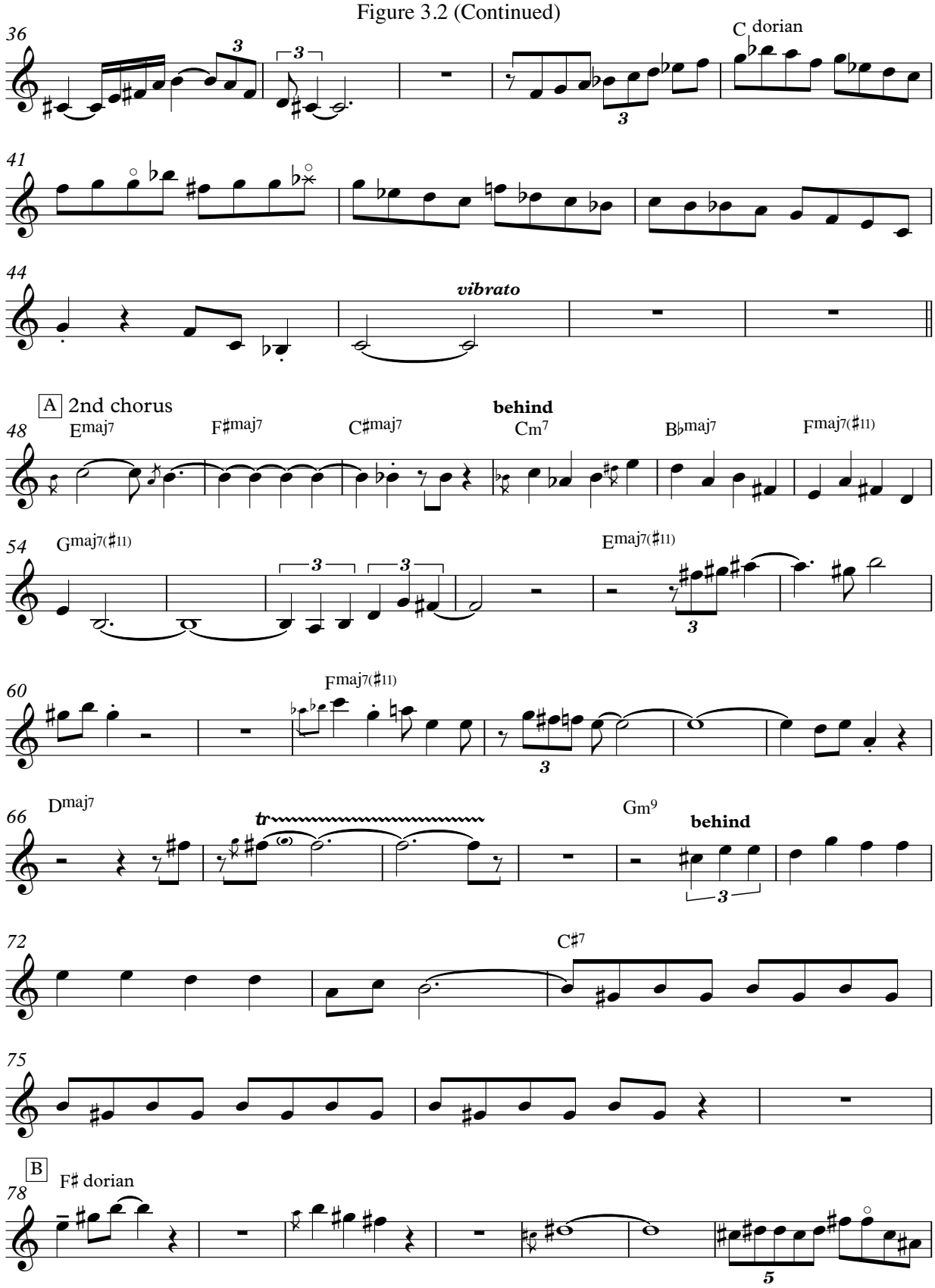

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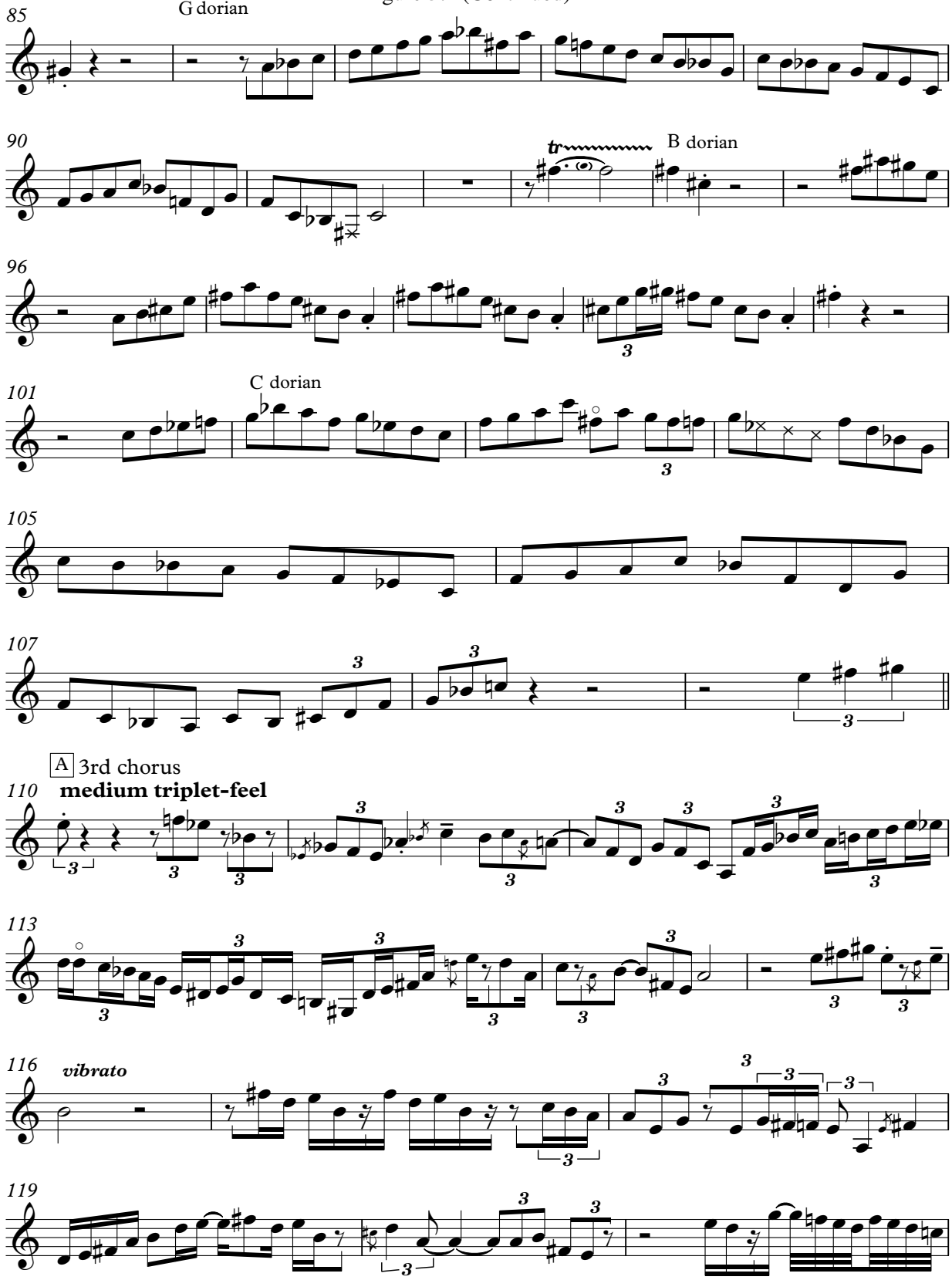

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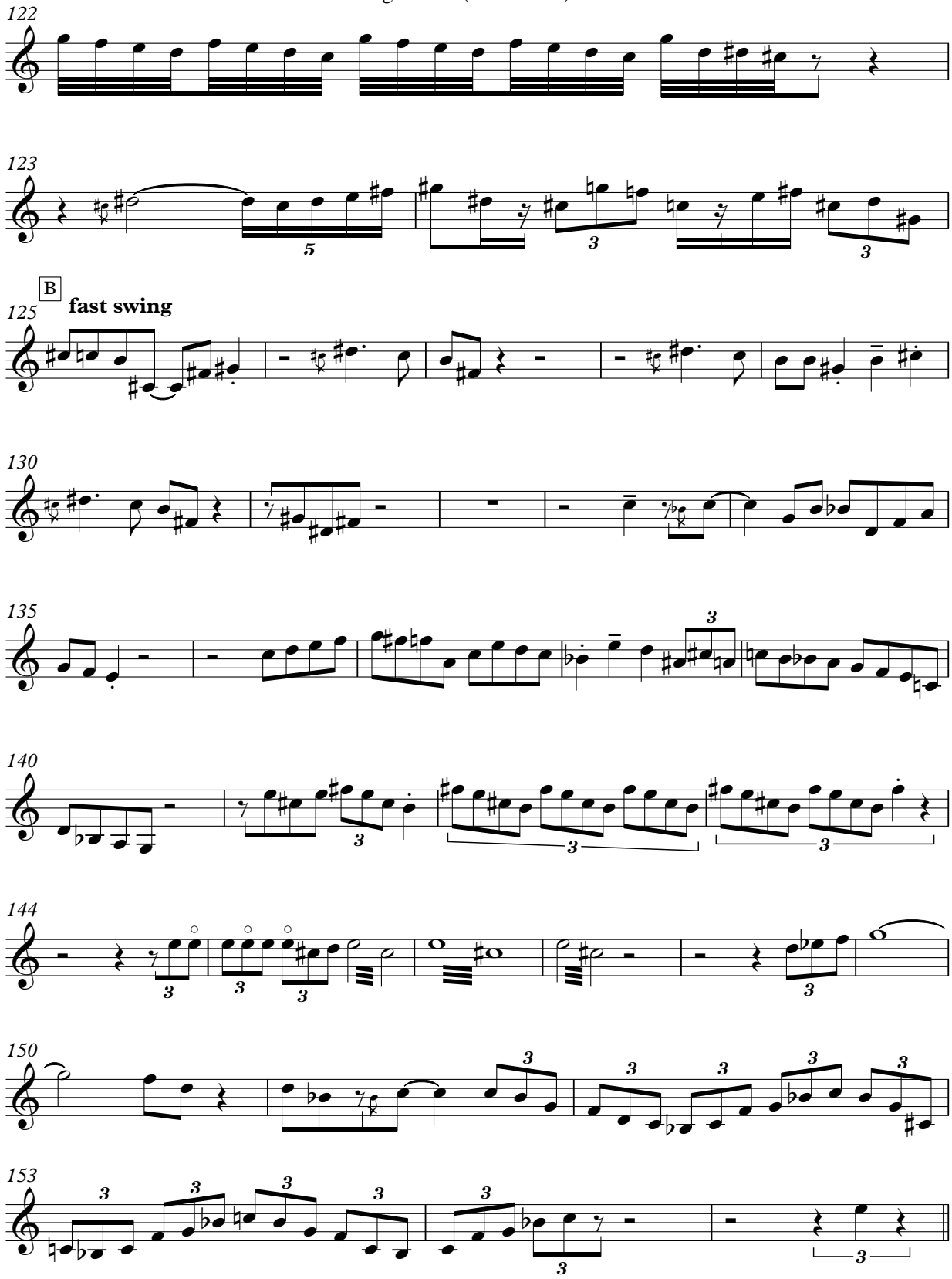

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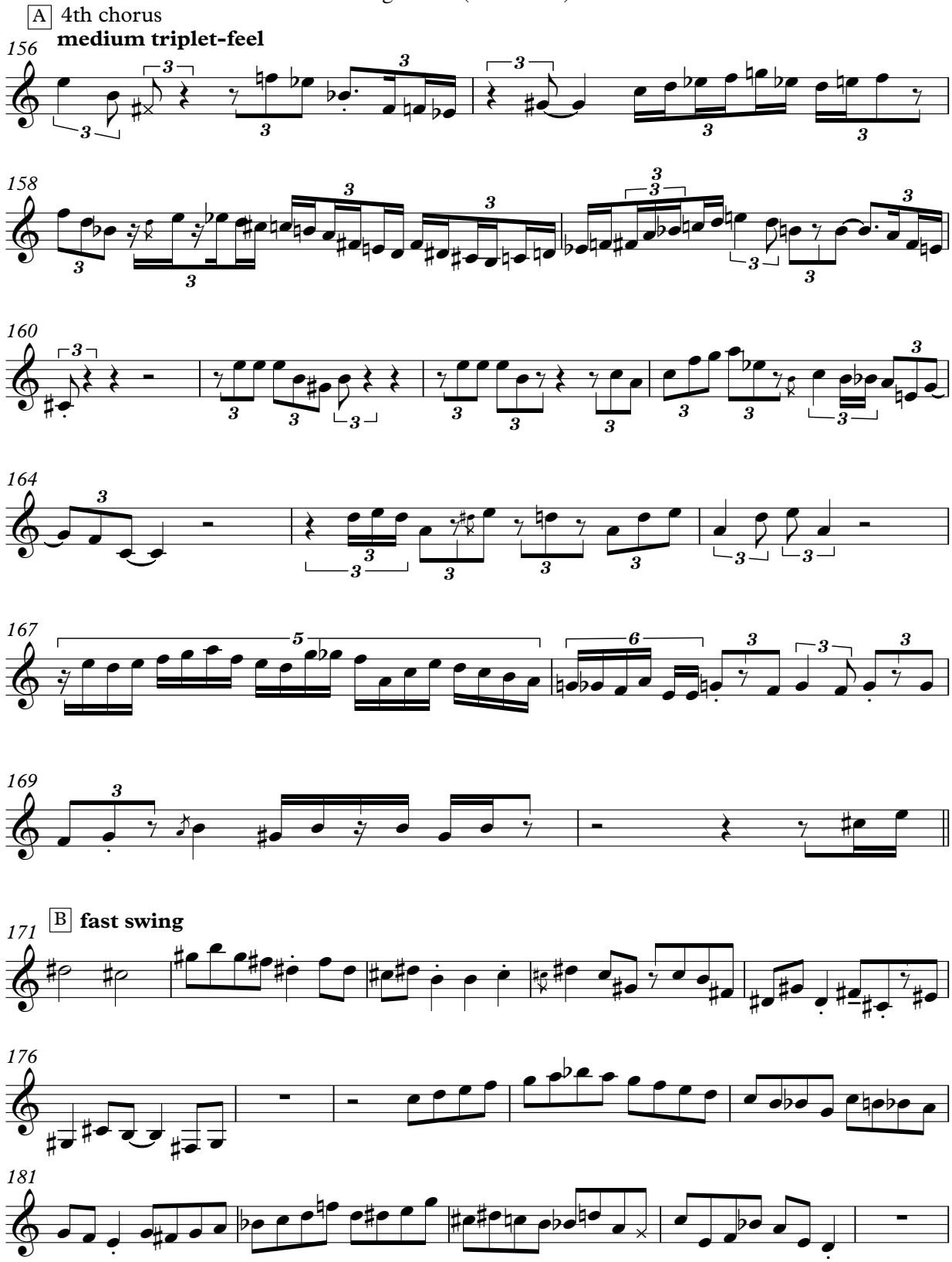

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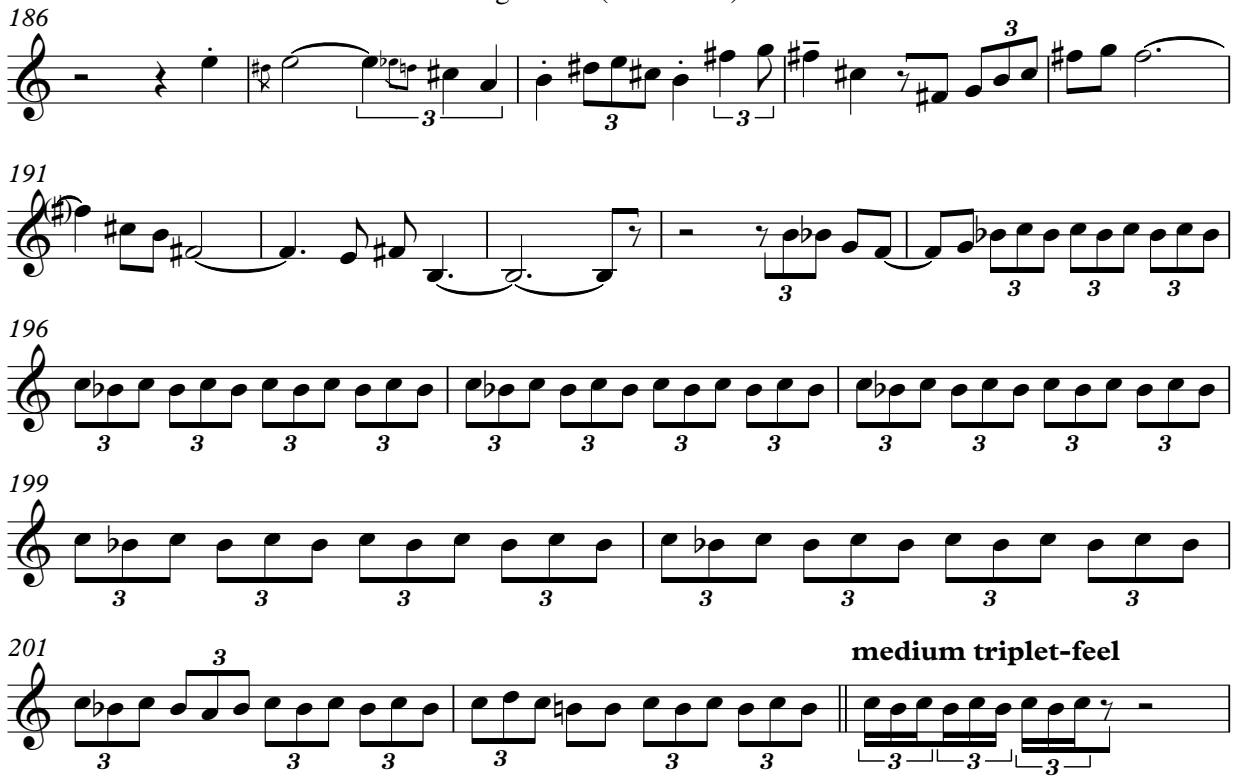


Shaw's playing is often rhythmically free, especially in the A sections. In the B sections Shaw tends to lock in more with the rhythm section with continuous eighth notes, but he breaks free from this texture when he wants, as in bars 32 with pickup through 37 for example. The whole band plays with a freer, more modern aesthetic, with the rhythm section, Joe Chambers in particular, creating a grandiose rubato with a wash of cymbals. When this happens, the main pulse is never fully abandoned; they always pick it back up without losing time. The medium triplet feel does not return again until the third chorus. In the A sections of the third and fourth choruses, Shaw does some remarkable double-time playing and note-cramming. In the third chorus there are examples of Shaw rapidly repeating a shape, as in bars 122 with pickup, 142, and 152-154; these moments remind one of the exchanges in the sixth chorus of the trades in "Pensativa," beginning in bar 642 of the transcription. Similarly Shaw uses trills and tremolos to great effect, especially when ending the solo, beginning in bar 195 with pickup.

Woody Shaw • "Apex"[108]

Recorded February 25, 1982, live at the Jazz Forum, NYC (Elektra 60299-1)
Woody Shaw (trumpet), Steve Turre (trombone), Mulgrew Miller (piano), Bobby Hutcherson (vibraphone), Stafford James (bass), Tony Reedus (drums)

"Apex" is a tune composed by the great pianist Mulgrew Miller, who passed away just this last year. From the 1980s until the time of his death, Miller was highly sought after as a sideman, recording with many of the most famous names in jazz. In addition to being a successful and influential bandleader and composer in his own right, Miller was heavily involved in education, inspiring and mentoring many young musicians as Director of Jazz Studies at William Paterson University.

"Apex" has the feel of a modal tune, with each section beginning with seven bars of G-flat-major7-sharp-11, the corresponding mode being G-flat Lydian. Following these moments the harmonic-rhythm speeds up in each case, with changes aplenty. There is a ii-V-I to F major (bars 7-9), then to A major (bars 10-11); then it goes back to F major with a more sophisticated arrangement of major-9 chords (bars 13-16). Miller plays on the third-relation between F and A in his composition, pointing to the influence of John Coltrane. The G-flat-major7-sharp-11 that begins each section is a half step above the tonic key of the tune, F-major, adding harmonic variety and interest to the form.

[108] Shaw, Woody, Steve Turre, Mulgrew Miller, Bobby Hutcherson, Stafford James, and Tony Reedus, 1983, *Night Music*, Los Angeles, Calif: Elektra Musician.

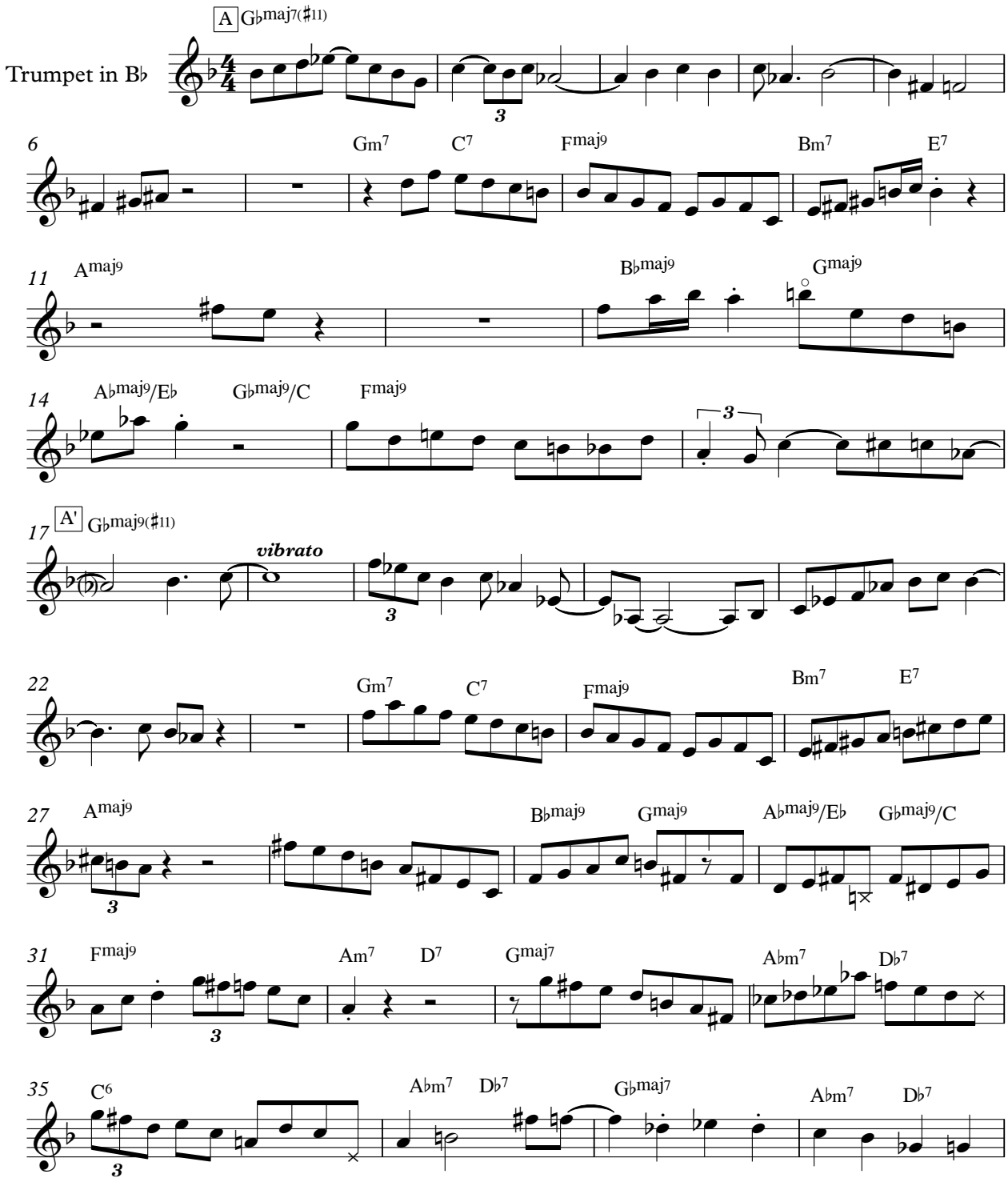
Figure 3.3

Woody Shaw • Apex (1982)

in B♭
chorus is 54 bars (16+22+16)
A A' A
(three choruses)

Mulgrew Miller, Shaw
transcribed by Charles Cacioppo

♩ = ca. 300



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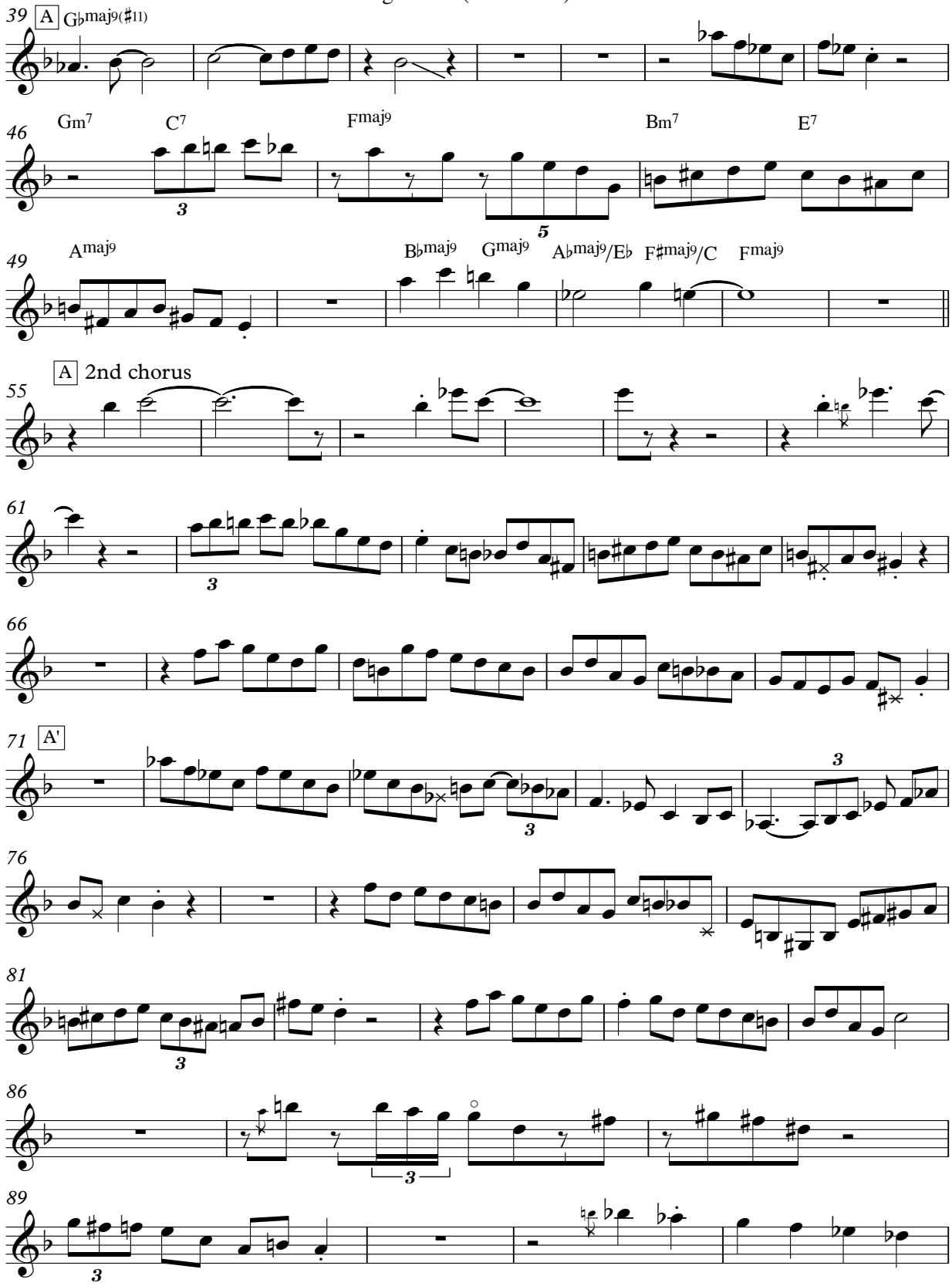

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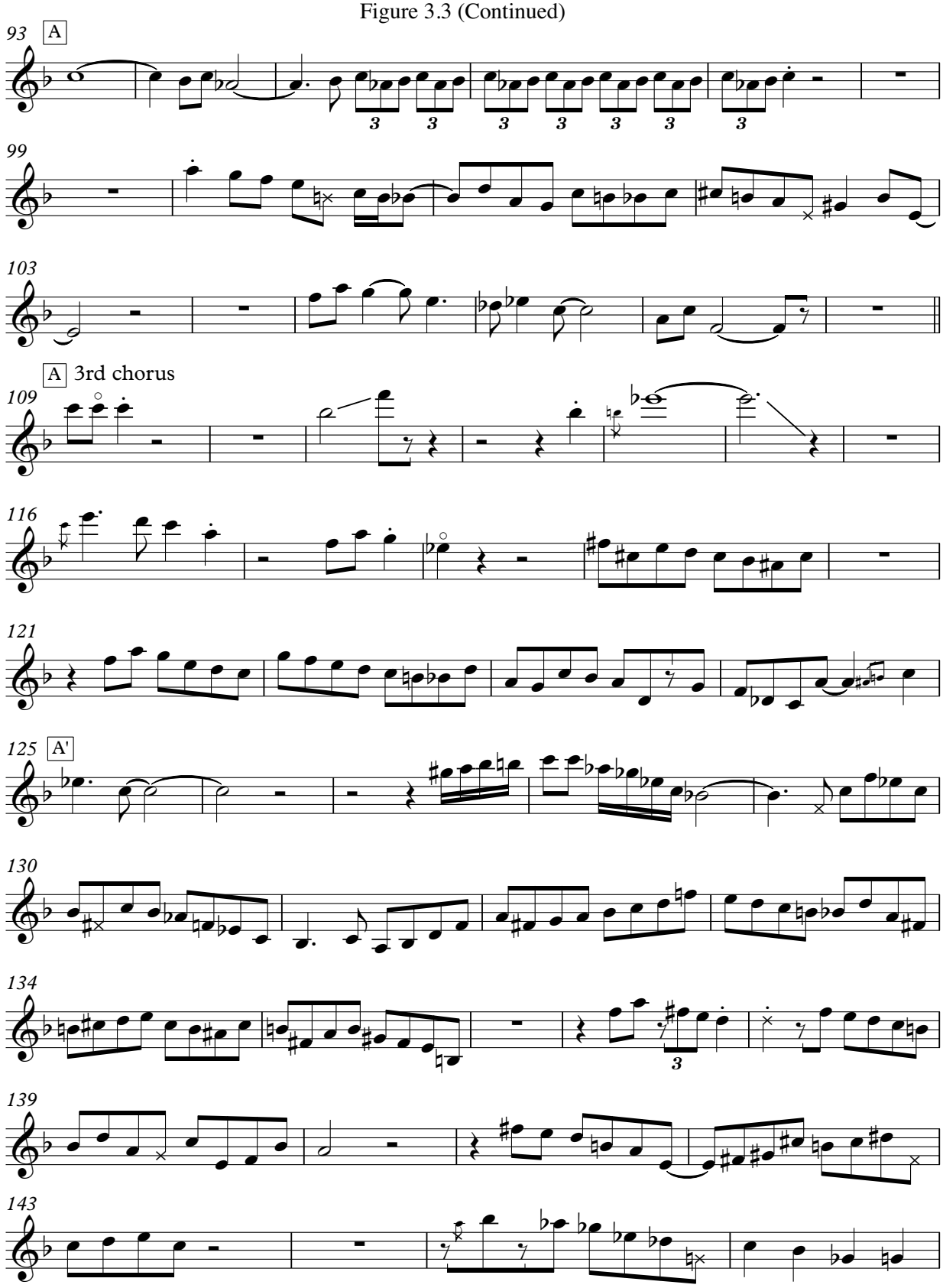

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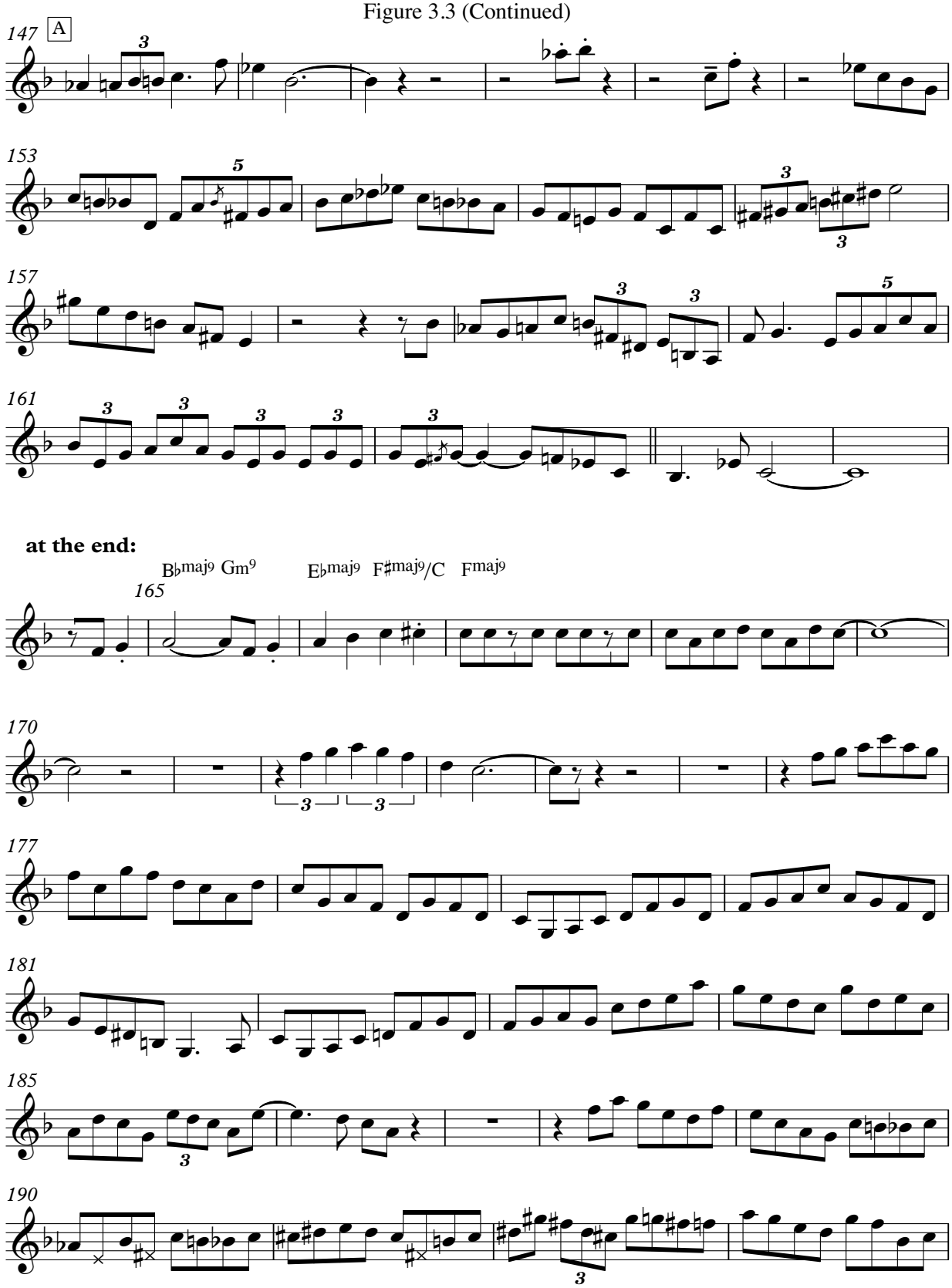

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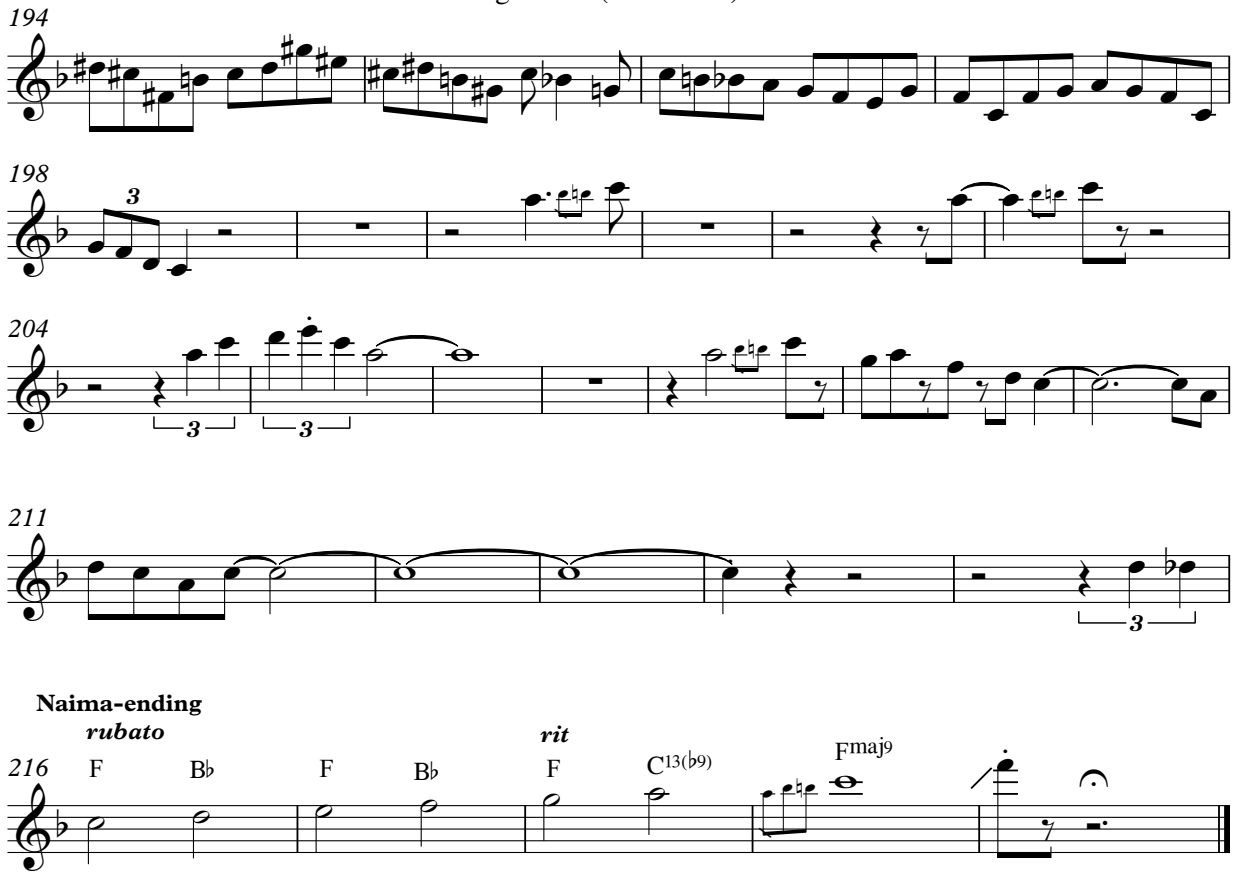

Overall, Shaw's solo on "Apex" is more rhythmically locked-in than his solo on "Litha." The solo shows a remarkable use of the low register, heard first in bar 20: he descends to a low A-flat and holds, bringing it out before ascending back up. A similar example is heard in bar 131. The low register is often avoided because the notes often don't speak as well; such is not the case with Shaw, who maintains a full sound throughout the entire range of the horn. Shaw also incorporates the low register in continuous eighth note lines, as heard in bar 80. Shaw's solo here also incorporates more flights into the high register than in "Litha," often sounding similar to Hubbard's high notes in "Pensativa." These high-register moments are heard here in bars 55-61, and 109-118. At the end of the second chorus, Shaw makes a motivic connection between two phrases: in bar 102, he ends his phrase with an E-major triad, stated 3, 5, 1; then in bar 107 he again ends his phrase with a major triad, built on F, also stated 3, 5, 1.

At the end of the tune there is a lengthy F-major vamp; on the global level, the effect here is similar to a classical composer writing repeated tonic chords at the end of a symphony, as if to balance the dissonance and development heard throughout the whole piece. In addition to the solo I have also transcribed what Shaw plays over the vamp. Shaw's improvisation over the unchanging F-major harmony is a remarkable example of his pentatonicism, smoothness of approach, fullness and consistency of sound over the whole range of the horn, and side-stepping technique (bars 191-193).

The performance ends with a grand, rubato quotation of the ending to Coltrane's classic ballad, "Naima." The effect of this is very powerful, almost as if the whole performance was a question, and the "Naima" ending was its answer. The performance ends with great authority on the tonic, with Shaw sliding up to the high F for his last note.

CHAPTER 4

MILES DAVIS AND TOM HARRELL IN THE 1980s

Miles Davis

"Theme from Jack Johnson; One Phone Call/Street Scenes; That's What Happened"[109]

Recorded Afternoon, July 14, 1985, live at the Montreux Jazz Festival, Switzerland
Miles Davis (trumpet), Bob Berg (saxophone, keyboards), Robert Irving lll (keyboards), John Scofield (guitar), Darryl Jones (bass), Vince Wilburn Jr (drums), Steve Thornton (percussion)

Miles Davis "fans" tend to fall into a few distinct categories: there are the unfortunate ones who think that he "died" after *Bitches Brew* (1969), the less fortunate ones who feel that he "died" after *Kind of Blue* (1959), the ones who believe that everything he did in his final decade was trivial, having not really listened to any of it, and of course there are the ones who have a fundamental and unconditional love for everything he played no matter what. The only real fans are those in the last category, which is why I have put the word "fans" in quotes. Of course there are listeners who don't fall into any of these categories, and I count myself among them, though I would certainly like to say that I have unconditional love for everything Davis ever played; this is certainly the view I am closest to. In my younger days I spent a great deal of time listening to *Jack Johnson* (1970), *Live-Evil* (1970), *On The Corner* (1972), *Get Up With It* (1974), *Dark Magus* (1974), *Agharta* (1975), and *Pangaea* (1975), in addition to all the classic albums that came before, but for whatever reason I seemed to have neglected Davis's work from the 1980s. Then, about three or four years ago, I got hold of the twenty-CD box set, *The Complete Miles Davis at Montreux,* and that all changed. The performances collected on the twenty CDs opened

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[109] Davis, Miles, 2002, *The Complete Miles Davis at Montreux*, [U.S.]: Columbia/Legacy.

my ears; I was fascinated and immensely pleased by what I heard. Davis's huge presence and personality is felt as strongly as ever throughout the performances, and his sound is as clear and as strong as ever. As always, Davis showcases new talent in his bands, with virtuosic and highly creative solo work from Bob Berg, Robben Ford, John Scofield, Kei Akagi, and Kenny Garrett, among others. There are multiple takes of many of the tunes for comparison, and all performances were recorded live. Davis acknowledges and honors the jazz tradition in each set with the performance of a slow blues, either with the composition "New Blues," or with "Star People."

The transcription here is from one of three performances of the "Jack Johnson Medley" collected on the box set. The "Medley" was often used as an opener, with its energetic and danceable character. The performance begins with Davis coming in and out of the grooving tempo, with several solo statements, instead of one continuous statement. The transcription here is of Davis's final statement before passing the torch to Bob Berg, occurring at 6:15 in the track.

Figure 4.1

Miles Davis

Theme from Jack Johnson; One Phone Call/Street Scenes; That's What Happened (1985)

in B♭

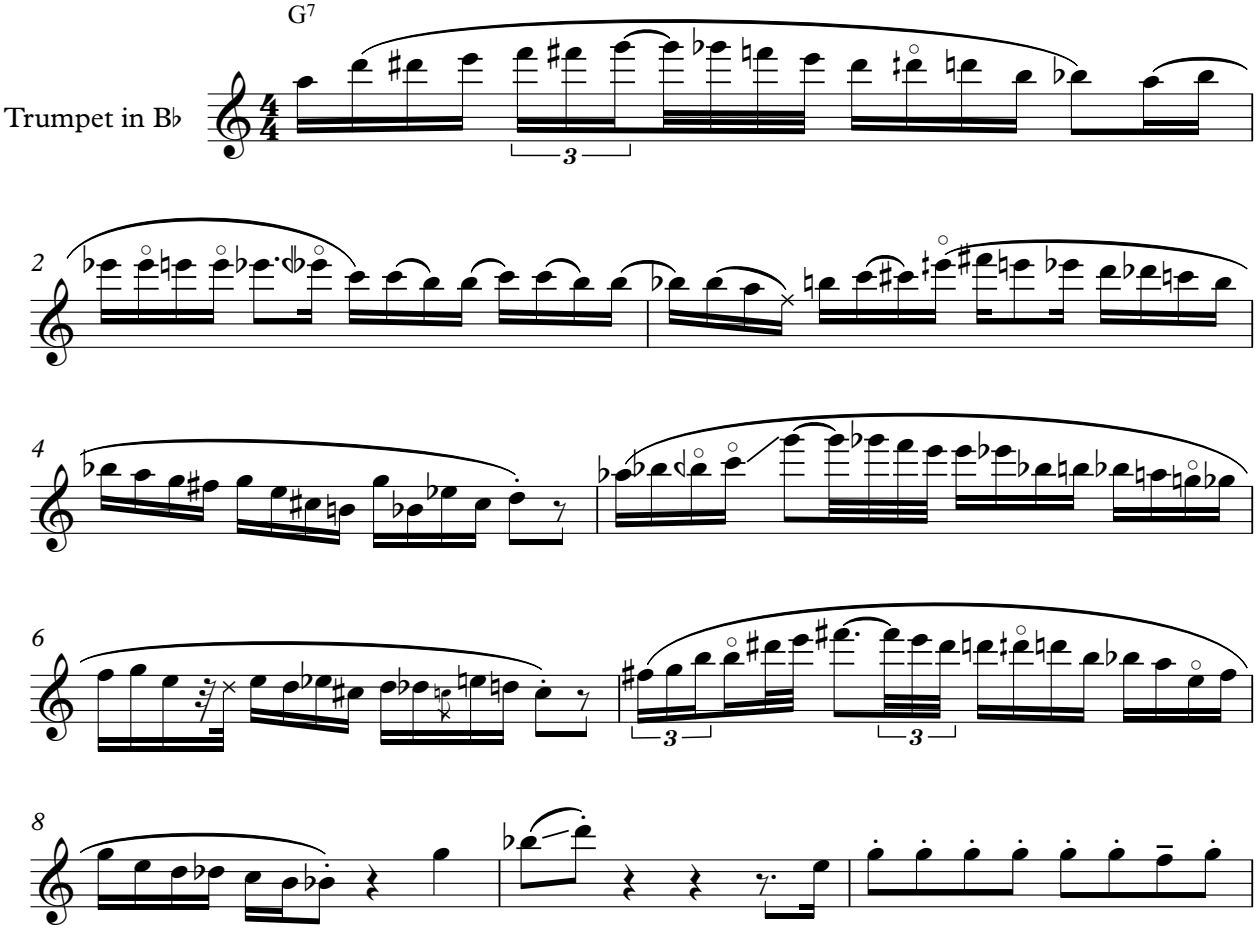
Davis, Scofield
transcribed by Charles Cacioppo

(happens at 6:15 in released track)

♩ = ca. 132

G7

Trumpet in B♭



Davis's statement is made up of four grand ascents and descents to the high-G/F-sharp range. Articulations are shown throughout the transcription. Davis's personality comes through as never before in this passage; the playing is wild and gestural, while also being genuine and meaningful. Davis exhibits a great youthful energy here, at the age of 59, at a time when many critics claimed that he was through. Davis sets the tone for Bob Berg's electrifying solo. Following Berg's solo, Davis comes back in with a similar expression, wailing in the high register, as if to commend and applaud Berg's solo.

I am of the opinion that Davis's work from the 1980s is something to be valued and cherished. Davis made a bold comeback, reinventing the sound of his band, and returning to the pure open-horn and harmon mute of his earlier days. Listeners must ask themselves what it would have been like if Davis simply quit for good in the late 70s. While they might not realize it, I think the jazz community would be sorely at a loss if this had happened. The fact that he was able to emerge victoriously from his retirement deserves more attention from the jazz community; it shows a sense of strength, self-determination, and perseverance that can be observed in many jazz musicians of the past. Furthermore, though the medium and overall sound has changed considerably, Davis reaches a higher level of artistic and compositional maturity and completeness with this band, and with his other bands of the 1980s going into the 1990s.

Tom Harrell • "Tenor of the Times"[110]

Recorded circa 1986
Tom Harrell (trumpet), Phil Woods (alto saxophone), Hal Galper (piano), Steve Gilmore (bass), Bill Goodwin (drums)

The next three solos are by Tom Harrell, dating from his time as a member of the Phil Woods Quintet. These three solos are not commercially available, and come to us by way of YouTube. The second solo, "Middelheim 1987," was taken from a Belgium television broadcast, listed in the Library of Congress's catalogue. This brings up the important point that anything deemed interesting enough to transcribe and study should be transcribed and studied, even if certain information is missing, like titles, composers, personnel or recording date. Bootleg recordings should be transcribed, since there may be something in the bootleg that isn't present in the commercially available recording. These three solos are striking enough that I would have to transcribe them even if I didn't know who the player was. This study is, after all, more about music, and less about names. To give an extreme example: students in jazz conservatories have sometimes strolled through the halls of practice rooms actually recording what their peers were practicing, without them knowing it, so that they could transcribe the content and "cop," "steal," or absorb it, so that they might cut them later with their own content. Additionally Jon Faddis's solo on "Nardis," and Ingrid Jensen's solo on "Beatrice" are both only available online as well.

The compositions upon which these three Harrell solos are based are unique in their own right and are deserving of attention. The following solo is from the tune "Tenor of the Times" by Joe Roccisano.

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[110] Woods, Phil, "Phil Woods-Tom Harrell, Hal Galper- Tenor of the Times," YouTube video, 7:05, posted by "sigmundgroid," November 6, 2010, http://www.youtube.com/watch?v=3rMj463qkyg.

Figure 4.2

Tom Harrell • Tenor of the Times (ca. 1986)

in B♭
chorus is 80 bars (32+32+16)
A A' B
(two choruses)

Joe Roccisano, Harrell
transcribed by Charles Cacioppo

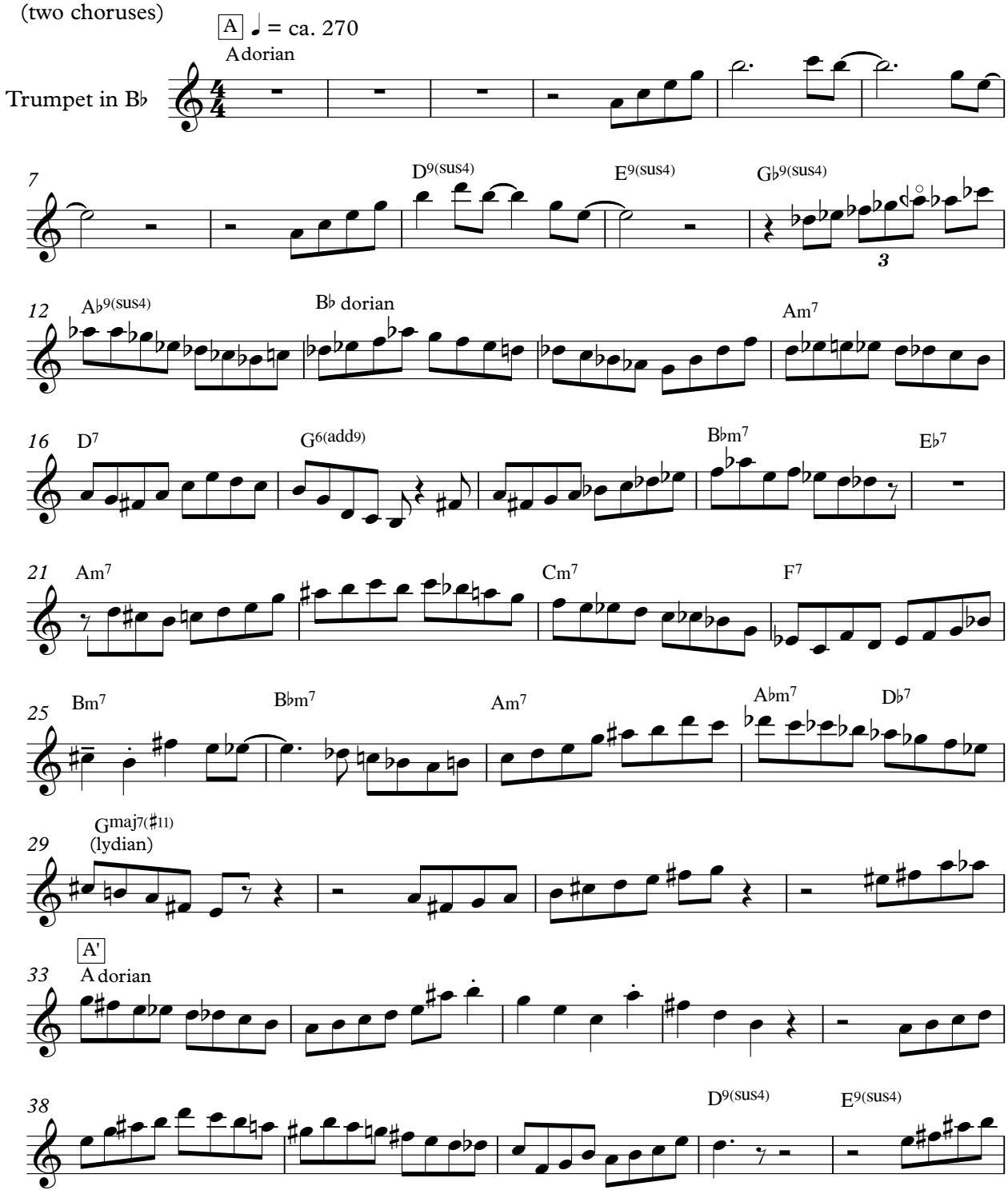


Figure 4.2 (Continued)

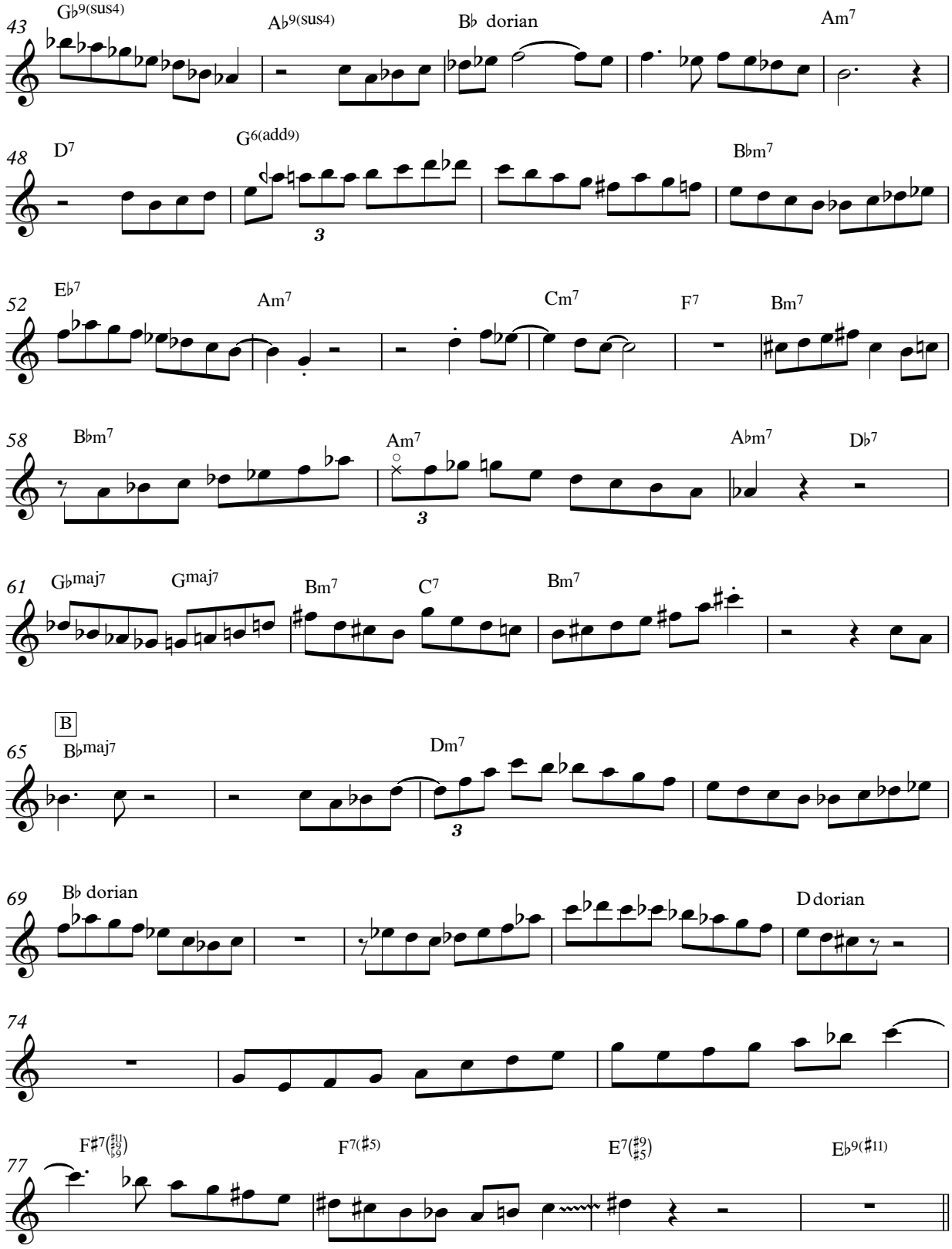
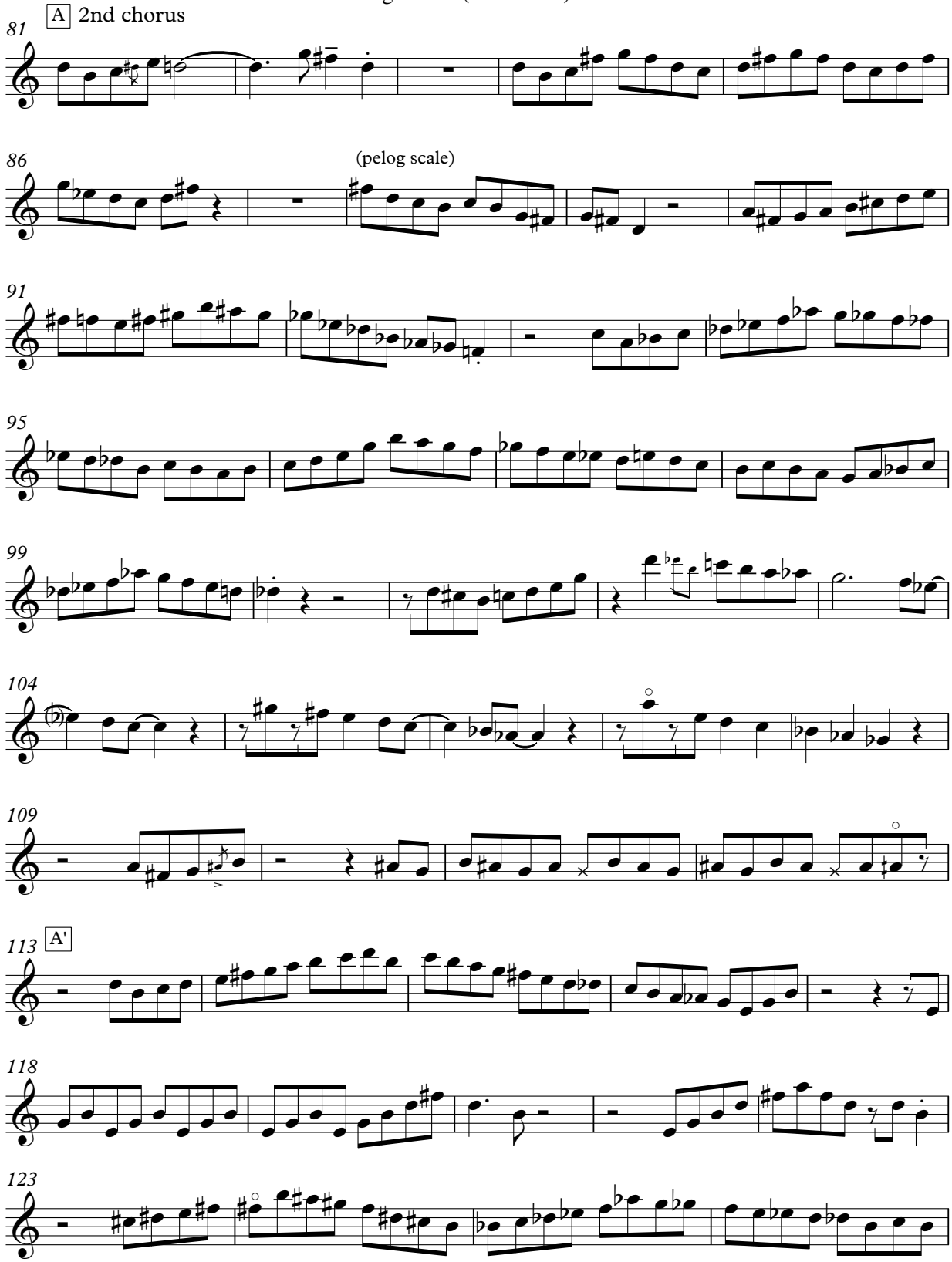


Figure 4.2 (Continued)



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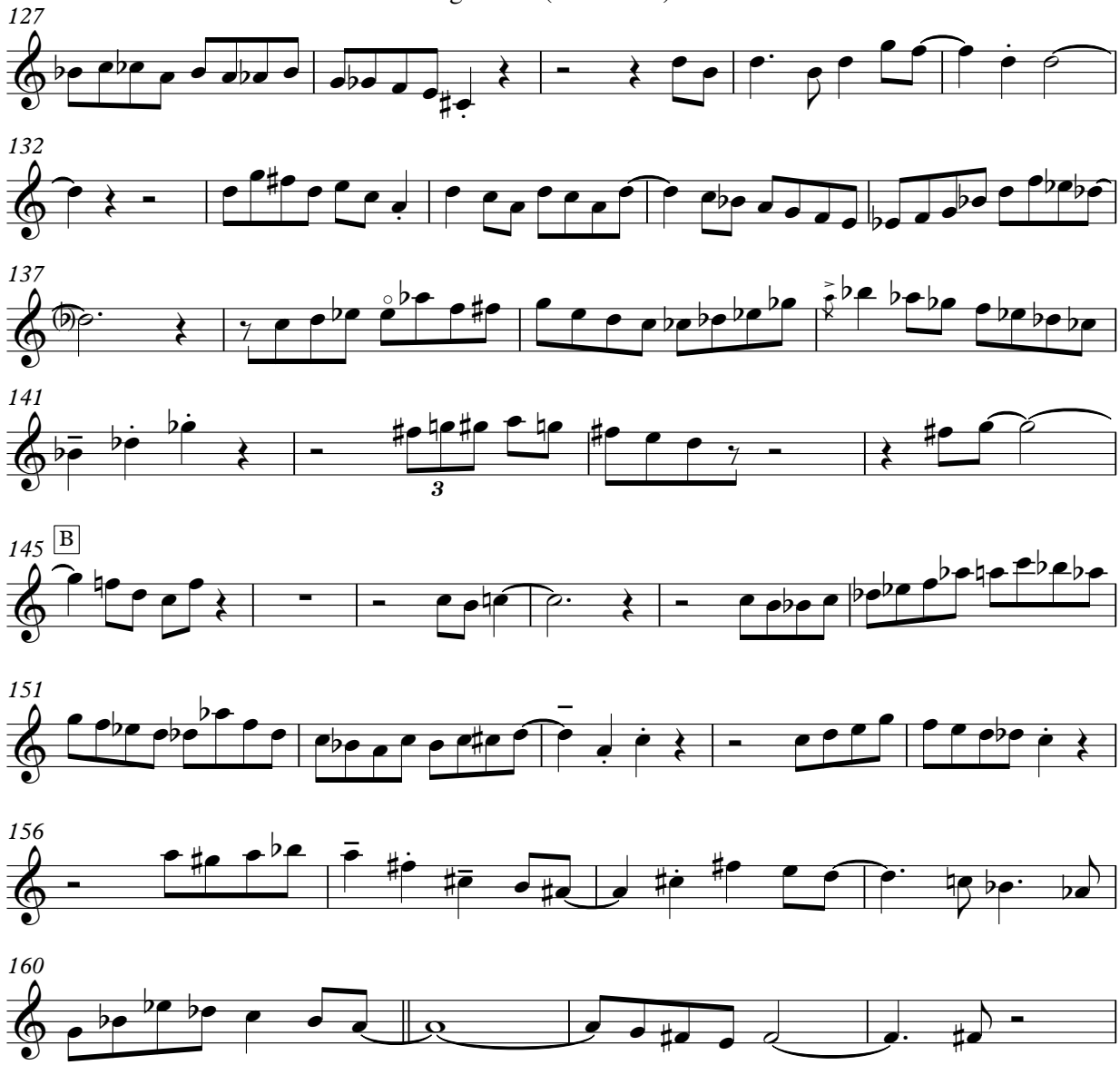


Like Mulgrew Miller's "Apex," modality and traditional changes are incorporated within the same tune. A complete chorus is 80 bars, consisting of A (32 bars), A' (32 bars), and B (16 bars). The only difference between A and A' are the last four bars, which are altered in A' to lead chromatically to B-flat major at the beginning of the B section. The A section begins with eight bars of A Dorian. Bars 9 through 12 show a unique series of chords ascending by whole step that lead to B-flat Dorian, followed by a ii-V to G major in bars 15 through 18. Bars 19-22 begin a series of ii-Vs that resolve deceptively to the key a half step higher than the key one would expect, by way of tritone root-motion, so in this case, B-flat minor7, E-flat7, going to A rather than to A-flat. This happens again up a whole-step in bars 23-25, leading to a series of minor 7th chords whose roots descend by half-step in bars 25-28, and these can be heard as relating to the chords ascending by whole-step in bars 9-12. Bars 28-29 use the same deceptive ii-V described above to come to rest on G Lydian for the last four bars of the A section. This is all repeated in the A' sections except for the last four bars. So the bulk of the form makes use of longer stretches of modal harmony, chords of the same quality moving in parallel by step, and ii-Vs. The B section is half the length of the A section, and lends variety to the overall form, with the harmonic rhythm being slower and less complex. It contains two successive four-bar stretches of Dorian with no intervening changes (bars 69-76), and concludes with dominant 7th chords descending by half step in its last four bars, similar to bars 25-28. The features just described give the tune a feel that is both modern, and traditional at the same time. The fast tempo and the harmonic vocabulary maintain a strong connection to bebop and the stretches of Dorian and Lydian give the soloist room to stretch out.

Harrell is on fire in all three of the solos presented here, sounding creatively strong and inspired. The fluency and finesse evident in his playing on all three solos is reminiscent of Miles

Davis on “Klaunstance” and Kenny Dorham on “I’ll Remember April,” he sounds comfortable and in control whilst playing smoothly within the changes and traversing the whole range of the horn at a fast tempo (the fastest of the three Harrell solos here). The playing is also relentless, with a continuous forward drive; one gets the impression that he could keep playing this way all night with no problem.

Tom Harrell • "Middelheim 1987"[111]

Recorded August 12, 1987, Antwerp, Belgium
Phil Woods (alto saxophone, clarinet), Tom Harrell (trumpet, flugelhorn), Jimmy Knepper (trombone), Nelson Hill (alto saxophone), Nick Brignola (tenor saxophone, baritone saxophone), Hal Galper (piano), Steve Gilmore (bass), Bill Goodwin (drums)

The next Tom Harrell solo is taken from a performance with the Phil Woods Little Big Band. This was among the first solos I transcribed for this study, and probably the one I have played the most. It is in the Beethovenian key of concert C minor. While slower in tempo than "Tenor of the Times," it exhibits many of the same features: relentlessness, intensity, and fluid creativity.

[111] The Phil Woods Little Big Band, "Tom Harrell Middleheim 1987," YouTube video, 1:57, posted by "allthatjazzsamples," February 14, 2010, http://www.youtube.com/watch?v=FQEqR_t0jrY, from *Jazz Middelheim 1987*, (Belgium, 1987), motion picture, Library of Congress.

Figure 4.3

Tom Harrell • "Middelheim 1987"

in B♭

Harrell
transcribed by Charles Cacioppo

chorus is 39 bars (15(8+7)+12(4+8)+12)

A A' B A"

♩ = ca. 232

Trumpet in B♭

Dm7 Gm7 Eø7 A7

4 A' Dm7 Cm7 F7 Bm7 E7

7 E♭6 A7 Am7 D7

11 B Cmaj7/B♭ B♭7

15 E♭maj7 D7 D♭maj7 C7

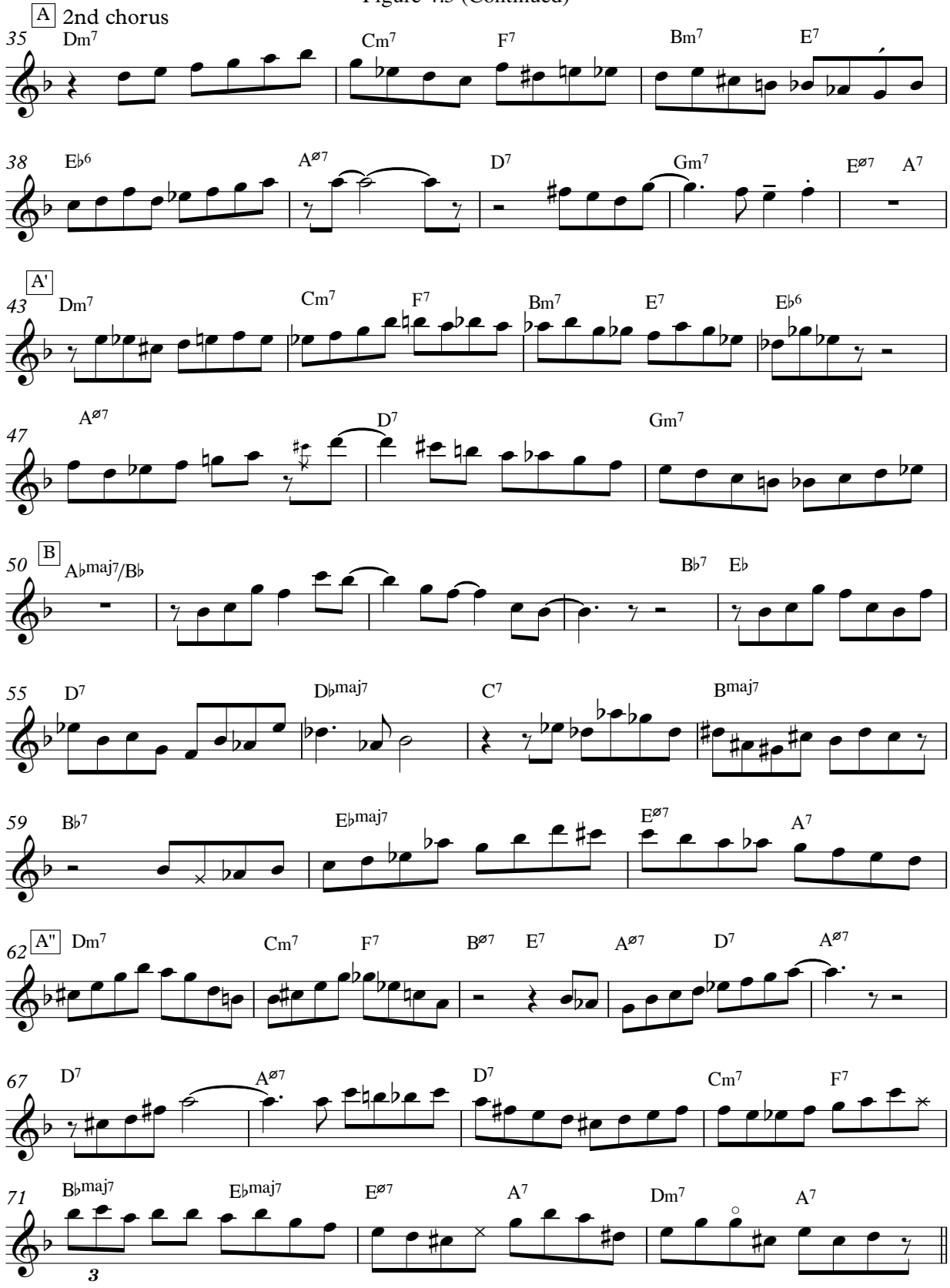
19 Bmaj7 B♭7 E♭maj7 Eø7 A7

23 A" Dm7 Cm7 F7 Bø7 E7 Aø7 D7

27 Aø7 D7 Aø7 D7

31 Cm7 F7 B♭maj7 E7 E♭ A7 Dm7 A7

Figure 4.3 (Continued)



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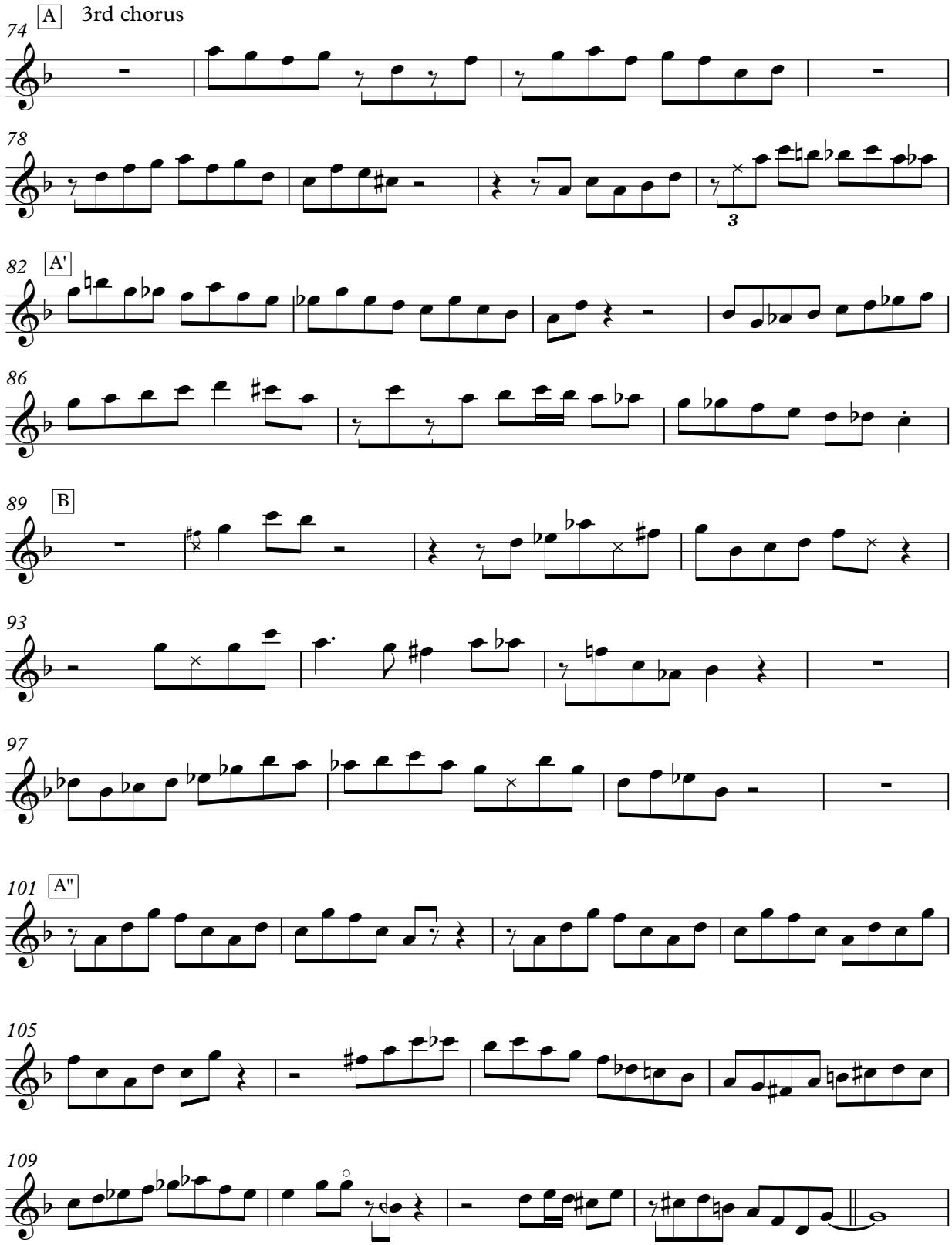


The tune's title and composer remain for now unknown. The tune's form is very unique, oddly consisting of 39 bars in total. The excerpt from YouTube from which this solo was transcribed actually begins in the sixth bar of the form. Because of this, the changes are shown for the whole second chorus beginning in bar 35. The A section is eight bars in length, and is conventional enough in its harmonic motion, leading back to D minor at the top of A'. The A' section is identical, except that the eighth bar is completely omitted, making for a seven-bar section, and resulting in a 39-bar form for the whole tune. The B section provides contrast, with the harmonic rhythm becoming stationary for four bars on a B-flat pedal. It then picks back up again with chords moving every bar. In this way the B section can be divided into 4-plus-8. In bars 5-10 of the B section, the roots of the chords descend chromatically. This, along with the sustained harmony of the first four bars, bears a similarity to the changes of "Tenor of the Times." Here the chromatically descending chords form a specific pattern, with the quality changing from dominant to major every other chord: E-flat major, D7 to D-flat major, C7 to B major, and so on. This is an important basic pattern to learn, since it allows one to move smoothly over great tonal distances rather quickly. It is a sequence used to get from one key area to another. Here it actually ends where it began, on E-flat in bar 21, or bar 60 if looking at the second chorus. The last bar of the B section leads back to D minor at the top of the A'' section by way of a traditional ii half-dim-V. The A'' section is much like the A and A' sections, but is extended by four bars. The main difference comes in the repetition of A half-dim7, D7, A half-dim7, D7, in bars 27-30, or 66-69 if looking at the second chorus.

From a technical standpoint, this solo is great to play because of its range; it continually ascends and descends from the high C to D range, while never actually exceeding this range. It can be useful for working on a uniform sound and approach over that range, and can be a great

physical workout for the chops depending on one's level of proficiency. I also find that, because of its overall smoothness, it is great for working on articulation, particularly for tonguing every note and trying to achieve a consistent articulation that can be applied over the whole range.

Harrell's style overall makes use of much of the bebop vocabulary encountered thus far, rich with scalar motion and ornamental turns and enclosures. While he has his own style, one detects an awareness and synthesis of Kenny Dorham's style that is rarely heard, in terms of what shapes he uses and in terms of the flow of ideas. His sound also seems to be informed by Miles Davis, with its purity and sweetness, without actually sounding like him. A third important influence can be detected in this solo, and in Harrell's playing in general, that of Woody Shaw. This is heard with the sequences of fourth, fifths, and pentatonics, first heard here in the bridge of the second chorus beginning in bar 50. In bars 54-56 he systematically adds flats to the sequence, in the order they would appear in the circle of fifths: E-flat and A-flat in bar 55 (the flat-9 and flat-5 over D7 respectively), and D-flat in bar 56. He continues, adding G-flat in bar 57 and C-flat (enharmonically spelled) in bar 58. The pattern results in all altered notes in bar 58 over the C7 (sharp-9, flat-9, sharp-5, flat-5), and with the resolution to B major in the next bar, those same notes become consonant. This passage display's Harrell's mastery at moving flat-wise on the circle through fourth-based patterns, a technique heavily associated with Woody Shaw. Bars 101-105 show another use of fourth-based pattern playing, with the pattern here being repeated with no change, with the notes of F major pentatonic. There is noteworthy bebop-derived pattern work in Harrell's third chorus beginning in bar 83. Traditionally, the pattern of bar 83 alone may be continued throughout the whole-tone scale, but here, Harrell changes the scale while keeping the pattern the same, outlining C minor in bar 84, displaying a remarkable depth of musical understanding.

Tom Harrell • "Hamburg 24th Oct., 1988"[112]

Recorded October 24, 1988, Hamburg
Tom Harrell (trumpet), Phil Woods (alto saxophone), Hal Galper (piano), Steve Gilmore (bass), Bill Goodwin (drums)

The third Tom Harrell solo shares much of the same traits as the previous two, both in terms of the solo itself and the tune upon which it is based. The tune's title and composer also remain unknown for now. As mentioned earlier, these details are of little importance compared with the music itself. Like the other two tunes, this one has a unique form, consisting of A (16 bars), B (8 bars), and A' (12 bars), making for a 36-bar form. While the A and A' sections begin with A major and the B section begins with E minor (a related key), the tune is tonally ambiguous, traversing many key areas.

[112] Harrell, Tom, "Tom Harrell Hamburg 24th Oct., 1988," YouTube video, 1:42, posted by "allthatjazzsamples," July 4, 2009, http://www.youtube.com/watch?v=aTvaIWbB4p0.

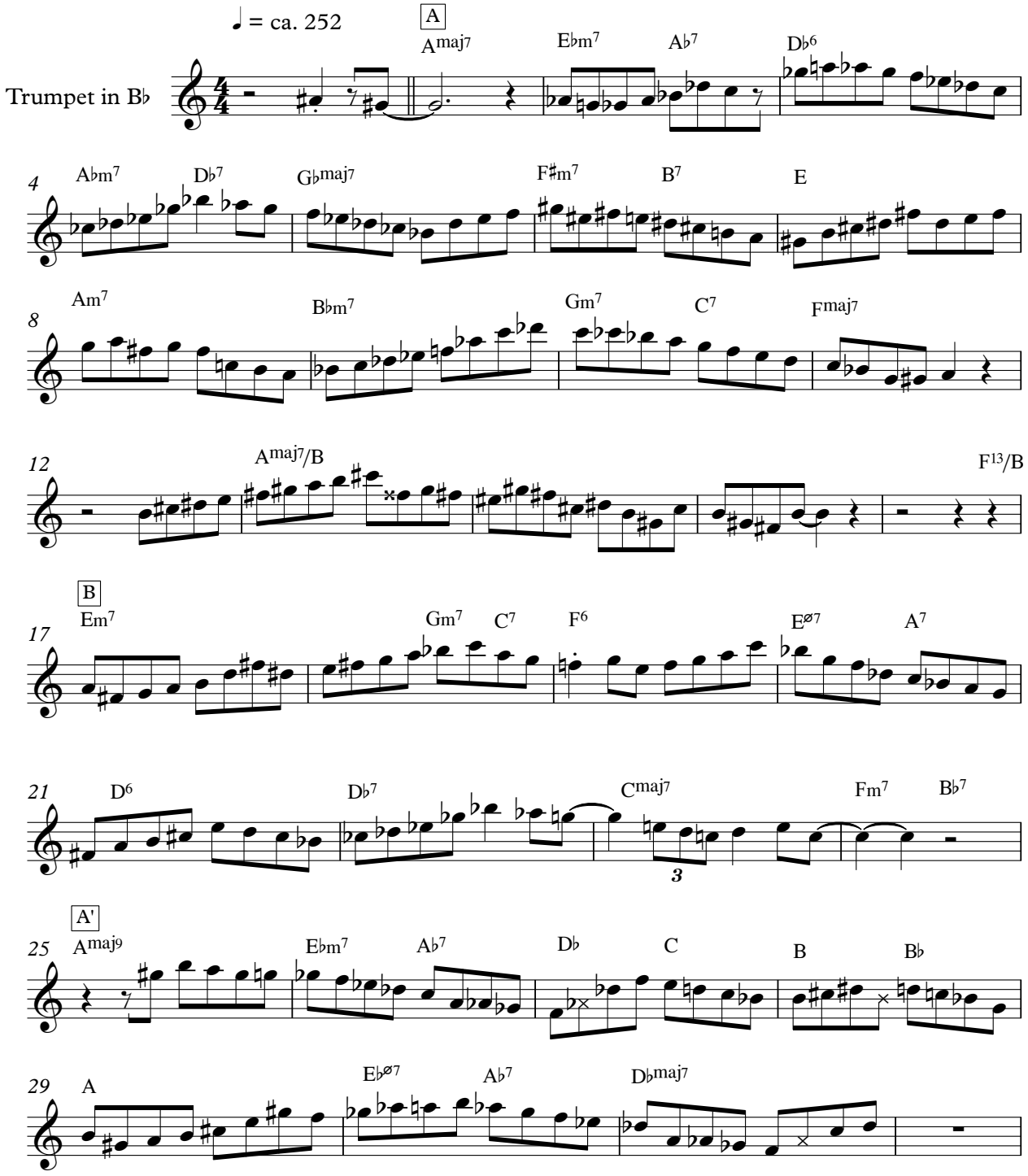
Figure 4.4

Tom Harrell • "Hamburg 24th Oct., 1988"

in B♭

Harrell
transcribed by Charles Cacioppo

chorus is 36 bars (16+8+12)
(three choruses) A B A'



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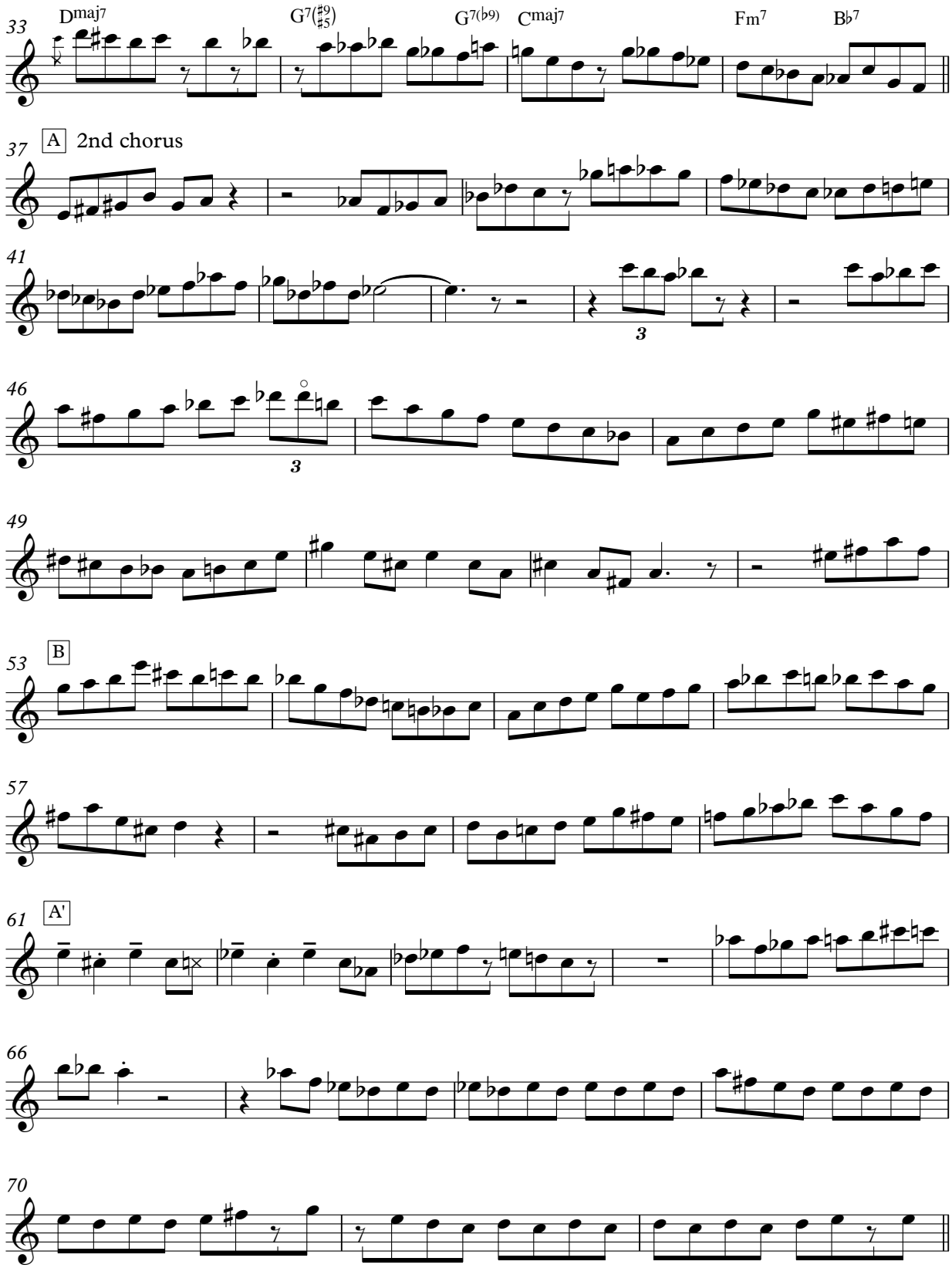

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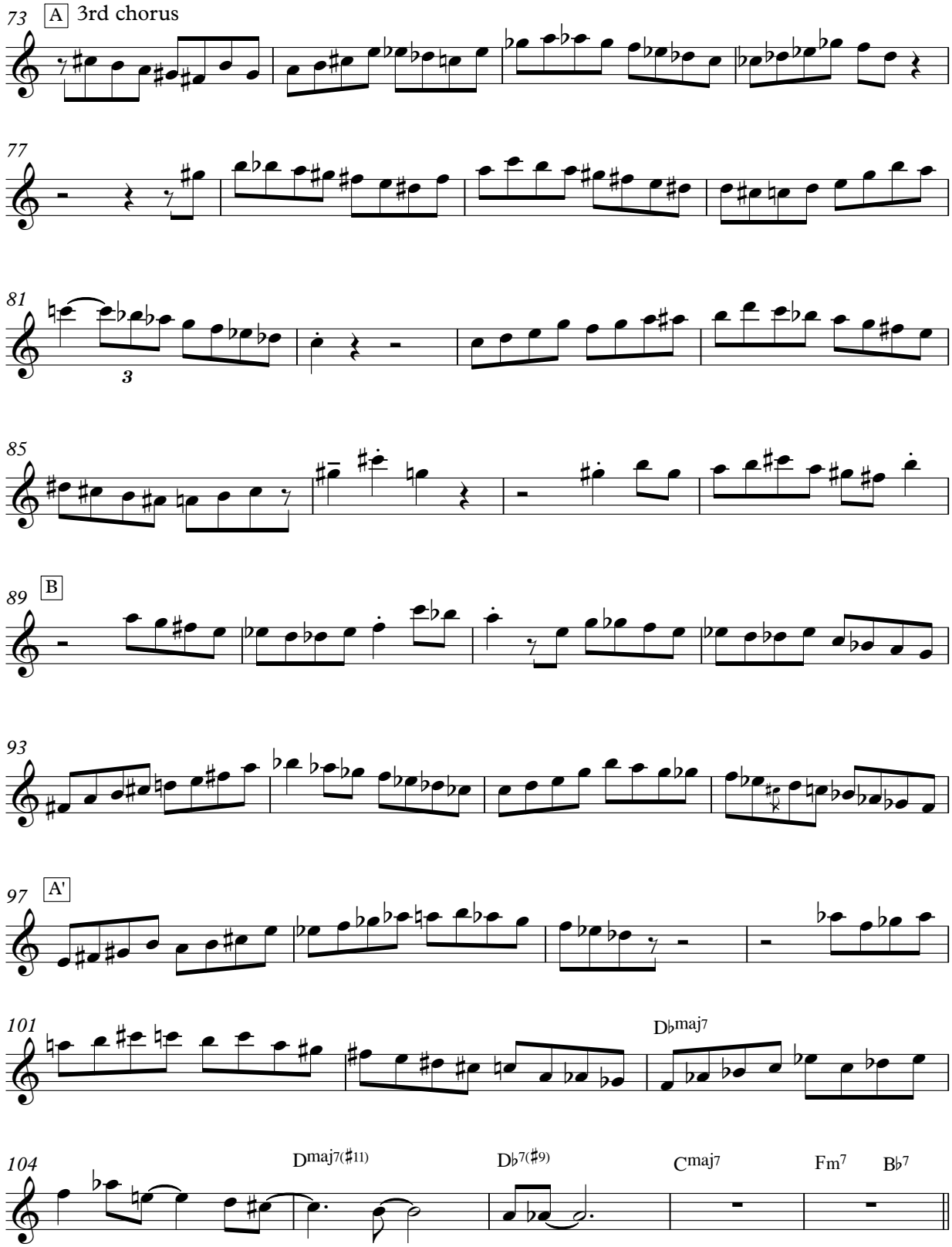


The first thing that happens in the harmony is a move to the key a third above A major, a move that is central to the tune "Giant Steps," which will be discussed in detail later. Bars 4 and 5 move from D-flat to the related key of G-flat. In bar 6, the quality of the preceding chord is changed to minor, with the root remaining the same, beginning another ii-V to E major. Bars 4 through 7 taken as whole represent a progression that may be carried through indefinitely, and is often practiced as a way of mastering all the ii-Vs; it will eventually take one back to the key that started the progression. It must be played again a half step away in order to get through all 12 keys. It may also be done in minor whereby the ii-chord becomes half-diminished, and the I-chord becomes minor. The changes eventually come to rest on F major for bars 11 and 12. The last four bars of the A section consist of a sustained A major7 over B pedal, further stretching out the harmonic rhythm. The same chord can be observed beginning the bridge of the previous tune, a half step lower than here, again sustained for four bars, serving the same purpose of varying the harmonic rhythm. The second half of the bridge (bars 21-24) make use of the same progression used in the bridge of the previous tune: roots descending by half step with the function changing from major to dominant: D major, D-flat7 to C major; here it is only used once rather than in a continuous string. The A' section begins the same as the A section but quickly deviates in bars 27 and 28 with triads descending in parallel by half-step, bearing a striking relation to the chord-planing in bars 9-12 and 25-28 of "Tenor of the Times." The second four-bar group of the A' section (bars 29-32) are like a retake of the beginning of the section, beginning with A major and moving to D-flat major. The changes move chromatically up to D major in the next bar, and cadence in C major in bar 35. The final bar shows another type of deceptive ii-V that resolves to the key a half step above the expected key, to A major instead of A-flat major in this case.

The tune represents a study in ii-Vs, tonicizing a great number of major keys in close proximity to one another: A, D-flat, G-flat, E, F, D, and C. Of the three tunes this one is the least grounded in a tonal center, with the greatest number of different ii-Vs, and Harrell plays through these changes as if it were second nature. The eighth notes he plays in bars 2 and 3 become a recurring device, heard again, varied, at the top of each chorus (bars 38-40 and 74-75). Bars 2 through 11 are remarkable for their fluency and how well they fit within the changes. In bars 13-16, over the B pedal, there is another example of the characteristic fourths/pentatonic pattern work discussed in the previous solo, here using the notes of B major pentatonic.

Harrell sometimes runs the changes in an obvious way, often propelling the music forward, and such is the case in bars 27 and 28, where the triads descend chromatically in the harmony. A similar approach can be heard in bars 61-63 of "Tenor of the Times," where the chords also move in half notes. Bars 50-51 are noteworthy for their use of arpeggiation, and are similar in this regard to the opening statements of his solo on "Tenor of the Times." In bar 53, my guess is that Harrell overshoots and that he was aiming for a D; in any case, the high E rings clear as a bell. The end of the second chorus, bars 67-72, represents a trend that can be heard in different ways in the other two solos: things become stationary or static relative to the rest of the solo, by way of intentional, impassioned repetition. The pronounced whole-step oscillation in this passage makes for variety, giving the listener something new upon which to focus. The same type of idea can be heard in bars 109-112 of "Tenor of the Times" with the repeated three-note pattern in the middle register, and in bars 101-105 of "Middelheim 1987" with the repeated fourths/pentatonic pattern mentioned earlier. Like the greats before him, Tom Harrell represents a synthesis of some of the most important modern styles, while simultaneously having his own sound, and his own unique musical message.

CHAPTER 5

THE 1990s AND BEYOND

Wallace Roney • "Daahoud"[113]

Recorded June 6, 1993, Van Gelder Recording Studio, Englewood Cliffs, NJ (Savoy Jazz 17274)
Wallace Roney (trumpet), Ravi Coltrane (tenor saxophone), Geri Allen (piano), Christian McBride (bass), Kenny Washington (drums)

Wallace Roney is the only trumpet player of his generation to receive direct guidance and instruction form Miles Davis. Roney's creative message can be heard as an extension of Davis's legacy. For this, critics have often harshly attacked him, and I believe these attacks are not warranted since there is a long established tradition of musicians emulating their mentors. For example, a multitude of pianists today are not attacked in the same way when they clearly evoke the styles of Herbie Hancock and McCoy Tyner. The majority of modern saxophone players have consciously imitated John Coltrane, and they weren't criticized as harshly either. Perhaps this was because so many saxophone players were doing it, while Roney seems to be the only trumpet player so loyalty devoted to Davis's sound and creative ideals. I have actually found a noticeable degree of difference between Roney's playing and that of his mentor, and I think critic's preoccupation with his devotion to Davis prevents them from hearing it. A number of these differences can be observed in this solo. First and foremost, the sound is not the same; though he is going for Davis's sound, the two actually sound different, because every human being is unique; Roney was born with different lips, tongue, throat, lungs, and so on. The basic difference, and I am speaking generally, is that Roney seems to have a slightly thicker, fatter

[113] Roney, Wallace, 1999, *No Job Too Big or Small*, New York, NY: 32 Jazz.

sound, and I first observed this on the *Tribute to Miles* album, where Roney is playing with the members of Davis's second famous quintet. A trumpet player's sound can also change over the years and even day to day, and this can result from changes in regimen, excessive work, changes to one's anatomy (such as having a tooth extracted), or from a conscious desire to sound different. For example I think Roney's sound is just a little more solid and penetrating on the *Tribute to Miles* album than it is here on "Daahoud," but the way in which a player was recorded contributes significantly to one's perception of sound, and perhaps this is what I'm hearing in this case. Anyone who listens to a lot of Davis knows that he can sound noticeably different from recording to recording. Another obvious difference between the two is the choice of repertoire: Roney is playing a Clifford Brown composition here that Davis would not have had in his repertoire.

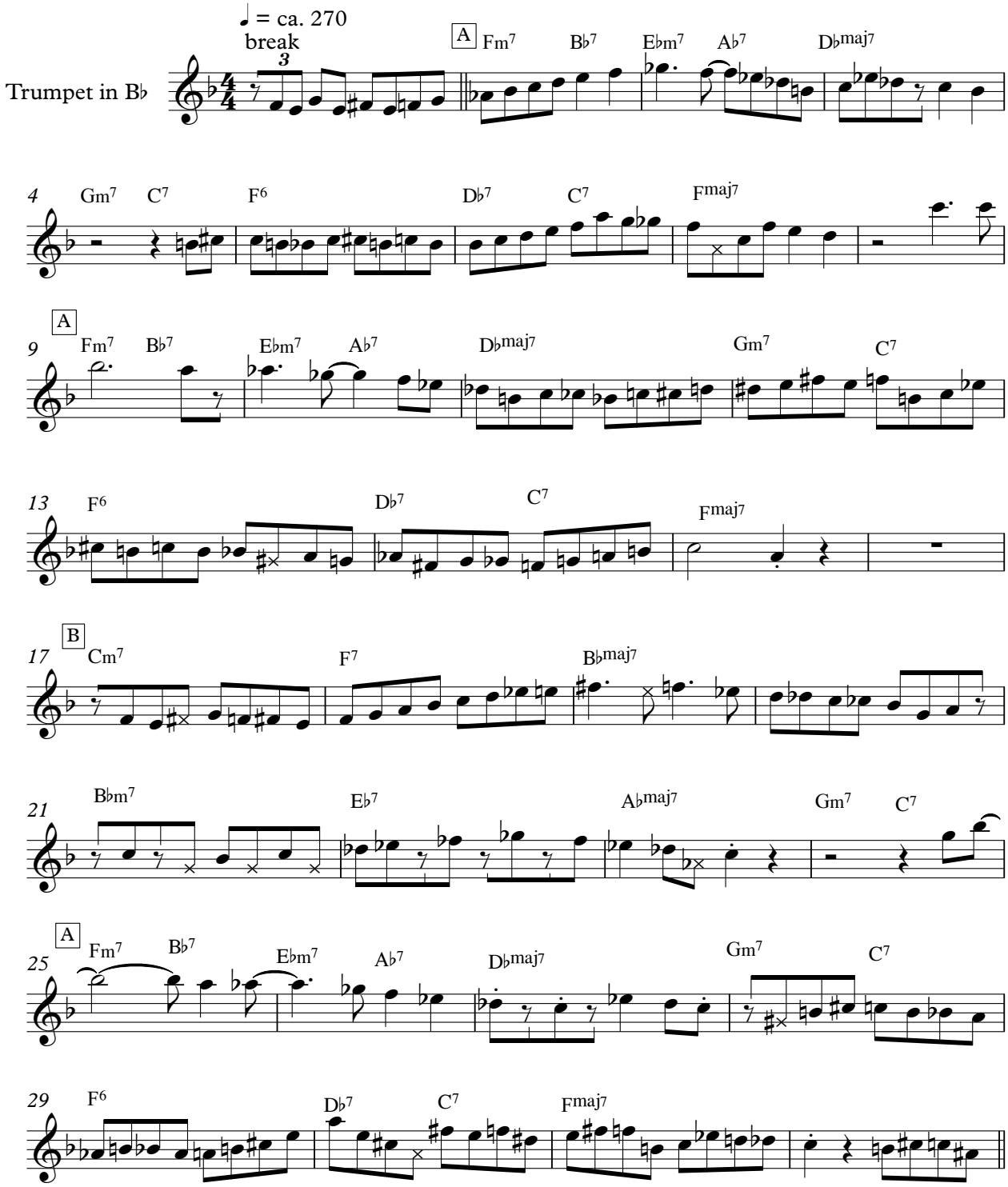
Figure 5.1

Wallace Roney • Daahoud (1993)

in B♭

(chorus is 32 bars)
(three choruses solo, two choruses trades)

Clifford Brown, Wallace Roney
transcribed by Charles Cacioppo



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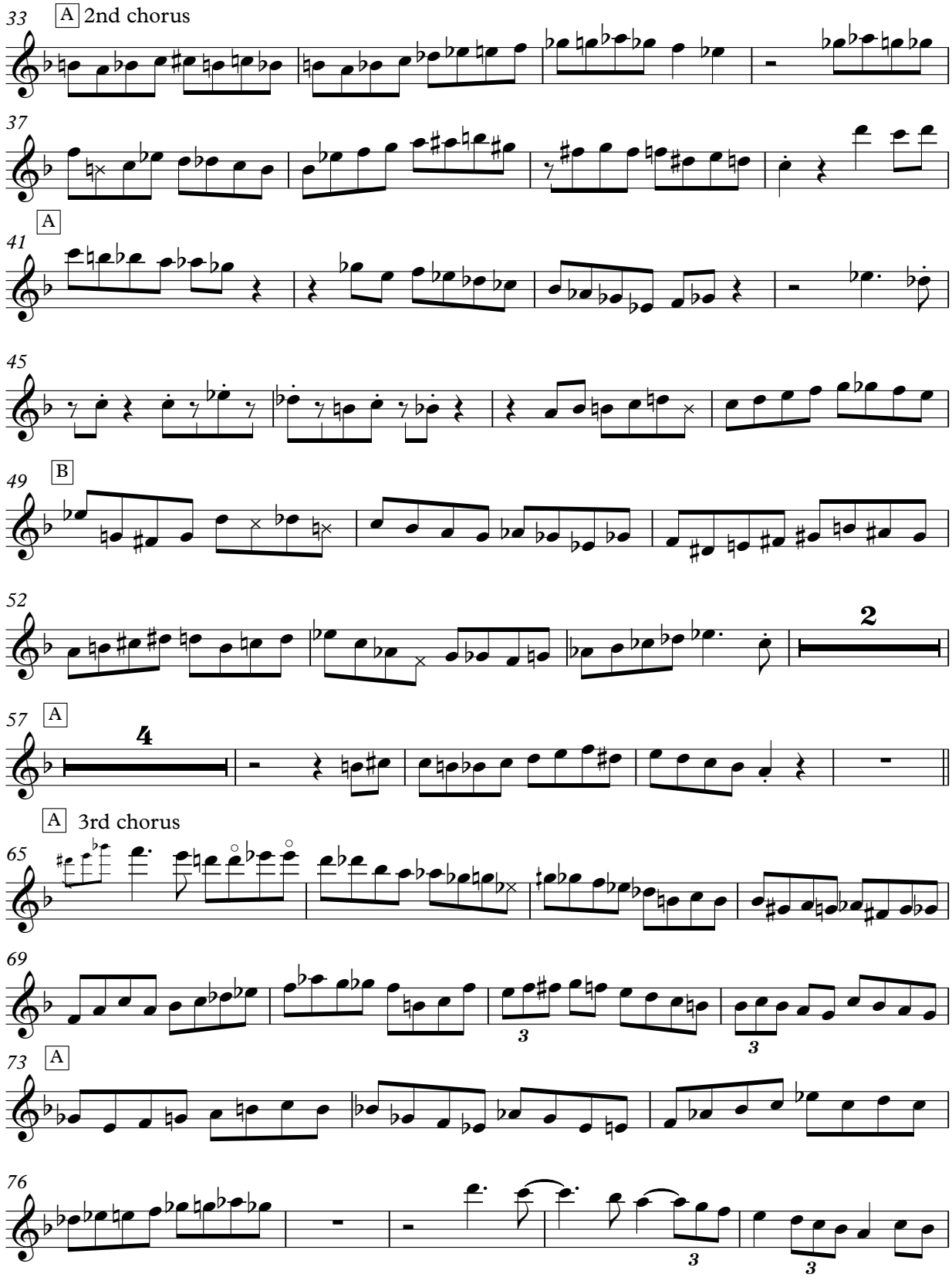

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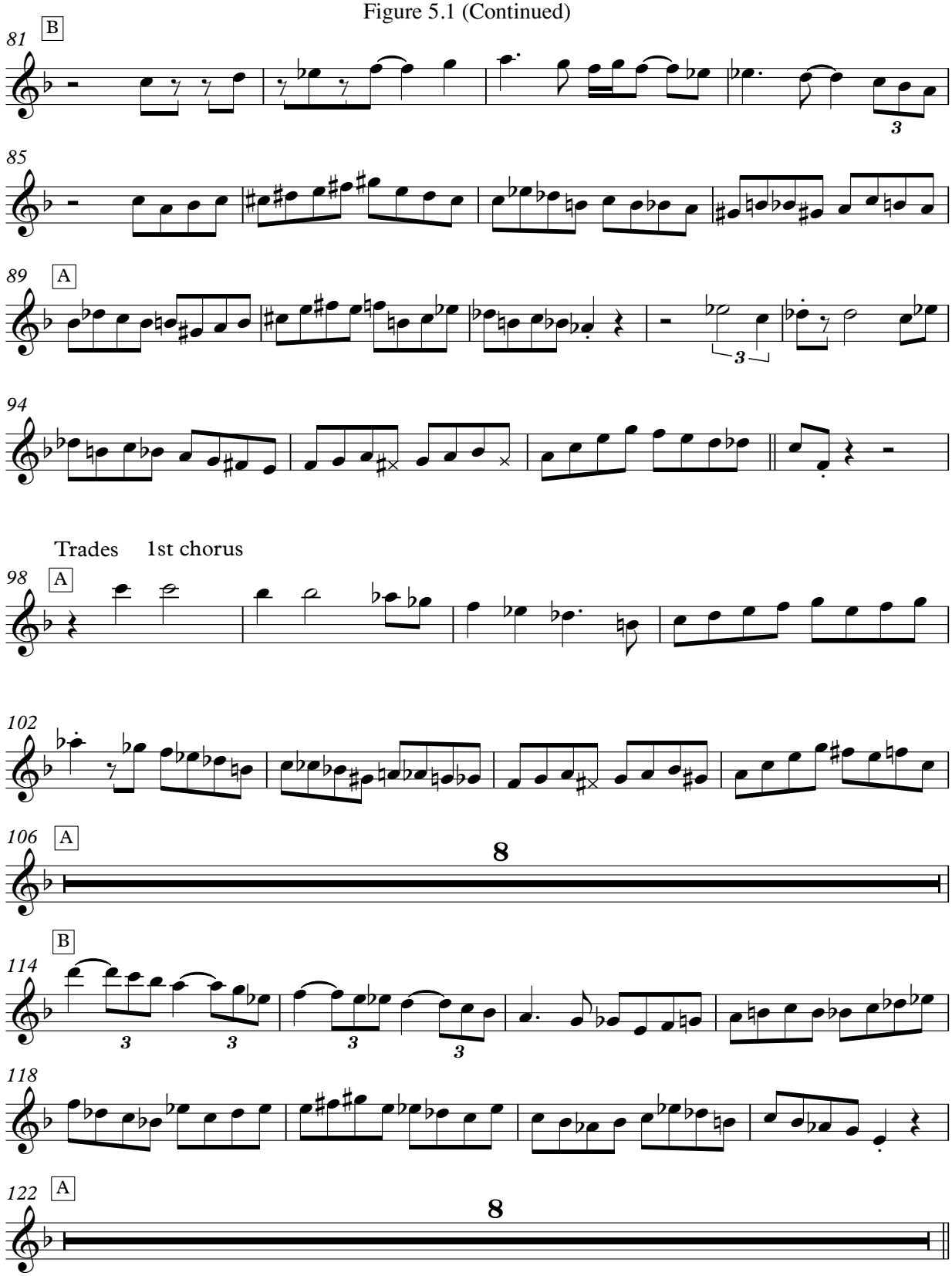

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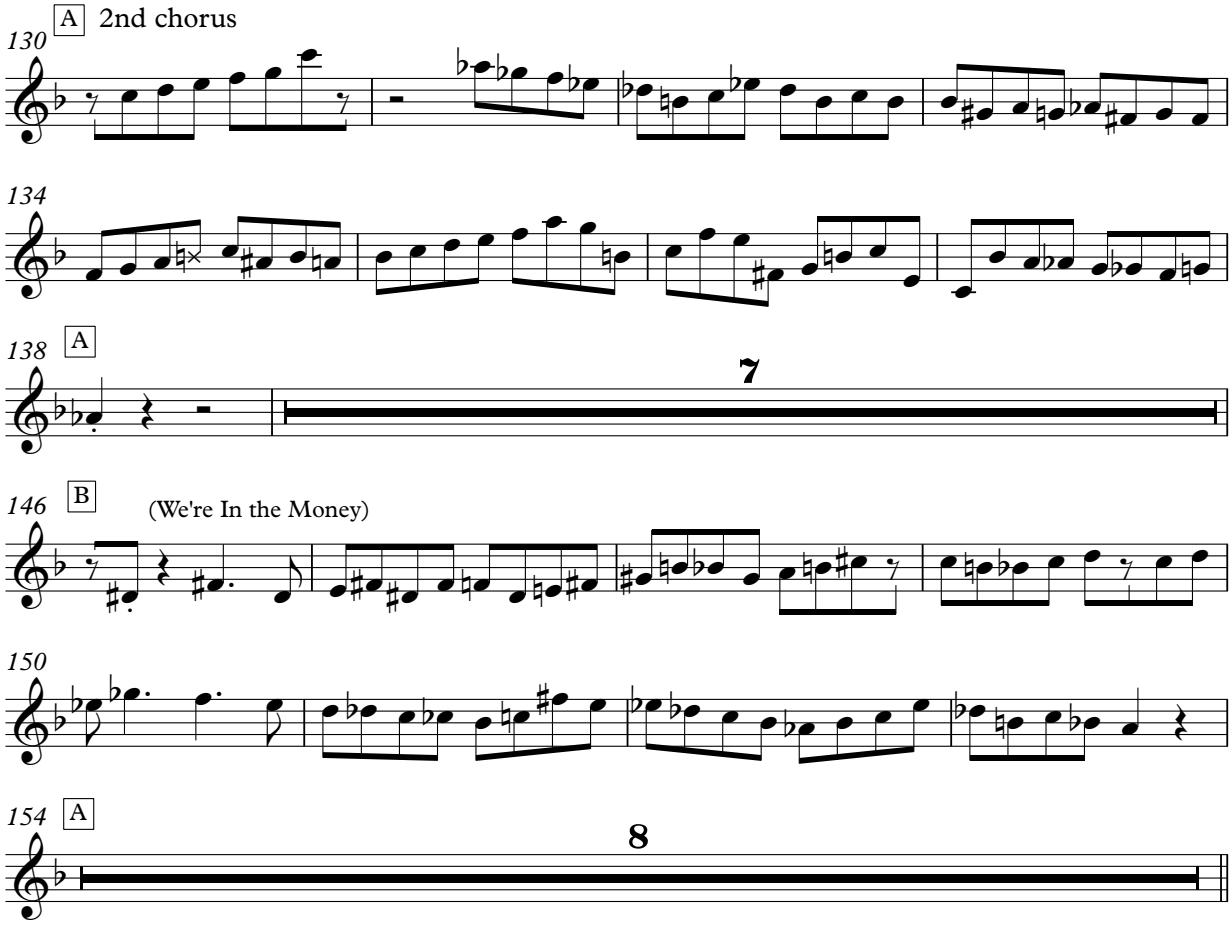

For me, the most immediately identifiable Davisism that is consistently present in Roney's playing is the use of enclosures and chromatic patterns. They are all over this solo, right from the opening break. This is another point of difference between the two: while Roney certainly got these techniques from Davis, I think he uses them a little more often than Davis, often repeating them and stringing them together as he does at the top of the second chorus with pickup. Another difference is the specific mix of techniques and licks, and their placement within the solo; the result here is unique, and while these are Davis's devices, he wouldn't have necessarily used them in the same way Roney does here. Roney's playing is characterized overall by fluid eighth notes, but at key moments he contrasts this with syncopated staccato notes (with the articulation sounding like Davis's staccato notes in the A section of the tune "Milestones"), in bars 21-22, 27, and 44-46. Roney also creates contrast by elongating note lengths, especially at the beginning of phrases: in pickup to bar 9, 25, 65, 78, 98, and 114. Bars 78-80 and 114-115 make use of Davis's cascading gesture mentioned earlier in "The Duke." Two other specific gestures stand out: the turnaround licks in bars 50 and 74, and the triplet figures in bars 71 and 72, which recall tunes like "Donna Lee" and "Half Nelson." If Davis had performed "Daahoud," he might not have used any of the devices identified above, for he had much material to choose from, and he had the ability to reinvent that material from performance to performance. There are infinite choices for the improviser, many directions in which one can go, so there should always be potential for unique expression, even when consciously referencing someone else's style.

Ryan Kisor • "Giant Steps"[114]

Released June, 1996
Jon Faddis (trumpet, leader), Earl Gardner, Ryan Kisor, Lew Soloff, Byron Stripling (trumpet), Dennis Wilson, Steve Turre, Slide Hampton, Douglas Purviance (trombone), Dick Oatts, Ted Nash (alto saxophone), Jerry Dodgion, Ralph Lalama, Lew Tabackin, Frank Wess (tenor saxophone), Gary Smulyan (baritone saxophone), Renee Rosnes (piano), Peter Washington (bass), Lewis Nash (drums)

John Coltrane's composition "Giant Steps" has received a tremendous amount of attention and study from within the jazz community ever since its release to the public in 1960 on the album of the same name, and for good reason. The tune is an outgrowth of Coltrane's research into the phenomenon of third-relations: the practice of modulating to key areas a third away, covering a greater tonal distance than when modulating to closely related keys a fourth of fifth away. Coltrane can be heard working with this technique in the pieces "26-2," "Exotica," "Countdown," "Satellite," "But Not For Me," and "Body and Soul."[115] A detailed discussion of Coltrane's work with third relations leading up to the seminal recording can be found in Chapter 13 of Lewis Porter's biography, *John Coltrane: His Life and Music*. Jeff Bair calls attention to Coltrane's continued use of the third relations in the solos of his later period (where the rhythm section often dispensed with quickly moving changes in favor of a modal or free approach) in his dissertation, *Cyclic Patterns in John Coltrane's Melodic Vocabulary as Influenced by Nicolas Slonimsky's Thesaurus of Scales and Melodic Patters: An Analysis of Selected Improvisations*.[116]

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[114] Carnegie Hall Jazz Band, and Jon Faddis, 1996, *The Carnegie Hall Jazz Band*, Hollywood, Calif: Blue Note.
[115] Porter, Lewis, 1997, *John Coltrane: His Life and Music*, Ann Arbor: University of Michigan Press, 147.
[116] Bair, Jeff, 2003, *Cyclic Patterns in John Coltrane's Melodic Vocabulary as Influenced by Nicolas Slonimsky's Thesaurus of Scales and Melodic Patterns: An Analysis of Selected Improvisations*, Thesis (D.M.A.)--University of North Texas, 2003.

"Giant Steps" has long mystified and challenged students of jazz with its challenging changes and fast tempo. It has long been used as a litmus test or proving ground for the up-and-coming player. Several musicians and educators have come forth to teach their approaches to the tune, making it more accessible for the student and perhaps lightening the intimidation factor. Several articles have been written on the tune, and trumpeter Willie Thomas has contributed an informative online video tutorial.[117] For his doctoral dissertation at the Eastman School of Music, saxophonist David Demsey transcribed all 96 of Coltrane's improvised choruses on "Giant Steps" from the original 1959 recording sessions; the study has since been translated into multiple languages, and has been made commercially available through Hal Leonard publishing.[118]

The second half of the form of "Giant Steps" shows ii-V-Is continually cadencing on key-areas a major third away from one another; speaking in concert pitch, from E-flat, to G, to B, and to E-flat again. In the second half of the form, the root of each ii chord is a tritone away from the root of the preceding I chord (except in the final bar of the form), and I have found this helpful in learning the changes. The first half of the form is more complicated. Here the harmonic rhythm moves in half notes for two full bars before cadencing in the third bar; the fourth bar has a ii-V that leads to the same sequence transposed down a major third. The first bar is like a ii-V to G major, but with B-major7 substituted for the ii-chord. The G major on the downbeat of the second bar also functions in this way, as a substitute for ii, going then to V-I in E-flat major. So there is an ingenious overlapping of function in the first two bars, and then again in bars 5 and 6 transposed, with the chords on the downbeats of bars 1 and 2, and 5 and 6 simultaneously

[117] Thomas, Willie, "Learn Giant Steps in 10 minutes!" YouTube video, 8:53, posted by "JazzEveryone," March 17, 2009, http://www.youtube.com/watch?v=xr3RYOEC-yk.
[118] Coltrane, John, and David Demsey, 1996, *John Coltrane Plays Giant Steps*, Milwaukee, WI: Hal Leonard.

functioning both as I chords, and as ii chords. Bars 1 and 2, and 5 and 6 are the trickiest parts of the form, with the rest of the form presenting straight forward ii-V-I's, albeit to keys a major third away from one another. If one looks at the tune arranged in four-bar groups, as it usually is shown in most fake-books and texts, one finds that the roots aligned vertically outline augmented triads, everywhere except in the second halves of bars 1 and 5, and on the first halves of bars 2, 6, 10 and 14. With its multiple uses of third relations, "Giant Steps" is said to be equally in the keys of B major, E-flat major, and G major; for this obvious reason no single key signature is used.

For trumpet players, the tune is particularly challenging because the trumpet is arguably a more cumbersome instrument. Speaking now in B-flat (sounding a major second lower than written), the first of the highlighted keys is D-flat major, having five flats; if the trumpeter isn't fluent in this key to begin with, it will show right away in his or her performance. When first learning "Giant Steps," the fast tempo is of course something extra, to be attended to later, after proficiency with the changes has been achieved at an easier, more relaxed tempo. Many play-along tracks are available commercially, as well as for free online, at all different tempi and in a variety of feels. Nowadays it is nothing special for trumpet players to solo at length on "Giant Steps," and several fine solos have been recorded. Of the many that I have heard, I hear Ryan Kisor's as being among the best. If I had to pick a single adjective to describe it, it would be "authentic." Kisor's solo is in the vein of Coltrane's trumpeter sidemen from his 50s recordings, players like Donald Byrd, Wilbur Harden, Kenny Dorham, Idrees Sulieman, Lee Morgan, and Freddie Hubbard. If one asks, "What would it have sounded like if one of these trumpet players was on the original recordings of 'Giant Steps?'" the answer would probably sound something

like Kisor's solo here. For one thing, Kisor's solo is like an encyclopedia of bebop vocabulary and ii-V licks, rich with altered notes and carefully controlled dissonance, as shall be shown in detail. The performance is taken at a more relaxed tempo than Coltrane's original, probably more to the listener's benefit than to Kisor's. The recording is taken from the lone self-titled release of the Carnegie Hall Jazz Band, under the direction of Jon Faddis. Kisor was just 22 years of age at the time, displaying complete mastery of the challenging changes, and of the bebop language. My transcription of Kisor's seven choruses is presented below with detailed analytic annotations (in B-flat, sounding a major second lower than written):

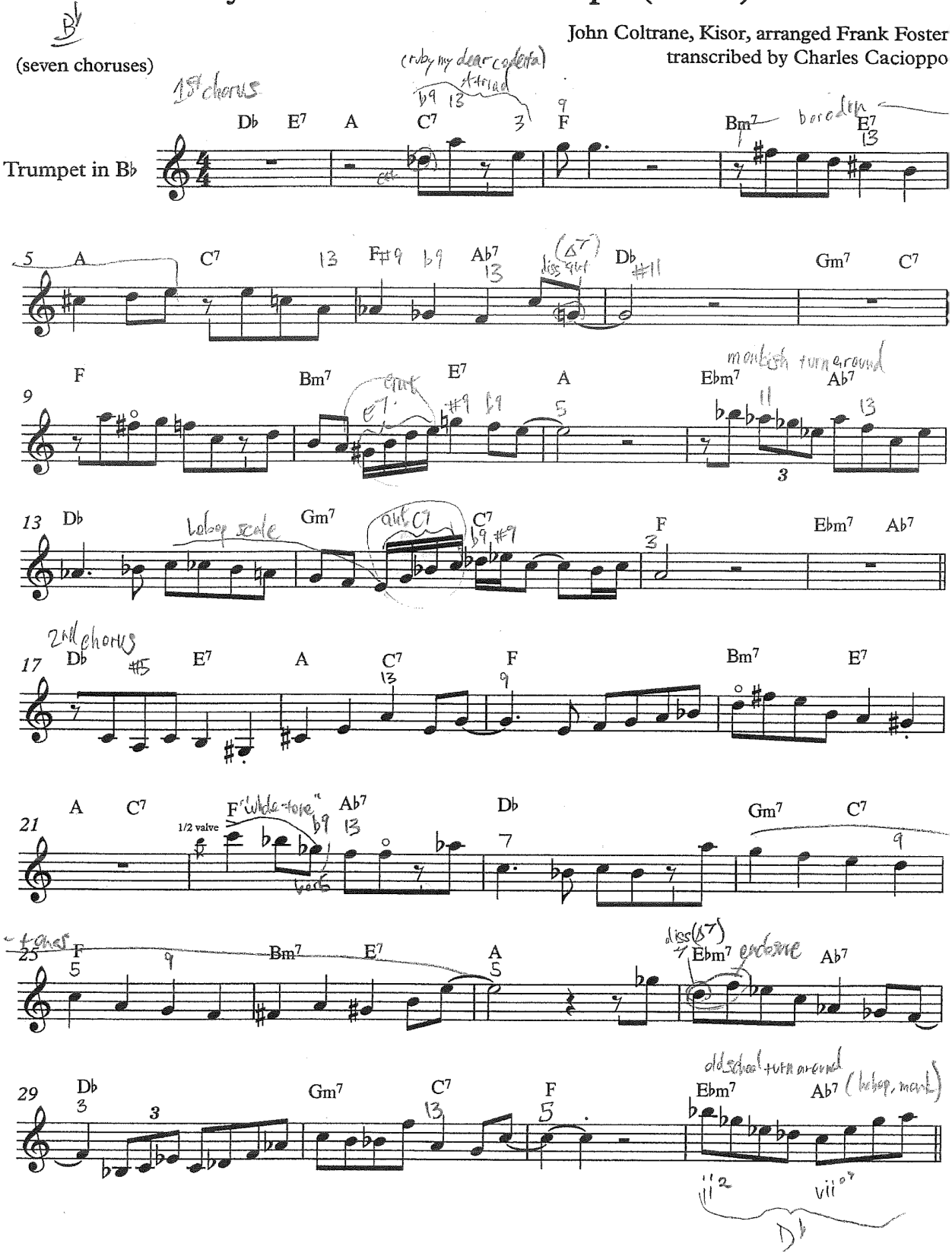
Figure 5.2

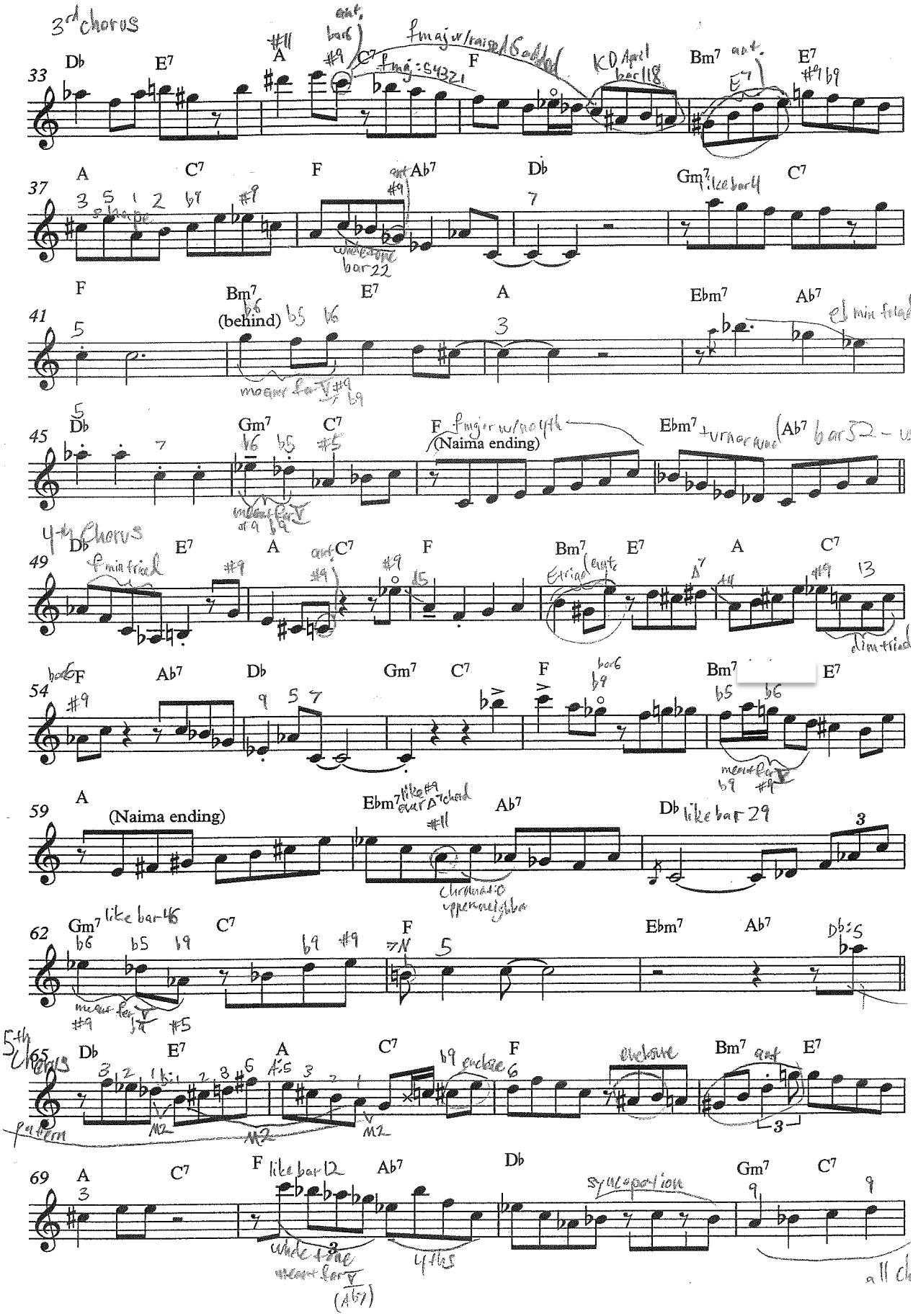
Ryan Kisor • Giant Steps (1996)

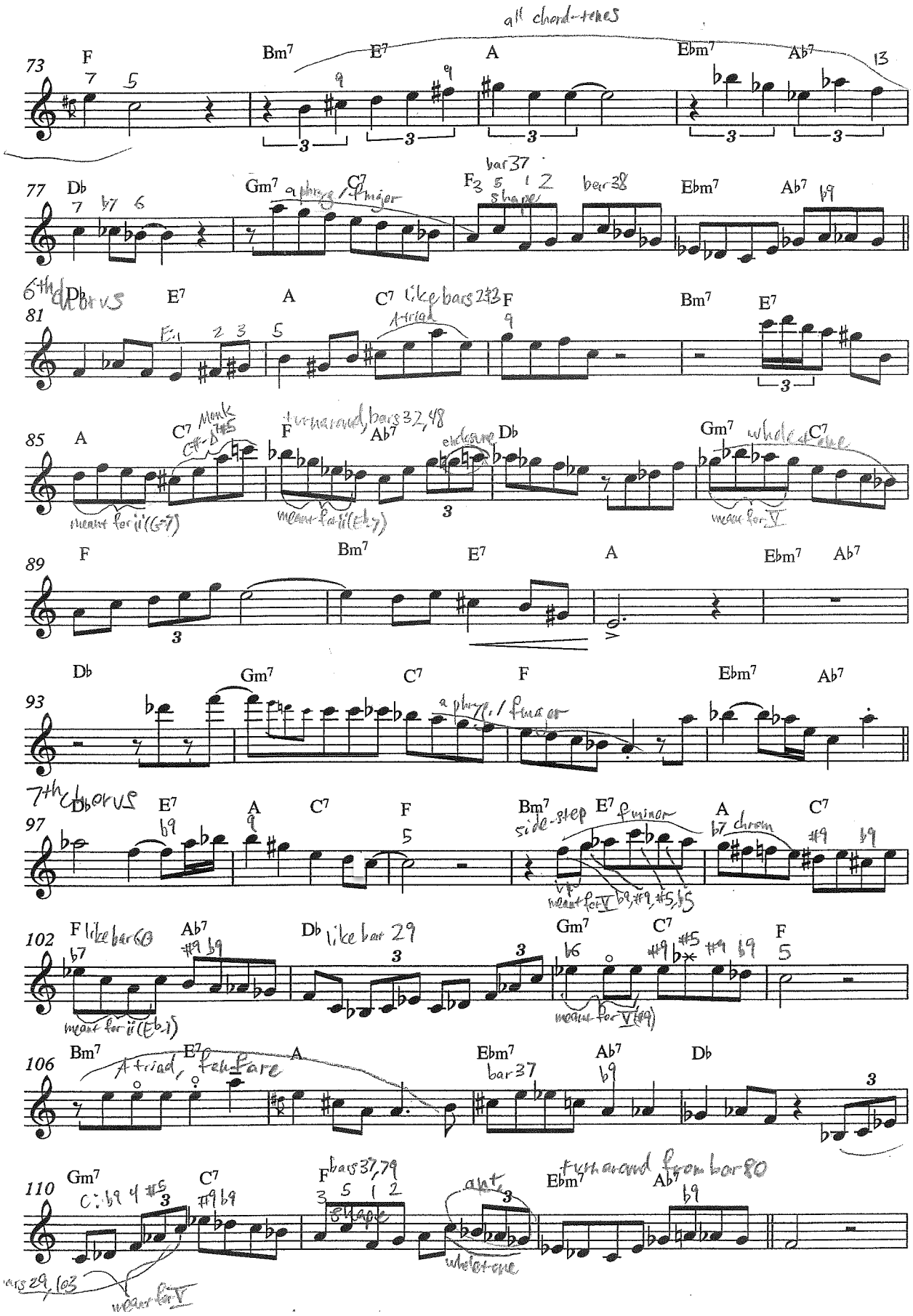
John Coltrane, Kisor, arranged Frank Foster
transcribed by Charles Cacioppo

(seven choruses)

Trumpet in B♭




3rd chorus
33
Db E7 A C7 F Bm7 E7
37
A C7 F Ab7 Db Gm7 C7
41
F Bm7 E7 A Ebm7 Ab7
45
Db Gm7 C7 F Ebm7 Ab7
(Naima ending)
4th Chorus
49
Db E7 A C7 F Bm7 E7 A C7
54
F Ab7 Db Gm7 C7 F Bm7 E7
59
A (Naima ending) Ebm7 Ab7 Db
62
Gm7 C7 F Ebm7 Ab7
5th Chorus
65
Db E7 A C7 F Bm7 E7
69
A C7 F Ab7 Db Gm7 C7


all chord-tones
bar 37
bar 38
6th chorus
A triad
like bars 2&3
Monk
turnaround, bars 32, 48
whole tone
meant for ii (G-7)
meant for ii (Eb-7)
meant for V
7th chorus
side-step
meant for V b9, #9, #5, b5
like bar 60
like bar 29
meant for ii (Eb-7)
meant for V (#9)
A triad, few flare
bar 37
bars 37, 79
turnaround from bar 80
whole tone
bars 29, 103
meant for V

Kisor's initial entrance shows exactly what I'm talking about with regard to the bebop colors; in bar 2 he enters with an A-major triad, over C7, sounding the flat-9, 13th, and 3rd, resolving to the G, the 9th of the F-major chord on the downbeat of bar 3. This recalls Monk and Coltrane; the same basic approach is heard in the final phrase of the codetta to the Monk composition, "Ruby My Dear," famously played by Coltrane in the recordings they made together.[119] The phrase of bar 4 going into bar 5 bears a resemblance to the first theme of Alexander Borodin's *Polovtsian Dances*, a much beloved and quoted theme among jazz musicians. In bar 6 Kisor sounds the sharp-9, flat-9, and 13th, and a dissonant anticipation of the sharp-11 of the next bar. Note here that the sharp-9 and flat-9 are sounded on a major triad, not a dominant seventh. In the second beat of bar 10 there is a consonant anticipation of the E7 harmony, leading to altered notes sharp-9 and flat-9 over the E7 in the second half of the bar. Kisor resolves to the fifth of the A-major chord in the next bar; the practice of resolving to the 5th is implicit in the melody of "Giant Steps," and in Coltrane's solos (one also hears this in a different context in Coltrane's "Central Park West,"[120] among other tunes). Kisor can be heard resolving to the fifth several times throughout the solo. In bar 12 Kisor plays what I would call a Monkish-turnaround, incorporating a bit of pentatonicism and sounding the 11th over the E-flat-minor7, and the 13th over the A-flat7; here again he resolves to the 5th in the next bar. In bar 13 going into 14 Kisor employs the "bebop scale," a major scale with flat-7 added, making it an eight-note scale, famously used by Coltrane to mark the second half of his first chorus in the released master take of "Giant Steps." Bar 14 is analogous to bar 10, anticipating the C7 with sixteenth-note ascending arpeggiation, and incorporating the flat-9 and sharp-9 in the second half

[119] Monk, Thelonious, and John Coltrane, 2006, *The Complete 1957 Riverside Recordings*, Berkeley, CA: Riverside Records.
[120] Coltrane, John, Nesuhi Ertegun, Milt Jackson, Hank Jones, Paul Chambers, Connie Kay, Cedar Walton, 1995, *The Heavyweight Champion the Complete Atlantic Recordings*, Los Angeles, CA: Rhino.

of the bar.

Kisor makes use of the low register in the beginning of the second chorus, sounding the sharp-5 of the D-flat-major chord. In bar 18 he uses the same approach as in the first chorus, only down an octave, and anticipating the ninth on the downbeat of the next bar. In the first half of bar 22 there is a fragment pulled from the whole-tone scale; the flat-9, G-flat, moves to the 13th, F, in the second half of the bar, just as in bar 6, but up an octave. He resolves to the 7th in the next bar, by way of a descending leap of a minor sixth. Bars 24-27 are made up almost entirely of chord tones; the ninth is sounded in the second halves of bars 24 and 25; he resolves to the 5th in bar 27. There is an accented dissonant enclosure on the downbeat of bar 28; the D and F enclose the E-flat. Like the dissonant anticipation in bar 6, the D on the downbeat clashes with the minor 7th, D-flat. At the end of the bar, Kisor anticipates his resolution to the 3rd in the next bar. In bars 30-31 Kisor sounds the 13th over the C7, and resolves to the 5th in the next bar (again with anticipation), outlining the basic melodic shape that dominates the second half of the tune's written melody. In bar 32 Kisor makes use of an old-fashioned, "stock" turnaround, recalling early bebop, and Monk in particular. The ii chord in third inversion descends to the root of the vii^{o} chord, which ascends (speaking here in the key of D-flat major, of course).

Bars 33 and 34 reference the head in a nuanced way, outlining an ascending A-flat minor triad in half notes. Kisor reaches into the higher register in bar 34, to the sharp-11, D-sharp, which leads chromatically to the 5th, E. The C that follows the high E acts as a sharp-9 to the A-major triad, as well as anticipation to the C7. The C is also the first note of a five-note scalar descent down to the root of F major on the downbeat of bar 35. So in the second half of bar 34 going into 35, one hears the motion of scale degrees 5, 4, 3, 2, 1 in F major. If one takes the C of bar 34 and follows it to the C an octave lower in bar 35, one finds the formation of another scale:

an F-major scale with the raised 6 added. This scale could be dubbed "bebop scale no. 2," since it also has one added chromatic note, making for an eight-note scale, (it was also heavily used by bebop players, like the first scale heard in bars 13-14). In the second half of bar 35, one hears a small sampling of the down-a-whole-step, up-a-half-step pattern heard in bar 118 of Kenny Dorham's "I'll Remember April" solo. In bar 36 one hears the anticipation of the dominant now in eighth notes (compare with bars 10 and 14). Bar 37 shows the use of a distinct shape that will be heard again, of scale degrees 3, 5, 1, 2. The first half of bar 38 uses the same fragment pulled from the whole-tone scale heard in bar 22, now down an octave. Kisor then resolves to the 7th with anticipation, with a minor-sixth leap down, resembling bars 22-23, but an octave lower. The sustained 7th in the low octave is a special color; followed by rest, it is used here to end a phrase. The consonant shape of bars 40 and 41 recalls the line of bars 4-5; here again he resolves to the 5th, on the downbeat of bar 41. In various parts of the solo, Kisor is heard playing a one-bar lick "meant" for the V chord over the whole ii-V, and bar 42 is the first such example. The G, F, G in the first half of the bar sound the flat-6 and flat-5 over the B-minor7 chord; if the whole bar was simply V (E7), then he would be sounding the sharp-9 and flat-9 with the G and F; taken out of context the G and F sound out-of place in the context of the B-minor7 chord, but if it were just V (E7) they would give the characteristic bebop harmony one expects; this is the rationale for saying that the first half of the lick is "meant or intended for V." Bars 10, 14, and 36 can be heard in this light as well, but in these cases the notes of the first half of the lick are, for the most part, consonant with the ii chord (the raised 6 is included). I am referring to these as anticipations since they clearly outline the next chord coming up. At the end of bar 42, Kisor anticipates his resolution to the third in the next bar. In bar 44 one hears the opposite logic applied to the ii-V: he stretches a descending arpeggiation of the E-flat-minor triad (the ii chord)

over the whole ii-V, making for chord-tones throughout the whole bar. Like the first two bars of the third chorus, bars 45 and 46 reference the half notes of the head, here turned into repeated quarter notes in bar 45. Of course the melodic shape is different, but the reference is still felt, as it was in bars 33 and 34. Bar 46 is the second example of a lick meant for V played over the whole ii-V, involving the same altered notes as in bar 42. Note the sharp-5, A-flat (enharmonically spelled) over the C7 in the second half of the bar. In bar 47 a new device is heard that will reappear throughout the solo: an ascending F-major scale with 4 omitted, beginning and ending on the fifth, C. This is a sped-up version of the ascending half-note gesture that ends the Coltrane classic, "Naima." This device was also heard ending the Mulgrew Miller tune, "Apex," as shown in my second transcription of Woody Shaw. Bar 48 shows the same turnaround as in bar 32, an octave lower.

In the first half of bar 49, one hears the principle of arpeggiating off of the 3rd at work, with Kisor arpeggiating an F-minor triad downward (of course he doesn't actually start on the 3rd, but the principle is still at work). In bar 50 one hears the same C-natural acting as sharp-9, and as anticipation, as heard in bar 34, only two octaves lower. In the first five bars of the fourth chorus, there are two melodic tritone descents, both leading from one bar into another, bar 50 into 51, and bar 52 into bar 53. They are in fact the same leaps, from E-flat/D-sharp to A, but used in different harmonic contexts. Bar 52 shows another anticipation of the dominant, here separated from the rest of the bar by rest. In bar 53 Kisor plays the 1, 2, 3, 5 shape over the A triad; this shape is among the most frequently used building blocks in Coltrane's "Giant Steps" solos. This leads to a use of an A-diminished triad over C7, producing the sharp-9 (E-flat enharmonically spelled) and 13th (A). On the downbeat of bar 54 Kisor sounds the sharp-9 over the F-major chord, as he did in bar 6. In bar 55 he resolves to the 7th in the low octave again,

approached with the same notes as in bars 38-39, but here moved over by a half note. Bar 58 shows a third example of the altered notes meant for the V-chord being placed on the ii-chord; it is especially similar to bar 42. Bar 59 shows a second instance of the "Naima ending," heard a major third higher than in bar 47. The A-natural in the first half of bar 60 can be heard as a chromatic upper-neighbor to the A-flat (root) that falls on the half-bar. In the context of the E-flat-minor7 chord, the A-natural is the sharp-11, and sounds similar to the sharp-9 used over a major-chord as in bars 6 and 54. Bar 61 has the 7th of the D-flat-major chord falling right on the downbeat, accentuated with the use of a grace note, he then arpeggiates up the chord to E-flat on the downbeat of the next bar. Bar 64 is the fourth example of a lick meant for V played over the whole ii-V, now with a third altered note, A-flat in the first half of the bar. Kisor resolves to the 5th in bar 63, with an accented chromatic lower-neighbor on the downbeat.

Kisor's fifth chorus begins with a pattern based on the 1, 2, 3, 5 shape. For the first bar and a half of the chorus (bars 65-66), it is heard first descending, then ascending, and then descending. It would appear that each four-note group is transposed down a major second, but upon closer listening, one finds that the first and third groups outline a major triad, and the second group outlines a minor triad. With the mixture of major and minor, and ascending and descending motion, there is a great deal of contrast built in to the pattern. The pattern is of course consonant with the harmony: the first and third four-note groups correspond directly to the roots, D-flat, and A, while the second four-note group sound the 5, 6, 7, and 9 over the E7. The C-sharp and E in the last beat of bar 66 enclose the D on the downbeat of the next bar; the C-sharp is the flat-9 (enharmonically spelled), leading to the D, which is the 6th of the F-major chord. In the second half of bar 67, one hears the A-sharp and B-natural enclosing the 3rd, A. Bar 68 shows another anticipation of the V-chord over the ii-chord, this time incorporating the

sharp-9 G-natural (enharmonically spelled). Kisor resolves to the 3rd on the downbeat of bar 69. The lick played in bar 70 is similar to the Monkish-turnaround of bar 12, now heard over a different harmony. Here the first four notes of the lick are whole-tone, leading to fourths in the second half of the bar. The first four notes would fit well over V, making a fifth example of this phenomenon. The descending energy of this lick is carried through the syncopation of bar 71. The syncopation is then contrasted with smooth quarter-note motion on the beats in the next two bars (bars 72-73). The quarter notes here are all chord tones, except for the 9ths heard on beats 1 and 4 of bar 72. The consonance of all-chord-tones is carried through the next two phrases (bars 74-77) where the rhythm is changed to quarter note-triplets. The almost exclusive use of chord-tones of course relates to the phrase of bars 24-27. In bar 78 Kisor plays a continuous F-major scale over the ii-V; since he begins and ends the scale on the 3rd, A, one can say that he is playing the A Phrygian scale. This leads to the 3, 5, 1, 2 shape, heard a major third lower than its first occurrence in bar 37. The four-note group in the second half of bar 79 is the same four-note group heard in the first half of bar 38.

The quarter notes of the first two bars of the sixth chorus (bars 81-82) make reference to the head. The second half of bar 81 going into 82 shows the use of 1, 2, 3, 5, with a different rhythmic profile, extending into the next (ii)-V. The second half of bar 82 going into 83 shows a third occurrence of the A triad over C7, recalling bars 2-3, and 18-19. The first half of bar 85 sounds as through it was meant for ii (G-minor7); in the second half of the bar Kisor arpeggiates a C-sharp-minor-major7-sharp-5 chord over the C7, another sound that is heavily associated with Thelonious Monk.[121] In bar 86 Kisor uses the turnaround from bars 32 and 48, with the first half of the bar outlining a ii chord (E-flat-minor-7) instead of the F triad of the harmony. The bar has

[121] Monk is heard arpeggiating this chord in his solo on "Off Minor" from the *Thelonious Monk with John Coltrane* album.

an extra note, G-natural, at the end; the G-natural and A enclose the A-flat on the downbeat of the next bar (the 5th). Similar to bar 70, bar 88 make use of a whole-tone fragment for its first four notes, which one could say are meant for V (C7). In bar 92 going into bar 93, one again hears the use of a continuous A Phrygian scale; unlike bars 78-79, the phrase ends with the last note of the scale.

Kisor's seventh and final chorus begins with a final, most obvious reference to the head (bar 97), beginning with an A-flat half note, which is the first note and rhythm of the head. Instead of going to E for the second note as in the head, he goes to F, forming the flat-9 over the E7 in the second half of the bar. Following a quarter-note descent in bar 98 he resolves to the 5th in bar 99. This phrase is answered by the only real instance of side-stepping in the solo: in bar 100 Kisor plays F minor over the ii-V (B-minor7, E7), resulting in several altered notes. This leads to G-natural, the flat-7 on the downbeat of the next bar, from which he descends chromatically. The jumping motion of the second half of bar 101 highlights the sharp-9 and flat-9 (enharmonically spelled) over the C7. The first half of bar 102 uses the same four-note group heard in bar 60, here sounding better suited to ii (E-flat-minor7) than the F major of the harmony. Kisor sounds the sharp-9 and flat-9 (enharmonically spelled) with his four-note descent in the second half of bar 102, resolving to the 3rd on the downbeat of the next bar. From the F on the downbeat of bar 103, he arpeggiates the D-flat chord in a way that sounds similar to bar 29. In the first half of bar 104, he sits on E-flat, again, a note that is better suited to V; in the second half of the bar he sounds all altered notes, the sharp-9, sharp-5 (both enharmonically spelled), and the flat-9, before resolving to the 5th on the downbeat of the next bar. In bar 106 Kisor transposes his idea from bar 104 up a half-step, making for a fanfare gesture continuing into the next bar. In bars 106-107, Kisor is essentially heard playing I (A major) over the whole

ii-V-I. The four-note group that begins bar 108 was previously heard in the second half of bar 37. In bars 108 into 109, one hears a rhythmic deceleration to the quarter-note level; the on-the-beat quarter notes are then quickly contrasted with syncopation at the end of the phrase. This can be heard as a miniaturized, reversed expression of the rhythmic contrast heard in bars 71-72. Bar 110 is a final example of a lick meant for V played over the whole ii-V. The arpeggiation here, begun in the previous bar, is of the same type heard in bars 29 and 103; here the harmony of the preceding cadence is extended through the next ii-V of the form. The D-flat-major7 arpeggio leads to a descent in the second half of the bar, where the sharp-9 (enharmonically spelled) and flat-9 are sounded, resolving to the 3rd on the downbeat of the next bar. The 3, 5, 1, 2 shape of bars 37 and 79 is heard in the first half of bar 111. A four-note whole-tone descent is heard in the second half of the bar, recalling bars 70 and 88, and in anticipation of the final ii-V in D-flat of the form and of the solo. In bar 112 Kisor uses the same turnaround from bar 80, sounding the flat-9 (enharmonically spelled) over the A-flat7. Kisor ends his solo resolving to the 3rd at the top of the next section, where the band enters with written material.

This lengthy and detailed analysis helps to reveal the specific materials and devices used, and the consistent development of those materials throughout the solo. In addition to a mastery of the bebop language and ii-V licks, Kisor creates interest and contrast in his solo by changing octave and register, alternating between syncopation and on-the-beat playing, referencing the head in unique ways, and by alternating lines consisting mainly of chord-tones with lines consisting mainly of altered notes, bringing the level of dissonance and consonance in and out of focus as only a true master can. The fact that Kisor knows what notes to play is beside the point; it's the way he plays them that makes the solo so compelling, capturing the sound ideal and creative aesthetic of the great "post-bop" trumpeters who made history with Coltrane on his

albums of the 1950s.

Wallace Roney • "Inner Urge"[122]

Wallace Roney, *Village* (Warner Bros. 9 46649-2)
December 3-5, 1996, Sear Sound, NYC
Wallace Roney (trumpet), Michael Brecker, Antoine Roney (tenor saxophone), Chick Corea (piano), Clarence Seay (bass), Lenny White (drums)

Joe Henderson's "Inner Urge" is another tune that would not have been played by Miles Davis. The tune dates from 1964 from the album of the same name. It has become a jazz standard, much beloved by saxophonists, and it has a distinctly modern character. The changes consist almost entirely of major7-sharp-11 chords. The melody is sophisticated, especially when the harmonic rhythm speeds up to a chord per bar. It is traditionally notated for tenor saxophone, sounding an octave lower than written, and as such presents a challenge for trumpet players; unless they are able to play a high F, and stay in the high range playing arpeggios with clarity (something I have not heard and would like to hear), they are forced to make some adjustments with regard to range. If the whole tune is taken down an octave it eventually goes below the instrument's range. Roney's solution: let the sax players play the melody and stay out of their way. This is an approach that can be traced back to Miles Davis, who would sometimes lay out in parts of a tricky melody, leaving it to the sax player. This can be heard on the famous recording of "Freedom Jazz Dance." In these instances, it's not so much that the melody is too difficult, but that it simply sounds better and less labored on saxophone; I'm sure Davis could play the melody to "Freedom Jazz Dance" in its entirety had he wanted to, and the same is probably true of Roney here.

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[122] Roney, Wallace, Lenny White, Clarence Seay, Geri Allen, Antoine Roney, Chick Corea, Michael Brecker, Pharoah Sanders, Robert Irving, and Steve Berrios, 1997, *Village*, Burbank, CA: Warner Bros.

Inner Urge receives a compelling and thoughtful arrangement here; a powerful tune to begin with, its intensity is heightened further here with changing meters at a fast tempo. During the head, Roney articulates the meter with bright pronouncements while Antoine Roney and Michael Brecker state the melody in the usual manner. The nice thing about the arrangement is that in the first part of the tune, when the harmonic rhythm is slower, no time is actually lost; the saxophones can play the head as they normally would in 4/4 while Roney and the rhythm section make a big hit every seven beats. The rhythm of the melody is only altered when the harmonic rhythm speeds up, with the four bars of 3/4; here the saxophones have to scrunch the melody, as four beats have effectively been removed from the passage. Then the final four bars are the most like the original, in 4/4, except for the last bar, which is in 3/4, connecting back to the 7/4 at the top of the form. The arrangement is noteworthy because a high degree of difference is achieved without much alteration to the original melody; the tune didn't have to be totally rewritten, rather the arrangement was superimposed upon the original, and I would guess that the arrangement was mostly done verbally.

Figure 5.3

Wallace Roney • Inner Urge (1996)

in B♭
chorus is 18 bars
(four choruses)

Joe Henderson, Roney
transcribed by Charles Cacioppo

form: 8 measures $\frac{7}{4}$ 2 measures $\frac{4}{4}$ 4 measures $\frac{3}{4}$ 3 measures $\frac{4}{4}$ 1 measure $\frac{3}{4}$ ||

♩ = ca. 270

Trumpet in B♭

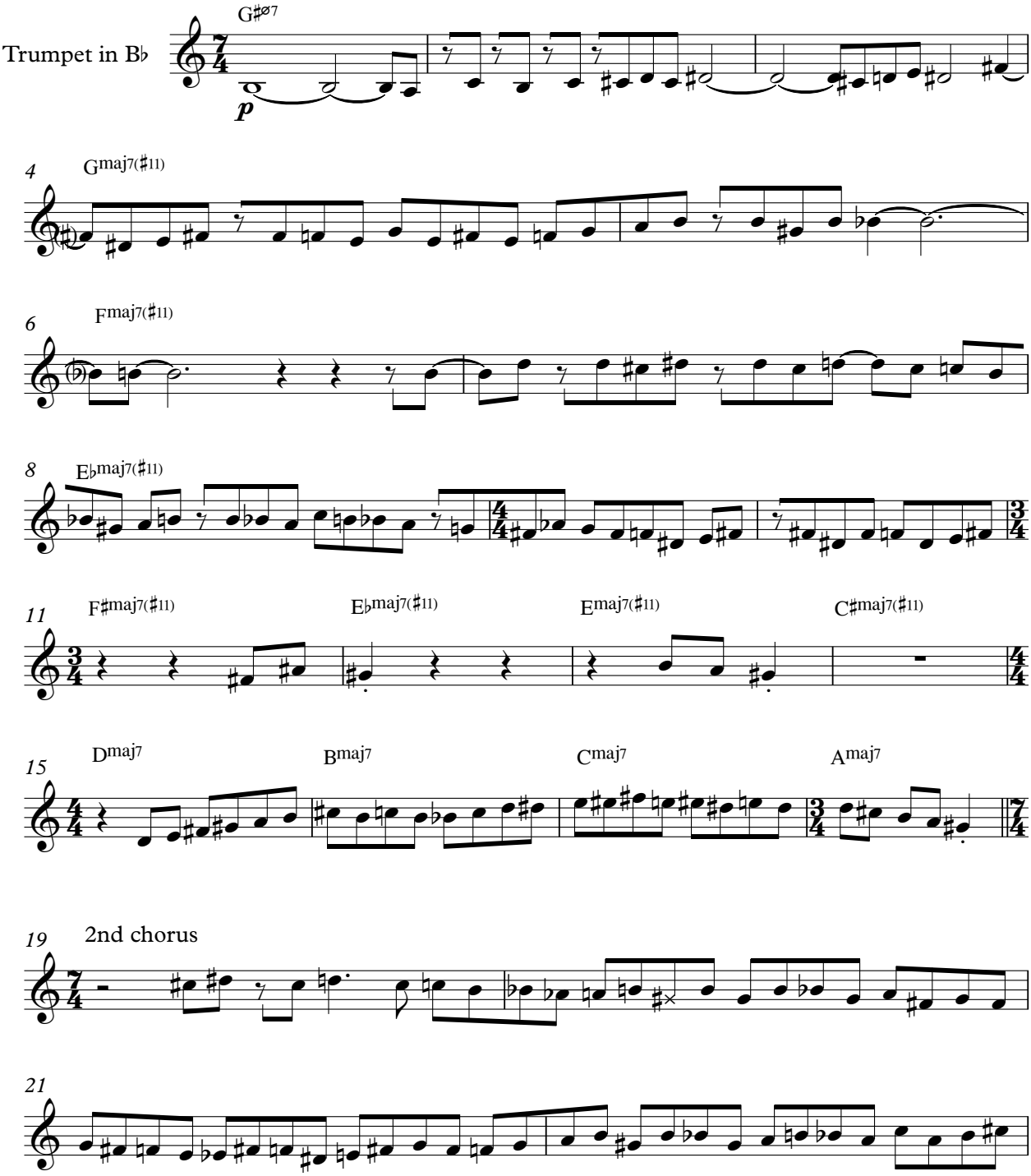


Figure 5.3 (Continued)

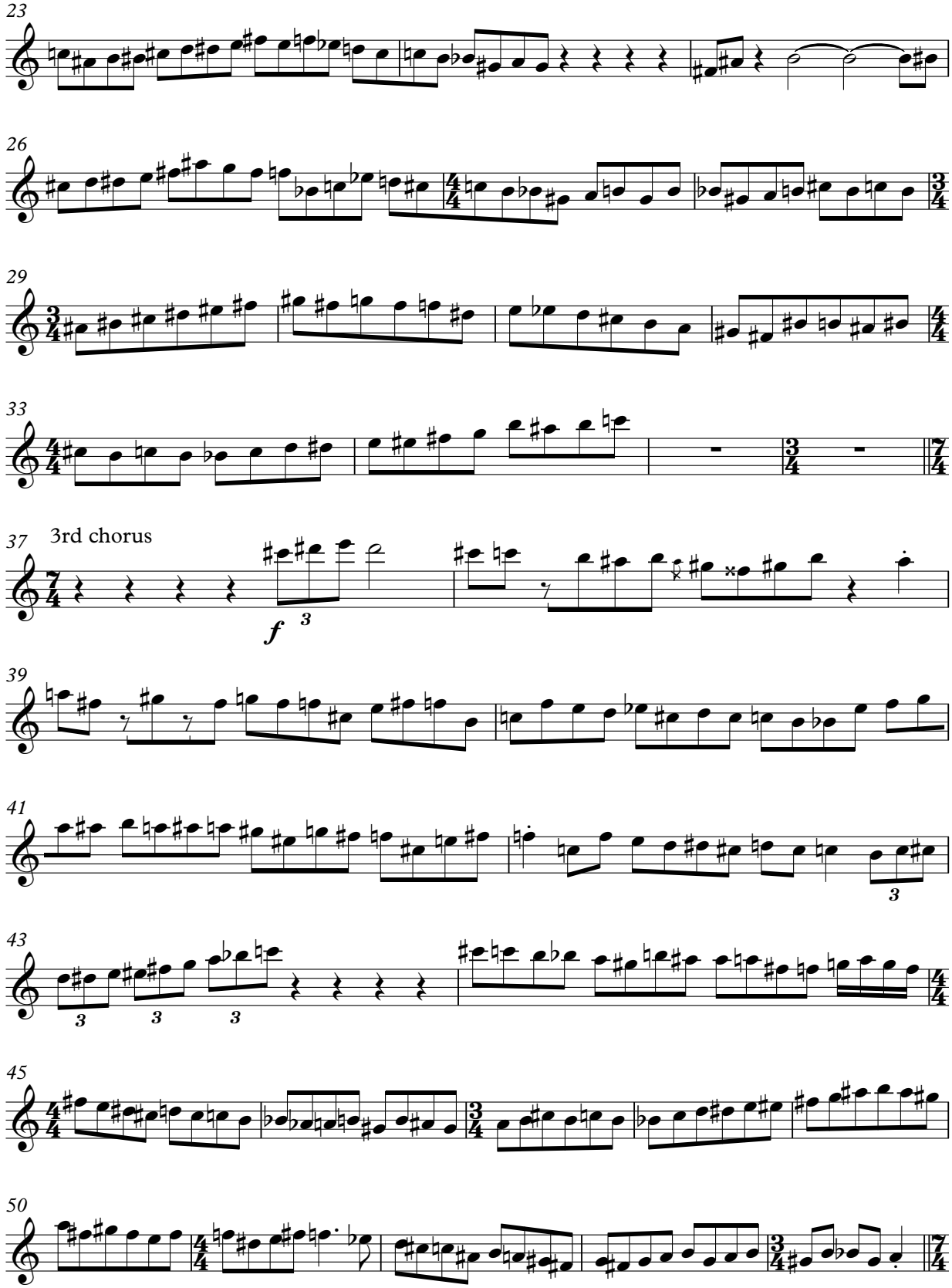
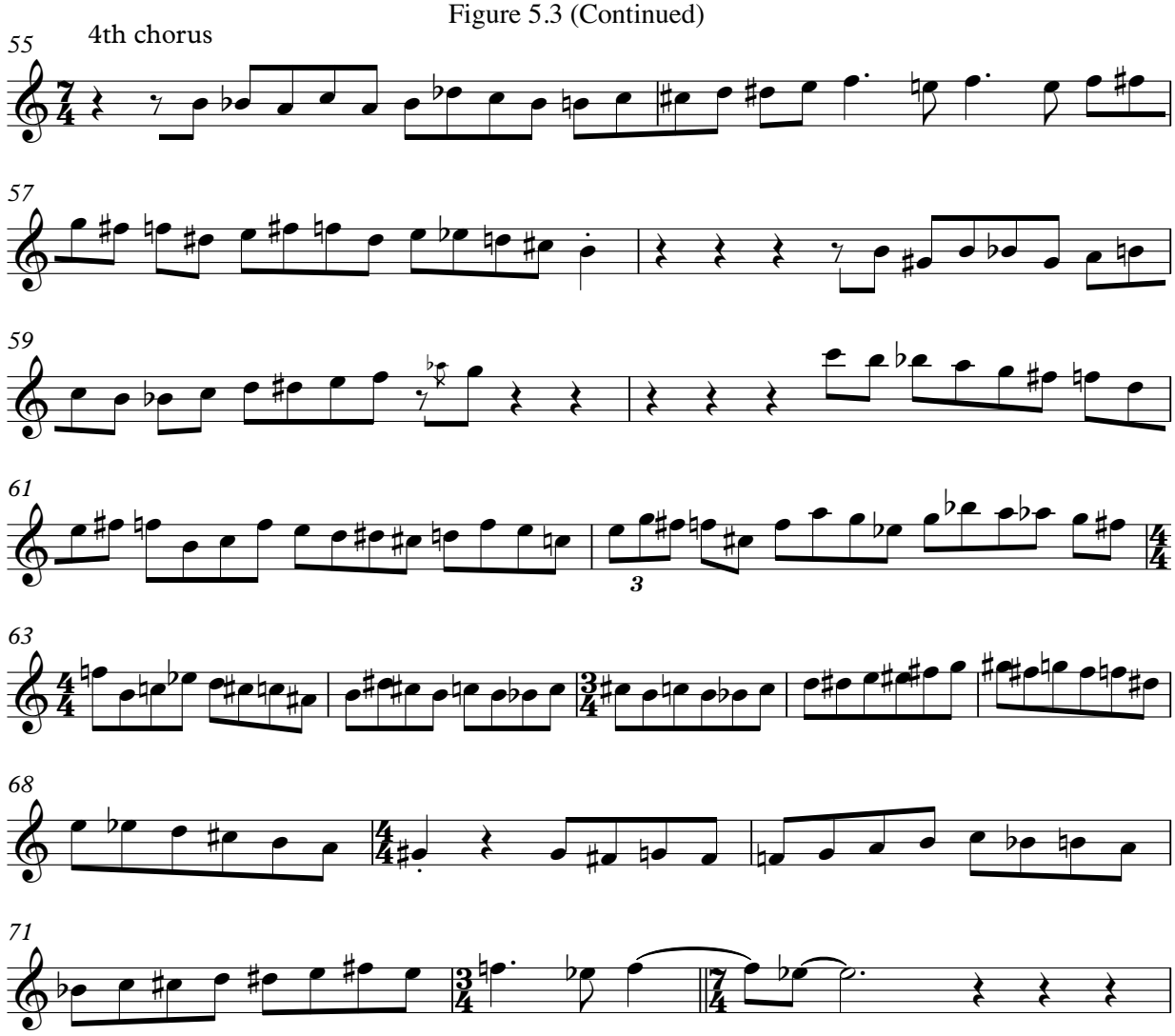


Figure 5.3 (Continued)



Roney's solo on "Inner Urge" is a fine example of gradual development of range, dynamics, and activity. He begins piano, in the low register, with longer notes and fragmentary statements that accumulate throughout the first chorus. He continues to build through his second chorus with longer strings of notes in the middle register, gradually ascending to the higher register, with the dynamic increasing as well, especially toward the end of the chorus. At the onset of the third chorus, the midpoint of the solo, he reaches his highpoint, attacking it forte in great contrast to the restrained character of the beginning of the solo. Rather than simmering back down, the intensity is sustained throughout the third and fourth choruses. Roney solos first, and this probably plays a role in the shape of the solo. It's an intense tune, presented in an intense way, and following Roney's solo the sax players go back and forth; being the leader, he must set the stage for them, and he does so tastefully, taking the time to develop his ideas.

Roney's use of space is especially effective throughout the solo, particularly in the first chorus. For example, in bars 11-14 he plays two fragmentary statements separated by rest, and answers them with continuous eighth notes in the four-bar phrase that follows (bars 15-18). He always takes some kind of rest at the beginning of each successive chorus; each chorus is like a retake, a fresh plunge into the changes, and this of course helps to articulate the form for the listener. Roney's entrance in his third chorus is preceded by a significant amount of rest, in fact the longest in the solo, making the entrance that much more dramatic and intense, a phenomenon that can be observed in several of the solos discussed earlier. This long rest also serves the architecture of the solo, dividing it into two clear halves with two different characters: the first half is characterized by reaching, as if he's seeking something out; in the second half he sounds like he's found what he was reaching for, now revealing it to us in all its greatness. While he continues to let the lines breathe with more rests in the third and fourth choruses, the level of

density here is striking, and the playing has that unrelenting quality that has been heard in so many of the earlier solos, especially in the ascending sequence toward the end of the solo in bars 61-62.

I will make the educated guess that Wallace Roney is among the last category of Miles Davis fans I mentioned earlier: a true fan, with limitless unconditional love for everything Davis played. Roney can be described as an obsessed fan, and this is not meant with any negativity or disrespect, for he is an obsessed fan who possesses tremendous talent, has his own thing to say artistically, is in touch with tradition, and is a master of his instrument. Roney is not deserving of the harsh words of critics; he deserves to be studied, respected, and above all, heard.

Ingrid Jensen • "Beatrice"[123]

Uploaded to YouTube May 18, 2012
Ingrid Jensen (flugelhorn), Geoffrey Keezer (piano), Ed Howard (bass), Victor Lewis (drums)

The next transcription is taken from a video of a live performance by Canadian trumpet player Ingrid Jensen and her quartet, available on YouTube rather than on commercial CD. The band performs "Beatrice," a modern jazz standard by the incomparable multi-instrumentalist and composer Sam Rivers, who passed away recently in 2011. "Beatrice" is the composition for which River is most widely known, and is his most often played composition. It was written as a dedication to his wife, and received its debut recording on *Fuchsia Swing Song*, Rivers' first album as a leader from 1964. The tune has been transposed down a perfect fifth from its original key signature, to concert B-flat, a practice observed earlier in "I've Got You Under My Skin," and "This Can't Be Love." The tune's changes consist of major and minor seventh chords, moving in unique ways, and resulting in a more modern sound. In the bars 11 and 12 or the form there is a traditional ii-half-dim-V to A minor, incorporating familiar harmonic motion within a more modern context. Like "Giant Steps" and "Inner Urge," the tune does not fall clearly into a single key. This solo has the same dimensions as Ryan Kisor's "Giant Steps" solo; seven choruses on a 16-bar form. Of course the tune, the feel, and the context are quite different. Jensen's solo is played on flugelhorn. The performance by the whole band is characterized by a modern-sounding looseness that was popularized by the Miles Davis Quintet of the 1960s among others. Jensen's playing is thoughtful, varied, and floats freely over the changes.

[123] Jensen, Ingrid, "Aqui & Ajazz, Ingrid Jensen "Higher Ground"," YouTube video, 7:52, posted by "Chiqui Rodriguez," May 18, 2012, http://www.youtube.com/watch?v=T1-4P7qiGLk.

Figure 5.4

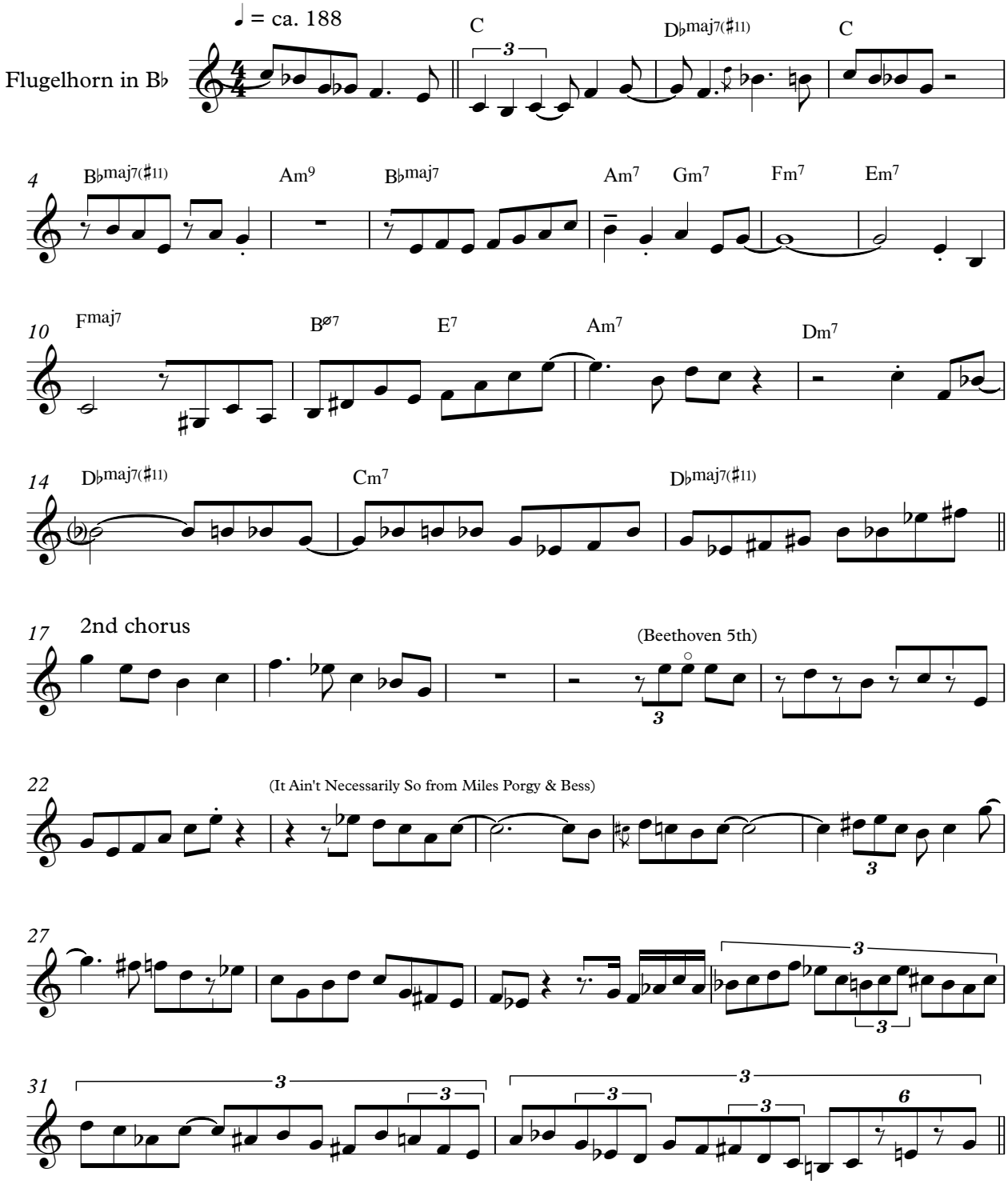
Ingrid Jensen • Beatrice (2012)

in B♭

(in concert B♭)

(seven choruses)

Sam Rivers, Ingrid Jensen
transcribed by Charles Cacioppo



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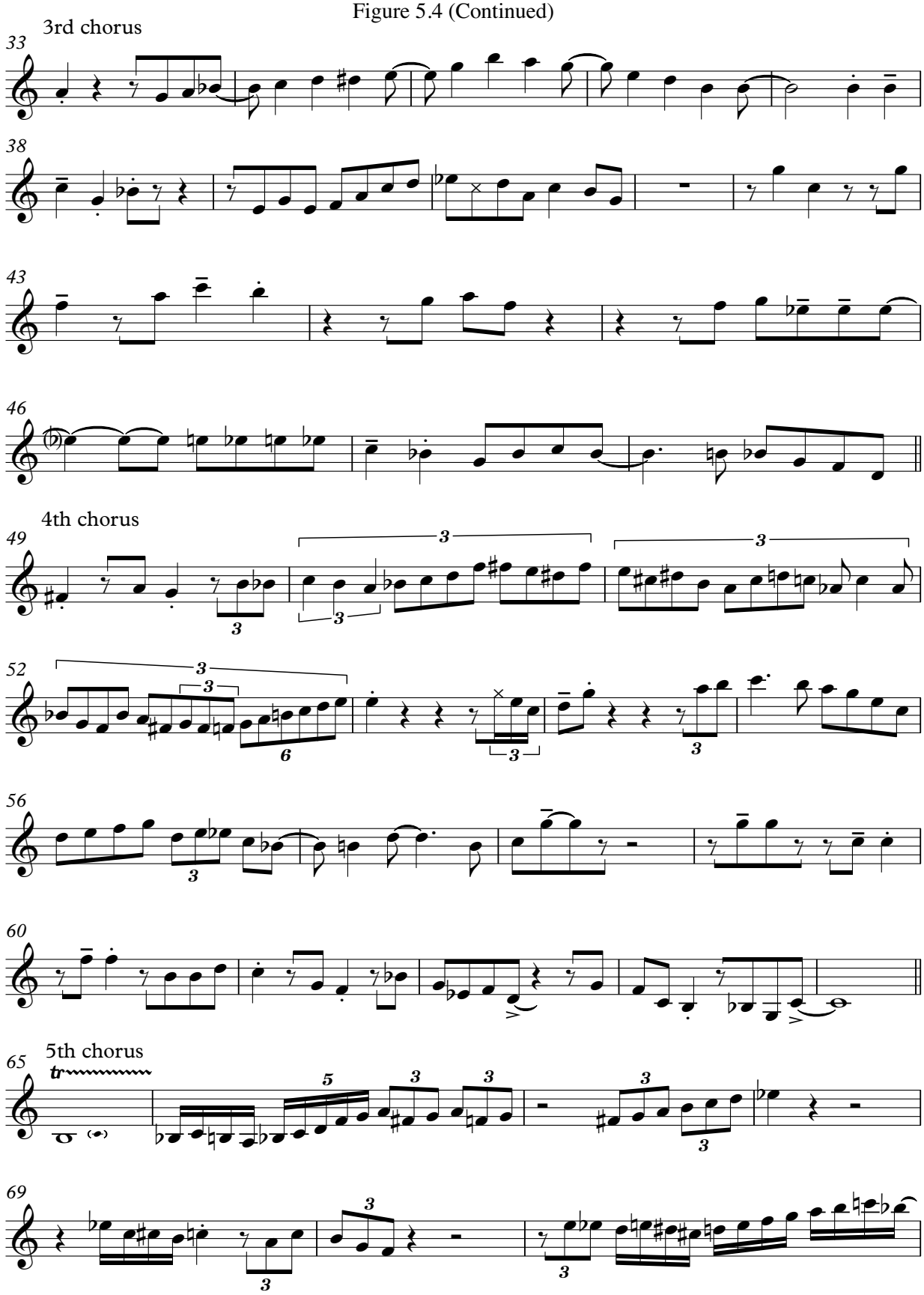
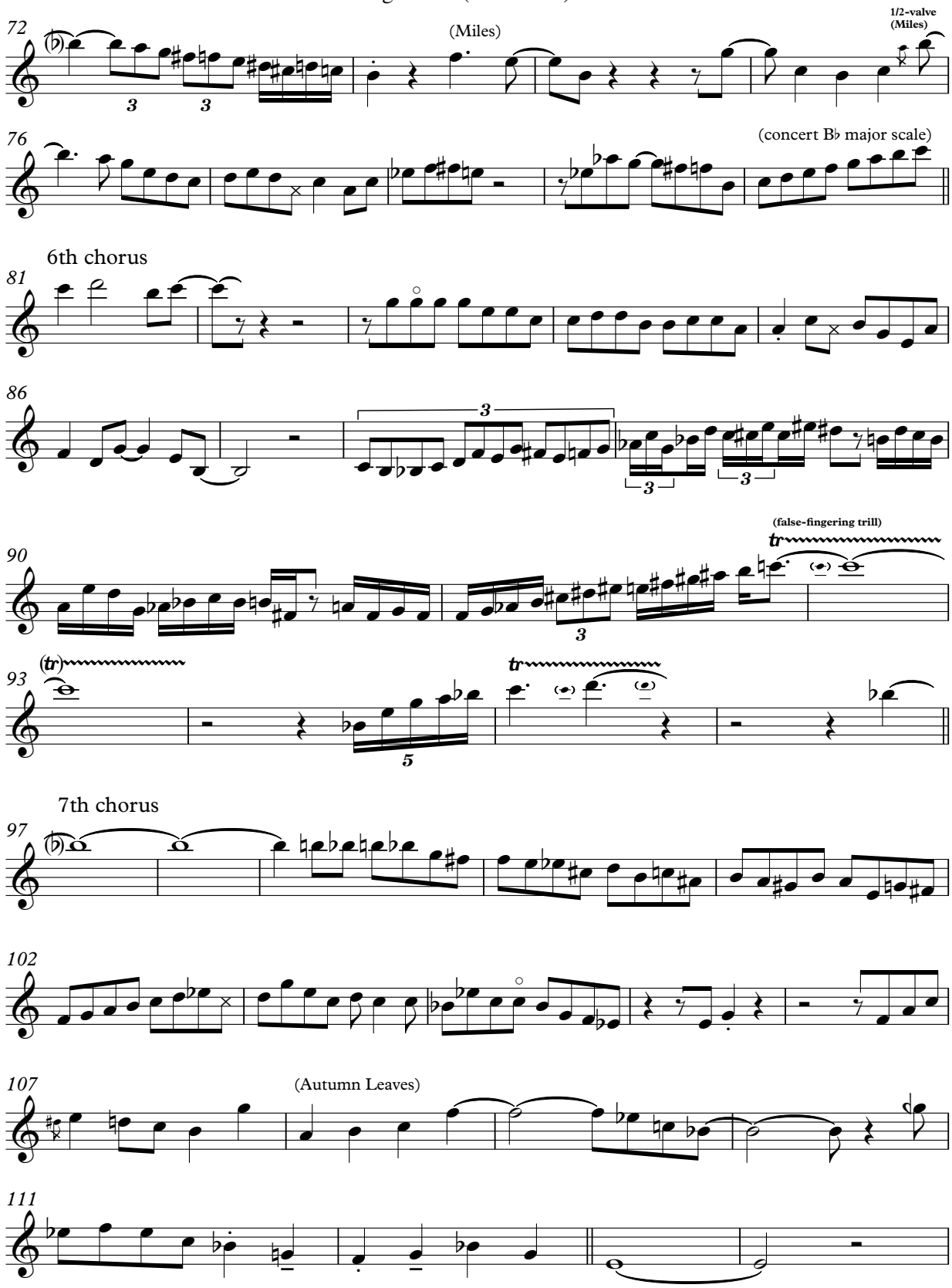


Figure 5.4 (Continued)



As with all of the other musicians discussed in the study, Jensen has established her own sound while borrowing from and honoring stylists of the past. While sounding very different from Wallace Roney, her sound and phrasing seem to point most clearly to Miles Davis, and this is especially noticeable at specific moments: the way she plays the first two notes of bar 7, the quotation of "It Ain't Necessarily So" from Davis's *Porgy and Bess*, and especially the phrasing in bars 73-78, the half-valve pickup to bar 76 in particular. The runs ascending to the trills in bars 91-95 also recall Davis.

While the influence of Davis is clearly felt, Jensen also incorporates other devices and techniques that aren't associated with Davis, in particular the technique of note-cramming. This technique has been observed and discussed earlier in the playing of Woody Shawn and Freddie Hubbard, and was first encountered here in the beginning of Dizzy Gillespie's "Stardust I" solo. The cramming first occurs in bars 30-32, then in bars 50-52, and again in bars 88-93. It also happens in bars 66-71, but the effect is different because of the use of space. These instances of cramming make for variety in the solo. The whole solo, including the crammed passages, is characterized by smoothness, grace, and lyricism. While the rhythm speeds up and the pitches cycle through sequences or step out of the harmony, the cramming is done with a smoothness rarely heard in this context. The cramming has the effect of being more aggressive, but it is still well within the player's control, and does not seem at all labored. In these passages the cramming occurs at the eighth-note-triplet level, while being phrased in groups of four.

The cramming is contrasted with stretched-out phrasing, most apparent in the rising and falling line of bars 33-38. Of course the level in between the stretching and the cramming is playing rhythmically with the pulse, often in strings of eighth notes, and often incorporating syncopation. Jensen has three levels on which to play rhythmically, giving the solo a sense of variety.

Like Miles Davis in "Gone," Jensen also alternates and mixes diatonic and chromatic playing to great effect. For example, starting with the ascending concert B-flat major scale in bar 80, there is a long phrase

consisting of all diatonic pitches going through bar 87. This phrase is then sharply contrasted with the cramming and side-stepping of bars 88-93.

Ingrid Jensen's solo on "Beatrice" is characterized by multiple levels of sophistication, with an elasticity of rhythm, phrasing, and chromaticism, and with the way in which she quotes other music and recalls other musicians. Her sound has a strong presence while also being controlled, well paced, and smooth.

Jon Faddis • "Nardis"[124]

Uploaded to YouTube April 9, 2013
Jon Faddis (trumpet), Michael Grey (bass trumpet), Ronnie DePhillips (piano), Joe Locatelli (vibraphone), Rudy Akels (bass), Pat Sahrod (drums)

Much of what was said with regard to Wallace Roney also holds true for Jon Faddis. Faddis came to prominence as Dizzy Gillespie's protégé, and has caught a lot of negative criticism from critics for sounding too much like his mentor. What many fail to realize is that, like Roney, Faddis is an expert on the art form as a whole, and is well acquainted with many diverse styles in addition to Gillespie's. Faddis is an educator, and one of his chief concerns is informing the world of the achievements of his mentor, and because of this he can often be heard recreating the Gillespie repertoire and presenting Gillespie tribute concerts, much in the same way Roney tours the world playing Davis tribute concerts. Despite what the critics would have you think, Faddis has developed a unique and personal approach to improvisation and style over the years, not to be confused with anyone else's. While Gillespie's influence will probably always be present in his playing, Faddis has made his own mark, doing things that no other player would do, not just in terms of his famed high-register, but in terms of the compositional decisions made, and in terms of the shape and content of his solos, as the following solo on the Miles Davis composition "Nardis" shows. Like Wallace Roney on "Daahoud," this is an example of a player known for emulating Dizzy Gillespie, performing a piece of Miles Davis repertoire that Gillespie himself would not have necessarily played. The performance is also taken from a recording posted on YouTube, from a Miles Davis tribute engagement led by trumpeter Michael Grey, on which Faddis appears as a special guest.

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[124] Grey, Michael, "- Nardis - Tribute to Miles Davis - 4 Queens Las Vegas - featuring Jon Faddis," YouTube video, 5:23, posted by "Michael Grey," April 9, 2013, http://www.youtube.com/watch?v=r8iZ2TDVvhY.

Figure 5.5

Jon Faddis • Nardis (2013)

in B♭

Miles Davis, Faddis
transcribed by Charles Cacioppo

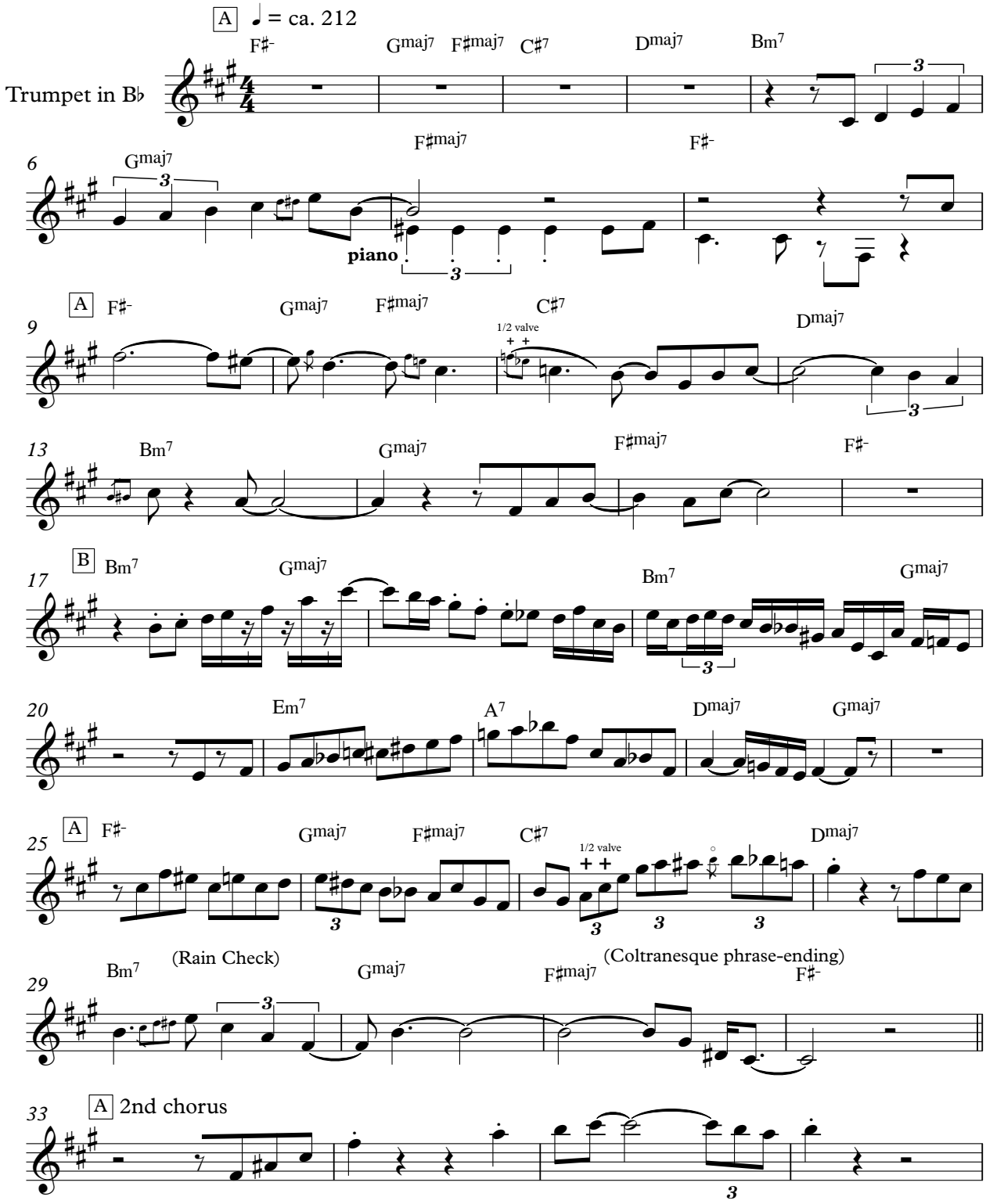
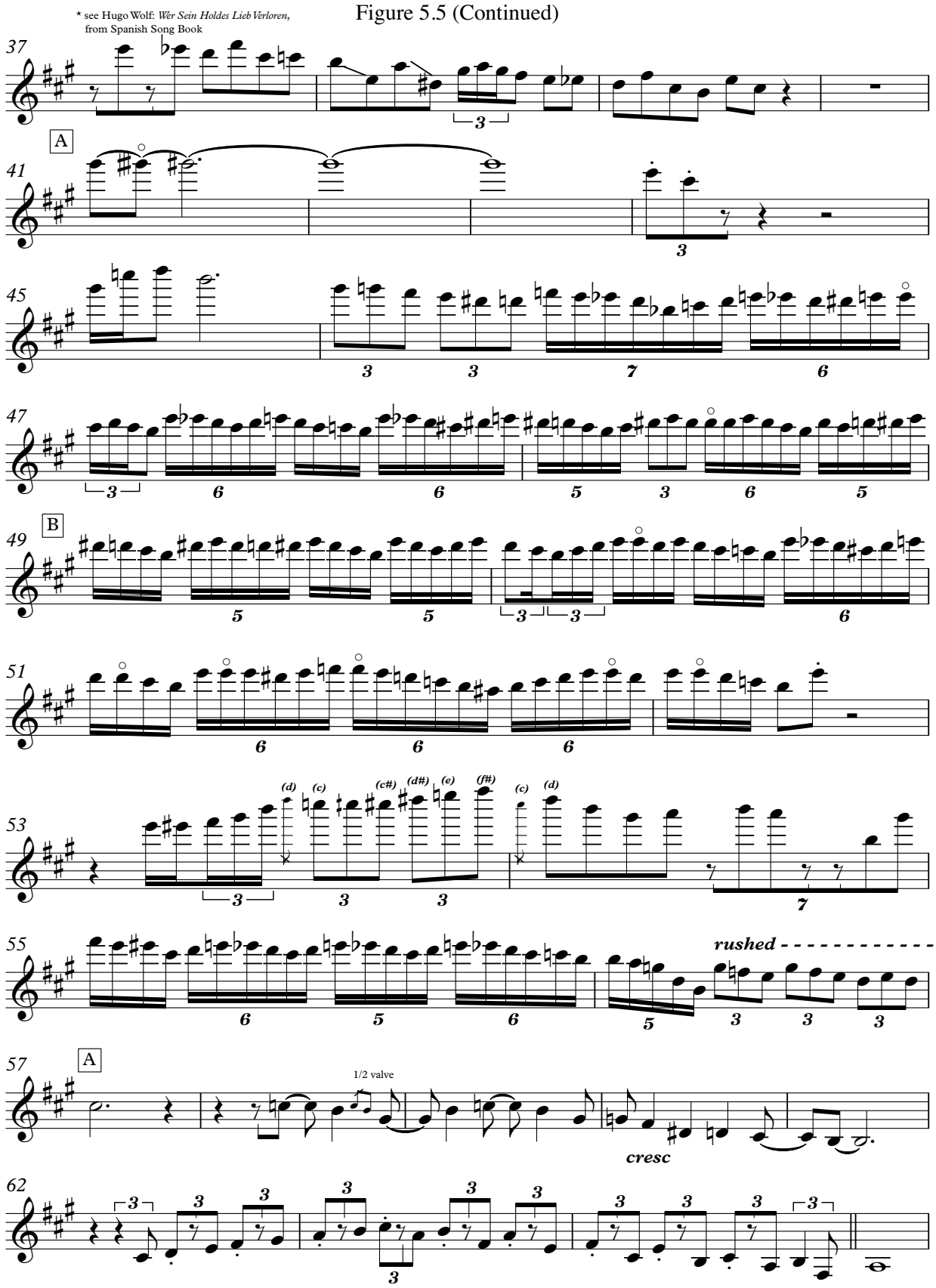


Figure 5.5 (Continued)



In these two brief choruses, filled with drama, hyper-expression, seriousness, and humor, Faddis says a great deal. He begins in the fifth bar of the form with the broad, commanding sound for which he is known, with an ascending scale. The second A section is begun with a reference to the head with the ascending fourth, from here he descends with grace notes and half-valves, invoking an exotic sound. Note the very natural use of space so far in the solo. The bridge excites with the double time playing one expects from Faddis; here the influence of Gillespie is particularly in evidence; the exoticism of the second A section can be heard as relating to Gillespie as well. The double time of bars 17-19 is contrasted with eighth notes in bars 20-24. Note the use of an F-sharp major triad over the A7 in bar 22, resulting in the flat-9 enharmonically spelled, and the 13th. The ending of this phrase in bar 23 is also a Gillespieism, using fast notes to connect two longer, more structurally important notes. The third A again references the head at its onset. The first chorus closes with great smoothness, with a quote from the Billy Strayhorn composition "Rain Check" in bars 29-30, extending into what I hear as a Coltranesque phrase ending in bars 31-32. Taken as a whole, the first chorus unfolds gradually, with Faddis taking his time to allow every phrase to breathe. For him, it is of a restrained nature. It also presents contrasting characters and ideas in a short span of time: the diatonic opening scale, the exotic-sounding ornaments, and the double time bebop playing.

The second chorus begins simple enough, with an ascending F-sharp major triad. In the first A section of the second chorus, there is another example of a phrase structure observed in earlier solos, in Gillespie's "Anthropology" solo and in Lee Morgan's "That's All" solo. The first four bars consist of two 2-bar phrases, one answering the other, and the next four bars consist of a single longer phrase. On the larger level, the two shorter phrases become the antecedent, which is answered by a single longer consequent phrase, thus the antecedent-

consequent relationship is present at two different structural levels simultaneously within the full eight-bar passage. The longer phrase (bars 37-39) is a clear Faddisism, familiar to those who listen to him often; it is played with the extroverted expressive power for which he is most widely known. The entire second A section and bridge take the listener higher and higher into the "Faddisphere." Following the sustained notes of bars 41-45, Faddis commences playing a repeated pattern; the transcription attempts to show what is really happening in as much detail as possible. This idea extends into the bridge, making for an interesting relationship: the harmony changes while the soloist's idea stays the same. Just when one thinks that the hyper-expressive idea of bars 46-52 can't get any more intense, Faddis goes even higher in bars 53 and 54, resulting in a climax the likes of which have rarely if ever been hear before. He quickly descends to the middle register in bars 55 and 56, and the arrival on the downbeat of the final A section is felt with tremendous weight. In bars 58-61 Faddis descends, incorporating some of the ornaments from the second A section of the first chorus, and crescendoing exaggeratedly through the line. In the last four bars of the solo, Faddis rises and falls through the middle to low register with a hokey, staccato triplet rhythm, a new element in the solo altogether. I find there to be great humor in this gesture, as if trying to balance the uncanny intensity of the previous passage. At the end of the line Faddis reaches the low F-sharp, the lowest note playable on the horn without playing pedal tones; the range of the solo spans four octaves.

This solo most clearly shows Jon Faddis as an adventurer, as an uninhibited musician capable of saying whatever he wants to say, and probably having a lot of fun in the process. These same features were true of his mentor Dizzy Gillespie, who could quote a nursery-rhyme and answer it with a fiery bebop line, keeping his listeners hanging on his every note. Faddis balances his materials, and constructs his solos in such a way where anything goes. In this way,

he strikes me as being one of the freest musicians I can think of, since his technique seems to have no limits. This is ironic considering that he is not known for playing "free jazz," and is most often heard honoring the tradition, usually playing the timeless repertoire of his heroes and mentors. This great sense of freedom gives Faddis the ability to give expression to new ideas, and to take listeners to higher emotional and spiritual levels.

CONCLUSION

For the modern trumpeter, regardless of stylistic orientation (jazz, classical, or otherwise), the repertoire collected, transcribed and annotated here opens up a goldmine of potential exercises and studies. The transcriptions may be used as advanced etudes, or to pursue specific technical possibilities depending on content. Additionally, it encourages students to be creative in their practice, aiming for a balance between all of the independent elements that make up trumpet technique. Once a degree of familiarity with a solo has been attained, articulations, dynamics, and tempi are to be deliberately varied to develop greater flexibility and personal character on the instrument. As mentioned in the introduction, this material is intended to apply in multiple ways, and in many cases its usefulness will be determined according to the particular needs and imagination of each student.

For the general student of jazz, this dissertation offers an introduction to the music's vast, ever growing language, and demonstrates how that language has evolved and been reinvented over the decades. It intentionally highlights singularity against a common backdrop, and endeavors to showcase the originality of each improvisation over preconceived forms with specified chord changes. By definition each artist has a unique identity, so the spontaneous compositions will differ from artist to artist even if they are playing the same tune at the same tempo. By giving several examples illustrative of the most well established forms, the distinctions between artists' approaches may be readily observed. In addition, more modern forms are also presented to show how the properties of already established forms might be manipulated anew.

The work of 17 different players has been gathered for comparative examination, spanning over eight decades of development and progress. Different forms and feels are

presented, as well as different keys. There are solos of epic proportions, and there are solos that are quite brief. Though a few solos can be easily sight-read, most of them represent a significant challenge, and at least one solo will likely be out of most players' reach. There are also many different tempi to choose from in the collection.

All of the solos are in 4/4, except for Wallace Roney on "Inner Urge." All of the performances have the swing feel, except for "Pensativa" which is a bossa, and the 12/8 feel in "Litha." A good number of the solos are up-tempo, with several being in the area of quarter note equals 270, and several are at medium tempo. The "Stardust" transcriptions represent the only examples of balladry in the study; focusing on the same tune across three solos allows for close comparison. The study is especially concerned more with burning, technically evolved playing, and some of the most fiery, virtuosic solos were intentionally selected. The "Stardust" transcriptions were included for the sake of variety and as examples of earlier styles. Ballad playing deserves its own dedicated treatment in another separate genre study. No "free jazz" solos were transcribed for this study, and this is intentional, for as with ballad playing, I feel that the subject merits its own full-fledged investigation. I have, however, included with the solos exchanges between two or more trumpet players.

Historically this study provides valuable insights into the lives and careers of the artists themselves, often quoting them in their own words. In the compositional realm, instances of reuse and reinvention of constructive devices from artist to artist have been identified in detail throughout, showing how the artists emulated one another to extend development in approach and stylistic diversification over time.

Ultimately this effort has concerned itself with the craft of composition. Even if the reader is neither a jazz musician nor a trumpet player, there is a great deal that can be learned

from listening to and reading these transcriptions from the composer's standpoint. The solos are often discussed and analyzed in terms of their large-scale design, the different materials used, and how those materials are varied and developed throughout. The reader will find in many cases that sophisticated techniques of formal and thematic development are in evidence. In terms of orchestration, the instrument's expressive and technical capabilities may be completely redefined for some readers. Even if composers are among the majority who do not directly or consciously embrace jazz in their own music, their concept of how to treat the trumpet can benefit greatly from engaging with these solos, and their writing for the instrument can in turn benefit, if only in an abstract way, regardless of whether the idiom itself lies decidedly outside the world of jazz.

The author's main reward as a result of formally carrying out this project has been the more thorough comprehension and more profound appreciation of the great and intrinsic aesthetic beauty embodied in the examples dealt with. The performances I've transcribed are masterful and complete artistic statements in and of themselves, placed within the context of larger structures (tune, album, stylistic period, etc.), to be celebrated, studied, and admired in discussion accordingly. They can be regarded, as I suggested earlier, as spontaneous compositions, ingeniously balanced, finely tuned, highly communicative and emotionally expressive, sharing similar qualities of inspiration and excellence with a Mozart cadenza invented on the spot by the composer in concert. That they could be brought forth within the adverse conditions and severe social hardships so often suffered by their creators seems, upon reflection, truly miraculous, "the musical miracle of the 20th Century."[125]

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[125] In the spring of 1999 I attended a concert by the Carnegie Hall Jazz Band entitled "Jazz: The 20th-Century Musical Miracle." It paid homage to the whole of jazz history by way of four newly composed suites representing different eras. Reviewed in the *New York Times*: Pareles, Jon, "Jazz Review; Summing Up an Art in Segments," *New York Times*, March 23, 1999, Accessed February 23, 2014, http://www.nytimes.com/1999/03/23/arts/jazz-review-summing-up-an-art-in-segments.html.

DISCOGRAPHY

Louis Armstrong, *Star Dust* (Okeh Electric 41530)
November 4, 1931, Chicago
Louis Armstrong (trumpet, vocals), Zilner Randolph (trumpet), Preston Jackson (trombone), Lester Boone (clarinet, alto sax), George James (clarinet, alto & soprano saxes), Al Washington (clarinet, tenor sax), Charlie Alexander (piano), Big Mike McKendrick (banjo, guitar), John Lindsay (bass), Tubby Hall (drums)

Armstrong, Louis. 1947. *Wrap Your Troubles in Dreams (And Dream Your Troubles Away): Fox Trot; [performed by] Louis Armstrong and His Orchestra. Star Dust: Fox Trot*. US: Columbia.

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May, 1941, Minton's Playhouse, NYC
Dizzy Gillespie, unknown (trumpet), Chu Berry, Don Byas (tenor saxophone), Thelonious Monk or Kenny Kersey (piano), Nick Fenton (bass), Doc West or Kenny Clarke (drums)

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November 16, 1943, Chicago, IL
Roy Eldridge (trumpet), Joe Eldridge, Andrew Gardner (alto saxophone), Tom Archia, Ike Quebec (tenor saxophone), Rozelle Gayle (piano), Ted Sturgis (bass), Harold "Doc" West (drums)

Eldridge, Roy, Joe Eldridge, Tom Archia, Ike Quebec, Andrew Gardner, Rozelle Gayle, Ted Sturgis, et al. 1953. *Roy Eldridge and His Orchestra Sam Price and His Bluesicians*. [United States]: Brunswick.

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Dizzy Gillespie, *Odyssey 1945-1952*
December 29, 1945, probably Hollywood, CA,
Slim Gaillard and His Orchestra; Slim Gaillard (piano, guitar, vocals), Dizzy Gillespie (trumpet), Charlie Parker (alto saxophone), Jack McVea (tenor saxophone), Dodo Marmarosa (piano), Bam Brown (bass, vocals), Zutty Singleton (drums)

Gillespie, Dizzy, and Albina Jones. 2002. *Odyssey 1945-1952*. Santa Monica, CA: Savoy Jazz.

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February 22, 1946, NYC
Dizzy Gillespie (trumpet) Don Byas (tenor saxophone) Milt Jackson (vibraphone) Al Haig (piano) Bill DeArango (guitar) Ray Brown (bass) J.C. Heard (drums)

Parker, Charlie, Dizzy Gillespie, and Dizzy Gillespie. 1946. *Anthropology*. RCA Victor.

Dizzy Gillespie, *Odyssey 1945-1952*
July 9, 1946, NYC
Dizzy Gillespie, (trumpet, vocals), Alice Roberts (vocals), Dave Burns, Talib Daawud, Kenny Dorham, John Lynch, Elmon Wright (trumpet), Leon Comegys, Alton "Slim" Moore, Gordon Thomas (trombone), Howard Johnson, Sonny Stitt (alto saxophone), Ray Abrams, Warren Lucky (tenor saxophone), Leo Parker (baritone saxophone), Milt Jackson (vibraphone), John Lewis (piano), Ray Brown (bass), Kenny Clarke (drums)

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May 30, 1952, WOR Studios, NYC
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August 14, 1954, Los Angeles, CA
Dinah Washington (vocals), Clifford Brown, Maynard Ferguson, Clark Terry (trumpet), Junior Mance (piano), Keter Betts or George Morrow (bass), Max Roach (drums)

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Gillespie, Dizzy. 1995. *Birks Works the Verve Big-Band Sessions*. Paris: Polygram. Division Polydor.

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May 6, 1957, Columbia 30th Street Studios, NYC
Miles Davis (flugelhorn), Gil Evans (arranger, conductor), Johnny Carisi, Bernie Glow, Taft Jordan, Louis Mucci, Ernie Royal (trumpet), Joe Bennett, Jimmy Cleveland, Frank Rehak (trombone), Tom Mitchell (bass trombone), Jim Buffington, Tony Miranda, Willie Ruff (horn), Bill Barber (tuba), Edwin Caine, Sid Cooper, Romeo Penque (flute, clarinet), Danny Bank (bass clarinet), Lee Konitz (alto saxophone), Paul Chambers (bass), Art Taylor (drums)

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Kenny Dorham, *Jazz Contrasts* (Riverside RLP 12-239)
May 21, 1957, Reeves Sound Studios, NYC
Kenny Dorham (trumpet), Sonny Rollins (tenor saxophone), Hank Jones (piano), Oscar Pettiford (bass), Max Roach (drums)

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June, 1957
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Dizzy Gillespie, *Dizzy Gillespie at Newport* (Verve MGV 8242)
Evening, July 6, 1957, Newport, RI
Dizzy Gillespie, Talib Daawud, Lee Morgan, Ermit V. Perry, Carl Warwick (trumpet), Chuck Connors, Al Grey, Melba Liston (trombone), Ernie Henry, Jimmy Powell (alto saxophone), Benny Golson, Billy Mitchell (tenor saxophone), Pee Wee Moore (baritone saxophone), Wynton Kelly (piano), Paul West (bass), Charlie Persip (drums)

Gillespie, Dizzy, A. K. Salim, Gus Edwards, Horace Silver, Benny Golson, Tadd Dameron, Mary Lou Williams, Vincent Youmans, and Dizzy Gillespie. 2007. *Dizzy Gillespie at Newport*. New York, N.Y.: Verve Records.

Miles Davis, *Porgy and Bess*
July 22, 1958, Columbia 30th Street Studios, NYC
Miles Davis (flugelhorn, trumpet), Gil Evans (arranger, conductor), Johnny Coles, Bernie Glow, Louis Mucci, Ernie Royal (trumpet), Joe Bennett, Jimmy Cleveland, Frank Rehak (trombone), Dick Hixson (bass trombone), Willie Ruff, Gunther Schuller, Julius Watkins (horn), Bill Barber (tuba), Phil Bodner, Romeo Penque (flute), Danny Bank (bass clarinet), Cannonball Adderley (alto saxophone), Paul Chambers (bass), Philly Joe Jones (drums)

Gershwin, George, Charles Edward Smith, Miles Davis, and Gil Evans. 2009. *Porgy and Bess*. New York, NY: Columbia/Legacy.

Freddie Hubbard, *The Night of the Cookers - Live at Club La Marchal* (BLP 4207)
April 10, 1965, live at Club La Marchal, Brooklyn, NY
Freddie Hubbard, Lee Morgan (trumpet), James Spaulding (alto saxophone, flute), Harold Mabern (piano), Larry Ridley (bass), Pete La Roca (drums), Big Black (congas)

Hubbard, Freddie, Lee Morgan, James Spaulding, Harold Mabern, Larry Ridley, Pete LaRoca, and Big Black. 2004. *The Night of the Cookers*. New York, NY: Blue Note.

Chick Corea, *Tones for Joan's Bones* (Atlantic 8122-75352-2)
November/December, 1966
Chick Corea (piano), Woody Shaw (trumpet), Joe Farrell (tenor sax and flute), Steve Swallow (bass), Joe Chambers (drums)

Corea, Chick, Joe Farrell, Woody Shaw, Steve Swallow, and Joe Chambers. 1968. *Tones for Joan's Bones*. New York: Vortex.

Woody Shaw, *Night Music* (Elektra 60299-1)
February 25, 1982, live at the Jazz Forum, NYC
Woody Shaw (trumpet), Steve Turre (trombone), Mulgrew Miller (piano), Bobby Hutcherson (vibraphone), Stafford James (bass), Tony Reedus (drums)

Shaw, Woody, Steve Turre, Mulgrew Miller, Bobby Hutcherson, Stafford James, and Tony Reedus. 1983. *Night Music*. Los Angeles, Calif: Elektra Musician.

Miles Davis, *The Complete Miles Davis at Montreux*
Afternoon, July 14, 1985, live at the Montreux Jazz Festival, Switzerland
Miles Davis (trumpet), Bob Berg (saxophone, keyboards), Robert Irving lll (keyboards), John Scofield (guitar), Darryl Jones (bass), Vince Wilburn Jr (drums), Steve Thornton (percussion)

Davis, Miles. 2002. *The Complete Miles Davis at Montreux*. [U.S.]: Columbia/Legacy.

Phil Woods, *"Phil Woods-Tom Harrell, Hal Galper- Tenor of the Times"*
Circa 1986
Tom Harrell (trumpet), Phil Woods (alto saxophone), Hal Galper (piano), Steve Gilmore (bass), Bill Goodwin (drums)

Woods, Phil, "Phil Woods-Tom Harrell, Hal Galper- Tenor of the Times," YouTube video, 7:05, posted by "sigmundgroid," November 6, 2010, http://www.youtube.com/watch?v=3rMj463qkyg.

Tom Harrell, *"Tom Harrell Middelheim 1987"*
August 12, 1987, Antwerp, Belgium
Phil Woods (alto saxophone, clarinet), Tom Harrell (trumpet, flugelhorn), Jimmy Knepper (trombone), Nelson Hill (alto saxophone), Nick Brignola (tenor saxophone, baritone saxophone), Hal Galper (piano), Steve Gilmore (bass), Bill Goodwin (drums)

The Phil Woods Little Big Band, "Tom Harrell Middleheim 1987," YouTube video, 1:57, posted by "allthatjazzsamples," February 14, 2010, http://www.youtube.com/watch?v=FQEqR_t0jrY, from *Jazz Middelheim 1987*, (Belgium, 1987), motion picture, Library of Congress.

Tom Harrell, *"Tom Harrell Hamburg 24th Oct., 1988"*
Tom Harrell (trumpet), Phil Woods (alto saxophone), Hal Galper (piano), Steve Gilmore (bass), Bill Goodwin (drums)

Harrell, Tom, "Tom Harrell Hamburg 24th Oct., 1988," YouTube video, 1:42, posted by "allthatjazzsamples," July 4, 2009, http://www.youtube.com/watch?v=aTvaIWbB4p0.

Wallace Roney, *No Job Too Big Or Small* (Savoy Jazz 17274)
Recorded June 6, 1993, Van Gelder Recording Studio, Englewood Cliffs, NJ
Wallace Roney (trumpet), Ravi Coltrane (tenor saxophone), Geri Allen (piano), Christian McBride (bass), Kenny Washington (drums)

Roney, Wallace. 1999. *No Job Too Big or Small*. New York, NY: 32 Jazz.

Carnegie Hall Jazz Band, *The Carnegie Hall Jazz Band*
Released June, 1996
Jon Faddis (trumpet, leader), Earl Gardner, Ryan Kisor, Lew Soloff, Byron Stripling (trumpet), Dennis Wilson, Steve Turre, Slide Hampton, Douglas Purviance (trombone), Dick Oatts, Ted Nash (alto saxophone), Jerry Dodgion, Ralph Lalama, Lew Tabackin, Frank Wess (tenor saxophone), Gary Smulyan (baritone saxophone), Renee Rosnes (piano), Peter Washington (bass), Lewis Nash (drums)

Carnegie Hall Jazz Band, and Jon Faddis. 1996. *The Carnegie Hall Jazz Band*. Hollywood, Calif: Blue Note.

Wallace Roney, *Village* (Warner Bros. 9 46649-2)
December 3-5, 1996, Sear Sound, NYC
Wallace Roney (trumpet), Michael Brecker, Antoine Roney (tenor saxophone), Chick Corea (piano), Clarence Seay (bass), Lenny White (drums)

Roney, Wallace, Lenny White, Clarence Seay, Geri Allen, Antoine Roney, Chick Corea, Michael Brecker, Pharoah Sanders, Robert Irving, and Steve Berrios. 1997. *Village*. Burbank, CA: Warner Bros.

Ingrid Jensen, *"Aqui & Ajazz, Ingrid Jensen Higher Ground"*
uploaded to youtube May 18, 2012
Ingrid Jensen (flugelhorn), Geoffrey Keezer (piano), Ed Howard (bass), Victor Lewis (drums)

Jensen, Ingrid, "Aqui & Ajazz, Ingrid Jensen "Higher Ground"," YouTube video, 7:52, posted by "Chiqui Rodriguez," May 18, 2012, http://www.youtube.com/watch?v=T1-4P7qiGLk.

Michael Grey, *"- Nardis - Tribute to Miles Davis - 4 Queens Las Vegas - featuring Jon Faddis"* uploaded to youtube April 9, 2013
Jon Faddis (trumpet), Michael Grey (bass trumpet), Ronnie DePhillips (piano), Joe Locatelli (vibraphone), Rudy Akels (bass), Pat Sahrod (drums)

Grey, Michael, "- Nardis - Tribute to Miles Davis - 4 Queens Las Vegas - featuring Jon Faddis," YouTube video, 5:23, posted by "Michael Grey," April 9, 2013, http://www.youtube.com/watch?v=r8iZ2TDVvhY.

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Red Garland Quintet, and Red Garland. 1987. *All Mornin' Long*. Berkeley, CA: Prestige.

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Thelonious Monk Orchestra, and Thelonious Monk. 1989. *Thelonious Monk Orchestra at Town Hall*. Berkeley, CA: Riverside.

Gillespie, Dizzy, John Frosk, Clark Terry, Nick Travis, Carl Warwick, Gunther Schuller, Leo Wright, Lalo Schifrin, and Ray Barretto. 1993. *Gillespiana*. Verve.

Christian, Charlie, Benny Goodman, and Count Basie. 2000. *Complete Live Recordings*. Andorra: Definitive Records.

Brown, Clifford, and Neal Hefti. 1984. *Clifford Brown With Strings*. [Tokyo]: EmArcy.

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Marsalis, Wynton, Branford Marsalis, Kent Jordan, Ron Carter, Jeff Watts, Kenny Kirkland, and Robert M. Freedman. 1984. *Hot House Flowers*. London: CBS.

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Gillespie, Dizzy. 1992. *Dizzy's Diamonds the Best of the Verve Years*. New York: Polygram Records.

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Miles Davis Quintet, and Miles Davis. 1992. *Miles Smiles*. New York, N.Y.: Columbia/Legacy.

Blakey, Art, Curtis Fuller, Freddie Hubbard, Wayne Shorter, Cedar Walton, and Reggie Workman. 2004. *Free For All*. [S.l.]: Blue Note.

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Stan Getz Quartet, Stan Getz, Ron Carter, Grady Tate, Chick Corea, Chick Corea, Antonio Carlos Jobim, Michael Gibbs, Dizzy Gillespie, and Chick Corea. 1983. *Sweet Rain*. New York: Verve.

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Coltrane, John, Nesuhi Ertegun, Milt Jackson, Hank Jones, Paul Chambers, Connie Kay, Cedar Walton, et al. 1995. *The Heavyweight Champion The Complete Atlantic Recordings*. Los Angeles, CA: Rhino.

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